

# J SMA

FALL 2015

JORDAN SCHNITZER MUSEUM OF ART



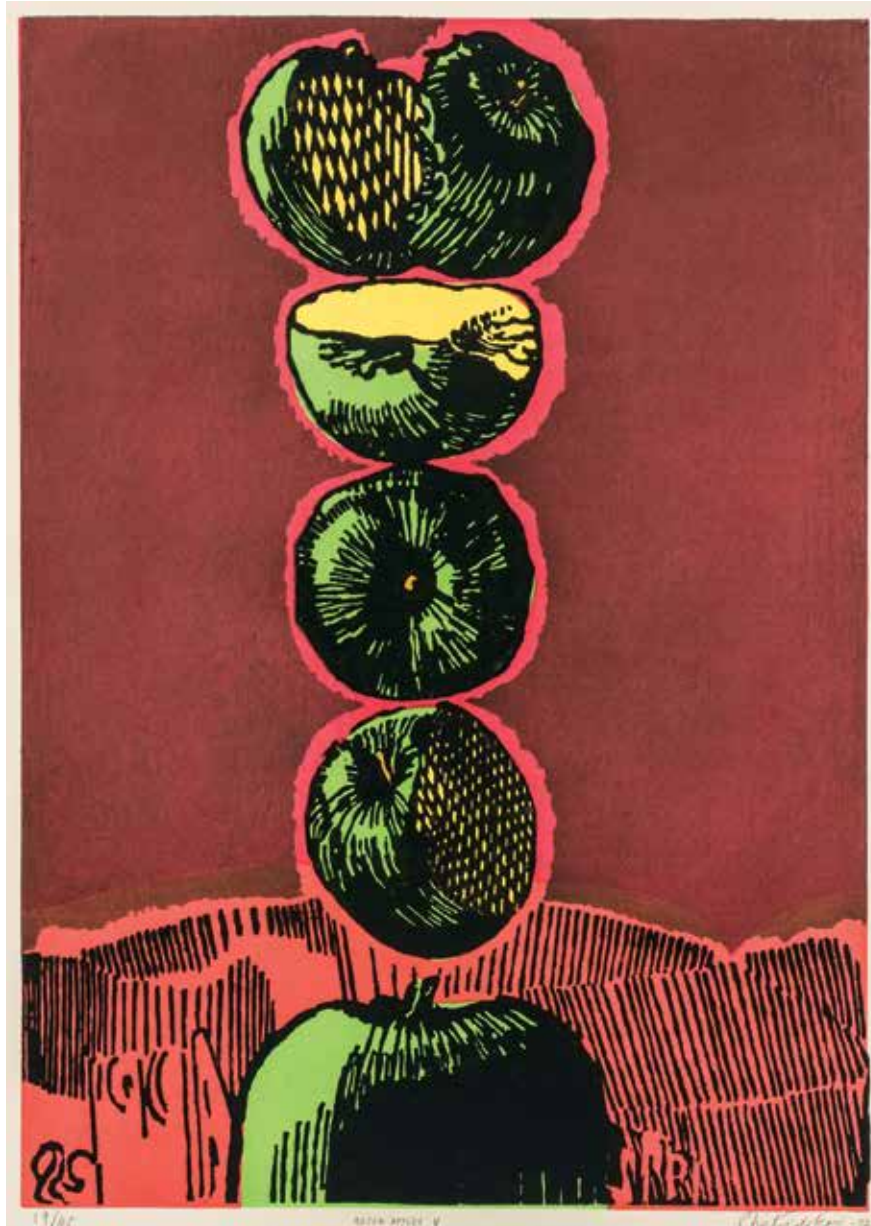
NATIONALITY

NAME *Robert Rauschenberg*

# EXPANDING FRONTIERS

## The Jack and Susy Wadsworth Collection of Postwar Japanese Prints

Barker Gallery | October 3, 2015 – January 3, 2016



(Above) KIDOKORO Shō (1934–1988). Japanese; Shōwa period, 1972. *Green Apples V.* Woodblock print; ink and color on paper, edition 19/45, 24 3/8 x 18 1/8 in.

(Opposite, clockwise) AZECHI Umetaro (1902–1999). Japanese; Shōwa period, 1953. *Old Man from the Mountain Hut.* Woodblock print; ink and color on paper, edition 45/50, 23 1/8 x 16 1/4 in.

NODA Tetsuya (born 1940). Japanese; Shōwa period, 1975. *Diary: June 29th '75.* Lithograph; ink and color on paper, edition H.C., 26 1/16 x 19 3/4 in.

KUSAMA Yayoi (born 1929). Japanese; Shōwa period, 1984. *Untitled.* Lithograph; ink and color on paper, edition 7/30, 17 x 22 1/16 in.

HAMANISHI Katsunori (born 1949). Japanese; Heisei period, 1997. *Field.* Mezzotint; ink and color on paper, edition 10/25. 26 x 9 1/16 in.

In 2012, Jack and Susy Wadsworth donated 157 modern and contemporary Japanese prints to the JSMA. This remarkable collection, featuring woodblocks, intaglios, lithographs, screenprints, and mixed-media works by seventy-eight Japanese and Western artists, significantly augments the museum's capacity to teach about Japanese graphic art from the late twentieth- and early twenty-first-centuries. The collection also allows us to showcase contemporary Japanese artists not just as inheritors of the much-celebrated Edo-period (1615–1868) woodblock tradition, but as sophisticated international masters of various printmaking techniques. *Expanding Frontiers* is a direct outgrowth of this extremely generous donation. At the same time, it epitomizes the JSMA's dedication to teaching: from conception to completion, the project was realized with the direct participation of University of Oregon faculty and students.

Coinciding with the preparation for this exhibition, Akiko Walley, Maude I. Kerns Assistant Professor of Japanese Art, Department of the History of Art and Architecture, offered two courses geared for undergraduate and graduate students. In fall 2014, with generous support from the Tom and Carol Williams Fund for Undergraduate Education, Professor Walley taught a class in collaboration with the JSMA and Charlene Liu, Associate Professor of Printmaking, and Mika Aono, Printmaking and Fibers Studio Technician, both members of the UO's Department of Art. That course explored the history of contemporary Japanese prints with a focus on their techniques. Students learned about prints by carefully scrutinizing examples from the Wadsworth Collection, through lectures and readings and by learning to make their own prints using the four major techniques of relief, intaglio, lithography, and screenprinting.

In winter 2015, Professor Walley and Chief Curator Anne Rose Kitagawa team-taught a museum-based course in which sixteen undergraduate and graduate students studied Japanese contemporary prints along with aspects of museum curatorship and exhibition planning, design, and installation. In addition to focusing on the Wadsworth prints in weekly research assignments and class discussions, students learned from museum professionals, print dealers, and collectors in a series of guest lectures

### Special Visit by Japanese Master Printer Katsunori Hamanishi

Thanks to a generous grant from the WLS Spencer Foundation, the JSMA has invited one of the artists represented in the Wadsworth Collection to Eugene. Hamanishi is a master of mezzotint and now uses this non-indigenous intaglio printmaking technique to depict traditional Japanese imagery, including kimono, vessels, origami, and landscapes. During his visit (November 8–10), Hamanishi will present an artist talk, meet with faculty and students, and give a mezzotint demonstration for students, artists, and collectors.

### Patron Circle Opening Reception

Thursday, October 1, 5:30–7:30 p.m.

### Members/Public Opening Receptions

Friday, October 2  
Members: 5–6 p.m.  
Public: 6–8 p.m.

### A Conversation on Collecting with Susy and Jack Wadsworth

Saturday, October 3, 2 p.m.  
Moderated by Anne Rose Kitagawa, exhibition

co-curator, and Jill Hartz, Executive Director. Followed by a tour.

### Student-led Gallery Tours

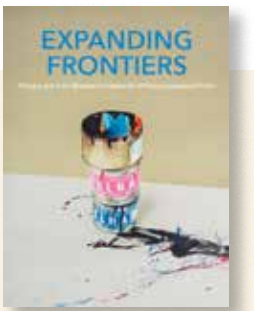
Wednesday, October 14, 5:30 p.m.  
Saturday, November 14, 2:00 p.m.

### Artist's Talk

Sunday, November 8, 2 p.m.

### Curators' Talk

Wednesday, November 11, 5:30 p.m.



### Catalog Available!

The full-color exhibition catalog features essays by the curators, detailed entries by the curators and students focusing on selected artists and their techniques, and artists' biographical information. \$35.00  
Look for it in our museum store!

and field trips. The fruits of the research that the students conducted in these two classes form the core of this exhibition. Indeed, the final installation reflects many of the ideas that they raised in discussions and assignments, and a number of the students contributed label copy and catalog entries based on the original research they conducted for their final projects. With generous support from the WLS Spencer Foundation, a number of the students further deepened and refined their research in order to provide public tours of the exhibition.

"The Wadsworths' donation," says Kitagawa, "has greatly expanded the museum's ability to fulfill its educational mission. As a teaching museum, the JSMA collaborates closely with faculty to 'teach from the object.' This particular gift does even more: it speaks to the origins of this museum's collection and extends our institution's historic strength in Japanese prints of the nineteenth- and early-twentieth-centuries."

The exhibition, catalog, and accompanying programs are made possible with the generous support of the WLS Spencer Foundation. Additional support has been provided by the Coeta and Donald Barker Changing Exhibitions Endowment, The Harold and Arlene Schnitzer CARE Foundation, The Oregon Arts Commission and the National Endowment for the Arts, a federal agency, and JSMA members.

### And in our Preble-Murphy Galleries....

You'll find more works of the Wadsworth Collection and other prints by Western artists working in Japan, including Helen Hyde, Elizabeth Keith, Gaston Petit, Daniel Kelly, and Sarah Brayer. New curricular installations also include Japanese paintings, calligraphy, prints, textiles, sculpture, ceramics, and armor.



## FROM THE DIRECTOR



Thanks to all who came—and came again—to our very special Rick Bartow exhibition and the accompanying programs. From the increase in our visitors and new member enrollments, we know you deeply appreciated this show—and Rick’s conversation with Barry Lopez, especially. X-O and Amanda Marie’s installation in the Schnitzer and their wall on the Watershed building next to Rye

also surprised and touched many of you, as did Gustavo Germano’s poignant photographs honoring the “disappeared.”

This fall, we continue to “expand frontiers” on all fronts. Our major exhibition—*Expanding Frontiers: The Jack and Susy Wadsworth Collection of Postwar Japanese Prints*—presents some of the most accomplished and provocative works by modern and contemporary Japanese print artists, now featured in our own collection, thanks to the generosity of these consummate collectors. The show, catalog, and accompanying programs, made possible in large part by the WLS Spencer Foundation, exemplify our teaching mission. Students who took courses last fall and winter—taught by Akiko Walley, Maude Kerns Assistant Professor of Japanese Art, Department of the History of Art and Architecture, and our own Anne Rose Kitagawa, chief curator and curator of Asian art—and worked at the museum over the summer conducted research, wrote catalog entries, and helped to design the thoughtful installation.

Also not to be missed are new exhibitions of European and Latin American art from the collection and on loan. Under the guidance of Jody Seasonwein, our senior curator of Western art, we’ve refreshed our MacKinnon Gallery and designed a new niche for Margo Grant Walsh’s renowned collection of silver and metalwork. June Black, our associate curator of academic programs and European and Latin American art, and Jody have organized two companion exhibitions by Mexican-born artists Enrique Chagoya and Catalina Delgado Trunk in our Schnitzer Gallery, and June has worked closely with Eugene artist Olga Volchkova on an exhibition of her unusual “icons” in the McKenzie Gallery. Graduate student Chyna Bounds has curated an installation of satiric European prints in our Morris Graves Gallery, and our Artist Project Space features new prints (and new acquisitions for the collection) by Rick Bartow, paired with prints by students in the Art Department inspired by Rick’s work. *Art of the Athlete IV* greets you in our Education Coordinator Galleries, and JSMAC, our student organization, will present a new juried student art exhibition in our Lounge later this fall. And, of course, don’t miss our ever changing Masterworks on Loan, including the Max Ernst painting highlighted in this issue.

*Enjoy!*



## Line and Lineage

New Work by Rick Bartow  
and UO Students & Alumni

Artist Project Space | September 30 – January 24

Printmaking fits fluidly into visionary Oregon artist Rick Bartow’s larger body of work, which includes pastel and graphite drawing, acrylic painting, and wood and mixed-media sculpture. The ten combinations of monotype, drypoint, and chine-collé included in this exhibition were created by Bartow in collaboration with Miika Aono, printmaking/fibers studio technician in the Department of Art, for the JSMA permanent collection during Spring 2015. University of Oregon students and alumni were invited to observe Bartow’s process over a series of printmaking sessions and create their own works in response during the Spring and Summer terms under the guidance of Charlene Liu, associate professor, and printmaking coordinator, Bryan Putnam, adjunct instructor in printmaking, and other faculty in the Department of Art.

This project and a 30-minute documentary about the prints’ creation were generously funded by a Ford Family Foundation Exhibition and Documentation Support grant and Ballinger Endowment funds. The JSMA’s retrospective exhibition, *Rick Bartow: Things You Know But Cannot Explain*, is now traveling and will be exhibited at the following venues through 2018: Museum of Contemporary Native Arts, IAIA, Santa Fe; The Heard Museum, Phoenix; WSU Museum of Art, Pullman; and the Autry National Center, Los Angeles.

**Gallery Talk: Line and Lineage**

Saturday, October 17, 2 p.m.

Students will discuss their works on view.



## Enrique Chagoya: Adventures of Modernist Cannibals

Schnitzer Gallery | September 10 – December 6

Painter and printmaker Enrique Chagoya describes his work as a “conceptual fusion of opposite cultural realities” and employs what he calls “reverse anthropology.” His provocative works incorporate diverse symbolic elements from pre-Columbian mythology, Western religious iconography, and American popular culture. Chagoya often appropriates the visual tropes of Western modernism in his works, just as the masters of modern art cannibalized so-called primitive forms without properly contextualizing them.

This exhibition, drawn from the collection of Jordan D. Schnitzer and his Family Foundation, highlights artist’s books that take their form from pre-Columbian codices and combine chine-collé, letterpress, lithography, and woodcut printing techniques to create rich, multi-layered compositions. His contemporary codices illustrate an imagined world in which the European conquest of the New World failed and the normative culture of the Americas is based in indigenous ideology.

Detail: Enrique Chagoya (American, born Mexico, 1953). *La Bestia’s Guide to the Birth of the Cool*, edition 13/30, 2014. Ten color lithograph with chine-collé and gold metallic powder on handmade Amate paper, printed by Shark’s Ink in Lyons, Colorado, 8 ¼ x 92 in. Collection of Jordan D. Schnitzer

**Artist Talk**

Thursday, October 15, 6 p.m.

Made possible by Jordan D. Schnitzer

## Voces de mis Antepasados / Voices of My Ancestors

## The Papercuts of Catalina Delgado Trunk

Schnitzer Gallery | September 10 – December 6



Catalina Delgado Trunk (American, born Mexico, 1945). *Reina de la Noche / Yohaulticetl (Queen of the Night / Goddess of the Moon)*. Hand cut paper over paper, 36 x 30 in. Loan courtesy of artist

Catalina Delgado Trunk, born in Mexico City in 1945, is of Nahuatl and Culhuacan descent on her father’s side. She grew up in Coyoacán, one of the capital’s wealthiest and most vibrant neighborhoods, as well as home to such artists as Frida Kahlo and Diego Rivera. As a girl, Delgado Trunk studied dance at the Academia de Ballet in Mexico City and the Royal Academy of Dance in London. She also learned French at a young age and earned her degree in French Literature from the University of Texas. After immigrating to the United States and raising a family, Delgado Trunk reenrolled in school at the age of 49—this time pursuing the visual arts and taking the opportunity to engage more fully with her native Mexican heritage.

Drawing on the rich Mexican tradition of cut paper crafts, or *papel picado*, she creates intricate works that tell the stories of pre-contact indigenous cultures as well as more contemporary subjects. *Voces de mis Antepasados* examines her pieces with pre-Columbian themes. Taken together with Enrique Chagoya’s provocative works on paper (on view in the same gallery), these exhibitions honor the important contributions of the indigenous peoples of the Americas.

The exhibition is made possible through the generous support of Drs. Elizabeth Moyer and Michael Powanda.

**Artist’s Talk:** In conjunction with *Día de los Muertos*  
Thursday, October 29, 6 p.m.

**Papel Picado Workshop with the Artist:** In conjunction with *Día de los Muertos*  
Friday, October 30, 6:30–8:30 p.m.



Olga Volchkova (American, born Russia, 1970). *Super Potato*, 2014. Acrylic on canvas, 20 x 16 in. Museum purchase, made possible by a JSMA Academic Support Grant

## OLGA VOLCHKOVA

### The Nature of Religion

McKenzie Gallery | September 16 – June 13

Trained as an icon painter and conservator, Russian artist Olga Volchkova uses her knowledge of Orthodox iconography and her love of botany to create provocative paintings that explore traditional icon writing and the history of floras. Iconographic types become universal symbols through which to explore the interconnectedness of humans with both the spiritual and the natural worlds. By conducting intensive research about each plant specimen she portrays, Volchkova constructs visual narratives that explore the mythologies humans have created around plants.

In her complex compositions, she expertly renders imagined saints, which personify each plant, as well as the form of each leaf, petal, and tendril. Often quoting passages from medieval manuscripts in her paintings, she succinctly details each plant's long history and illustrates their unique attributes.

One of Volchkova's paintings, *Super Potato*, which was recently acquired for the permanent collection thanks to a JSMA Academic Support Grant, will be used in a new course taught by Jenifer Presto, associate professor, Department of Comparative Literature, called "Nabokov's America." Presto noted that the work "will enable students to visualize the process of cultural adaptation and transformation that Russian-American émigré artists and writers undergo and embody in their works, frequently with reference to metaphors from the natural realm."

COLLECTIONS NEW ON VIEW



## John and Ethel MacKinnon Gallery of European Art Reopens

This summer saw a major reinstatement of the John and Ethel MacKinnon Gallery of European Art. Last renovated in 2012 to celebrate the gift to the JSMA of the Roy and Jeanne Neville collection of European paintings and prints—resulting in our first space dedicated to European art—the gallery now benefits from the hiring last year of Johanna (Jody) G. Seasonwein, our senior curator of Western art. Works on view, which have been arranged both chronologically and thematically, include visitor favorites, such as *The Last Audience of the Hapsburgs* (1918) by Artur von Ferraris (Hungarian, 1856–1936) and *Ballet Dancers* (1912), a vibrant double-sided painting of two cabaret dancers by Max Pechstein (German, 1881–1955). One wall is reserved for rotations of light-sensitive materials, such as prints and photography, from the collection, as well as selections from the museum's Masterworks on Loan program.

New interpretive labels feature research conducted by student interns and members of the curatorial staff on the history and meaning of these works. An enigmatic 17th century portrait attributed to the French artist Louis Ferdinand Elle I (1612–89) presents an opportunity to discuss the performance of gender through fashion. Although the painting has been described as a portrait of a young man, it is also possible that it depicts a young woman wearing hunting attire. Women's riding habits in the 1660s mimicked men's clothing and included a brocade waistcoat, wig, and feathered hat. However, it is also possible that the

sitter is a young man wearing "petticoat breeches," whose wide, full legs look like a skirt. The cropping of the composition to just above the knee, where we would be able to determine if the costume was breeches or a skirt, complicates the reading of the image.

### New Presentation of Margo Grant Walsh Collection of Silver and Metalwork

The MacKinnon Gallery also has a new space dedicated to decorative arts, which features the collection of silver and metalwork given to the JSMA by alumna Margo Grant Walsh. New casework highlights works from the collection, including silver made in Chicago, Mexican silver jewelry, and a diverse collection of silver serving utensils. With the motto "Great design has no borders," Walsh built a collection that surveys the breadth and depth of decorative arts in Europe, the Americas, and around the world. The JSMA is pleased to be one of a number of recipients of works from this collection; other museums include the Metropolitan Museum of Art in New York, the Museum of Fine Arts in Houston, the Portland Art Museum, and the DeYoung Museum in San Francisco.

The JSMA is deeply grateful for the generosity of the MacKinnons, Nevilles, Margo Grant Walsh, and many area European print collectors for their support of our growing collection of European and decorative arts.



Attributed to Louis Ferdinand Elle I (French, 1612–89). *Portrait of a Young Man*, circa 1670. Oil on canvas. Gift of the estate of Roy and Jeanne Neville

## CONTINUING EXHIBITIONS

**Brett Weston in Oregon**  
Through January 31

**"True" Korean Landscapes & Virtuous Scholars**  
Through July 24, 2016

**Benevolence & Loyalty: Filial Piety in Chinese Art**  
Through July 31, 2016

## Contemplation & Confrontation: The Satirical Print in Europe, 1750–1850

Focus Gallery | August 29 – December 27



James Gillray (British, 1757–1815). *Wierd (sic) Sisters, Ministers of Darkness, Minions of the Moon*, 1791. Hand-colored etching and aquatint, 9 3/4 x 13 3/4 in. Gift of David Hilton

The sweeping political and societal changes that occurred in Europe during the 18th and 19th centuries motivated artists to contemplate, and often to confront, the implications of those transformations through their works. This exhibition features prints by five prominent European satirists who did just that: British artists James Gillray and William Hogarth, Spanish artist Francisco Goya, and French artists Honoré Daumier and Paul Gavarni.

The mode of satire, which gives a humorous face to what are often biting critiques of modern-day society, was a natural fit for the medium of printmaking. Prints were less expensive to create and collect and thus allowed for widespread distribution of an artist's

ideas. The prints on view offer contemporary audiences a unique lens through which to view the decadence and decline of the European aristocracy, the rise of the middle class, and changing attitudes about the Church and morality.

The exhibition was organized by Chyna Bounds, a graduate student in the Department of the History of Art and Architecture, under the guidance of curators June Black and Johanna G. Seasonwein.

**Curator's Talk • Friday, November 6, 12 p.m.**



Max Ernst (German, 1891–1976). *Étude pour un cavalier polonais* (Study for a Polish Rider), 1954. Oil on canvas, 31 7/8 x 23 3/8 in. Private collection.

© 2015 Artists Rights Society (ARS), New York/ADAGP, Paris

## Max Ernst's *Étude pour un cavalier polonais*

A key member of the Surrealist movement, Max Ernst explored the immaterial states of the unconscious mind. Ernst enrolled at the University of Bonn in Germany in 1909 to study philosophy and psychology, but his fascination with the art of the mentally ill patients he met at the asylums he visited inspired him to pursue a career in art. He pioneered the technique of decalcomania: he applied pools of paint on to a sheet glass, pressed canvas to the glass, and then lifted it away. The resulting shapes revealed the composition to him, to which he added lines and forms with a paintbrush. The process highlighted the role of chance in the creation of art, a key feature of the Surrealists' work.

This work was painted in 1954, the year in which Ernst won the Grand Prix for painting at the Venice Biennale. The title refers to Rembrandt's *The Polish Rider*, a work that Ernst had seen the previous year at the Frick Collection in New York. Rather than referring directly to Rembrandt's work—which depicts a man on horseback in a dark landscape—the shimmering pools of blue paint suggest a similarly rocky landscape, perhaps a reflection of the artist's interior vision. “At first glance,” says lender Andrew Teufel, a new member of the JSMA's Leadership Council, “Ernst's automatic application of paint creates a completely abstract composition, but on careful examination, he subtly reveals equine figures in a fantastical landscape highlighted by an enigmatic horse sitting cross-legged, as if human.”

For more information on the Masterworks on Loan program, visit <http://jsma.uoregon.edu/MasterworksOnLoan>.

## NEW ACQUISITION

### Jacques Callot's *Les Grandes Misères de la Guerre*

The JSMA recently acquired a complete set of *Les Grandes Misères de la Guerre* (*The Great Miseries of War*) by one of the most important printmakers in the history of Western art, Jacques Callot (French, 1592–1635). Callot made two series on the “miseries of war” (the adjective “grande” refers here not to its content, but its size relative to the second, smaller series). Both depict the horrors of the Thirty Years' War, a series of wars in the mid-17th century among various European nations.

Born into a family of minor nobility in Nancy in the region of Lorraine, Callot trained in Italy and worked in the court of Cosimo II, Grand Duke of Tuscany (Italian, 1590–1621), until the duke's death in 1621. He then returned to France. Callot's more than 1,400 etchings were incredibly influential on subsequent generations of printmakers, including Francisco Goya (1746–1828).

The series was issued in 1633 with the royal privilege of King Louis XIII. The eighteen plates show soldiers being recruited for war, heading into battle—and then the ugly aftermath, when the soldiers begin to pillage farms, monasteries, and villages, before they are subjected to various forms of torture and eventually hanged. The last plate shows the king rewarding the victorious generals. Each plate is accompanied by six lines of verse in the form of rhyming couplets attributed to Michel de Marolles, an abbot, print collector, and friend of Callot's.



Jacques Callot (French, 1592–1635) *Distribution des récompenses* and *Les mendiants et les mourants*, from *Les Grandes Misères de la Guerre*, 1633. Etching on paper, 3 1/8 x 7 1/4 inches each. Museum purchase with funds from the Amanda Snyder Endowment Fund, with additional support provided by Jim and Barbara Walker and David and Marcia Hilton.



UO football defensive lineman DeForest Buckner works alongside Finley A. during the VSA Access workshop.

(Below) UO football defensive lineman Jalen Jelks helping a VSA Access participant during his *Art of the Athlete* workshop.

## Art of the Athlete IV

Education Corridor Galleries | October 14 – January 24

*Art of the Athlete* is a museum education program that provides engagement for UO student-athletes through the visual arts and service to children with disabilities. This past summer, 15 student-athletes enrolled in a studio workshop taught by JSMA director of education Lisa Abia-Smith and teaching artist Katie Gillard. Over the course of four weeks, the students learning diverse art techniques, including painting, mixed media sculpture, and photo transfer. They studied the work of contemporary portrait painter Kehinde Wiley and created their own version of a “Wiley-inspired” self-portrait, placing themselves in a classical pose or one found in their individual sports.

Participants in the *Art of the Athlete* workshop also helped in the museum's VSA Art Access studio classes, held on Saturdays for children with disabilities. They worked alongside the children and assisted with art production and confidence building. Many of the UO student-athletes stated that this experience was one they would never forget: it gave them a new perspective on the role of art and museums in the lives of others. They also discovered that the apprehension some of them had about working with children with disabilities quickly disappeared after their experience

in the studio. Friendships were forged and parents who attended found it moving to see their children creating a connection with an athlete they had only seen from a distance. “The magic that occurred,” says Abia-Smith, “was palpable. These parents were seeing their children share in the discovery of art in tandem with someone whom they had only viewed from their television screen or from the stands of a stadium.”

“Art of the Athlete,” adds Abia-Smith, “demonstrates the museum's commitment to sharing the wonders of art with new visitors, and reveals how the arts can forge new connections and unique partnerships that serve the entire campus community.”

This year's exhibition features the work of the following student athletes: Casey Benson; men's basketball; Jordan Bell, men's basketball; Dwayne Benjamin, men's basketball; DeForest Buckner, football; Megan Conder, women's golf; Tyrell Crosby, football; Tony Brooks-James, football; Jalen Jelks, football; Jordyn Fox, acro and tumbling; Janita Iamaleava, women's basketball; Glen Ihenacho, football; Canton Kaumatule, football; Hanitel Louisi, Austin Maloata, football; Tui Talia, football; and Kira Waggoner, women's soccer.

### Public Opening Reception

Wednesday, October 21, 6:30–8 p.m.

## Art of the Athlete Outreach during the UO/WSU Game

The JSMA has been asked to host an art activity for spectators attending the football game on October 10 at the Moshofsky Center, when the Ducks play the Washington State Cougars. Game time is yet to be determined, so check our website for the schedule. The activity will be led by the museum's education staff and *Art of the Athlete* students, including UO Duck men's basketball players, women from Oregon golf, and women's soccer and acro and tumbling. The public will be invited to design football helmets using such supplies as markers and colored pencils. The event is sponsored by UO Athletics and is open to all attending the game.

During the session, art created by UO football players during the museum's summer workshop will be on display in the Moshofsky Center as a sneak preview before the *Art of the Athlete IV* exhibition opens in the museum's Education Corridor Galleries on Wednesday, October 14.



## Leadership Council Members: Thank you and Welcome!

The JSMA Leadership Council looks forward to another great year, under the presidency of Philip Piele. Because our bylaws require members to rotate off for one year once they have served two consecutive three year terms, we thank **Dr. Lee Michels** and **Cheryl Ramberg Ford** for their service (but expect them to return and continue their committee work.) We also thank Professors **Keith Eggener** and **Ben Saunders**, who plans to devote more time to his spring 2016 exhibition on Entertainment Comics.



We welcome four new and returning members this year! A resident of Eugene since 1978, **Sharon Ungerleider** has been a long-time supporter of the University of Oregon where she received her MFA. She is an avid supporter of the arts and has introduced the benefits of the museum to art students and instilled the love for the arts in her daughters, Shoshana and Ariel. Sharon collects ceramics and prints and appreciates the museum's collection of Pacific Northwest art and Asian art, as well as its connection with academia. A few years ago, she created a planned gift to benefit collaboration between the museum and A&AA.



A resident of Eugene since 1977, **Jim Walker, M.D.**, practiced nephrology and internal medicine until his retirement in 2003. Jim and his wife, Barbara, are very involved in community organizations (Barbara is chairing the Symphony's 50th anniversary celebration), and they have varied collecting interests with special attention to maps. Both went on the Cuba trip with Jill a few years ago and acquired works by major Cuban artists. Jim participated in the post remodel/construction phase of the museum, and in its "re-imagining" and strategic planning. Jim will be

### Staff Changes

This summer, we said goodbye to **Sharon Kaplan**, museum educator; **Victoria Reis**, administrative aide; and **Zach Twardowski**, special events assistant. We wish them all success in their travels, schooling, and future employment! We welcome **Brynn Allen**, a recent UO graduate, who replaces Zach; **Darrell "D" Atkinson**, security officer; Summer Knowlton, our new administrative aide; and **Jo Morton**, our temporary tour coordinator, and hope to fill our financial and HR services manager position soon. **Richard Herskowitz**, director of Cinema Pacific, takes on a part-time position as our curator of media arts.

coming back as vice president and will assume the presidency in July 2016.



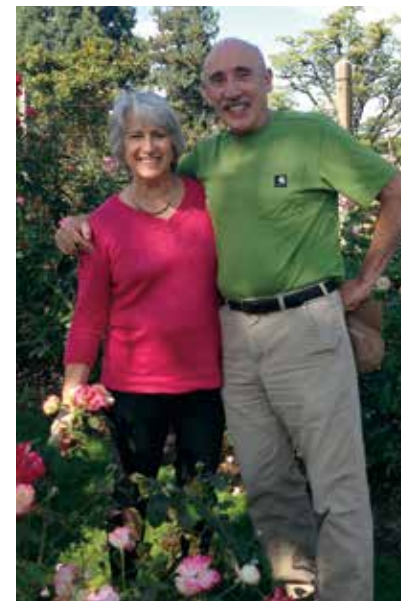
**Andrew Teufel** was Vice Chairman at Fisher Investments, where he led the research efforts at the firm beginning in 1995. Prior to this, he lectured at the Haas School of Business at the University of California, Berkeley, where he taught Investment Management. Andrew is developing a major collection of Surrealist art and came to the museum's attention as a lender to our Masterworks on Loan program. In addition to lending a Salvador Dali, Kay Sage, and Max Ernst (see our Masterworks article in this issue), he also lent his "Solidarity" portfolio to support our Pierre Daura exhibition. He purchased a major work by a contemporary San Francisco artist, Mike Davis, for the museum, and recently joined Jill on a collectors' trip to Cuba. He also visited the museum earlier in June and spoke on a panel (with Amber Noland) on collecting.



**Paul Peppis** is director of the Oregon Humanities Center and an associate professor in the English Department. A scholar of early twentieth century British literature and culture and an award-winning teacher, Paul is the author of two monographs, *Sciences of Modernism: Ethnography, Sexology, and Psychology* (Cambridge 2014) and *Literature, Politics, and the English Avant-Garde* (Cambridge 2000). He has contributed chapters to the *Cambridge Companion to Modernist Poetry* (2007) and the *Cambridge Companion to E. M. Forster* (2007). Both his teaching and scholarship examine particular twentieth-century documents and cultural artifacts to reassess modernism's diverse engagements with the social, political, and scientific movements of its time. He is married to the artist Libby Wadsworth.

## DEVELOPMENT NEWS

## Member Spotlight Patti Barkin



Patti Barkin with her husband, Tom Barkin.

Patti Barkin has been a JSMA member since 1991 and a fearless Exhibition Interpreter since 2010. She and her husband, Tom Barkin, joined the Patron Circle in 2014 to further their support of JSMA. When she's not giving tours or visiting the exhibitions, Patti enjoys hiking throughout the Pacific Northwest region.

### How did you learn about JSMA and what made you want to become a member?

In 1987, I became a faculty member in the College of Education where I focused on special education and

accessibility issues. I learned about the UO Museum of Art by being a part of campus. One of my favorite places to be was in our lovely courtyard.

### What made you want to become an Exhibition Interpreter (EI)?

It was a decision in retirement to say yes to activities that kept me connected to the university. In 2010, a friend brought me to an EI meeting, and I got hooked! I just loved the idea of being on campus and being part of a volunteer group, learning something new, and being surrounded by bright and interesting people.

### What's the best thing about being an EI?

Being an EI has really enriched my life. I enjoy the cohort group that I get to work with. I had a steep learning curve at the beginning because I'm not an artist or art historian, but I knew how to teach. One

thing I love about the EIs is the range of skills and knowledge that everyone shares. I'm able to bring my years of experience and expertise in special education to the museum, and I get to learn about art. The museum is a place that really caters to lifelong learners. Because the collections and exhibitions are changing at a wonderful pace, I am constantly learning about art installations, artists, their processes, and the whole world of museum education.

The perks of being an EI are great, whether it's hearing from curators, talking with artists, or getting a truly insider's view during the staff and volunteer walk-throughs before major openings. We have programs at our twice monthly meetings that are carefully crafted to both educate and train us to provide the very highest quality tours.

As a teacher, I love taking students and teens on tours. I also enjoy giving tours for the senior centers and other visitors with special needs.

### What led you and Tom to increase your giving and become Patron Circle members in 2014?

Once I became an EI, Tom and I both started coming to more events at the museum. We are involved with a lot of other organizations but we really have enjoyed everything at the museum. JSMA opened up a new cultural world in Eugene that we had not been fully aware of.

### What is the best benefit of being Patron Circle members?

We feel that we get a lot from giving a lot to JSMA. That includes our time, energy, and resources. One of the great things about being Patron Circle members is attending the Patron Circle opening receptions a day before the public opening. Getting insider access to the shows before they open is always fun and very special.

### Do you have a favorite spot or artwork at the museum?

I love the pagoda because of how much can be taught about religion, architecture, and sculpture. The robes in the Asian galleries, the rotation of the magnificent tapestries, and the beautifully restored longevity screen are also favorites.

### What keeps you coming back to JSMA?

Whenever I give a tour, I always start in the lobby with "Coming to the museum is like taking a trip around the world." Then we move into the elevator and prepare to embark on our journey to Asia and beyond. The JSMA opens up new worlds!

## ART IN THE Attic

### Kudos, Art in the Attic 2015

On August 26, the Friends of the Museum (formerly the Gourmet Group) hosted the annual Art in the Attic fundraiser at Oakway Center with proceeds benefiting the JSMA's Fill Up the Bus program. For more than forty years, the Gourmet Group (I and II) has organized a variety of fundraising programs benefiting the museum. Consequently, it's no surprise that Art in the Attic 2015 was a resounding success! Thank you to everyone who donated pieces for the sale and to all involved for helping to provide support for K-12 students from across the state to participate in tours at the JSMA. Funding for Fill Up the Bus helps to provide free bus transportation to the museum and cover the fees and expenses for the pre-visit, the tour itself, and the post-tour activity. Thank you, Friends, for your important work!

# Calendar OF EVENTS

**Free First Friday**  
Fridays, September 4,  
October 2, November 6,  
December 4  
Enjoy the JSMA with free  
admission the first Friday of  
every month.

**Go Ducks! Free  
Admission Weekend**  
September 5–6,  
September 19–20,  
September 26–27,  
October 10–11,  
November 7–8,  
November 27–29  
The Jordan Schnitzer  
Museum of Art and the  
Museum of Natural and  
Cultural History welcome  
Duck fans with free  
admission on home football  
game weekends.

**First Saturday Public Tour**  
Saturdays, September 5,  
October 3, November 7,  
December 5, 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.

**Expanding Frontiers:  
The Jack and Susy  
Wadsworth Collection of  
Postwar Japanese Prints**

**Patron Circle Opening  
Reception**  
Thursday, October 1,  
5:30–7:30 p.m.

**Opening Receptions**  
Members: Friday, October  
2, 5–6 p.m.  
Public: Friday, October 2,  
6–8 p.m.  
See exhibitions, *Expanding  
Frontiers*, page 3

**A Conversation on  
Collecting with Susy and  
Jack Wadsworth**  
Saturday, October 3, 2 p.m.  
See exhibitions, *Expanding  
Frontiers*, page 3

**Collegium Musicum:  
"Musica Poetica"**  
Wednesday, October 7,  
5:30 p.m.  
See collections, MacKinnon  
reinstallation, page 7

**Art of the Athlete IV  
Outreach**  
Saturday, October 10, time  
TBA  
Location: Moshofsky Center  
Preview work and create art  
with the JSMA and student  
athletes. See page 9

**Student-led Gallery Tour:  
Expanding Frontiers:  
The Jack and Susy  
Wadsworth Collection of  
Postwar Japanese Prints**  
Wednesday, October 14,  
5:30 p.m.  
See exhibitions, *Expanding  
Frontiers*, page 3

**Artist's Talk: Enrique  
Chagoya**  
Thursday, October 15,  
6 p.m.  
Location: 115 Lawrence Hall  
See exhibitions, *Adventures  
of Modernist Cannibals*,  
page 5

**Gallery Talk: Line and  
Lineage**  
Saturday, October 17, 2  
p.m.  
See exhibitions, page 4

**Art of the Athlete IV  
Opening Reception**  
Wednesday, October 21,  
6:30–8 p.m.  
See exhibitions, page 9

**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* is  
constructed to celebrate  
the holiday. The event is  
co-sponsored by Oak Hill  
School in conjunction with  
MEChA de UO, Adelante  
Sí, el Instituto de Cultura

de Guanajuato, and el  
Istituto Estatal de Migrante  
Guanajuatense y sus  
familias.

**Artist's Talk: Catalina  
Delgado Trunk**  
Thursday, October 29,  
6 p.m.  
See exhibitions, *Voces de Mis  
Antepasados*, page 5

**Papel Picado Workshop  
with Catalina Delgado  
Trunk**  
Friday, October 30,  
6:30–8:30 p.m.  
See exhibitions, *Voces de Mis  
Antepasados*, page 5

**Curator's Talk:  
Confrontation &  
Contemplation**  
Friday, November 6, noon  
See page 6

**Artist's Talk: Katsunori  
Hamanishi**  
Sunday, November 8,  
2 p.m.  
See exhibitions, *Expanding  
Frontiers*, page 3

**Curator's Talk: Expanding  
Frontiers: The Jack  
and Susy Wadsworth  
Collection of Postwar  
Japanese Prints**  
Wednesday, November 11,  
5:30 p.m.  
See exhibitions, page 3



(Detail) Scene of celebration from **Tapestry of the Three Star  
Gods (Sanxing 三星)**. Chinese; Qing dynasty, Qianlong period  
(1736–95). Silk and gold-wrapped thread kesí (tapestry weave)  
with painted details and silk embroidery in laid and couched  
stitches, 116 1/16 x 44 1/8 in. Murray Warner Collection

**Student-led Gallery Tour:  
Expanding Frontiers: The  
Jack and Susy Wadsworth  
Collection of Postwar  
Japanese Prints**  
Saturday, November 14,  
2 p.m.  
See exhibitions, *Expanding  
Frontiers*, page 3

**Opening Reception:  
JSMAC presents UO  
Student Art Exhibition**  
Wednesday, November 18,  
5:30–7 p.m.  
JSMAC, the JSMA Student  
Member Advocacy Council  
presents their fall exhibition  
of University of Oregon  
Student art in the JSMA  
lounge.

**Curator's Talk:  
Benevolence & Loyalty:  
Filial Piety in Chinese Art**  
Saturday, November 21,  
2 p.m.  
Ina Asim, associate  
professor of history and  
director of the Confucius  
Institute for Global China

Studies, gives a talk on  
*Benevolence & Loyalty: Filial  
Piety in Chinese Art*.

**Be Our Guest—  
Thanksgiving Weekend  
Open House**  
Friday, November 27—  
Sunday, November 29,  
11 a.m.–5 p.m.  
The Jordan Schnitzer  
Museum of Art invites you  
and your family to enjoy  
free admission in honor  
of the long Thanksgiving  
Weekend.

**Tuesday Closing starts  
September 15.**

**Holiday Closures**  
The JSMA will be closed on  
the following dates:  
September 7, November  
26, December 24,  
December 25, January 1

## Studio Programs

**ArtAccess VSA  
Workshops for K–12  
Children with Special  
Needs**  
Saturday, September 19,  
October 17, November 14,  
and December 12,  
11:15 a.m.–12:15 p.m.  
Drop-in studio sessions  
featuring accessible art  
lessons and activities for  
K–12 children with special  
needs instructed by OHSU  
occupational therapist  
and artists. Free, but  
reservations are requested.

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.

**After School Art Class:  
Watercolor Painting and  
Printmaking**  
Wednesdays, September  
23–November 18,  
3:30–5:00 p.m. (No class  
November 11)  
Grades 1–5, \$90 (\$81 for  
JSMA Members)  
Instructor: Sterling Israel  
From contemporary  
Japanese prints to  
traditional watercolors, be  
inspired by original works  
of art as you explore the  
galleries, and experiment  
with a variety of fun hands-  
on projects in the art studio.



On July 18 our teen  
workshop focused on plein-  
air painting.

**Workshop for Teens and  
Adults: Contemporary  
Printmaking**  
Sunday, October 18,  
1–4 p.m.  
\$25 (\$22.50 for JSMA  
Members).  
Ages: Teens to Adults  
Instructor: Mika Aono  
Explore contemporary print  
techniques inspired by the  
*Expanding Frontiers: The  
Jack and Susy Wadsworth  
Collection of Postwar  
Japanese Prints* exhibition.

**Tracing Memories  
Workshop**  
Friday, November 13,  
10–11 a.m.  
Instructor: Noriko Rice  
Relax in a low-stress  
environment as you  
create artwork that evokes  
memories. Transform a  
personal photograph into  
an outline to color with  
professional-grade tools,  
such as Copic brush-  
tipped markers. This  
workshop is sponsored  
by Copic Markers and is  
designed for individuals  
who are experiencing  
memory loss, young-onset  
or early to mid-stage  
dementia, and their care  
partners. No previous  
art experience required.  
Free but reservations are  
required. Contact Nori Rice  
at norikor@uoregon.edu or  
541.346.6410 to register.

**Club de Arte para Mamás**  
Lunes, 21 de septiembre,  
19 de octubre, 16 de  
noviembre, y 14 de  
diciembre de 9 a 10:30 a.m.  
Sábados, 24 de octubre y  
7 de noviembre de 12 a  
4 p.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 Comisión Oregonense  
de las Artes y el Fideicomiso  
Nacional para las Artes,  
una agencia federal. Para  
mayor información, favor  
de contactar a Arthurgina  
Fears, afears@uoregon.edu  
o al 541.346.6443.

## Cinema Pacific's Schnitzer Cinema

### American Experimental Media: Queer Productions

Last year's Schnitzer Cinema series exploring the history and current state of American experimental media continues this year with a more concentrated focus on queer experimentation. Media art that challenges the "normalcy" of conventional gender roles and Hollywood film style has long been a vital sector of the experimental media art scene. The series is part of a larger yearlong "Queer Productions" project supported by the English Department and the College of Arts and Sciences that includes classes, guest artists and scholars, a symposium, a JSMA gallery exhibition in the spring, and more. The Schnitzer Cinema series is programmed by Richard Herskowitz, our new part-time curator of media arts and director of Cinema Pacific, with the help of Professor Quinn Miller. *All programs are free, with popcorn and refreshments also provided!*



**Jack Smith and Queer  
Theatre**  
with guest filmmaker  
and Jack Smith archivist  
Jerry Tartaglia  
Wednesday, October 14,  
7 p.m.

Jerry Tartaglia presents  
newly restored films from  
the Jack Smith Archive,  
courtesy of Gladstone  
Gallery, New York City, and  
Brussels. Jack Smith was one  
of the most accomplished  
and influential underground  
artists in the 1960s, '70s,  
and '80s and a key figure in  
the cultural history of film,  
performance, photography,  
and art in America. In his  
filmmaking, Smith created  
a sense of "aesthetic  
delirium." Through his use  
of outdated film stock and  
baroque subject matter,  
he pushed the limits of  
the medium, liberating  
it from the straitjacket of  
"good" technique and  
"proper" behavior. Beneath  
the glitter and the camp,  
there lurks a biting political  
satire—an irony born from  
the alienated sensibility of  
a queer American artist. His  
best-known film, *Flaming  
Creatures* (1963), an excerpt

of which will be screened,  
became the subject of a  
protracted legal battle over  
its alleged pornographic  
content. Also included in  
the program are *Midnight  
At The Plaster Foundation*,  
the only known complete  
recording of a Jack Smith  
performance; *Milk Bath  
Scene* from *Normal Love* and  
*In the Grip of the Lobster*,  
two collaborations by  
Smith with superstar Mario  
Montez; and *Hamlet in the  
Rented World (A Fragment)*,  
Smith's adaptation of  
Shakespeare's *Hamlet*,  
which he felt was "very  
badly written, no structure,  
more like a radio or TV  
series, but can be salvaged  
by much cutting. Only  
the good lines are to be  
retained." Tartaglia also  
presents a short segment  
from his own work-in-  
progress that features  
previously unheard audio  
material of Smith talking  
about his aesthetic.

**It Came From Kuchar  
plus two video diaries  
by George Kuchar**  
Wednesdays, November 4,  
7 p.m.

George and Mike Kuchar  
grew up in the Bronx in the  
1950s. At the age of twelve,  
they became obsessed with  
Hollywood melodramas and  
began making their own  
homespun melodramas  
with their aunt's 8mm  
camera. They used their  
friends and family as  
actors and their Bronx  
neighborhood as their set.  
In the early 1960s, alongside

Andy Warhol, the Kuchar  
brothers shaped the New  
York underground film  
scene. Their films were  
wildly funny but also  
human and vulnerable.  
They inspired many  
filmmakers, including John  
Waters and Guy Maddin,  
who are interviewed in this  
film. *It Came From Kuchar*  
interweaves the brothers'  
lives, their admirers, a  
history of underground  
film, and a "greatest  
hits" of Kuchar clips  
into a mesmerizing tale.  
Supplementing the feature  
are two of George Kuchar's  
video diaries, the format  
he mastered during the  
later part of his career: *The  
Guzzler of Grizzly Manor*  
and *Atrium of the Omni-Orb*.  
Both include appearances  
by JSMA curator Richard  
Herskowitz, who will talk  
about the experience of  
being a Kuchar subject!

**Coming to Schnitzer  
Cinema's Winter-Spring  
program:** films and  
appearances by Barbara  
Hammer, Zackary Drucker,  
and more!



# arts seen



Jason Younker, VP and Advisor to the President on Sovereignty and Government-to-Government Relations, served as Master of Ceremonies for the outdoor event before the public opening on April 17, which was attended by more than 800. Speakers included Interim President Scott Coltrane; Mayor of Newport Sandra Roumagoux, Charles Froelick whose gallery represents Bartow; singers from the Confederated Tribes of Siletz Indians, led by Bud Lane; Frank LaPena, Rick Bartow, and exhibition co-curator and executive director Jill Hartz.



Charles Froelick with Bartow, Barry Lopez and Lillian Pitt.

## *Rick Bartow: Things You Know But Cannot Explain*



Lender Bill Avery speaks with Victoria Reis, administrative aide, during the opening.



Guests danced to Rick Bartow and his band, The Backseat Drivers, at the opening.



Rick Bartow demonstrates one of his printmaking techniques in the UO Art Department's printmaking facilities. The JSMA commissioned drypoints and monoprints, thanks to a grant from The Ford Family Foundation.



In May, executive director Jill Hartz and LA gallerist Darrel Couturier organized a trip to Havana in conjunction with the Havana Biennale. Leadership Council members and friends, including Suzanne and Randy Stender, Anne Cooling and Norm Brown, Sharon Ungerleider, Michael Stalker, and Andrew Teufel met artists, toured galleries and museums, and enjoyed the ambience of a very special city. Thanks to many of you for supplying photos for this montage!



Congratulations, Cheryl Ramberg Ford and Allyn Ford, this year's recipients of the Gertrude Bass Warner award!



Members of our Club de Arte para Mamás: (from left) Gloria Formick, Patricia Melick, Catalina Angeles, and Maria Gonzalez.



Family Day on May 16 focused on Native American culture. Sponsored by Kendall Auto Group, the free event included storytelling and art workshops as well as visitors from the Cascades Raptor Center.

The JSMA and Travel Lane County organized the 2nd Annual *Kids Create! Eugene* on the Memorial Quad on August 1. Local children's organizations offered hands-on activities and performances.



Amanda Marie and X-O: *The Many Places We Are* being installed by Hyland Mather (X-O)





UNIVERSITY OF OREGON

Jordan Schnitzer Museum of Art  
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JORDAN SCHNITZER MUSEUM OF ART

ART OUTSIDE



Jan Zach (American, born Czech Republic, 1914-86). *Lady*, fabricated in 1996. Painted steel, approx. 168 x 72 x 60 in. Collection of the JSMA; gift of the Mark Spönenburgh Estate

James Lee Hansen (American, born 1925). *Vigil*, 1985. Bronze, 95 1/2 x 25 3/4 x 16 in. Given to the University of Oregon by Jordan D. Schnitzer '73



Next time you visit the museum, take time to see two new installations of outdoor sculptures, Jan Zach's *Lady*, located between PLC and Condon Hall, and James Lee Hansen's *Vigil*, in the garden of PLC, across from the museum. Jan Zach was a highly regarded contributor to the development of modernism in the Pacific Northwest and served on the faculty in the School of Architecture and Allied Arts from 1958 until 1979. *Lady* was Zach's final project, completed by his former student Jerry Harpster ten years after the artist's death. *Vigil*, from the artist's Guardians series, replaces the stolen *Falconer*, also by Hansen, which was a gift to the University of Oregon from Jordan D. Schnitzer (B.A. in Literature, '73) in appreciation of the English Department.

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



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Beginning September 15, the JSMA will close on Tuesdays. We will continue to provide educational access to University and K-12 groups on Mondays and Tuesdays by appointment.

New Public Hours

Wednesday 11:00 a.m. - 8:00 p.m.

Thursday through Sunday 11:00 a.m. - 5:00 p.m.

The museum is closed on major holidays.

MARCHÉ CAFÉ



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

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