Rick Bartow is one of Oregon’s best-known artists. Over forty years, he has created a powerful body of work, influenced by his Native American heritage, life experiences, physical environment, international travels, and fine art training. In 2012, two of his monumental sculptures were permanently installed on the Mall, outside the Smithsonian’s National Museum of the American Indian in Washington, D.C.

Co-curated by Executive Director Jill Hartz and McCosh Associate Curator Danielle Knapp, Rick Bartow: Things You Know But Cannot Explain features drawings, paintings, prints, sculpture, and mixed media work. In addition to showing the artist’s most recent work, the exhibition and catalog explore key themes in the artist’s oeuvre: “Gesture,” “Self,” “Dialogue,” “Tradition,” and “Transformation.” This is the first major exhibition to feature such diverse examples of his work, including many of Bartow’s graphite drawings from the late 1970s and large-scale wood and mixed media constructions.

The exhibition is accompanied by a fully illustrated catalog with essays by the curators and Lawrence Fong, former curator of American and regional art at the JSMA. It will travel to other museums following its showing here, including the IAIA Museum of Contemporary Native Arts, Santa Fe; The Heard Museum, Phoenix; Washington State University Museum of Art, Pullman; and The Autry Museum of the American West, Los Angeles.

**Related Events**

- First Friday Art Talk April 5, 3:30 p.m. The Studio at the Hult Center Co-sponsored by the JSMA, Lane Arts Council presents a talk with Rick Bartow, his Portland gallery Charles Foskier and Bob Keeler.

- Rick Bartow: Prints Schrager Clarke Gallery April 1-May 16 Reception, Friday, April 3, 5:30–7 p.m.

- Dynamic Collaborations, a Printmaking Workshop: Drypoint, Chine Colle, Monotype With Rick Bartow & Seiichi Hiroshima April 26, 10 a.m.–5 p.m. LCC Building 10, Room 223 $500 ($60 LCC/UO students)

- For more information, contact Mary Jo Kreindel, LCC Building 10, Room 223.

**Catalog Available!**

Accompanying the exhibition is a fully illustrated catalog of the same name. The publication was made possible thanks to the early generous support of The Ford Family Foundation of the Oregon Community Foundation, Arlene Schnitzer, Philip and Sandra Piele, the Harold & Arlene Schnitzer CARE Foundation, and the Oregon Arts Commission and the National Endowment for the Arts. Members receive 10% off the $35 cover price.

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Rick Bartow
Things You Know But Cannot Explain
April 18 – August 9, 2015

**Patron Circle Reception**
Thursday, April 16, 5:30–7:30 p.m.

**Public Ceremony**
Friday, April 17, 5:30 p.m.
UO Memorial Quad outside JSMA

**Opening Reception**
Friday, April 17, 6–8 p.m.
Featuring Rick Bartow and the Backseat Drivers band

**For more event details:** jsma.uoregon.edu/bartowevents

**Land, Law, and Liberty: Legal Perspectives on Tribal Rights**
Thursday, April 16, 12:30–1:30 p.m.
Knight Law School, Room 100

**Artists Panel: A Tribute to Rick Bartow**
Saturday, April 18, 11 a.m.
With Seiichi Hiroshima, Frank LaPaña, James Lavadour, and Lillian Pitt; moderated by Dr. Rebecca Dobkins, Professor of Anthropology and Curator of Native American Art, Hallie Ford Museum of Art, Willamette University

**A Conversation with Rick Bartow**
Saturday, April 18, 2 p.m.
With exhibition co-curator Danielle Knapp and Lawrence Fong, former curator of American and regional art at the JSMA

**Family Day: Storytelling Through Art**
Saturday, May 16, 12–3 p.m.
Collecting Bartow Workshop
**Collecting Bartow**
Wednesday, May 20, 5:30 p.m.
With gallery Charles Foskier, collector Bill Avery, and Susan Kennedy Zeller, Associate Curator, Native American Art, Brooklyn Museum; moderated by Danielle Knapp

**Art and Healing Workshop**
Saturday, May 30, 1–3 p.m.
See page 12

**Things You Know But Cannot Explain: A Symposium**
Saturday, May 30
Morning Session
Art & Healing, 10 a.m.–12 p.m.
Panel discussion with Dr. Patricia Dewey Lambert, Program Director, UO Arts and Administration Program, and Coordinator, Arts in Healthcare Management Consortium; Karen McNamara, UOFT and ATHC; Eta Murphy, writer and healthcare professional; and Daniel Bavin, graduate student in Philosophy and Women’s and Gender Studies, UO; Moderated by Lisa Abu-Smith, Director of Education, JSMA.

**Afternoon Session**
Art & (Dis)Place, 2–4 p.m.
Panel discussion with Dr. Amy Lonetelle, Associate Professor, Department of History, University of California, Santa Cruz; Patsy Phillips, Director, Museum of Contemporary Native Arts, a center of the Institute of American Indian Arts, a center of the Institute of American Indian Arts. Moderated by exhibition co-curator Danielle Knapp.

**A Conversation with Rick Bartow and Barry Lopez**
Saturday, July 18, 2 p.m.
FROM THE DIRECTOR

Being a museum director is a deeply rewarding—and often challenging—occupation. Most of the time, I don’t have time to curate a major show, let alone focus on art, but this spring is different. Danielle Knapp, our McCosh Associate Curator, and I teamed up to curate Buck Bartow: Things You Know But Cannot Explain, the most comprehensive exhibition ever mounted of one of Oregon’s (and our nation’s) finest artists. Working with Rick, his dealer Charles Frocklick, and so many others, near and far, who love and admire this man’s art and being, has been one of the most meaningful experiences I have ever had working in a museum. The term “labor of love” is fitting, as the more we have learned about this man, his art, and the deeper our dedication to his travels is the basis for his often large-scale interpretations of memory and emotion, which he visits through shape, color, and texture. For Hyland Mather, aka X-O, his stylistic habit of collecting “lost object” materials along his travels is the basis for his most meaningful experiences I have ever had working in a museum. The term “labor of love” is fitting, as the more we have learned about this man, his art, and the deeper our dedication to his travels is the basis for his often large-scale interpretations of memory and emotion, which he visits through shape, color, and texture.

BEAUTIFUL TIMES
For the past year, X-O (Hyland Mather) and Amanda Marie have been making street art and documenting the results, as they travel west, from Brooklyn and Philadelphia to the Midwest and, soon, Eugene. Their tour, called “Beautiful Times,” led them over the summer to Philadelphia, where they stenciled artworks on walls and built found object constructions, often in abandoned places. They also found inspiration at a South Street landmark, the “Tattooed Mom;” a legendary street artist hangout on South Street. Right: Amanda Marie at Tattooed Mom (detail), 2014. © Amanda Marie
X-O, Beautiful Times, 2014. © X-O

Frozen Film Frames
Portraits of Filmmakers by Jonas Mekas
Artist Project Space | April 1–June 7

Jonas Mekas is considered by many to be the “godfather of American avant-garde film.” He is revered for his experimental diary films, his founding of the New York film institutions Filmmakers Cooperative and Anthology Film Archives, and his passionate promotion of avant-garde cinema when he was a film critic for The Village Voice. At 92 years old, he has, in recent years, started a new career as a gallery artist, exhibiting photographic blowups of adjoining frames from his 16mm film diaries. His “frozen film frames” have been exhibited and acclaimed at the Venice Biennale, MOMA/P.S.1, the Museum Ludwig in Cologne, and the Moderna Museet in Stockholm, among other venues.

The exhibition, which features twenty-two photographic portraits, is co-curated by Richard Herskowitz, director of the Cinema Pacific film festival, and Deborah Colton, owner and director of the Deborah Colton Gallery in Houston. The Deborah Colton Gallery has shown Mekas’s work since 2003 and was founded as an innovative showcase for ongoing presentation and promotion of strong historical and visionary contemporary artists worldwide.

Supported in part by a JSMA Academic Support grant, Frozen Film Frames features, among others, images of Robert Frank, Elia Kazan, Pier Paolo Pasolini, Andy Warhol, Wim Wenders, and John Lennon and Yoko Ono, observing filming their experimental film Bottoms. Also showing in the gallery is Mekas’s 1997 feature film Birth of a Nation, which consists of 170 portraits, sketches, and glimpses of independent film makers and activists shot between 1955 and 1996. Three of his 16mm film diaries, from which the “frozen film frames” are drawn, will screen in the Schnitzer Cinema series.

Schnitzer Cinema: Scenes from the Life of Andy Warhol (1990) and Zerbe Torne or Scenes from the Life of George Maciunas (1992) are followed by discussion of Mekas’s work with Deborah Colton and Richard Herskowitz.
Wednesday, April 15, 7 p.m.

Schnitzer Cinema: Walden: Red One (1965), shown as part of the Cinema Pacific Film Festival, with leading avant-garde film scholar Scott MacDonald.
Wednesday, April 29, 7 p.m.

Amanda Marie and X-O
The Many Places We Are

Schnitzer Gallery | May 9–August 9

This two-artist exhibition explores the concept of emotional travel. When we travel, especially when we travel in intimate proximity to our travel partners, not only do we move through physical space, but we move through emotional place. During extensive travel, emotional bonds develop that are nearly guaranteed to make intense and complex waves in the lives of those with whom we travel. A visual representation of this deep idea is explored by both artists, who have indeed traveled extensively together. Amanda Marie’s signature visual language, built from an ever-expanding toolbox of hand-drawn, hand-cut stencils, is her mode of expressing the complexities of sharing emotional travels. For Hyland Mather, aka X-O, his stylistic habit of collecting “lost object” materials along his travels is the basis for his most meaningful experiences I have ever had working in a museum. The term “labor of love” is fitting, as the more we have learned about this man, his art, and the deeper our dedication to his travels is the basis for his often large-scale interpretations of memory and emotion, which he visits through shape, color, and texture.

American Pi
Student Lounge | March 12 – May 17

The Jordan Schnitzer Museum of Art Student Advocacy Council’s annual juried student exhibition showcases art in a range of media that blends propagandistic styles with social issues, popular culture, and self-expression.

Brett Weston in Oregon
Graves Gallery | May 5–September 20

Brett Weston in Oregon features several recent gifts from the Brett Weston Archive. One of four sons of noted photographer Edward Weston, Brett Weston was the most artistically close with his father. Weston created multiple photographic series grouped by location of the places he lived and visited (among them, Alaska, California, Hawaii, Japan, Mexico, and New York). He began visiting Oregon in the late 1960s, which coincided with a greater use of high contrast and abstraction in his work. Weston quickly developed an affinity for the state’s natural beauty and the effects of its change of seasons on such familiar subjects as water, ice, logs, and sand.


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Amanda Marie at Tattooed Mom (detail), 2014. © Amanda Marie
X-O, Beautiful Times, 2014. © X-O

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Ausencias
Focus Gallery | April 14 – August 16, 2015
Argentine photographer Gustavo Germano restages snapshots of Brazilian and Argentine families whose loved ones are among the “disappeared,” people who were tortured and murdered by dictatorial regimes in South America from the 1960s to 1980s. The JSMA’s presentation includes four of his diptychs patterned with silk and gold-wrapped thread. 37 1/2 x 68 in. Murray Warner Collection

Birds & Beasts: Animal Imagery in the Permanent Collection
Artist Project Space
June 20 – September 13, 2015
Prompted by a recent generous gift of Mexican folk art by local collector Robert Bradley, this exhibition features images of domestic and wild animals from around the world. Organized by associate curator June Black and museum educator Arthurina Fears, Birds & Beasts supports our “Animals in Art” summer camp session and Spanish-language art lessons. Among the works featured in the exhibition are an Otomi embroidered textile and coconot masks from the Mixtec region of Guerrero State, as well as prints, photographs, paintings, and sculptures highlighting all manner of birds and beasts, from cats and cockatoos to doves and dogs.

Benevolence & Loyalty: Filial Piety in Chinese Art
Opens August 8 | Soreng Gallery
Co-curated by Chief Curator Anne Rose Kitagawa and Professor Ina Asim in support of her Chinese and Asian history courses, this selection of paintings and objects represents ideals of benevolence and loyalty. Confucian values that exerted strong ethical and political influence in China, Korea, and Japan for more than 2,500 years. The installation features an album depicting the Twenty-Four Virtuous Men and Women whose exemplary conduct has been extolled for generations—along with an exquisite nineteenth-century nonofficial formal jacket for a woman on which are embroidered scenes from The White Snake and Dream of the Red Chamber, and other related works from the museum’s permanent collection.

“True” Korean Landscapes & Virtuous Scholars
Opens July 14 | Huh Wing Gallery and Jin Joo Gallery
During Korea’s Joseon dynasty (1392–1910), literati and professional artists created a new type of landscape painting that combined classical Chinese models with native Korean scenery. Famous historical sites such as the Diamond Mountains were visualized as both real and ideal spaces in a development fueled by heightened national consciousness and a boom in tourism. This exhibition—co-curated by Anne Rose Kitagawa, chief curator and curator of Asian art, and Gina Kim (MA, art history, 2014) Korea Foundation Global Museum Intern—features a number of distinctive Korean landscape paintings, maps, and travel attire. A second them explored is that of Korean Neo-Confucian scholars who wore pure white clothing and used undecorated porcelain vessels to symbolize their lofty aspirations of frugality and virtue.

KIM Yik-yung (born 1935).
Korean; Republican period, 2010. Circular Bronze-Shaped Censer withبرج Design. The even and hand-fabricated porcelain, 4 7/8 x 5 1/2 in. Purchased with the Farwest Steel Korean Art Endowment Fund.

Anonymous (Mexican). Otomi Embroidered Textile with Animals and Birds.

Top: Traditionally attributed to Zhou Mi. Chinese, Lao Laizi, from the Twenty-Four Paragons of Filial Piety (Ershisi xiao) — a series of virtuous men and women whose exemplary conduct has been extolled for generations—along with an exquisite nineteenth-century nonofficial formal jacket for a woman on which are embroidered scenes from The White Snake and Dream of the Red Chamber, and other related works from the museum’s permanent collection.

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Japanese Screens by Maruyama Ōkyo

This evocative pair of six-panel folding screens bears the signature of Maruyama Ōkyo, a remarkable eighteenth-century Japanese artist who combined eclectic influences into a distinctive style informed by both Chinese academic painting-derived decorative tendencies and realism learned through Western-style scientific observation. Early in his career, the representational aspect of Ōkyo’s art garnered criticism, but wealthy townsmen came to admire his illusionistic abilities, and eventually he was able to found his own school of painting. A remarkable eighteenth-century Japanese artist who combined eclectic influences into a distinctive style informed by both Chinese academic painting-derived decorative tendencies and realism learned through Western-style scientific observation. Early in his career, the representational aspect of Ōkyo’s art garnered criticism, but wealthy townsmen came to admire his illusionistic abilities, and eventually he was able to found his own school of painting. A remarkable eighteenth-century Japanese artist who combined eclectic influences into a distinctive style informed by both Chinese academic painting-derived decorative tendencies and realism learned through Western-style scientific observation. Early in his career, the representational aspect of Ōkyo’s art garnered criticism, but wealthy townsmen came to admire his illusionistic abilities, and eventually he was able to found his own school of painting. A
The JSMA has been awarded $5,800 from the Oregon Arts Commission Arts Builds Communities program to support our Club de Arte para Mamás. The grant furthers the museum’s Latino Engagement Plan, created thanks to a grant from the Oregon Cultural Trust.

Now in its second year, the Club de Arte para Mamás provides free art workshops and childcare for mothers who speak English as a second language. The club was developed to fill a need identified during Latino Engagement Plan focus group sessions and interviews, when we learned that Spanish-speaking mothers in our community, most of whom are immigrants, often feel isolated and lack opportunities to engage with each other.

“We use art and creativity as tools to bridge cultures and life experiences,” says Arthurina Fears, museum educator for studio programs. Meeting on Monday mornings and Saturday afternoons during the year (see dates below), the women learn arts production techniques, participate in personalized gallery visits, and socialize with mothers with similar experiences.

OAC funding has allowed us to expand the program to include weekend sessions and guest teachers as well as field marketing, supplies, and evaluation,” says Lisa Abia-Smith, director of education.

In addition to workshops taught by Fears, the JSMA has engaged other artists and educators to teach in the program. Local arts advocate and teacher Jessica Zapata, a participant in the Club de Arte para Mamás, will lead two workshops, and Sheila Roth and Carolina Reece, artists and JSMA exhibition interpreters, will lead workshops on printmaking, ceramics, and photography.

Club de Arte para Mamás has also connected with our OAC-supported World of Work high school internship program. One of our WOW interns, Josh Melick, assists with art activities and childcare for the Club de Arte, and his mother recently began volunteering and attending the workshops.

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“It is amazing to see the women really invested in the arts, taking risks, and exploring aspects of their lives through art,’ ” says Fears. “I am so excited to see how this program is growing and reaching this important community.”

Join the Club
Saturdays, 12–4 p.m. | April 18; May 2; Oct. 24; Nov. 7
Mondays, 9–10:30 a.m. | April 20, May 18; June 8; Sept. 21; Oct. 19; Nov. 16; Dec. 14

DEVELOPMENT NEWS
May is Members Appreciation Month
Mark your calendar for Members Appreciation Month—coming to the JSMA in May! We know that members make it happen so to say thank you for all that our members do, we’re offering a month of special promotions and discounts. During the month of May, members can bring a friend to the museum free of admission charge and enter to win special JSMA prizes. Members will also enjoy discounts at the Museum Store and on membership renewals and gifts of membership. See you there! Members Only Tour | May 6, 6 p.m.

Gourmet Group: Art in the Attic
“Art in the Attic,” an annual fundraiser for the JSMA, returns to the Oakway Center Heritage Courtyard on Wednesday, August 26. Art and décor from homes throughout the community will be on sale with all proceeds benefiting the museum’s enriching educational programs.

Organized by the Gourmet Group, a volunteer group that has been fundraising for the JSMA for more than 40 years, Art in the Attic gives the community an opportunity to buy previously owned treasures at great prices.

Money raised from previous Art in the Attic events has supported JSMA educational programs, including outreach, school tours, and scholarships for camps and classes. The JSMA serves more than 3,000 K–12 students annually through the school tour program.

If you’re interested in donating art and décor in good condition to Art in the Attic, please contact Francine Berryman: francisb@gmail.com or 541.530.4976.

Oregon Arts Commission
the Backseat Drivers band
Friday, April 17, 6–8 p.m.
Bartow

August 1, 1 p.m.
April 4, May 2, June 6, and
Tour
First Friday ArtTalk
every month.

Enjoy the JSMA with free
3, and August 7
Free First Friday
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A free noon concert
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Clam Bake, and representatives
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are the five volumes of the
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Avant-Gardes:
Landscapes of
Experimental Film
with Speaker Scott
MacDonald
Thursday, April 30, 4 p.m.
In the words of Scott
MacDonald screens and
discusses four extraordinary
films: A Touch of Zen,
(2014, Ireland/Luxembourg/
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Wednesday, April 15, 7 p.m.
Scenes from the Life of Andy Warhol (1982, 36 min.) chronicles and portrays the transformation.

In this presentation, Scott
Priestley presents her

Notes

Cinema Pacific Film Festival
September 24, 29, 7 p.m.
Welden was Mekas’s first
diary film, and it was edited
a collection of images

The monthly Schnitzer Cinema series, curated by Cinema Pacific director Richard Henry Loy, highlights the significant media arts programs at theJSMA during the annual Cinema Pacific film fest, April 27–May 3. As usual, regular Schnitzer Cinema programs begin at 7 p.m. and include free popcorn and other refreshments.

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The monthly Schnitzer Cinema series, curated by Cinema Pacific director Richard Henry Loy, highlights the significant media arts programs at theJSMA during the annual Cinema Pacific film fest, April 27–May 3. As usual, regular Schnitzer Cinema programs begin at 7 p.m. and include free popcorn and other refreshments.

Wednesday, April 15, 7 p.m.
Scenes from the Life of Andy Warhol (1982, 36 min.) chronicles and portrays the transformation.

In this presentation, Scott
Priestley presents her

Notes

Cinema Pacific Film Festival
September 24, 29, 7 p.m.
Welden was Mekas’s first
diary film, and it was edited
a collection of images

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Thanks to a grant from the Oregon Arts Commission, the JSMA held our first bilingual Dia de la Familia event in December. This fun-filled day included making Pre-Colombian pendants with Sam Becerra, Ex-voto paintings, Holiday card printmaking, musical instrument making and a community mural. Family-friendly tours were led in English and Spanish and guests enjoyed story time with the Eugene Public Library, music by Springfield High School’s Mariachi del Sol and El Tigre y El Padre by the JSMA Dragon Puppet Theatre.

The Oregon Asian Celebration celebrated 30 years of love and diversity in February! JSMAC members Bea Ogden, Emma Oravecz and Brandi Wilkens worked in the University of Oregon atrium while the JSMA’s Dragon Puppet Theatre performed Kintaro for hundreds of visitors.

This winter the JSMA Lounge hosted Complex Systems, an installation by interdisciplinary artist Audra Wolowiec, which included a participatory postcard series where visitors inserted values into scientific equations to create new meaning out of misinterpretation. Complex Systems is the first project to result from a pioneering Visiting Artist Program with the lab of Professor Eric Corwin in the Department of Physics at the University of Oregon.

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The Pac–12 Network interviewed Art of the Athlete artist Taylor Richard for an upcoming segment on the exhibition.
Visual Storytelling
A Collaboration between ph15 and Kelly Middle School

May 30–September 13 | Education Corridor

This special exhibition presents a photographic dialogue between youth in Buenos Aires, Argentina, and students from Kelly Middle School's Advancement Via Individual Determination (AVID) program. Ph15, a nonprofit organization that uses photography as a tool for visual storytelling, gave cameras to youth in one of the worst slums in Buenos Aires so they could respond to their surroundings. A selection of those works is being shown alongside photographs taken by Kelly School AVID students, who participated in a two-month workshop program led by Nori Rice, a UO graduate student and JSMA Arts and Healthcare GTF, and university volunteers. The AVID program aims to close the achievement gap by building critical thinking, literacy, and math skills among at-risk and under-represented middle schoolers.