In 2012, Jack and Susy Wadsworth donated 157 modern and contemporary Japanese prints to the JSMA. This remarkable collection, featuring woodblocks, intaglio, 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 accomplished 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, Maudé 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 Anno, 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 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 collection.’ 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 Pett, Daniel Kelly, and Sarah Brayner. New curricular installations also include Japanese paintings, calligraphy, prints, textiles, sculpture, ceramics, and armor.

**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 woodcut 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.

**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!
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 Byre also surprised and touched many of you, as did Gustave 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 Charlene Liu, associate professor, works in response during the Spring and Summer terms a series of printmaking sessions and create their own exhibitions for the JSMA permanent collection will be exhibited at the following venues through 2018:

- 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.
- Enrique Chagoya: Adventures of Modernist Cannibals
  - Schnitzer Gallery | September 10 – December 6
  - 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.

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 Mika Aono, printmaking/letters 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 Chalene 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 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.

Voces de mis Antepasados / Voices of My Ancestors

The Papercuts of Catalina Delgado Trunk

Schnitzer Gallery | September 10 – December 6

Catalina Delgado Trunk, born in Mexico City in 1945, is of Nahua and Cuixcuaxtlan descent on her father’s side. She grew up in Coacoyan, 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.

Artists’ Talk

In conjunction with Día de los Muertos Thursday, October 29, 5:30 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
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 flora. 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 its unique attributes.

One of Volchkova’s paintings, Super Potato (2014), is a large, intricate composition featuring multiple plants. The painting is split into two main sections: one showing a potato plant and the other depicting a garden scene with various other plants. The artist uses a range of colors and textures to create a vivid and detailed depiction of the potato plant. The painting is a testament to Volchkova’s attention to detail and her ability to bring out the beauty of each plant.

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 its unique attributes.

The Nature of Religion exhibition at the JSMA provides a unique opportunity 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. Through her intricate compositions, she invites viewers to contemplate the natural world and consider the deep connections that exist between humans and the environment.

Contemplation & Confrontation: The Satirical Print in Europe, 1750–1850
Focus Gallery | August 29 – December 27

The sweeping political and societal changes that occurred in Europe during the 18th and 19th centuries motivated artists to confront, and often to mock, the 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 were a natural fit for the medium of printmaking. Printmakers could reach a much wider audience than the artists who produced paintings, and prints were frequently with reference to metaphors from the natural realm. 

This summer saw a major reinstallation 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 (1948) by Artur von Ferraris (Hungarian, 1856–1936) and Bullet 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 portraiture 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 wearing hunting 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 alumnus 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, Nevelles, Margo Grant Walsh, and many area European print collectors for their support of our growing collection of European and decorative arts.
Jacques Callot’s Les Grands Misères de la Guerre

The JSMA recently acquired a complete set of Les Grands 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 entirely 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.
Leadership Council Members: Thank you and Welcome!

The JSMA Leadership Council looks forward to another great year, under the presidency of Philip Pielke. 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 the museum’s collection of Pacific Northwest art 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 a member? In 1987, I became a faculty member in the College of Education where I focused on special education and 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 teams 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 the enjoyment of art, 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 rocks 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!

~Anonymous~

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 benefitting 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!

~Anonymous~

IN THE ATTIC

Member Spotlight Patti Barkin

Patti Barkin has been a JSMA member since 1994 and a fearless Exhibition Interpreter since 2010. She and her husband, Tom Barkin, joined the Patron Circle in 2014 to further support their 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? I joined the museum in 2001, and I initially became a member to support the museum’s programs and services. However, as I became more involved with the museum, I realized that I wanted to give back to the community in a more substantial way. I joined the JSMA’s Fill Up the Bus program, which provides funding for K–12 students to visit the museum.

What made you want to become an Exhibition Interpreter (EI)? I became an EI in 2010 because I wanted to share my love for the arts with others and to connect with the museum community. As an EI, I have had the opportunity to meet many interesting people and learn about the diverse range of artwork on display.

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 know 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.

What keeps you coming back to JSMA? I have been a JSMA member since 1994 and a fearless Exhibition Interpreter since 2010. I joined the JSMA because I wanted to support the museum’s programs and services. As I became more involved with the museum, I realized that I wanted to give back to the community in a more substantial way. I joined the JSMA’s Fill Up the Bus program, which provides funding for K–12 students to visit the museum. I have also volunteered at the museum’s annual Art in the Attic fundraiser and have been a member of the JSMA’s Fill Up the Bus program. These experiences have allowed me to connect with the museum community and to learn about the diverse range of artwork on display.

What are your favorite spots or artworks at the museum? My favorite spot is the pagoda because of how much can be taught about religion, architecture, and sculpture. The rocks in the Asian galleries, the rotation of the magnificent tapestries, and the beautifully restored longevity screen are also favorites. I have also enjoyed visiting the museum’s exhibits, which feature a wide range of artwork from different cultures and time periods.

What keeps you coming back to JSMA? I keep coming back to JSMA because I love being a part of the museum community and learning about the diverse range of artwork on display. I have enjoyed volunteering at the museum’s annual Art in the Attic fundraiser and have been a member of the JSMA’s Fill Up the Bus program. These experiences have allowed me to connect with the museum community and to learn about the diverse range of artwork on display.
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<tr>
<th>Event</th>
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<tr>
<td><strong>Opening Receptions:</strong></td>
<td>Saturday, November 18, 5:30–7 p.m.</td>
<td>JSMA presents UO Student Art Exhibition. Free admission. Free but reservations are required. Contact Nori Rice at <a href="mailto:nori@uoregon.edu">nori@uoregon.edu</a> or 541.346.6410 to register. Funding for this program has been provided by the John J. Kennedy Center for the Performing Arts.</td>
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<tr>
<td><strong>Student-led Gallery Tour:</strong></td>
<td>Saturday, September 17, 4:30–5:30 p.m.</td>
<td>Visits Galleries, Student-led Gallery Tour: The Jack and Susy Wadsworth Collection of Postwar Japanese Prints. Free admission. Free but reservations are required. Contact Brian Henry at <a href="mailto:bhenry@uoregon.edu">bhenry@uoregon.edu</a> or 541.346.6443 to register.</td>
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<td><strong>Art of the IV Outreach:</strong></td>
<td>Tuesday, October 25, 6:30–8 p.m.</td>
<td>Deepens the JSMA’s relationship with the community through projects that provide artistic experiences to all ages. Free.</td>
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<td><strong>Workshop:</strong></td>
<td>Saturday, December 24, 25, 2017</td>
<td>On July 18 our teen workshop focused on plein-air painting.</td>
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<td><strong>ArtAccess VSA Workshop for K–12 Children with Special Needs</strong></td>
<td>Saturday, September 19, October 17, November 14, and December 12, 11:30 a.m.–12:15 p.m.</td>
<td>Drop-in studio sessions featuring accessible art lessons and activities for K–12 children with special needs. Free.</td>
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<td><strong>Club de Arte para Mamas</strong></td>
<td>Saturday, November 21, 2 p.m.</td>
<td>A bi-monthly program that provides hands-on art experiences for mothers and their babies.</td>
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<td><strong>Art of the IV:</strong></td>
<td>Friday, October 21, 6:30–8 p.m.</td>
<td>View activities, Opening Reception, front page, page 3</td>
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<tr>
<td><strong>Art of the IV:</strong></td>
<td>Tuesday, October 18, 5:30 p.m.</td>
<td>View activities, Opening Reception, front page, page 3</td>
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<td><strong>Art of the IV:</strong></td>
<td>Tuesday, October 11, 5:30–7 p.m.</td>
<td>View activities, Opening Reception, front page, page 3</td>
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<tr>
<td><strong>Art of the IV:</strong></td>
<td>Monday, October 2, 5:30–7 p.m.</td>
<td>View activities, Opening Reception, front page, page 3</td>
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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 Andrea Teitel 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!

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.

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

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