



# PORTAL

PORTLAND ART MUSEUM MAGAZINE

IN PASSIONATE PURSUIT

BLUE SKY AT 40

LOOKING BACK WHILE  
LOOKING FORWARD



## **2 FROM THE DIRECTOR**

## **3 EXHIBITIONS & INSTALLATIONS**

In Passionate Pursuit

Blue Sky at 40

Forbidden Fruit

Richard Mosse: The Enclave

Around the Galleries

This Is War!

Masterworks | Portland: El Greco

## **17 NEWS & NOTEWORTHY**

A Remix of Traditional Tours

Inside the Vault

Looking Back While  
Looking Forward

## **23 MEMBERS & PATRONS**

Patron Exclusives

Just For Members

Member Profile

## **27 PROGRAMS & ACTIVITIES**

## **35 GIFTS & GATHERINGS**

## **45 CALENDAR**

### **PORTAL, VOL. 3, ISSUE 3**

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The mission of the Portland Art Museum is to serve the public by providing access to art of enduring quality, by educating a diverse audience about art, and by collecting and preserving a wide range of art for the enrichment of present and future generations.

El Greco [Doménikos Theotokópoulos] (Spanish, born Greece, 1541-1614). *The Holy Family with Saint Mary Magdalen*, 1590-1595, oil on canvas, The Cleveland Museum of Art, Gift of Friends of the Cleveland Museum of Art in memory of J.H. Wade; Richard Mosse, *Invasive Exotics*, 2014, digital c-print, © Richard Mosse. Courtesy of the artist and Jack Shainman Gallery, New York; Chris Antemann, (Detail) *Paradise Chandelier*, 2013, hand-painted porcelain, in collaboration with MEISSEN®.







Arlene and the late Harold Schnitzer

## FROM THE DIRECTOR

The Portland Art Museum is honored to celebrate the vision of two of our community's most distinguished collectors and philanthropists with the exhibition and publication *In Passionate Pursuit: The Arlene and Harold Schnitzer Collection and Legacy*.

Arlene and the late Harold Schnitzer are among the foremost collectors of Chinese Han Dynasty objects in the world. They have gifted the Museum more than 70 unique objects that are appreciated and studied by collectors and scholars worldwide. As founders of one of the city's earliest galleries, The Fountain Gallery, they supported the work of Northwest artists and appreciation of accomplished modernists. It also allowed them to build their impressive, personal collection of Northwest art—the majority of which has been gifted to or promised to the Museum. They have also collected, and given, major pieces of American and English silver, and Native American beadwork.

*In Passionate Pursuit* will document and celebrate their impressive collection and their significant gifts to the Museum. The exhibition will give visitors an opportunity to see a cross-section of this distinguished collection up close, learn about the Schnitzers' collecting interests, and recognize the importance of collectors sharing their collections with the community through loans and generous gifts of art.

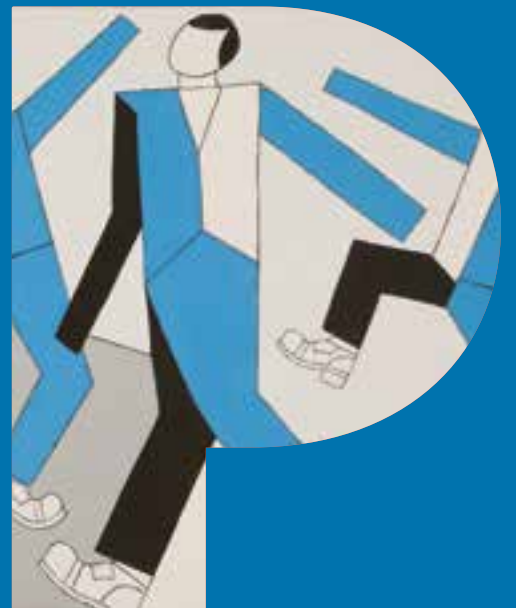
The Schnitzers' relationship with the Museum began more than 40 years ago when Arlene enrolled as a student at the Museum Art School. Their passion for art, and our city, led to leadership roles for both on the board of trustees, including Harold serving as chairman.

The Schnitzers have generously supported the Museum with significant financial gifts. They endowed our curators of both Northwest and Asian art, provided funds for important acquisitions, and supported exhibition and capital campaigns allowing the Museum to grow with the city. In total they have given more than \$10 million to the Museum; they are the largest financial contributors in the Museum's 120-year history.

In recognition of the Schnitzers' remarkable service and generosity, they were named the Museum's first life trustees in 2007. I have been honored to know and work with this remarkable couple. I look forward to sharing their important legacy with our community through this landmark exhibition.

Brian J. Ferriso

The Marilyn H. and Dr. Robert B. Pamplin Jr. Director



EXHIBITIONS &  
INSTALLATIONS





THIS PAGE: Michele Russo, *Make Glad the Day*, 1984, Oil on canvas, Gregory Grenon, *Black Limousine*, 1982, Oil on Plexiglass, RIGHT: Akio Takamori, *Kanzan*, 2006, Stoneware with underglaze; Carl Morris, *Light and Rock*, 1959, Oil on canvas, Collection of Arlene and Harold Schnitzer.

## IN PASSIONATE PURSUIT: The Arlene and Harold Schnitzer Collection and Legacy

OCTOBER 18, 2014 - JANUARY 11, 2015

*In Passionate Pursuit* explores the richly diverse collection of Arlene and the late Harold Schnitzer, their promised gift to the community, and the profound impact they have had as role models and philanthropists on cultural patronage in Portland.

For more than half a century the Schnitzers have collected Northwest art, Asian art, silver, and Native American art. This exhibition will allow visitors a rare opportunity to see more than 115 works from this internationally

recognized collection of one of our region's most legendary philanthropic couples. Showcasing a cross section of their projected gift to the Museum, the exhibition and its accompanying publication illuminate the passion of these lively and engaged patrons, collectors, gallery owners, advocates, and museum trustees. As trustees, the Schnitzers funded the establishment of the Center for Northwest Art in 1999 and then endowed the curatorial chair and activity funds to

create a vibrant program of exhibitions and collecting for the Museum. Their subsequent gift to endow the Curator of Asian Art and donation of early Chinese art has created a world-class collection for the department. The exhibition will include selections from the Schnitzers' magnificent collection of paintings and sculptures by Northwest and West Coast postwar artists, Han dynasty Chinese art, 20th-century Arts and Crafts silver, and Plateau beaded bags.

*In Passionate Pursuit* will explore themes of collecting, legacy, and civic engagement through associated lectures and discussions; a fully illustrated color publication documenting the collection with an interview between the curator and the collector, essays by Museum curators Maribeth Graybill, Bonnie Laing-Malcolmson, and Deana Dartt; and a special program featuring Museum Director Brian Ferriso in conversation with Arlene Schnitzer.

*Organized by the Portland Art Museum and curated by Bruce Guenther, chief curator and The Robert and Mercedes Eichholz Curator of Modern and Contemporary Art.*



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*Jordan D. Schnitzer and The Jordan Schnitzer Family Foundation in honor of his parents Arlene and Harold Schnitzer*

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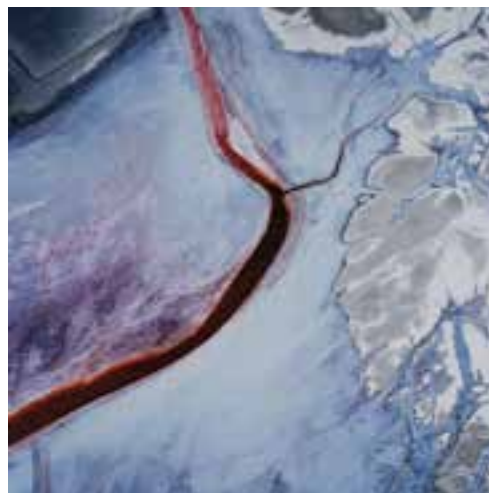


## BLUE SKY: The Oregon Center for the Photographic Arts at 40

OCTOBER 18, 2014 – JANUARY 11, 2015

During the past four decades, Portland's Blue Sky Gallery has risen from an upstart artists' collective to a mature, nationally recognized nonprofit photographic space. This major survey exhibition of more than 120 works by almost 100 artists shown at Blue Sky demonstrates the critical role the gallery has played in the reconsideration and establishment of photography as a fine art medium.

From the gallery's start in 1975, Blue Sky's founders endeavored to bring the most dynamic contemporary photographers working in the United States—and eventually throughout the world—to the Pacific Northwest. The gallery has introduced more than 650 emerging and established photographers to the region, providing a direct and immediate means to consider the latest in documentary, conceptual, and formal artwork. The Center's early support of now-renowned photographers including Nan Goldin, John Divola, Mark Klett, Robert Frank, and Larry Sultan, among many others, established Blue Sky as a preeminent West Coast venue, where emerging photographers engaging with 21st-century technologies continue to find their voices and eager audiences today.



An accompanying full-color catalogue features essays by Julia Dolan, Ph.D., the Museum's Minor White Curator of Photography, and Todd J. Tubutis, executive director of Blue Sky Gallery, as well as an interview with the institution's four surviving founders. The exhibition and publication demonstrate the gallery's valuable contribution to an international dialogue about the meaning of photography in modern society.

*Organized by the Portland Art Museum and curated by Julia Dolan, Ph.D., The Minor White Curator of Photography.*





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LEFT: Martin Bogren, *Ocean no. 8/10*, 2007, Inkjet print, Portland Art Museum: The Blue Sky Gallery Collection, gift of Christopher Rauschenberg; Jessica Todd Harper, *Self-Portrait with Christopher and My Future In-Laws*, 2001, Chromogenic print, Courtesy of the artist; David Maisel, *The Lake Project 20*, 2002, Chromogenic print, Portland Art Museum: The Blue Sky Gallery Collection, gift of James and Susan Winkler. RIGHT: John Divola, *Zuma #21*, 1977, Dye transfer print, Black Dog Collection, 1979; Louie Palu, *Afghan Soldier Warming His Henna-Stained Hands on the Front Lines, Zhari District, Kandahar, Afghanistan*, 2007, pigment print, Portland Art Museum: The Blue Sky Gallery Collection, gift of the artist.



# FORBIDDEN FRUIT

## Chris Antemann at Meissen

SEPTEMBER 27, 2014 – FEBRUARY 8, 2015

In 2012, Oregon-based sculptor Chris Antemann was invited to participate in the Art Studio program of the renowned Meissen Porcelain Manufactory to collaborate with the Meissen master artisans on unique pieces and a series of limited editions of her sculptures, resulting in a grand installation that reinvents and invigorates the great porcelain figurative tradition.

Using the Garden of Eden as her metaphor, the artist created a contemporary celebration of the 18th-century banqueting craze. Inspired by Meissen's great historical model of Johann Joachim Kändler's monumental *Love Temple* (1750), Antemann created her own 5-foot version. Stripping the original design back to its basic forms, she added her own figures, ornamentation, and flowers, as well as a special finial with three musicians to herald the guests to the banquet below. Employing her signature wit and formal references to classic Baroque Meissen figurines, Antemann has invented a new narrative on contemporary morality through her one-of-a-kind porcelain figures in a setting that evokes the decadence of Boucher and Watteau.

Antemann's *Love Temple* is the centerpiece and heart of the installation. It was designed to house a host of semi-clothed revelers around

a banquet of "forbidden fruit." After sculpting the *Love Temple* and banquet table, Antemann expanded the vision of the installation to include a pleasure garden made up of eight separate pieces that surrounds the temple, creating an elaborate tableau in the great tradition of royal 18th-century *sur la table*.

Accompanying the lavish and overflowing banquet table is a massive 12-light porcelain chandelier and a collection of smaller sculptures along the gallery walls, evoking the tradition of palatial porcelain rooms. The small, intimate vignettes entertain with playful scenes of dalliance and seduction.

Don't miss this irreverent look at history and the decorative arts tradition in this brilliant porcelain sculpture.

*Organized by the Portland Art Museum and curated by Bruce Guenther, chief curator and The Robert and Mercedes Eichholz Curator of Modern and Contemporary Art. The exhibition is sponsored in part by a generous gift by Arlene Schnitzer, the Exhibition Series Sponsors, and the Paul G. Allen Family Foundation.*

THIS PAGE: Chris Antemann in collaboration with MEISSEN®. Left detail from *Forbidden Fruit Dinner Party*, 2013.  
RIGHT: Detail from *Covet*, 2013; Detail from *Paradise Chandelier*, 2013; Artist at work in Meissen Atelier; Detail from *Tempted to Taste*, 2013.









## RICHARD MOSSE *The Enclave*

NOVEMBER 8, 2014 - FEBRUARY 15, 2015

The Portland Art Museum will be the first U.S. museum to present Richard Mosse's powerful video installation *The Enclave* (2013), which premiered at the 2013 Venice Biennale.

*The Enclave* was produced using a recently discontinued military film technology originally designed in World War II to reveal camouflaged installations hidden in the landscape. This film registers an invisible spectrum of infrared light, rendering the green landscape in vivid hues of lavender, crimson, and hot pink. On the threshold of the medium's extinction, Mosse employed this film to document the ongoing

conflict in eastern Democratic Republic of Congo. This humanitarian disaster—in which 5.4 million people have died since 1998—is largely overlooked by the mass media. Frequent massacres, human rights violations, and widespread sexual violence remain unaccounted for. In a kind of advocacy of seeing, *The Enclave* attempts to cast this forgotten tragedy in a new spectrum of light, to make this forgotten humanitarian crisis visible.

*The Enclave* comprises six monumental double-sided screens installed in a large darkened chamber, creating a physically immersive experience. This disorienting and kaleidoscopic installation is intended to formally parallel eastern Congo's multifaceted conflict, confounding expectations and forcing the viewer to interact from an array of differing





viewpoints. Its haunting, visceral soundscape is layered spatially by 12-point surround sound, composed by Ben Frost from recordings gathered in North and South Kivu.

The piece, which took more than a year to produce, is a looping, non-linear narrative which documents civilians fleeing massacre and Mai Mai militia preparing for battle, as well as M23 rebels moving on, fighting for, and finally taking the city of Goma. This humanitarian disaster unfolds in a landscape of extraordinary beauty, on the shores of Lake Kivu.

“Richard’s ability to use the sublime in his art to engage the viewer is impressive. With this approach, one is captivated and then forced to contemplate the complex humanitarian issues occurring on a daily basis in the Democratic Republic of Congo,” said Brian Ferriso, The

Marilyn H. and Dr. Robert B. Pamplin Jr. Director. Eleven large-scale photographs from Mosse’s series *INFRA* will also be on view, complementing the sublime spectacle of *The Enclave*.

*Organized by the Portland Art Museum and curated by Brian Ferriso, The Marilyn H. and Dr. Robert B. Pamplin Jr. Director, and Julia Dolan, Ph.D., The Minor White Curator of Photography.*

*MAJOR SPONSORS: Helen Jo and Bill Whitsell, Mary and Tim Boyle, Jasmin and Matthew Felton, Katherine and James Gentry, Priscilla Bernard Wieden and Dan Wieden*

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*SUPPORTERS: The Lazar Foundation, Debi Coleman, Gun Denhart, Jo Whitsell, Margaret and Roger Hinshaw, Rosine and Colin Evans.*

LEFT: Richard Mosse, *Ruby Tuesday*, 2011, digital c-print; *Madonna and Child*, 2012, digital c-print; *First We Take Manhattan*, 2012, digital c-print; *Platon*, 2012, digital c-print. ABOVE: *The Weeping Song*, 2012, digital c-print, © Richard Mosse. Courtesy of the artist and Jack Shainman Gallery, New York.

# AROUND THE GALLERIES

WITH MARY WEAVER CHAPIN, PH.D.  
CURATOR OF GRAPHIC ARTS

As a graphic arts curator, I am particularly attuned to the nuances of black and white. Historically, printmakers were limited to black ink and the color of the paper support, usually white or cream. Within these parameters, printmakers have been able to create a vast range of tones, from the deepest blacks to moody greys and flashing silvers. Even centuries later, when color started to appear in prints, some artists renounced color to focus their creative talents on black and white, as seen in the prints of Félix Vallotton currently on view in the Copeland Gallery.

Beyond the print galleries, I am constantly struck by the expressive possibilities of black and white in all media. The photography galleries in the Jubitz Center are a wonderful source of tonal delight. John Sexton's gelatin silver print of a snowy day in Yosemite Valley

Julian Alden Weir

**The Black Hat**, 1900

SECOND FLOOR, MAIN BUILDING



captures the not just the physical beauty of the landscape, but also the attendant hushed tone and heavy atmosphere of snowfall. In Julian Alden Weir's painting of 1900, the sitter's dashing black hat stands out against a range of whites, from her creamy complexion to the wispy clouds in the background and the elegant lace details on her dress. In the Asian galleries, sculptor Fujikasa Satoko used pure white stoneware as the medium to capture the movement and grace in *Flow #1*. Moving beyond color, the glassware of Josef Hoffmann is a meditation on pure form.

Black is the absence of all color, while white contains all colors; together, these opposing poles cover the entire spectrum of possibility. I invite viewers to explore the rich varieties found within this simple formula in the Museum's galleries.



John Sexton

**Black Oak, Fallen Branches, Yosemite Valley, California**, 1984 (negative); 2009 (print)

SECOND FLOOR MEZZANINE, JUBITZ CENTER





TO LEARN MORE ABOUT  
MARY'S SELECTIONS VISIT  
[PORTLANDARTMUSEUM.ORG](http://PORTLANDARTMUSEUM.ORG).



Josef Hoffmann

**The Patrician Series**, 1920

SECOND FLOOR MEZZANINE, JUBITZ CENTER

Félix Vallotton

**Dan les ténèbres (In the Darkness)**,  
plate 4 from the portfolio *C'est la guerre!*  
(*This Is War!*), 1916

LOWER LEVEL, MAIN BUILDING



Fujikasa Satoko

**Flow #1**, 2011

FIRST FLOOR, MAIN BUILDING

# THIS IS WAR!

## Graphic Arts from the Great War

AUGUST 30 – DECEMBER 14, 2014

This year marks the centenary of the start of the Great War, the conflict that engulfed Europe and altered the course of 20th-century life, history, and politics. The Great War also had a profound impact on all forms of artistic

expression. At first anticipated and even welcomed by young visual artists as a cataclysm that would renew European society, the war, together with the bitter realities of warfare, soon enveloped the continent. Artists including

Otto Dix, Kerr Eby, George Grosz, and Erich Heckel fought in the conflict and recorded their experiences concurrently or years later, seeking to warn future generations of the horrors of war. Others, such as Käthe Kollwitz, focused their artistic talents on those left behind: bereft mothers, grieving parents, and innocent children. Artists who were past inscription age were enlisted to create powerful graphics urging their fellow civilians to support the war efforts. While the German art of World War I is perhaps best known and best represented in this exhibition of woodcuts, etchings, posters, and drawings, important contributions from American, Belgian, English, French, and Swiss artists add to the diversity of visual expression and experience.

*This Is War! Graphic Arts from the Great War* is drawn from the collection of the Portland Art Museum and features many important recent acquisitions. The exhibition is greatly enhanced by promised gifts of Daniel Bergsvik and Donald Hastler, and work from the collection of Tom and Lore Firman. The exhibition offers a gripping look at the conflict and of several themes and voices that dominated the graphic arts at the time. *This Is War!* explores trench warfare, life on the home front, soldiers on leave, the influence of posters in supporting the war effort, and the role of periodicals such as *Kriegszeit* (*Wartime*) in disseminating both the graphic arts as well as the political messages of the day.

*Organized by the Portland Art Museum and curated by Mary Weaver Chapin, Ph.D., Curator of Graphic Arts. The exhibition is supported in part by the Vivian and Gordon Gilkey Endowment for Graphic Arts.*



Heinrich Lefler, *Zeichnet 4. Kriegsanleihe* (Subscribe to the Fourth War Loan), 1917, Lithograph, Promised Gift of Daniel Bergsvik and Donald Hastler.





## APEX: WENDY RED STAR

SEPTEMBER 6 - DECEMBER 7, 2014

Wendy Red Star's socially critical installation draws inspiration and employs imagery from growing up on the Crow Indian Reservation in south-central Montana. Historic photographs and regalia are juxtaposed with tapestries, text, and objects she has constructed to re-humanize a past tribal leader whose image has been appropriated for commercial use. Photographs of Chief Medicine Crow (c. 1848-1920) were taken in Washington, D.C., when he and five other tribal leaders were coerced into signing a treaty ceding a portion of tribal lands to the United States Government. His image has frequently been used to represent a stereotypical, nameless Indian "brave." Red Star's newest installation is an extension of her earlier work, which employed gender-focused, political self-imagery, not unlike the art of Cindy Sherman, Ana Mendieta, and Frida Kahlo, to draw attention to the marginalization of Native

Americans. In APEX, by replicating a historical museum diorama, she names and honors Medicine Crow, and revises the white man's historical paradigm.

*APEX is an ongoing series of exhibitions of Northwest-based artists, curated by Bonnie Laing-Malcolmson, The Arlene and Harold Schnitzer Curator of Northwest Art, and supported in part by The Arlene and Harold Schnitzer Endowments for Northwest Art and The Paul G. Allen Family Foundation.*

ABOVE: Wendy Red Star, Peelatchiwaaxpáash/Medicine Crow (Raven), Peelatchixaaliash/Old Crow (Raven), Bia Eélisaash/Large Stomach Woman (Pregnant Woman) aka Two Belly, lichilachkash/Long Elk; Déaxitchish/Pretty Eagle, Alaxchíiaahush/Many War Achievements or Plenty Coups, aka Chitlaphuchissaaeesh/Bufalo Bull Facing The Wind, Crow Peace Delegation (group portrait), 1880, Artist manipulated digitally reproduced photographs by C.M. (Charles Milton) Bell, National Anthropological Archives, Smithsonian Institution; RIGHT: Takiguchi Kazuo (Japanese, born 1953), Mudai (Untitled), 1995, Stoneware with crackled glaze, Gift of Cheney and Mary Cowles.

## HAND AND WHEEL Contemporary Japanese Clay

NOVEMBER 1, 2014 - JUNE 21, 2015

Among the great ceramic traditions of the world, the Japanese alone sustain a thriving studio potter industry. More than 10,000 Japanese potters make a living crafting tea bowls, saké bottles, flower vases, and tableware. Whether crafted of unglazed stoneware or refined porcelain, these intimately scaled art works are a cherished part of daily life in Japan.

Contemporary masters of clay art in Japan are deeply aware of their traditions in thrown, hand-built, carved or molded forms; they celebrate a reverence for the unique qualities of the material and embrace the unpredictability of the firing process. Wares by Nakazato Takashi and Yoshida Yukihiro, both potters in their late seventies, exemplify the best of Japan's enduring taste for *wabi-sabi*, an austere simplicity infused with emotional depth. Other artists, consciously working within global idioms, stretch the boundaries of utility to explore ever more sculptural forms, as in Hoshino Satoru's writhing, organic *Spring Snow No. 12*, or the frozen motion of Fujikasa Satoko's *Flow #1*. *Contemporary Japanese Clay* celebrates artistic innovation and superb craftsmanship in Japanese ceramics from the 1950s to the present, revealing the growth of the Museum's holdings in this fascinating art form.

*Organized by the Portland Art Museum and curated by Maribeth Graybill, Ph.D., The Arlene and Harold Schnitzer Curator of Asian Art.*



# MASTERWORKS | PORTLAND

## El Greco

DECEMBER 13, 2014 – APRIL 5, 2015

The fifth installment of the Museum's ongoing series Masterworks | Portland will commemorate the fourth centenary of the death of El Greco (1541-1614), the brilliant, multicultural genius whose highly personal, conceptual style gave form to the intense spirituality of Spain's Golden Age. Coinciding

with the celebrations of Christmas and Easter, this special installation will feature the artist's greatest devotional painting, the magisterial *Holy Family with Saint Mary Magdalen*, a rarely loaned treasure of the Cleveland Museum of Art.

Painted at the height of El Greco's powers in the 1590s, *The Holy Family* shows the Virgin Mary holding the squirming Christ child on her lap as Joseph offers a bowl of fruit. They are joined by Mary Magdalen, whose sorrowful gaze alludes to the future suffering of the happy child. El Greco's approach is based on Venetian depictions of the subject set in a landscape, but transformed so that the figures seem to exist out of space and time, floating before a turbulent sky. The visionary quality of the elongated forms, animated by flashing light and vivid color, is tempered by touches of realism, particularly seen in the faces of the virgin and child, in the bowl of fruit, and in the warm domesticity that characterizes the scene. This endows the image with unusual accessibility and appeal.

Born Doménikos Theotokópoulos on the island of Crete, the artist first worked as a painter of icons. Beginning about 1567, he spent a decade in Venice and Rome absorbing the aesthetic principles of the Mannerist style. He made his way to Spain in 1576 and settled in Toledo, where he was free to develop his distinctive art. Today El Greco is celebrated not only by artists, but by the public at large. Do not miss this opportunity to experience his unique genius in one of his greatest works.

*Organized by the Portland Art Museum and curated by Dawson W. Carr, Ph.D., The Janet and Richard Geary Curator of European Art. This special installation is made possible by the Exhibition Series Sponsors.*



El Greco [Doménikos Theotokópoulos] (Spanish, born Greece, 1541-1614). *The Holy Family with Saint Mary Magdalen*, 1590-1595, oil on canvas, The Cleveland Museum of Art, Gift of Friends of the Cleveland Museum of Art in memory of J.H. Wade.





NEWS &  
NOTEWORTHY

# A REMIX OF TRADITIONAL TOURS

By Amy Gray

Manager of Tour and Community Programs

Since the Museum first opened its doors to the public more than 120 years ago, docent-led tours have been an important resource for visitors. Today, our docents lead tours nearly every day, engaging visitors in a richer experience with an exhibition or an individual work of art.

Beginning this fall, we are shaking up our tour schedule to add some fun in the galleries and to rethink what's possible on a Museum tour! Take a look at the variety of tours; we're sure that you'll find one that appeals to you.



## Slow Looking

Come on down on a Friday night for a close look at a single work of art at 6 or 6:30 p.m. On these tours people will discuss what they see and think while a docent or staff member keeps the conversation flowing.

## Unique Themes

Join us on any Saturday at 12:30 p.m. for a special tour with a docent that covers a one-of-a-kind theme that only she or he can deliver! Docents have been brainstorming topics that will highlight their individual interests and passions for guests of the Museum to experience. For instance, you might join Linda Mann in October for her Music of Art tour, or Laura DePonte for her Women, Art, and Society tour in November. Check the calendar pages or online for the full schedule. We hope to see you there!

## Family Tours

Do you have kids or grandkids, or do you like to think like a kid? If so, join us on a Family tour any Sunday at 12:30 p.m. Explore Monsters and Heroes, Celebrations, Abundance, or Travel the World! Family tours include activities like writing a postcard from inside a work of art, or sketching our family member's face onto the body of a portrait from our portrait gallery.



## Visually Impaired Tours

The third Thursday of every month, at 2:30 p.m., we offer a tour for visitors who are blind or have low vision. Docents give detailed descriptions of works of art in the collection and follow it up with a related hands-on activity. This tour is great for all ages and tends to be inter-generational. We also offer these tours on demand, so if you have a group you would like to bring to the Museum, email me at amy.gray@pam.org.

## Baby Mornings

On the first Thursday of every month at 10 and 11 a.m. we host Baby Mornings. These sessions include a 30-minute docent-guided gallery experience—geared for the adults—followed by 30 minutes of social time for babies and caregivers in our Discovery Center with tea and coffee. This program is a big hit with parents and grandparents, so we often sell out. If you want to come, you should reserve a spot through the Museum's website.

## Traditional Tours

Don't worry, we will continue to offer our recurring public tours of special exhibitions and the permanent collection providing thematic learning opportunities to inform guests about select works of art currently on view. Public tours occur on Tuesday and Thursdays at 1 p.m. and Saturdays and Sundays at 3 p.m.

We hope to see you on a tour this fall!





## INSIDE THE VAULT: Caring for the Collection

By Don Urquhart

Director of Collections Management and Exhibition Initiatives

Beginning in 1895, with the acquisition of 105 Greek and Roman plaster casts, the Museum has dedicated itself to the care and preservation of a growing collection of artworks from across the globe.

In the past, we've received generous support from The Collins Foundation for upgrades to our storage facilities, and from The Ford Family Foundation to preserve our collection of art by Oregon artists.

Last year, signifying the national importance of the Museum's Asian and Islamic collections, we received a major grant from the Institute of Museum and Library Services (IMLS) to create new storage for scrolls, panel paintings, ceramics, and lacquerware. These new

state-of-the-art systems protect the objects from light and dust, mitigate seismic risks, and enhance climate control. They also serve to dramatically increase access to these important collections for staff, students, and visiting scholars.

By facilitating access, we promote the use of the Museum's Asian and Islamic collections in exhibitions, catalogues, and online publications. Already, we're seeing an increase in research visits from Korean and Japanese experts.

In the coming years, thanks to this IMLS-funded initiative, you're more likely than ever to discover these treasures exhibited in museums and galleries, and published online and in scholarly catalogues throughout the world.



*This project was made possible in part by the Institute of Museum & Library Services (MA-30-13-0105-13).*



## LOOKING BACK WHILE LOOKING FORWARD

By Ellen Thomas

Northwest Film Center Education Director

The images, voices and stories of hundreds of Oregon youth, recorded on nearly 40 hours of videotape between 1977 and 1996, are returning to the screen this winter thanks to a special video preservation project at the Northwest Film Center. The films were created through the Film Center's statewide Filmmakers-in-the-Schools Program (now called the Young Filmmakers Program). Through the program, Oregon filmmakers help young people in communities across the state to make short films about topics that concern them as emerging engaged citizens. Initiated in 1977, the nationally recognized program is one of the earliest

and longest-standing artist residency programs of its kind in the country.

The films provide a compelling youth's-eye view of our state's heritage, examining a wide range of subjects: the ecosystems of natural areas such as Portland's Forest Park and Oregon City's Newell Creek; Native American storytelling traditions in Grand Ronde; Latino folklife practices in Hermiston; substance abuse prevention efforts in Lincoln County; and the impact of the Measure 11 juvenile sentencing law, to name a few.

The films are also important in that, far from being typical "student films," they neatly blend the authentic hands-

on participation of the youth with the technical sophistication of the resident filmmaker. A number of them won recognition in national film competitions at the time of their completion, and found their way into public distribution through schools, libraries and community organizations. Today, however, it is likely that the Film Center holds the only remaining copies of many of the titles.

Packed safely away in boxes for decades, the films were unearthed last year for an evaluation of their condition. Most were mastered onto VHS videotape (home video) and 3/4-inch U-matic videotape, both of which are now known to be highly unstable as archiving formats.

ABOVE: Children being filmed at Marysville School in SE Portland in 1978; RIGHT TOP: Northwest Film Center archivists Veronica Vichit-Vadakan and Corser Dupont review project footage. RIGHT BOTTOM: Former Governor John Kitzhaber interviewed by Portland youth about Oregon's Youth Sentencing Law in 1977. Photo by Julie Keefe.



Not unexpectedly, the videotapes showed signs of deterioration. If these films were to be preserved as community treasures, it was time to take action.

The national expert in videotape preservation for arts organizations is the Bay Area Video Coalition (BAVC). In their San Francisco facility, archivists use sophisticated techniques to transfer the contents of videotapes to computer-based, high-resolution digital files, today's gold standard of media preservation. One preservation technique involves "baking" videotapes in a modified oven to repair emulsion. Once stabilized, the videotapes can be played while a computer records the images to digital files.

The Film Center prioritized 84 videotapes out of the program's 300 were for preservation, based on content, condition, subject, geographic location, and filmmaker. These include such titles as *The Circle is Round*, created with the Girls Beyond Bars Program of the Columbia River Council of Girl Scouts; *Brownfields in our Back Yard*, created by students at the Gladys McCoy Academy in Northeast Portland; *Keep our Land for the Future*, by students at Pine Creek Elementary School in Central Oregon; *My Family, My Future*, profiling recent immigrant families in the Lane Middle School neighborhood of Southeast Portland; *Treasures of my*



*Culture*, a collaboration with the Jackson County Migrant Program and Saturday Academy; and *Reading Behind the Lines*, a behind-the-scenes look at race relations by students at Portland's Jefferson High School.

BAVC covered about one-third of the total project cost with a \$6,000 grant in early 2014 through its Preservation Access Program, made possible by the National Endowment for the Arts. The remaining two-thirds of the needed funds arrived in the spring of 2014, thanks to a \$12,000 grant from the Oregon Heritage Commission of the Oregon Parks and Recreation Department.

This winter, the restored films begin their next life as the Film Center shares

them with the community. Selected films will screen as part of the Film Center's Northwest Tracking series. An hourlong compilation will appear on Portland Community Media's community access channels. The Film Center's website will feature selections on its Vimeo channels.

As many of these early films have not been seen since the time of their completion, the video preservation project also offers the opportunity for the Film Center to reconnect with the filmmakers and collaborators who made the films possible. Digital copies of the films will be made available to such partners as Oregon Folklife Network, Oregon State Parks Foundation, Lines for Life, and Central City Concern.

In the meantime, as the 40th anniversary of the Filmmakers-in-the-Schools Program approaches in 2017, brand-new digital copies of many of the program's early films are living safely and securely on a computer server in the Mark Building. As the YouTube generation takes youth filmmaking to new heights, these legacy films will serve as a worthy reminder of film's ability to empower, inform and animate the community.





## CHIEF CURATOR BRUCE GUENTHER ANNOUNCES RETIREMENT

After 14 years as chief curator and curator of modern and contemporary art, Bruce Guenther will retire this fall. He leaves a significant legacy.

“It has been an honor to have worked with Chief Curator Bruce Guenther. He has played a critical role in helping define not only our modern and contemporary program, but also our larger curatorial vision and aspirations. His years of experience, knowledge, and deep commitment have left an indelible imprint upon our institution and community. Bruce will be missed,” said Brian Ferriso, The Marilyn H. and Dr. Robert B. Pamplin Jr. Director.

During his tenure, Guenther led and grew the curatorial team to its current level of seven curators, including five endowed positions, presenting more than 20 exhibitions and dossier presentations each year. Guenther played a key role in the Museum’s last capital project, which resulted in the opening of the Jubitz Center for Modern and Contemporary Art in 2005.

More than 4,000 works were added to the permanent collection during Guenther’s tenure, including the acquisition of the

Clement Greenberg Collection, 58 works from Eli and Edythe Broad, and 300 works from the estate of Los Angeles collector Judd Hammack, including works by Frank Auerbach, Sherrie Levine, Jasper Johns, and Brice Marden. Guenther was also responsible for notable acquisitions including *The Ox Cart* by Vincent van Gogh, *Patrician Barnacle* by Robert Rauschenberg, and *Brushstrokes* by Roy Lichtenstein.

Guenther curated dozens of special exhibitions, including major retrospectives and publications of significant Northwest artists Hilda Morris and Lee Kelly. He curated the 2012 retrospective of Mark Rothko and the contemporary survey *Disquieted*. He also collaborated on, and host curated, important international exhibitions including *La Volupté du Goût*, *The Body Beautiful*, and this summer’s *The Art of the Louvre’s Tuileries Garden*.

The Contemporary Art Series exhibitions and a number of singular installations curated by Guenther have brought the most important contemporary artists from around the world to the Museum’s galleries, exposing our

community to the work of Damien Hirst, Kehinde Wiley, Bruce Nauman, and Gerhard Richter. Of significant note was last year’s Masterworks/Portland presentation of Francis Bacon’s *Three Studies of Lucian Freud*. After it set auction records, nearly 100,000 visitors had the rare opportunity to see this important 20th-century work before it went into a private collection.

Prior to his joining the Portland Art Museum in 2000, Guenther’s career included curatorial positions at several noteworthy institutions. He was the curator of contemporary art at the Seattle Art Museum, chief curator at the Museum of Contemporary Art Chicago, and chief curator of the Orange County Museum of Art. A native Oregonian, Guenther began his professional career at the Portland Art Museum in the early 1970s as a National Endowment for the Arts curatorial intern.

Guenther’s last day will be October 20, following the anticipated opening of his latest exhibition, *In Passionate Pursuit: The Arlene and Harold Schnitzer Collection and Legacy*.





MEMBERS &  
PATRONS

# EXCLUSIVE PATRON SOCIETY EVENTS

To learn more about the Patron Society and any of the opportunities below, contact Karie Burch at 503-276-4240 or [karie.burch@pam.org](mailto:karie.burch@pam.org).



## EXHIBITION OPENING PREVIEW AND PARTY

OCTOBER 18

Celebrate the opening of *In Passionate Pursuit: The Arlene and Harold Schnitzer Collection and Legacy* and *Blue Sky: The Oregon Center for the Photographic Arts at 40* at a private reception.



## ART SALONS Forbidden Fruit

NOVEMBER 11 AND 12

Enjoy a rare intimate dinner in a Museum gallery. Dine in the grand style of the 18th century at a lavishly set table of *Forbidden Fruit: Chris Antemann at Meissen*.

*\$500 per person and limited to 20 people per evening.*

## HOLIDAY PARTY

DECEMBER 3

'Tis the season! Join us for a festive holiday reception with wine, hors d'oeuvres, and a special discount in the Museum Shop with complimentary gift wrapping.



## Save the Date THE BLACK AND WHITE BALL

FEBRUARY 6, 2015

Do not miss the highly anticipated gala celebrating the opening of *Italian Style: Fashion Since 1945*.

TOP LEFT: Morris Graves, *Brazilian Screamer*, 1951, Oil on canvas, Collection of Arlene and Harold Schnitzer; TOP RIGHT: Chris Antemann, (Detail) *Covet*, 2013, hand-painted porcelain, in collaboration with MEISSEN®; RIGHT: Sfilata (fashion show) in Sala Bianca, 1955, Archivio Giardini, Photo by: G.M. Fadigati - ©Giardini Archive, Florence.



# FOR OUR MEMBERS

## MEMBERS SEE IT FIRST

## MEMBERS SEE IT FREE

### Preview Day

FRIDAY, OCTOBER 17  
10 AM – 5 P.M.

*Blue Sky: The Oregon Center for the  
Photographic Arts at 40*

*In Passionate Pursuit: The Arlene and Harold  
Schnitzer Collection and Legacy.*

See these exhibitions before they open to the public.

## 122ND ANNUAL MEETING & MEMBERS OPEN HOUSE

NOVEMBER 7  
5:30 – 8:30 P.M.

We're planning a new format for our annual meeting. Join us for an exciting evening in the galleries that will include demonstrations by our art handlers and collections team, curatorial discussions, docent-guided tours and more! Museum Director Brian Ferriso will share future plans, exhibitions, and programs. We will send you an invitation soon with additional details.

*Tickets to attend the annual meeting/open house are complimentary and must be reserved in advance. Reservations are limited to ensure the most pleasurable viewing experience in the galleries.*

*Make a night of it! Plan to visit one of our neighboring restaurants for dinner prior to or following the event.*

## MUSEUM SHOP SALE Additional 10% off

DECEMBER 6 AND 7  
10 A.M. – 5 P.M.

Kick off the holiday shopping season in the Museum Shop where members will save 20 percent on all regular-price purchases! Browse the shop's selection of cards, books, jewelry, scarves, handbags, and more and enjoy complimentary gift wrapping of your purchases.

### NEW THIS YEAR

The bargain basement comes upstairs to the Miller Gallery in the Mark Building to make room for even more great deals including closeouts from our best vendors and rock-bottom markdowns on past exhibit merchandise. Open Saturday and Sunday only.

**Current membership card required to receive additional discount and to shop the Miller Gallery event.**

### FRIENDS COME FIRST EXCLUSIVE BENEFIT

Friend level (\$150 plus) and above members will enjoy a pre-sale shopping opportunity in the Museum Shop on Friday, December 5. Upgrade your membership level by calling 503-276-4249. Current Friend level cards will be required to obtain special discount on this day.

## ACT QUICKLY

The Museum is unable to take phone orders for tickets. Tickets to member events and exhibitions must be purchased online at [www.portlandartmuseum.org](http://www.portlandartmuseum.org) or by visiting the Museum's box office in advance of the event. Due to capacity limits, certain events may sell out quickly.

## Save the Date: ITALIAN STYLE: Fashion Since 1945 MEMBERS PARTY

SATURDAY, FEBRUARY 7, 2015

Fashion and film come together as the night takes on the glamour of Italian haute couture. The "Sala Bianca" catwalk shows held in Florence in the 1950s propelled Italian fashion onto the world stage, and Hollywood films in the 1960s immortalized the style and easy elegance of Italian designs. Join us as we celebrate the opening of *Italian Style: Fashion Since 1945* with an evening of music, food, and fashion. The cameras will be clicking.

*This event will be open to all members, but tickets are limited. Please make sure your current email address is on file with us in order to receive your exclusive invitation to this event.*

*Ticket price: \$50 per person.*

*Friend and above level ticket pre-sale:  
December 8–15.*

*Tickets on sale to all membership levels:  
January 1.*

*Special thanks to event sponsor NW Natural.*

## FRIENDS COME FIRST!

Members at the Friend level category (\$150) and above receive advance email notification and pre-sale opportunities to purchase and reserve tickets for member events, popular lectures, and special programs. Be among the first to know and renew or upgrade your membership to the Friend category by calling the membership department at 503-276-4249. Please allow 2 weeks processing time to be eligible for ticket pre-sale benefit.



## MEMBER PROFILE

### NORDSTROM, DOWNTOWN PORTLAND

Members of the Patron Business Society understand the value of arts and culture and support the Museum as a treasured community resource. Through the Patron Business Society membership program, business leaders recognize and take advantage of all that the Museum has to offer to both their employees and to the public in new and exciting ways. We are proud that the leaders of the Downtown Portland Nordstrom store have supported the Museum for more than 30 years. We asked Angie Gary, store manager, and Kim Spathas, personal stylist manager, to share their experiences with and commitment to the Portland Art Museum.

#### Tell us about your most memorable experience at the Museum.

Kim: Wow, there are so many: sharing art and the Museum with my sons when they were boys. Sharing the Museum with my niece and giving her a print of Degas' *Dancer Adjusting Her Dress* from the Museum Shop. My husband and I enjoyed *China Design Now*, and the opening gala for *Venice: The Golden Age of Art and Music* was truly a life memory!

*Patron Business Society membership is a great value, offering ways to reward and engage employees and clients throughout the year for as little as \$125 a month. For more information, contact Karie Burch at 503-276-4240.*

#### Why have a Business Membership?

Angie: The Museum is so visible and an important part of our community and the city's downtown. Being involved with the Museum allows us to share that with our customers, many of whom are tourists. When they visit Nordstrom we like to share with them other things to do, and the Museum is only a couple of blocks away.

#### If you could have one piece of art from the Museum's collection for your home, what would it be?

Kim: The Lichtenstein sculpture, *Brushstrokes*, in front of the Museum...but don't tell my husband!

#### What are your favorite galleries to visit?

Kim: I love the sculpture mall and the photography gallery—it's this little jewel tucked away.

Angie: The exhibitions. The samurai exhibition was amazing. My husband came with me and we just stared at the armor and knew that we needed to bring our children—although I was nervous about them touching.

#### What advice would you give to a new member?

Kim: I recommend getting lost in the galleries and to access all of the resources that the Museum has to offer.

Angie: Take advantage of this wonderful community asset!





PROGRAMS &  
ACTIVITIES

# EXHIBITION PROGRAMS

## FORBIDDEN FRUIT

Chris Antemann  
at Meissen

### Artist Talk with Chris Antemann

SEPTEMBER 28, 2 P.M.

Take a behind-the-scenes look into the private world of the Meissen Porcelain Manufactory, one of the oldest producers in Europe. Antemann will describe the development of her unique and limited edition artworks using traditional Meissen practices. She will also illustrate the collaborative and complex process of constructing new narratives from the rediscovered historical forms unearthed in their 300-year-old archive.

## IN PASSIONATE PURSUIT

The Arlene and Harold Schnitzer Collection  
& Legacy

### On Collecting: A Conversation with Arlene Schnitzer

NOVEMBER 5, 6 P.M.

Sit down for a lively conversation between legendary art collector and philanthropist Arlene Schnitzer and Brian Ferriso, The Marilyn H. and Dr. Robert B. Pamplin Jr. Director, to hear a wide-ranging and personal account of a life and family deeply devoted to art and civic engagement in Oregon.

### Flights of Fancy / Mundane Concerns: Chinese Art in the Schnitzer Collection in Context

NOVEMBER 16, 2 P.M.

MARIBETH GRAYBILL, PH.D.,  
THE ARLENE AND HAROLD SCHNITZER  
CURATOR OF ASIAN ART

This lecture will explore the rich cultural contexts of the Han artifacts in the Arlene and Harold Schnitzer Collection of Early Chinese Art. Discover how objects, like those featured in the exhibition *In Passionate Pursuit*, shaped the foundations of Chinese culture. Vividly illuminating a rich diversity of regional subcultures within a broad political unity, Dr. Graybill will explore the Han artistic traditions shaped by both wild flights of the imagination and a grounded practicality.

## BLUE SKY

The Oregon Center  
for the Photographic  
Arts at 40

### Forty Years of Blue Sky

OCTOBER 19, 2 P.M.

JULIA DOLAN, PH.D.,  
THE MINOR WHITE CURATOR OF  
PHOTOGRAPHY

CHRISTOPHER RAUSCHENBERG,  
BLUE SKY FOUNDER

Founded as the Oregon Center for the Photographic Arts by a group of five young photographers in 1975, over the past four decades Blue Sky Gallery has grown into a landmark photography venue in Portland. Over time, the organization has expanded its offerings to include national and internationally known artists, many of whom exhibited at Blue Sky early in their careers. Join Julia Dolan and Christopher Rauschenberg for a lively discussion of the impact of Blue Sky Gallery within the history of contemporary photography and some personal observations on its development during the last 40 years.

UNLESS OTHERWISE NOTED, ALL PROGRAMS ARE FREE FOR MEMBERS. SPACE MAY BE LIMITED. ADVANCE TICKETS ARE RECOMMENDED AND AVAILABLE ONLINE OR ON-SITE.







## RICHARD MOSSE

### The Enclave

#### Artist Talk with Richard Mosse

NOVEMBER 9, 2 P.M.

#### ARNOLD NEWMAN DISTINGUISHED LECTURE IN PHOTOGRAPHY

Richard Mosse's recent photography and video work explores the beauty and tragedy of war as it has unfolded through decades of conflict in the Democratic Republic of Congo. Mosse will address the complex visual narrative of *The Enclave* and his decision to use an obsolete infrared film—developed by the U.S. military to detect camouflage—that transforms shades of greens into candy-sweet pinks, oranges, and vivid reds. In 2014, Mosse represented Ireland in the Venice Biennale with *The Enclave*. Born in 1980 in Ireland, he is now based in New York. He received an MFA in photography from Yale in 2008.

*The Arnold Newman Distinguished Lecture in Photography is sponsored by the Arnold & Augusta Newman Foundation.*

#### On the Ground :Mercy Corps and the Democratic Republic of Congo

JANUARY 15, 7 P.M.

Hear insights from key Mercy Corps team members working in the Democratic Republic of Congo (DRC) who will discuss the current geopolitical environment, their personal experiences working in Congolese communities, and what Mercy Corps is doing to meet the immediate and long-term needs of families displaced by conflict. Mercy Corps, the Portland-based humanitarian agency, has a long history of working to save and improve lives in over 40 countries. Mercy Corps teams have been working in the DRC since 2007. The second-largest country in Africa, DRC is as rich in natural resources as it is beleaguered with political instability and decades of wars and conflict.

*Organized in partnership with Mercy Corps.*

LEFT: Geoffrey H. Short, *Untitled Explosion #2-CN4*, 2007, chromogenic print, The Blue Sky Gallery Collection; Gift of Christopher Rauschenberg, © Geoffrey Short, 2013.23.1;  
ABOVE: Richard Mosse, *Niyo*, 2014, digital c-print, © Richard Mosse, Courtesy of the artist and Jack Shainman Gallery, New York.

## SPECIAL PROGRAMS

### 2014 NEW FOR THE WALL

OCTOBER 1, 2014, 6-9 P.M.

Join us for a chance to influence the Museum's permanent collection. In addition to lively presentations by the Museum's seven curators and an opportunity to vote on which works of art will be added to the permanent collection, you'll enjoy cocktails and dinner.

*Individual tickets are \$500 per person and include 1 vote (\$400 is tax-deductible). Purchase tickets online at [portlandartmuseum.org/newforthewall](http://portlandartmuseum.org/newforthewall). For more information about tickets or sponsorship opportunities, please contact Julia Meskel at [julia.meskel@pam.org](mailto:julia.meskel@pam.org) or call 503-276-4365.*

### A Big Bowl of Chemotherapies (and One Zofran): One Artist and One Oncologist

OCTOBER 23, 6 P.M.

JIM RISWOLD, ARTIST

DR. BRIAN DRUKER, DIRECTOR, KNIGHT  
CANCER INSTITUTE, OREGON HEALTH &  
SCIENCE UNIVERSITY

Portland artist Jim Riswold, a survivor of two cancers, joins Dr. Brian Druker to discuss current issues in cancer therapy and how one man's challenge to deal with cancer led to a career in art, including his most recent body of work, *Art for Oncologists*. Riswold will present a slide show of his most recent work, followed by an open discussion with the man who saved his life, Dr. Druker.

### Young Patrons Gallery Hour

NOVEMBER 20, 6 P.M.

Join Young Patrons for a free docent-led tour highlighting select works from the permanent collection, followed by an off-site cocktail hour.

*Gallery Hour is part of a quarterly series that is free and open to non-YP members.*

*Space is limited.*

*RSVP to [youngpatrons@pam.org](mailto:youngpatrons@pam.org).*

*For more information about Young Patrons please visit [portlandartmuseum.org/youngpatrons](http://portlandartmuseum.org/youngpatrons).*

## CRITICAL VOICES

### The Image Is Everything

DECEMBER 7, 2 P.M.

KERRY JAMES MARSHALL

Kerry James Marshall uses painting, sculptural installations, collage, video, and photography to comment on the history of black identity both in the United States and in Western art. He is well known for paintings that focus on black subjects historically excluded from the artistic canon, and has explored issues of race and history through imagery ranging from abstraction to comics. Marshall has work in numerous public collections including the Museum of Modern Art, the Whitney Museum of American Art, The Studio Museum in Harlem, the Metropolitan Museum of Art, and the Walker Art Center. He is the recipient of several awards, grants and fellowships including the MacArthur Foundation "genius grant" in 1997.

### Cutting Corners Creates More Sides

JANUARY 11, 2 P.M.

GARY HILL

Since the early 1970s, Gary Hill has worked with a broad range of media including sculpture, sound, video, installation and performance, producing a large body of single-channel videos, mixed-media installations and performances. His work continues to explore an array of issues ranging from the physicality of language, synesthesia, and perceptual conundrums to ontological space and viewer interactivity. Exhibitions of his work have been presented at museums and institutions worldwide, including at the San Francisco Museum of Modern Art; Centre Georges Pompidou, Paris; and Museu d'Art Contemporani de Barcelona. In 1998 Hill was awarded the MacArthur Foundation "genius grant." During a recent residency at the

Pilchuck Glass School, Hill created a series of works incorporating language, glass and video including the recent acquisition by the Portland Art Museum, *Klein Bottle with the Image of Its Own Making (after Robert Morris)*.





# DESIGN PROGRAMS

## Whither the Portland Building: A Conversation with Michael Graves

OCTOBER 9, 7 P.M.



Completed in 1982, the Portland Municipal Services Building heralded a new era in American architecture: a return to classical motifs,

ornamentation, and color that came to be known as Postmodernism. The building helped launch the career of then-48-year-old architect Michael Graves, who has since designed icons ranging from the Humana Building and Denver Public Library to the Alessi Teapot and a beloved line of kitchen tools for Target. But pushed by tight-fisted city leaders to be built for less than the cost of a standard office tower, the Portland Building has fared less well, now leaking and with structural challenges. As the City of Portland weighs the building's future, Graves, now 80 and still actively working, will weigh in himself, catching Portland up on his notable life and career and offering his analysis of how best to renovate the building while burnishing its status as a beacon of a new era.

*Organized in partnership with the University of Oregon John Yeon Center.*

## Design and the Experience of Art

OCTOBER 8, 8 P.M.

**BRIAN FERRISO,**  
THE MARILYN H. AND DR. ROBERT B.  
PAMPLIN JR. DIRECTOR

**CHRIS RILEY,** STUDIO RILEY FOUNDER

As part of Design Week Portland, Brian Ferriso and Chris Riley preview *The Enclave* (2013), a stunning six-channel, immersive video installation by artist Richard Mosse using footage captured on infrared 16mm film in the war-ravaged Democratic Republic of Congo. The disorienting and kaleidoscopic installation, which premiered at the 2013 Venice Biennale, will take up an entire floor at the Portland Art Museum. It is intended to formally parallel eastern Congo's multifaceted conflict, confounding expectations and forcing the viewer to interact physically and spatially from an array of differing viewpoints.

*This event will be held at the Hollywood Theatre in partnership with Design Week Portland. For tickets visit [designweekportland.com](http://designweekportland.com).*

## Architecture in the Museum: The Art of Advocacy

OCTOBER 25, 2 P.M.

**BARRY BERGDOLL**  
MEYER SCHAPIRO PROFESSOR OF ART HISTORY IN THE DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY AT COLUMBIA UNIVERSITY, AND CURATOR, DEPARTMENT OF ARCHITECTURE AND DESIGN, THE MUSEUM OF MODERN ART

Museums have a long history of displaying, promoting, and more recently commissioning architecture. As one of the leading voices in the field, Bergdoll discusses his influential role as curator at the Museum of Modern Art and many of the innovative projects he has undertaken during his tenure.

*Organized in partnership with the University of Oregon John Yeon Center.*

UNLESS OTHERWISE NOTED, ALL PROGRAMS ARE FREE FOR MEMBERS. SPACE MAY BE LIMITED. ADVANCE TICKETS ARE RECOMMENDED AND AVAILABLE ONLINE OR ON-SITE.



# ONGOING PROGRAMS

## Midday Art Break

Take a break from your workday on the second Wednesday of the month and join a curator, museum educator, artist, or local scholar for a 45-minute talk in the galleries.

All talks begin at 12:30 p.m.

## Art & Conversation

Join us the third Thursday of every month for coffee and conversation followed by a lecture or film screening. Coffee at 9:15 a.m.; lecture at 10:15 a.m.

This series is free for adults 55 and over.

## Baby Mornings

Held on the first Thursday of each month, the Museum offers two opportunities for babies and their caregivers to enjoy art together. The groups will explore art with a docent for 45 minutes of slow looking in the galleries followed by tea and informal conversation in the family-friendly Discovery Room. For babies up to 1 year old and their caregivers.

Space is limited; preregistration is required and available online. \$5 members; \$20 non-members.

## Miller Family Free Day

DECEMBER 14, 10 A.M. – 5 P.M.

Bring the family and enjoy free admission to the Museum all day.

Also, join Rachelle Doorley, author of *TinkerLab: A Hands-on Guide for Little Inventors* (2014), for an all-ages workshop that explores art-making and creativity through process-based experiments. For more information, visit the Museum's website.

Family programs are generously supported in part by Sharon L. Miller and Family, the Gordon D. Sondland and Katherine J. Durant Foundation, and the Lamb Baldwin Foundation.

## Artist Talk Series

Join artists from a range of disciplines on the second Thursday of each month at 6 p.m. in the galleries for lively conversations about works of art and how they relate to their own practices. Each talk is followed by a complimentary social hour with libations and snacks in Museum Grounds.

\$5 members, \$15 non-members, \$12 seniors. Space is limited. Tickets available online or on site.



MACK MCFARLAND

OCTOBER 9

Mack McFarland is an independent artist and Curator for the Philip

Feldman Gallery at the Pacific Northwest College of Art. His current focus examines experimental formalism and the role that dissent aesthetics play on political thought. His work manifests in the form of exhibitions, postcards, videos and sculptures. He has exhibited nationally and internationally, screening videos at Pixelodeon Festival at the American Film Institute in Los Angeles and the Festival Internacional de la Imagen, Manizales, Colombia. McFarland has been quoted as saying, "Wherever I am, I'm making."



BLAIR SAXON-HILL

NOVEMBER 13

Blair Saxon-Hill lives and works in Portland and was included in the

2014 *Portland Biennial*. Her work as an artist crosses over into her work as a curator of books, ephemera and objects. She co-owns an art bookstore in Portland called Monograph Bookwerks. Her work has recently been exhibited at Disjecta, Portland State University, the Hallie Ford Museum of Art, and The Lumber Room. In 2013, she received a Ford Family Foundation Golden Spot Award and an Oregon Arts Commission Grant, and was short-listed for the Henry Art Gallery's Brink Award.



CRAIG HICKMAN

DECEMBER 11

Craig Hickman is a photographer and Professor of Digital Arts

at the University of Oregon. He is one of the founders of Blue Sky Gallery in Portland and has been active in photography for more than 40 years as an image maker, teacher and curator. He recently published a book of his photographs titled *OXIDE*. He has also had an active career in interactive digital media. In February, Apple named him one of 30 pioneers as part of the Macintosh's 30th anniversary.



LAURA GIBSON

JANUARY 8

Laura Gibson is a multi-instrumentalist/singer-songwriter raised in

Coquille, a small Oregon logging town. Since the release of *Beasts of Seasons* (2009), which NPR called "nothing short of a masterpiece," Gibson has seen her career grow to include everything from modeling in a Japanese fashion magazine to collaborating with Oregon Ballet Theatre. She has toured on four continents, is the recipient of a RACC Professional Development Grant, and had the distinct honor of performing the first and 200th NPR Tiny Desk Concerts. Her songs are both literary and raw, with a love of traditional folk music and a bent toward experimentation.

For a complete schedule visit [portlandartmuseum.org](http://portlandartmuseum.org).

UNLESS OTHERWISE NOTED, ALL PROGRAMS ARE FREE FOR MEMBERS. SPACE MAY BE LIMITED. ADVANCE TICKETS ARE RECOMMENDED AND AVAILABLE ONLINE OR ON-SITE.



# NORTHWEST FILM CENTER PROGRAMS



## The 32nd Reel Music Festival

OCTOBER 10 - 21

Reel Music is the Film Center's annual showcase exploring the lively interplay between sound and image, music and culture. Featuring everything from collections of vintage performance clips to new documentary and dramatic films, to cutting-edge music videos and animation, this year's festival opens with the new documentary about Elliott Smith, *Heaven Adores You*, and offers additional films exploring a variety of artists from Mother Maybelle Carter and Johnny Cash to Rahsaan Roland Kirk, David Bowie, Mavis Staples, Snoop Dogg, Fela Kuti, Shovels & Rope, Ina Ray Hutton, Charlie Haden, Giuseppe Verdi and more.

## The 41st Northwest Filmmakers' Festival

NOVEMBER 7 - 15

The Northwest's premier showcase of new work by regional filmmakers, the Northwest Filmmakers' Festival—for 38 years called the Northwest Film & Video Festival—brings artists and audiences together for a singular community celebration. Each year the Festival draws more than 400 entries from filmmakers in Alaska, British Columbia, Idaho, Montana, Oregon, and Washington.



## Martin Scorsese Presents: Masterpieces of Polish Cinema

SEPTEMBER 25 - OCTOBER 8

This retrospective of modern Polish cinema featuring works produced from the 1950s through the 1980s—an era marked by a loosening of political strictures and striking personal expression—is curated by Martin Scorsese and organized by his non-profit Film Foundation along with Milestone Films. Each film in the program has been digitally remastered and newly subtitled.

Among the classic titles are Krzysztof Zanussi's *Camouflage*, Wojciech Has' *The Saragossa Manuscript*, Andrzej Wajda's *Ashes and Diamonds*, and Krzysztof Kieślowski's *A Short Film About Killing*.

## Voices in Action: Human Rights on Film

OCTOBER 23 - NOVEMBER 5

While cinema provides entertainment and escape, for many committed filmmakers and viewers it is a vital medium of engagement and a powerful tool for social action. Tackling wide-ranging, thought-provoking issues, activist filmmakers help deepen our awareness of injustice and the values of dignity and equality as they tell universal stories of struggle and triumph.

The series opens with the Sundance Film Festival prize winner, *E-Team*, which chronicles Human Rights Watch's harrowing reporting efforts and concludes with *Nelson Mandela: The Myth and Me*, a contrarian view of an icon's legacy.

For tickets and schedule visit [nwfilm.org](http://nwfilm.org).



## PORTLAND FINE PRINT FAIR 2015

JANUARY 30 - FEBRUARY 1

### Benefit Preview and Reception

JANUARY 30, 6-9 P.M.

Join us for an exclusive preview of the prints for sale before the fair opens to the general public. Enjoy hors d'oeuvres and wine before and after you shop. Proceeds from the evening benefit the Museum's graphic arts acquisition fund.

*Advance ticket prices for Benefit Preview and Reception*

**\$25 MUSEUM MEMBERS**  
**\$35 GENERAL PUBLIC**  
**\$45 NIGHT OF THE EVENT**

*Available online at  
[portlandartmuseum.org/printfair2015](http://portlandartmuseum.org/printfair2015)*

### Own a Masterpiece!

You are invited to attend the Portland Fine Print Fair in the historic Fields Ballroom. Peruse and purchase prints from 18 top dealers from across North America. These knowledgeable art dealers welcome your questions, whether you are a first-time collector or a seasoned connoisseur. European, American, and Japanese prints from 1500 to the present will be for sale, and excellent works can be found in all price ranges. This is your chance to browse and buy at the Northwest's largest and most comprehensive art fair.

*For a complete list of dealers, visit  
[portlandartmuseum.org/printfair2015](http://portlandartmuseum.org/printfair2015).*

### Free Admission

JANUARY 31, 10 A.M. - 6 P.M.  
FEBRUARY 1, 11 A.M. - 5 P.M.



Photos courtesy Nina Johnson



GIFTS &  
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4



5





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1. Guests during cocktail hour
2. Summer Fête dinner
3. Guests visiting exhibition
4. Summer Fête dinner
5. Bill Whitsell, Wayne Quimby, and Michael Roberts





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2. Bruce Guenther and Joel Shapiro
3. Question and answer session with the artist and curator
4. Joel Shapiro, Cheryl Tonkin, and Rena Tonkin
5. Grace Serbu, Dee Poth, Mary Lee Boklund, and Kathy Gentry

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Karen M. Schmirler  
Ms. Barbara Schramm and  
Gordon Akeson  
Wayne Schweinfest  
Hendrik and Karen H. Sharples  
Peter Shinbach  
Brenda Smola-Foti and Frank Foti  
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Patrick Walters  
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Mr. Thomas Brown  
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Anonymous

## GIFTS IN-KIND

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Entercom Portland  
Funnelbox Production Services  
Ms. Joan C. Gratz  
Habbycam

Hollywood Theatre  
Honest Tea  
Humble Brewing  
Journal Graphics  
KBOO Radio  
KIND Healthy Snacks  
King Estate Winery  
KINK fm 102  
KMHD Jazz Radio  
KZME Radio  
Lamar Advertising Company  
Laurelwood Public House and  
Brewery  
Csaba Mera  
Nel Centro  
Ninkasi Brewing Company  
Oregon Jewish Life Magazine  
The Oregonian  
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Eduardo A. Vides, M.D.  
and Bruce Guenther  
In Honor of Billie Ullom  
Linda Manning  
Michael and Judy McCuddy  
In Memory of Clara Widmer  
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In Honor of Pam Williams  
Mr. and Mrs. Ron Saxton

## MATCHING GIFTS

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PARIS IN THE PARK BLOCKS WEEKEND







# EXHIBITION SCHEDULE

## Opening

**IN PASSIONATE PURSUIT: THE ARLENE AND HAROLD SCHNITZER COLLECTION AND LEGACY**

October 18, 2014 - January 11, 2015

**BLUE SKY: THE OREGON CENTER FOR THE PHOTOGRAPHIC ARTS AT 40**

October 18, 2014 - January 11, 2015

**HAND AND WHEEL: CONTEMPORARY JAPANESE CLAY**

November 1, 2014 - June 21, 2015

**RICHARD MOSSE: THE ENCLAVE**

November 8, 2014 - February 15, 2015

**MASTERWORKS | PORTLAND: EL GRECO**

December 13, 2014 - April 15, 2015

## Continuing

**COBALT BLUES**

Through October 19

**APEX: WENDY RED STAR**

Through December 7, 2014

**THIS IS WAR! GRAPHIC ARTS FROM THE GREAT WAR, 1914-1918**

Through December 14, 2014

**FORBIDDEN FRUIT: CHRIS ANTEMANN AT MEISSEN**

Through February 8, 2015

# HOURS

Monday	Closed
Tuesday–Wednesday	10 a.m.–5 p.m.
Thursday–Friday	10 a.m.–8 p.m.
Saturday–Sunday	10 a.m.–5 p.m.

## CRUMPACKER FAMILY LIBRARY HOURS

Monday–Thursday	noon – 5 p.m.
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# GENERAL ADMISSION

Members/Children (17 and younger)*	free
Adults	\$15
Seniors (55 and older)	\$12
Students (18 and older with ID)	\$12

\*Children 14 and younger must be accompanied by an adult.

# CONTACTS

General Information	503-226-2811
Membership Information	503-276-4249

# FREE ADMISSION

## Every Day

Children ages 17 and younger are free.

## Fourth Friday of Each Month

Free general admission from 5-8 p.m. on October 24, November 28, December 26, and January 23.

## Quarterly Free Sunday

The next Miller Family Free Day is December 14.

*Support for free admission is made possible thanks to the Gordon D. Sondland and Katherine J. Durant Foundation, Sharon L. Miller and Family, and the Lamb Baldwin Foundation. Help us provide additional free opportunities by supporting the Museum's Art Access Endowment.*



# JANUARY

# 2015

MON	TUE	WED	THUR	FRI	SAT	SUN
			MUSEUM CLOSED	<b>PUBLIC TOURS</b> <i>In Passionate Pursuit</i> 1 p.m. Slow Looking 6 p.m. & 6:30 p.m.	<b>PUBLIC TOURS</b> Avante Garde and "isms" of the Modern Era 12:30 p.m. <i>In Passionate Pursuit</i> 3 p.m.	<b>FAMILY TOUR</b> Women's Work 12:30 p.m. <b>PUBLIC TOUR</b> <i>In Passionate Pursuit</i> 3 p.m.
			<b>BABY MORNING</b> American Art 10 a.m. & 11 a.m. <b>PUBLIC TOUR</b> <i>Blue Sky at 40</i> 1 p.m. <b>ARTIST TALK</b> Laura Gibson 6 p.m.	<b>PUBLIC TOUR</b> Slow Looking 6 p.m. & 6:30 p.m.	<b>PUBLIC TOURS</b> Science, Medicine & Art 12:30 p.m. <i>In Passionate Pursuit</i> 3 p.m.	<b>CLOSES</b> <i>In Passionate Pursuit</i> <i>Blue Sky at 40</i> <b>FAMILY TOUR</b> Movement in Art—12:30 p.m. <b>CRITICAL VOICES</b> Gary Hill—2p.m. <b>PUBLIC TOUR</b> <i>In Passionate Pursuit</i> —3 p.m.
<b>S</b> 5	<b>PUBLIC TOUR</b> Docent Highlights 1 p.m.	<b>MIDDAY ART BREAK</b> 12:30 p.m.	<b>ART &amp; CONVERSATION</b> 9:15 a.m. <b>PUBLIC TOUR</b> American and Northwest Art—1 p.m. <b>VISUALLY IMPAIRED TOUR</b> Native American Art—2:30 p.m. <b>LECTURE</b> Mercy Corps and the DRC 7 p.m.	<b>PUBLIC TOUR</b> Slow Looking 6 p.m. & 6:30 p.m.	<b>PUBLIC TOURS</b> Avante Garde and "isms" of the Modern Era 12:30 p.m. Modern & Contemporary Art 3 p.m.	<b>FAMILY TOUR</b> Women's Work 12:30 p.m. <b>PUBLIC TOUR</b> Docent Highlights 3 p.m.
<b>O</b> 12	<b>PUBLIC TOUR</b> European Art 1 p.m.	<b>PUBLIC TOUR</b> Native American Art 1 p.m.	<b>14</b>	<b>FREE FOURTH FRIDAY</b> 5–8 p.m. <b>PUBLIC TOUR</b> Slow Looking 6 & 6:30 p.m.	<b>PUBLIC TOURS</b> Science, Medicine & Art 12:30 p.m. Portraits 3 p.m.	<b>17</b>
<b>L</b> 19	<b>20</b>	<b>21</b>	<b>22</b>	<b>23</b>	<b>24</b>	<b>25</b>
<b>C</b> 26	<b>PUBLIC TOUR</b> Docent Highlights 1 p.m.	<b>27</b>	<b>PUBLIC TOURS</b> Asian Art 1 p.m.	<b>PORTLAND FINE PRINT FAIR BENEFIT &amp; PREVIEW</b> 6–9 p.m. <b>PUBLIC TOUR</b> Slow Looking 6 & 6:30 p.m.	<b>PORTLAND FINE PRINT FAIR</b> 10 a.m.–6 p.m.	<b>31</b>
<b>26</b>	<b>27</b>	<b>28</b>	<b>29</b>	<b>30</b>	<b>31</b>	









# OCTOBER

# 2014

MON TUE WED THUR FRI SAT SUN

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E	<p><b>PUBLIC TOUR</b> Native American Art 1 p.m.</p>	<p><b>CLOSES</b> Martin Scorsese presents: Masterpieces of Polish Cinema <b>MIDDAY ART BREAK</b> 12:30 p.m. <b>DESIGN WEEK</b> Richard Mosse: <i>The Enclave</i> 8 p.m.</p>	<p><b>PUBLIC TOUR</b> Asian Art 1 p.m. <b>ARTIST TALK</b> Mack McFarland 6 p.m. <b>DESIGN WEEK</b> Michael Graves 7 p.m.</p>	<p><b>OPENS</b> Reel Music Festival <b>PUBLIC TOUR</b> Slow Looking 6 p.m. &amp; 6:30 p.m.</p>	<p><b>PUBLIC TOURS</b> The Influence of Mythology 12:30 p.m. Docent Highlights 3 p.m.</p>	<p><b>FAMILY TOUR</b> Travel the World 12:30 p.m. <b>PUBLIC TOUR</b> Modern &amp; Contemporary Art 3 p.m.</p>				
S	<p><b>PUBLIC TOUR</b> American and Northwest Art 1 p.m.</p>		<p><b>ART &amp; CONVERSATION</b> 9:15 a.m. <b>PUBLIC TOUR</b> Docent Highlights 1 p.m. <b>VISUALLY IMPAIRED TOUR:</b> Storytelling in Art 2:30 p.m.</p>	<p><b>MEMBER PREVIEW DAY</b> <b>PUBLIC TOUR</b> Slow Looking 6 p.m. &amp; 6:30 p.m.</p>	<p><b>OPENS</b> <i>In Passionate Pursuit: The Arlene and Harold Schnitzer Collection and Legacy</i> <i>Blue Sky at 40</i> <b>PUBLIC TOURS</b> Music of Art—12:30 p.m. Modern &amp; Contemporary Art—3 p.m. <b>PATRON OPENING PARTY</b></p>	<p><b>CLOSES</b> Cobalt Blues <b>FAMILY TOUR</b> Travel the World—12:30 p.m. <b>LECTURE</b> <i>Blue Sky at 40</i>—2 p.m. <b>PUBLIC TOUR</b> <i>In Passionate Pursuit</i>—3 p.m.</p>				
O	<p><b>CLOSES</b> Reel Music Festival <b>PUBLIC TOUR</b> <i>In Passionate Pursuit</i> 1 p.m.</p>		<p><b>OPENS</b> Voices in Action: Human Rights on Film <b>PUBLIC TOUR</b> American and Northwest Art 1 p.m. <b>LECTURE</b> A Big Bowl of Chemotherapies 6 p.m.</p>	<p><b>FREE FOURTH FRIDAY</b> 5–8 p.m. <b>PUBLIC TOUR</b> Slow Looking 6 p.m. &amp; 6:30 p.m.</p>	<p><b>PUBLIC TOURS</b> The Influence of Mythology with Barbara Hart 12:30 p.m. <i>In Passionate Pursuit</i> 3 p.m. <b>LECTURE</b> Architecture in the Museum 2 p.m.</p>	<p><b>FAMILY TOUR</b> Monsters and Heroes 12:30 p.m. <b>PUBLIC TOUR</b> Docent Highlights 3 p.m.</p>				
L										
U	<p><b>PUBLIC TOURS</b> <i>Blue Sky at 40</i> 1 p.m.</p>		<p><b>PUBLIC TOURS</b> <i>This Is War!</i> 1 p.m.</p>	<p><b>PUBLIC TOUR</b> Slow Looking 6 p.m. &amp; 6:30 p.m.</p>						

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28

29

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Louie Palu, *Afghan Soldier Warming His Henna-Stained Hands on the Front Lines, Zhari District, Kandahar, Afghanistan*, 2007, pigment print, Portland Art Museum: The Blue Sky Gallery Collection, gift of the artist.

# BLUE SKY

The Oregon Center  
for the Photographic Arts at 40

OCTOBER 18, 2014 - JANUARY 11, 2015