

FACT SHEET

JORDAN SCHNITZER FAMILY FOUNDATION

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LOCATION: Jordan Schnitzer Family Foundation
1121 SW Salmon Street, Suite 500
Portland, OR 97205

FOUNDED: 1997

MISSION: The Jordan Schnitzer Family Foundation collection, one of the most notable in North America, functions as a living archive to preserve art for future generations and share it with the public through groundbreaking exhibitions, publications, and programs.

HISTORY: Jordan D. Schnitzer grew up surrounded by art in his mother's Portland, Oregon contemporary art gallery. What began as an interest in his formative years became a passion in 1988 when he began collecting post-war prints and multiples in earnest. Attracted by the collaborative and egalitarian nature of printmaking, Jordan naturally developed a program to share the work from his personal and Family Foundation collections in 1997.



Today, the Foundation has organized over 160 exhibitions and has loaned thousands of works to over 120 museums, dramatically improving access to art, especially in underserved communities.

Through its work, the Foundation has brought works by major artists like Jeffrey Gibson, David Hockney, Kara Walker, and Andy Warhol to regional museums and communities outside the larger metropolitan areas—often in a first—while also supporting the development of their exhibitions and programs.

Importantly, the Foundation is regarded as a steward of art for the public, looking after important works of art, artists' archives and estates for future generations.

The Foundation publishes scholarly brochures, exhibition catalogs, and catalogue raisonnés in conjunction with exhibitions drawn from the collections loaned at no additional cost to exhibiting museums.

WEBSITE: www.jordanschnitzer.org

SOCIAL MEDIA:  Facebook @JordanSchnitzerFamilyFoundation
 Instagram @SchnitzerFoundation



FOUNDATION LEADERSHIP



JORDAN D. SCHNITZER

President

Jordan D. Schnitzer (Portland, Oregon) is one of the world's top art collectors, known for sharing his private collection with millions by generously loaning groundbreaking artworks to institutions large and small.

In 2023, ARTnews announced Schnitzer as one of the Top 200 Collectors globally. His collection, one of the most notable in North America, functions as a living archive to preserve art for future generations and share it with the public through groundbreaking exhibitions, publications, and programs.

Art played a major role in Schnitzer's childhood as his mother, Arlene Schnitzer, owned the first contemporary art gallery in his hometown of Portland, Oregon. He began collecting contemporary prints and multiples in earnest in 1988. Today, the collection has grown to over 22,000 works and includes a wide variety of prints, sculptures, paintings, and mixed media works.

Schnitzer often collects entire artist portfolios to offer a complete overview into their decades-long careers that no other collection could make possible.

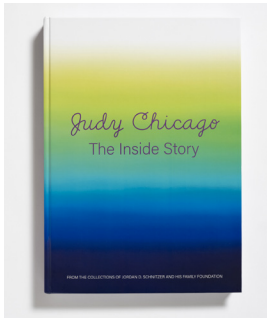
Schnitzer was one of the first collectors to consistently make his private collection available to museums and institutions nationwide and in 2023, ArtNet called Schnitzer, "The People's Collector." 99% of private collections remain hidden from the public, and many legendary works are never seen again after they're sold; Schnitzer proves there is a better alternative.

Schnitzer is President of Schnitzer Properties, a family-owned real estate investment and development company based in Portland, Oregon, which owns and operates over 30 million square feet of office, multi-tenant industrial, multi-family and retail properties in six western states.

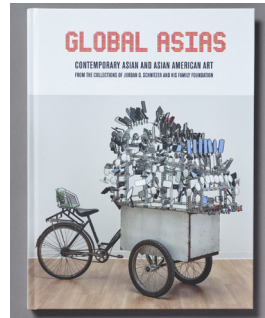
"For me, waking up each day without art around me would be like waking up without the sun. When you live with art around you, your mind and soul are filled with the beauty of life and the creativity of the human spirit."

Jordan Schnitzer

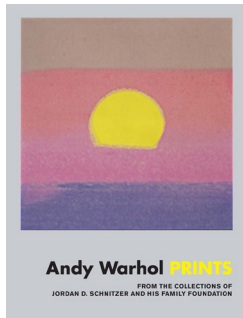
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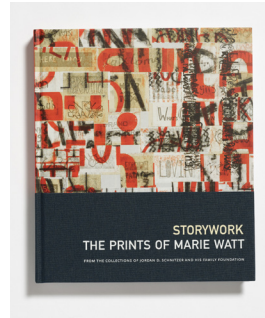
Judy Chicago: The Inside Story
304 pages



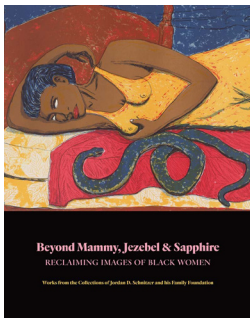
Global Asias
104 pages



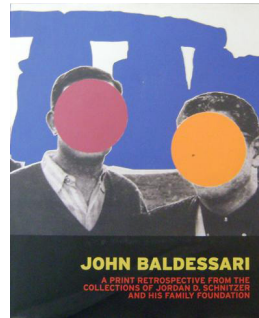
Andy Warhol Prints
184 pages



Storywork: The Prints of Marie Watt
176 pages



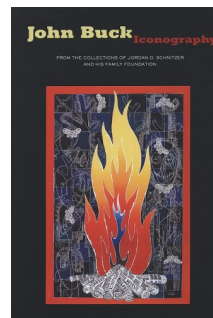
Beyond Mammy, Jezebel & Sapphire: Reclaiming Images of Black Women
80 pages



John Baldessari: A Print Retrospective from the Collections of Jordan D. Schnitzer and His Family Foundation
160 pages



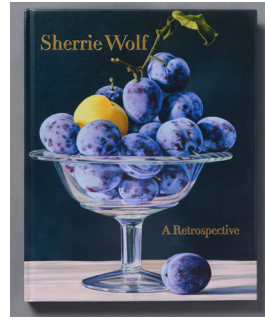
Frank Stella: Prints: A Catalogue Raisonné
432 pages



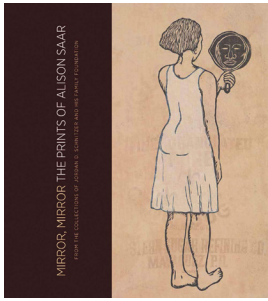
John Buck: Iconography
144 pages



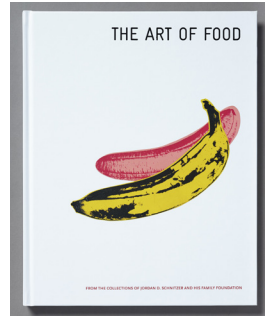
Letters to Ellsworth
152 pages



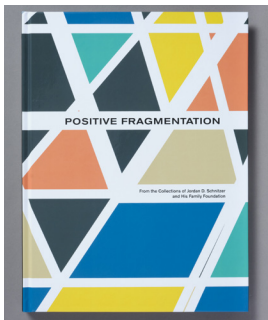
Sherrie Wolf: A Retrospective
148 pages



Mirror Mirror: The Prints of
Alison Saar
128 pages



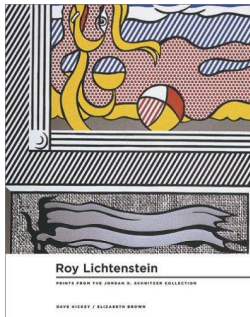
The Art of Food
128 pages



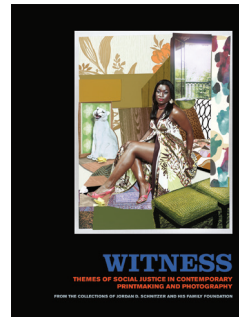
Positive Fragmentation
136 pages



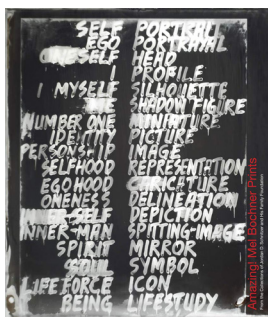
The Prints of Ellsworth Kelly
870 pages across two volumes



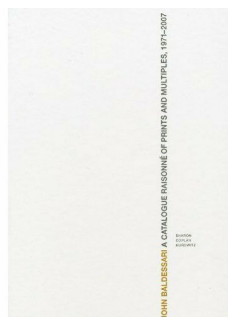
Roy Lichtenstein: Prints 1956-
1997 from the Collections of
Jordan D. Schnitzer and His
Family Foundation
80 pages



Witness: Themes of Social
Justice in Contemporary
Printmaking and
Photography
160 pages



Amazing! Mel Bochner Prints
256 pages



John Baldessari: A Catalogue
Raisonne of Prints and
Multiples 1971–2007
408 pages

The Jordan Schnitzer Family Foundation

Current Exhibition Schedule

The Art of Food

Nov 18, 2023–Mar 10, 2024
The Baker Museum, Naples, FL

Apr 23, 2023–Jun 30, 2024
Parrish Art Museum, Watermill, NY

Aug 20, 2024–Mar 8, 2025
Jordan Schnitzer Museum of Art,
Washington State University, Pullman, WA

Helen Frankenthaler

Dec 3, 2023–Mar 24, 2024
Oregon Jewish Museum and Center for Holocaust
Education, Portland, OR

Strange Weather

Glenn Ligon

Oct 21, 2023–Apr 7, 2024
Jordan Schnitzer Museum of Art,
University of Oregon, Eugene, OR

We Are the Revolution

Aug 26, 2023–Mar 30, 2024
The Schnitzer Collection, Portland, OR

Positive Fragmentation

Sep 29, 2023–Mar 10, 2024
Bellevue Arts Museum, Bellevue, WA

Andy Warhol's

Endangered Species

Dec 9, 2023–Apr 9, 2024
High Desert Museum, Bend, OR

Jeffery Gibson:

They Teach Love

Aug 22, 2023–Mar 9, 2024
Jordan Schnitzer Museum of Art,
Washington State University, Pullman, WA

David Hockney:

Perspective Should Be Reversed

Nov 16, 2023–Mar 10, 2024
Honolulu Museum of Art, Honolulu, HI

Nov 24, 2024–Mar 31, 2025
Palm Springs Art Museum, Palm Springs, CA

Storywork:

The Prints of Marie Watt

Jan 26, 2023–May 18, 2024
Print Center New York, New York, NY

Jun 30–Oct 20, 2024
Crocker Art Museum, Sacramento, CA

Mel Bochner

May 9–Aug 31, 2024
The Schnitzer Collection, Portland, OR

*Hank Willis Thomas: **LOVER**ules*

Feb 24, 2023–Aug 4, 2024
Henry Art Gallery, Seattle, WA

Rick Bartow: Animal Kinship

Sep 28, 2024–Feb 3, 2025
High Desert Museum, Bend, OR

Near, Far, Gone

May 6–Sep 8, 2024
High Desert Museum, Bend, OR

The Soul of Our Cities:

The Historic Impact of Three Generations of Pacific Northwest Artists

Jun 28, 2024–Jan 2, 2025
Oregon Historical Society, Portland, OR

Oct 4, 2024–Jan 2, 2025
The Schnitzer Collection, Portland, OR

Art Collectors (<https://news.artnet.com/market/art-collectors>)

What I Buy and Why: Philanthropist Jordan Schnitzer on the Joy of Sharing His Collection and the Art He Wakes Up to Every Day

As remarkable as his 22,000-strong collection is his mission to exhibit it as widely as possible.

Lee Carter (<https://news.artnet.com/about/lee-carter-27651>), October 23, 2023



Jordan Schnitzer with Frank Stella, *Puerto Rican Blue Pigeon*(1980). Courtesy of Jordan Schnitzer.

By his own estimate, Jordan Schnitzer has amassed 22,000 paintings, sculptures, prints, and other objects by roughly 1,500 artists. It's a prodigious collection, to be sure, making the Oregonian philanthropist and real-estate magnate the largest private owner of several important artists' works—among them Kara Walker, Hank Willis Thomas, and Jeffrey Gibson (who'll represent the United States

(<https://news.artnet.com/art-world/jeffrey-gibson-to-represent-us-venice-biennale-solo-2342628>) at the 2024 Venice Biennale). Most recently, he acquired the largest collection of Judy Chicago's oeuvre and helped sponsor the artist's current show, "[Herstory](https://www.newmuseum.org/exhibitions/view/judy-chicago-herstory)," at the New Museum in New York.

Yet, while the Portland-based patron is passionate about collecting—which he does on a “weekly basis”—he's just as adamant that others have the opportunity to experience the works, too. “If there is any legacy that I am able to have, it will be sharing art with people,” he said. In addition to exhibiting shows at Schnitzer's own gallery, his [Family Foundation](https://www.jordanschnitzer.org/) organizes exhibitions in museums around the country, loaning items culled from its state-of-the-art warehouse in Portland. To date, the foundation has paved the way for over 160 such exhibitions at 120 institutions and counting.



Installation view of “We Are The Revolution,” on view at the Schnitzer Collection in Portland, Oregon, through December 1, 2023.

Of those roughly 22,000 pieces in his collection, just over half are prints—his abiding fascination. Over decades, Schnitzer has built the largest private collection of prints and multiples in the U.S.—including 1,400 by Andy Warhol, nearly half of those unique—and has staunchly supported institutions dedicated to the medium, such as the Print Center New York, whose new gallery is named after him. Further, he's a regular attendee at the [IFPDA Print Fair](https://www.fineartprintfair.org/) in New York and will participate in a panel discussion on [Ellsworth Kelly](https://www.artnet.com/artists/ellsworth-kelly/)'s printmaking practice at this year's edition (October 26–29).

Through it all, Schnitzer insists that his sprawling collection be made available for others to enjoy. “While I technically own all this art,” he said, “I have no sense of ownership, only a huge sense of stewardship.” He reminisced about sending Chuck Close works to the Maryhill Museum of Art, east of Portland, and busing in

300 young students to view the show, giving them art lessons to take back home. “I was so touched when an eight-year-old boy made a little sort of Chuck Close image on an ink pad,” he said. “I wrote Chuck Close a letter about that and he was so enthusiastic in his response to me about how appreciative he was that I could get his work to audiences that might otherwise never see his art.”

We caught up with Schnitzer for a glimpse into the mind of the people’s collector.

What was your first purchase?

After my mother, Arlene Schnitzer, opened the Fountain Gallery of Art in 1963 in Portland, Oregon, I started getting art for my birthdays, Hanukkah, and other events. But my first purchase was June 23, 1965. I bought a small painting, a study by Portland artist Louis Bunce called *Sanctuary*. It was \$75 but with the family discount I had to pay \$60. So, I paid \$5 a month out of my allowance. But if I ever missed a payment, I knew my mother could foreclose because my bedroom was next to my parent’s bedroom! I’ve had that work with me ever since.



Arlene Schnitzer. Courtesy of Jordan Schnitzer. Courtesy of Jordan Schnitzer Family Foundation.

What was your most recent purchase?

In addition to buying lots of prints and multiples from the major print publishing companies around the country and many galleries, I have also bought a significant amount of my collection from the auction houses. I’m fortunate to work with the International Head at Sotheby’s, Christie’s, Phillips, Bonhams, and

Heritage.

In fact, there was a Sotheby's auction last week of the late, great collector Leslie Garfield, and I bought 25 things from his collection, including an edition set of [Roy Lichtenstein](https://www.artnet.com/artists/roy-lichtenstein/) (<https://www.artnet.com/artists/roy-lichtenstein/>), prints I did not have, an Alison Saar ceramic piece, several Mark Bradford amazing works, and others. I generally buy art on a weekly basis and as disciplined as I try to be, it certainly is an obsession!



Jordan Schnitzer with a Jasper Johns lithograph, *Cicada (ULAE 219)* (1981). Courtesy of Jordan Schnitzer Family Foundation.

Tell us about a favorite work in your collection.

When I'm asked what my favorite work is in the collection, I think it's like a parent being asked, "Who's your favorite child?" And the answer generally is, it depends upon the day! There are so many works in our collection that just make my knees weak, period.

I never cease to be shaken up when I see Kara Walker's art, which is currently on display at the [USC Fisher Museum of Art](https://fisher.usc.edu/kara-walker-cut-to-the-quick-from-the-collections-of-jordan-d-schnitzer-and-his-family-foundation/) (<https://fisher.usc.edu/kara-walker-cut-to-the-quick-from-the-collections-of-jordan-d-schnitzer-and-his-family-foundation/>). The power and guts of this artist to do work that makes us feel properly uncomfortable is an achievement. Every single work of Warhol, Roy Lichtenstein, Ellsworth Kelly, and Frank Stella takes my breath away.



Jordan Schnitzer's dining room with a Damien Hirst etching, left, and Robert Rauschenberg's *Tibetan Locks (Avenue)* (1987), right. Courtesy of Jordan Schnitzer Family Foundation.

Which works or artists are you hoping to add to your collection this year?

Current artists such as [Hank Willis Thomas \(https://www.artnet.com/artists/hank-willis-thomas/\)](https://www.artnet.com/artists/hank-willis-thomas/), Wangechi Mutu, Mickalene Thomas, Kehinde Wiley, Wendy Red Star, and Marie Watt create powerful works of art that stop me in my tracks and make me appreciate how lucky I am that I love art. Though our collection already includes these artists, I always keep an eye out for their latest works and exhibitions. I'm very pleased many of Marie Watt's prints in our collection will be on view at [Print Center New York \(https://www.printcenternewyork.org/marie-watt\)](https://www.printcenternewyork.org/marie-watt) this coming January.

What is the most valuable work of art that you own?

While I keep track of current values for insurance purposes, the most valuable pieces of art that I own are two small etchings that were done by my two daughters, Arielle and Audria Schnitzer. Years ago, when they were seven and nine, we were in San Francisco and we went to visit Crown Point Press. I peeked my head in to see if Kathan Brown, the founder, was there. She was.

I asked if she would give a tour of the presses to us in the back of the gallery. She did, but then amazingly put on a smock, sat my two daughters down, brought out two copper plates and special etching pens, had them make drawings, and then she herself put them through the original press that she'd bought in the early 1960s that started Crown Point Press. Kathan did whisper to me that she hadn't done any printing herself for 25 years, but they're beautiful black and white etchings that I always treasure. They are the most valuable works of art that I own.



Schnitzer with untitled woodcuts by Donald Judd (1993). Courtesy of Jordan Schnitzer Family Foundation.

Where do you buy art most frequently?

The IFPDA Print Fair regularly features exceptional prints and we've collected from the fair over many years. I also work with a dozen galleries that feature artists that I collect such as Carolina Nitsch Contemporary Art, Matthew Marks Gallery, Alan Cristea Gallery, Hauser & Wirth, Sikkema Jenkins, Lococo Fine Art, LA Louver, and James Cohan Gallery. And of course I have long-standing relationships with all the auction houses like Christie's, Sotheby's, Bonhams, and Phillips.

Is there a work you regret purchasing?

There are so many I regret *not* purchasing. But, I think that's a nice thing. I can't imagine being able to get everything one wants. That's what's wonderful about building this collection. It will never be finished. And it's nice looking forward to getting things and hopefully sometimes getting them, and other times realizing you just weren't at the right place at the right time to get something.

An example is [Cy Twombly](https://www.artnet.com/artists/cy-twombly/)'s *Roman Notes*. Susan Sheehan, a dealer in New York, had a perfect copy for \$36,000 about 20 years ago. I didn't have the money to buy it then. It then went to \$60,000, then \$80,000, then \$150,000, then \$250,000, \$300,000, \$400,000, and \$500,000 now. Every time I see the nine images, my heart starts beating and I have the same emotional reaction to it I did when I first saw them. But that's a lot more money to spend. Will I ever get the set? I hope so. But it's an example of something I've always wanted but was not quite there yet.

What work do you have hanging above your sofa? What about in your bathroom?

I have three Jim Dines—wonderful pieces with big hearts. We have a work, a round wood spiral piece by Ryan McGinness, a small Sam Francis, a wonderful Frank Stella, Hockney's *Hotel Acatlan: Two Week Later*, William Wegman and his fanciful dogs, Richard Serra, some work by local artists Jay Backstrand and Louis Bunce, a fabulous piece by Judy Chicago, several Lichtensteins, and a Chuck Close, to name a number of the artists that I wake up with every day.

Opposite the bathroom is the work *Sanctuary* by Louis Bunce that I bought when I was 14 years old. I say hello to the Louis Bunce every day.



Leonardo Drew, *Number 215B* (2019). Courtesy of Jordan Schnitzer Family Foundation.

What is the most impractical work of art you own?

There is no question, Leonardo Drew, the brilliant Brooklyn-based artist who created *Number 215B*. In his studio, I saw a work that was about 15 feet wide with probably a thousand pieces to it. I said to him, "I want that." Little did I know it wasn't finished. By the time it was finished, it was 25 feet wide with probably 2,000 pieces, which takes 40 crates just to store it and a whole 40-foot truck to ship it.

I got a tongue lashing from Catherine Malone, my collection manager, about how much storage space that piece took, but I'm honored to have it in the collection and every time it's up, there isn't a single person whose jaw doesn't drop seeing the magnificent work that it is.

What work do you wish you had bought when you had the chance?

Which of us can't look back and wish we'd had more money at earlier times in our life to have done many things with it? When I'm asked whether I own a Warhol painting, I'll say, well no, the time for that was years ago when huge collectors were able to buy that work that was expensive then, but not the astronomical prices the work is now. With Warhol, we have 1,400 works including 650 unique drawings that make our collection a very special study center for his work. If I'd been collecting as much 40 years ago as I am now, maybe I'd have some Warhol paintings but that time has passed.

Right now, I'm buying paintings and sculpture by [Kehinde Wiley \(https://www.artnet.com/artists/kehinde-wiley/\)](https://www.artnet.com/artists/kehinde-wiley/) and Hank Willis Thomas and Alison Saar and Wangechi Mutu and many other artists that are of our time now.

If you could steal one work of art without getting caught, what would it be?

If I were at MoMA in New York, had an hour, and I could take anything I want, it probably would be one or two of my favorite Picasso pieces that I can't stop looking at. It would be a tough choice between one of those amazing Picasso pieces and a Mark Rothko.

I've often said that waking up without art around me would be like waking up without the sun. When you're lucky enough to have art around you, whether it's a \$5 work of art from the Saturday market or whether your budget allows you to add a few zeros to that, the most important thing is having things around you that make you smile, make you frown, or continually challenge you to interpret what the artist's message is. I feel so blessed to have the work in my collection. If I could just have one piece of art, let alone the thousands that I have, I'd feel like I was the luckiest guy in the world. It's not how much; it's having experience of having objects of beauty as part of your daily life.

TOP 200 COLLECTORS

RECENT YEARS ▼



PHOTO LEAH NASH

JORDAN SCHNITZER

Portland, Oregon

Real estate

■ *Contemporary art; Postwar art*

Overview

As a collector, Jordan Schnitzer is likely best known for his deep holdings of prints and multiples—his collection is by many accounts the largest in the world of its kind. Andy Warhol, Jasper Johns, Ellsworth Kelly, Roy Lichtenstein, Louise Bourgeois, David Hockney, Alex Katz, and Ed Ruscha are just a few of the major names who make up the collection; the Warhol holdings alone number over 1,300 pieces.

But Schnitzer has also amassed a collection that includes paintings, sculptures, ceramics, and more, and now numbers more than 20,000 objects with some 1,500 artists represented. And he—and his trusted team of curators and registrars—show no signs of slowing down anytime soon. Rounding out the collection are works by artists including Jeffrey Gibson, Kara Walker, Julie Mehretu, Lorna Simpson, Marie Watt, Hung Liu, Wangechi Mutu, and Robert Colescott, of whom Schnitzer owns 30 paintings.

Two acquisitions made in 2023 represent the collection's dedication to prints and its expanded purview to other mediums by way of Keith Haring's first print *Bean Salad* (1977)—the collection already has about 50 prints by Haring—and a 6.5-foot-high bronze version of Hank Willis Thomas's *The Embrace* that was commissioned for the Boston Common and was unveiled in 2023.

Other recent acquisitions in diverse mediums include sculptures by Robert Rauschenberg, Louise Nevelson, Vanessa German, Leonardo Drew, Kehinde Wiley, Jeffrey Gibson, and Josiah McElheny; an installation by Christopher Myers; textile-based works by Alison Saar; a Bruce Nauman neon work; and mixed-media paintings by Jim Dine and Mickalene Thomas.

But the crown jewel of his collection might just be his acquisition of Judy Chicago's print archive in 2021; since that purchase, he's continued to add works by Chicago in other mediums and now owns the largest collection of work by the pioneering feminist artist.

Operating under the aegis of the Jordan Schnitzer Family Foundation, the collection is housed in a 50,000-square-foot storage facility in Portland, Oregon, Schnitzer's hometown; works from it are often be seen in an exhibition space in downtown Portland, as well as at three university museums across Oregon that bear the foundation's name. Over the past two decades, the foundation has organized over 160 exhibitions that have traveled to some 120 museums. On the philanthropic side, Schnitzer is also a major funder of the new Converge 45 biennial in Portland and the annual IFPDA Jordan Schnitzer Award for Excellence in Printmaking, which comes with a \$25,000 grant to produce a new work.

In a way, collecting runs in Schnitzer's family. His first acquisition came in 1965 via the Fountain Gallery of Art, which was operated by his mother, Arlene. On the back of the

painting, a small study from 1965 titled *Sanctuary* by late Portland artist Louis Bunce, Schnitzer said, reads “The First Piece of the Schnitzer Collection!”

“While I am honored to now have a collection that consists of thousands of paintings, prints, sculptures, videos, ceramics, and glass, this work *Sanctuary* has never left my side and I look at it every day,” Schnitzer told *ARTnews*. “Yes, it reminds me of my mother but also of Louis Bunce, who like many artists in many communities, was in the center of the art world in Portland. ... I always talk about the importance of supporting local artists. All of us in the Pacific Northwest were lucky to have Louis Bunce in our midst.”





THE ART NEWSPAPER

Exhibitions // Review

A biennial in Oregon explores the role of art in political and social critique

Converge 45 returns to Portland with more than 50 projects at 15 venues across the city

Gabriella Angeleti

18 September 2023



Installation view of *We Are the Revolution* (2023) at the Jordan Schnitzer Family Foundation, Portland, Oregon
Photo: Deann Orr, courtesy the Jordan Schnitzer Family Foundation

The 2023 edition of the Converge 45 biennial in Portland, Oregon, *Social Forms: Art as Global Citizenship* [↗](#), is its most comprehensive iteration to date. The show (which was launched as a triennial by founder and gallerist Elizabeth Leach in 2016 before expanding to its current form) is spearheaded by artistic director Derek Franklin and guest curator Christian Viveros-Fauné, who extracted this year's theme from his book *Social Forms: A Short History of Political Art* (2018). The exhibition aims to boost Portland's art landscape, as well as that of the greater Pacific Northwest, featuring around 50 presentations across 15 venues that explore the role of art in political and social critique from the 1960s to today.

The biennial has an overarching focus on Indigenous histories, specifically as these relate to land and water rights and the ecological impact of imperialism and colonisation. Marie Watt's installation *Chords to Other Chords (Relative)* [↗](#) (2023) at the Center for Native Arts and Cultures (NACF) (until 13 October) comprises a large-scale sculpture with the words "Turtle Island And" spelled out in neon, with the letters mounted on a plywood structure that has been pasted with photographs and documents related to Indigenous communities, from treaties to theatrical imaginings and images of Indigenous people. "Turtle Island" is the Haudenosaunee name for North America, which comes from the Haudenosaunee creation story. The neon "and" denotes the existence of an abundance of other Indigenous place names and origin stories.

Watt's work aims to spark and deepen conversations around Indigenous people's reclamation of the land, and the venue where it is presented tells an interesting story about Portland's progressive, grassroots efforts to advance the Land Back movement through the donation of infrastructure and funds to support Indigenous-led organisations. The NACF site previously housed Yale Union, a contemporary-art space that transferred the building to the NACF in 2020 to recognise "the value of Native ownership", Lulani Arquette, president and chief executive of the NACF, said at the time. As Converge 45 opened, other successful Land Back transfers were made in the city, such as the ten acres that house the Native American Youth and Family Center [↗](#).



Installation view of Richard Mosse's *Broken Spectre* (2018-22)

Photo: Mario Gallucci



Podcasts

Climate disaster: photographer Richard Mosse on environmental crime in the Amazon

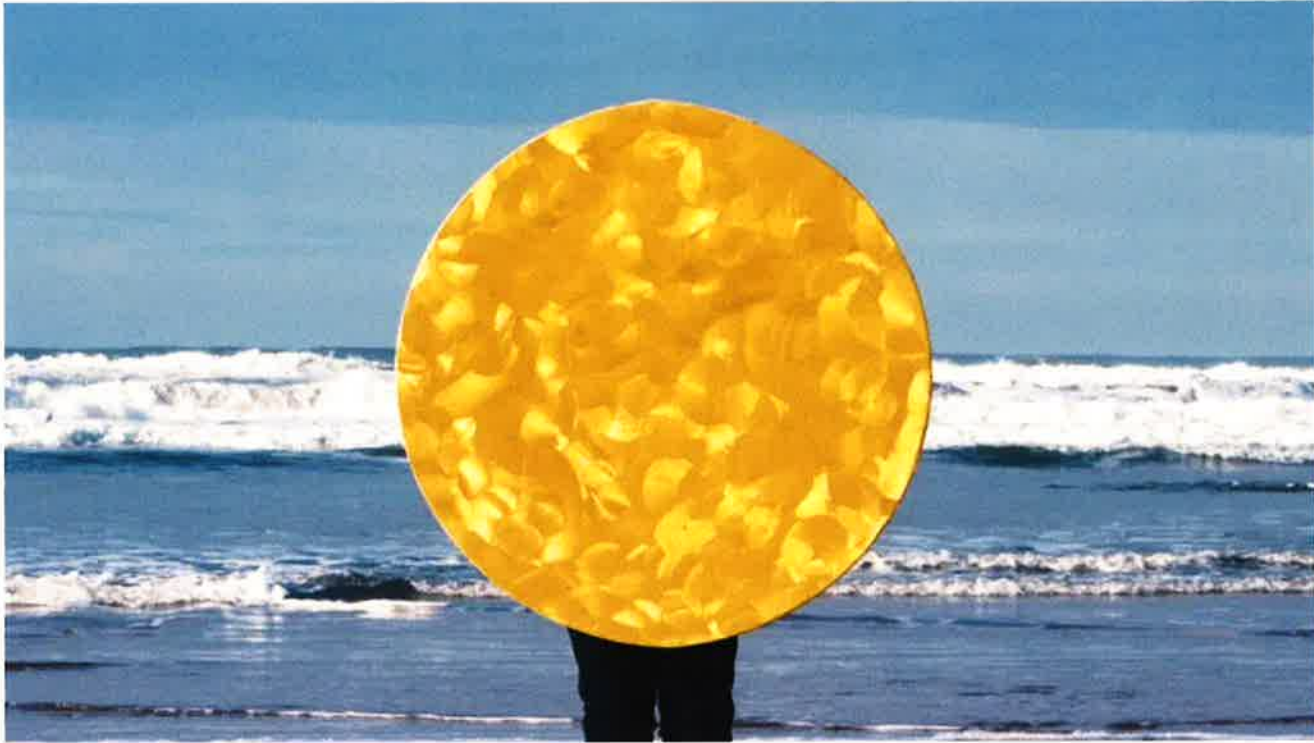
Hosted by **Ben Luke**. Produced by **Julia Michalska**, **David Clack**, **Aimee Dawson** and **Henrietta Bentall**

Sponsored by **Christie's**

Elsewhere at the biennial, the consequences of resource extraction are explored in two presentations by the Irish artist Richard Mosse. In the multi-channel film [Broken Spectre](#) (2018-22) at the Ronna and Eric Hoffman Gallery of Contemporary Art at Lewis & Clark College (until 15 December), Mosse documents the state of the Brazilian Amazon under former president Jair Bolsonaro's administration, which promoted ending the demarcation of Indigenous territories and overwhelmingly failed to respond to deforestation alerts. The second Mosse project, a photographic series titled [Occidental](#) at Blue Sky Gallery (until 22 October), explores other environmental catastrophes in Amazon, from oil spills to mining.

Powerful works at Converge 45 included the 26 August performance of the Chilean artist Seba Calfuqueo's [Flowing Like Waterfalls](#) (2022-23) at the Portland Institute for Contemporary Art, where Calfuqueo evoked the flow of rivers through a choreographed presentation in conjunction with their video [Alka domo](#) (2017) (until 24 September)—reflecting on the sociopolitical and cultural status of the Mapuche people in present-day Chile. Meanwhile, the Portland-based artist

Sam Tam Ham (Sam Hamilton) presents a visceral five-channel video opera, *Te Moana Meridian* [↗](#) (2022), at Oregon Contemporary (until 7 October), poetically considering the history of the British Empire and what it would mean to relocate the prime meridian, the “centre of the world”, from Greenwich to Polynesia.



Sam Tam Ham (Sam Hamilton), still from *Te Moana Meridian* (2022)
Photo: Mario Gallucci

Several Converge 45 exhibitions are funded by Jordan D. Schnitzer, a philanthropist, real-estate magnate and collector whose name is ubiquitously emblazoned across cultural institutions in Oregon. His collection spans over 20,000 pieces, loaned to institutions worldwide or otherwise stored in his warehouse in Portland (where, last month, one of the latest pieces to come out of David Hockney’s studio was being prepared to be boxed for a forthcoming show).

Schnitzer makes a concerted effort to acquire complete series or career-spanning collections of particular artists’ work, and he has an eclectic range of post-war and contemporary art that is especially rich in prints. His collection includes a vast trove of works by the late Chinese American artist Hung Liu, some of which are displayed in the exhibition *A Question of Hu: The Narrative Art of Hung Liu* [↗](#) at the Jordan Schnitzer Museum of Art at Portland State University (until 2 December).

The exhibition comes after Liu’s *2021 retrospective* [↗](#) at the National Portrait Gallery (NPG) in Washington, DC—the first solo exhibition by an Asian American woman in the NPG’s history.

Overlooked until recent years, Liu was a prolific painter, weaver and printmaker who spent her formative years living under the Maoist regime, where she developed a signature twist on the Social Realist traditions in which she was trained before emigrating to the US in the 1980s. Her work melds Chinese and Western artistic traditions to foreground stories related to immigration, exile, imprisonment and war.



Hung Liu, *S-wan Quan Lake, Red Detachment of Women* (1995)
Courtesy Converge 45

Elsewhere in Portland, the Jordan Schnitzer Japanese Arts Learning Center at Portland Japanese Garden screened the fittingly meditative film [Baku](#) (2012) by the Mexican artist Bosco Sodi (closed 11 September). The film shows a Japanese temple gardener erasing and remaking a gravel garden, a metaphor for resilience and growth. And at the nonprofit Jordan Schnitzer Family Foundation, the exhibition [We Are the Revolution](#) (until 1 December), organised in collaboration with Viveros-Fauné, features works by more than 100 artists and is loosely themed around social critique. A maquette of Hank Willis Thomas's *The Embrace* (2023)—an homage to Martin Luther King Jr. that was famously met with mixed reviews—serves as one of its centrepieces.



Public art

‘We’re looking at the past as a gateway to the future’: Hank Willis Thomas on his new Martin Luther King Jr monument

Claire Voon

Another notable work from Schnitzer’s collection at *We Are the Revolution* is Robert Colescott’s satirical masterwork *Homage to Delacroix: Liberty Leading the People* (1976). It was acquired by Schnitzer’s mother, the art dealer Arlene Schnitzer, who founded Portland’s Fountain Gallery in 1961, when no comparable spaces existed in the region. She was one of the first to see the enormous talent of Colescott, who was then an unknown artist, as well as to believe in Portland’s potential as an arts hub—a vision that is just now gaining momentum with projects like Converge 45.

- [Converge 45](#), various closing dates, multiple venues in Portland, Oregon

Exhibitions

Converge 45

Biennial

Oregon

Marie Watt

Richard Mosse

Bosco Sodi

Hank Willis Thomas

Robert Colescott

Jordan Schnitzer Family Foundation

What Did the ARTnews Top 200 Collectors Buy in 2023? – ARTnews.com

ARTnews artnews.com/list/art-news/news/top-200-collectors-2023-art-purchases-1234681799/pete-scantland

October 17, 2023



Leslie Martinez's *Triton* (2023) was recently acquired by Pete Scantland. *Photo Evan Sheldon/Courtesy James Cope LLC*

When it comes to being an active buyer of art, the collectors who rank on *ARTnews*'s annual Top 200 list are tough to beat. With voracious appetites to acquire and discerning eyes, each year they are on the hunt to grow their collection. For many, it's something that will never be complete, but rather represents their personal journey as collectors—from getting to know artists to traveling the world over to see the latest biennials and major institutional shows.

This year, has been no different for the Top 200, who have acquired a diverse array of works from major historical works by the likes of Lee Krasner, Derek Jarman, Huguette Caland, Pacita Abad, Carmen Herrera, Frank Moore, and Maria Martins to works fresh from the studio by artists like Rashid Johnson, Alvaro Barrington, Che Lovelace, rafa esparza, and Toyin Ojih Odutola.

Below, a look at what our Top 200 Collectors recently purchased.

Jordan Schnitzer



Julie Mehretu, *This Manifestation of Historical Restlessness*, (from *Robin's Intimacy*), 2022.

Photo : Ruben Diaz/©2022 Julie Mehretu and Gemini G.E.L./Collection of Jordan D. Schnitzer

Though several recent purchases by Jordan Schnitzer have extended beyond the realm of prints, by the likes of Hank Willis Thomas, Louise Nevelson, Vanessa German, and Jeffrey Gibson, one recent acquisition came in the form of a monumental ten-panel etching, titled *The Manifestation of Historical Restlessness*, that Julie Mehretu produced over the past three years with legendary printmaker Gemini G.E.L.

“As I watched her work on this print, I was fascinated by her ability to make images on paper come alive,” Schnitzer told *ARTnews* of his visits to see Mehretu at work on the piece. “We have been collecting her work for 20 years and cannot wait to get this latest print and look forward to it being the centerpiece for some amazing exhibitions at museums around the country.”

Rewards And Challenges To Be Found At Portland's Converge 45 Biennial

Chadd Scott Contributor ⓘ

I cover the intersection of art and travel.

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Aug 31, 2023, 02:23pm EDT



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Aerial view of Portland, Oregon take in Autumn GETTY

Portland isn't easy. Neither is its art biennial.

[Converge 45](#)—free and open to the public—confronts immigration, deforestation, racism, colonialism, genocide and homelessness as

perceived through the lens of more than 50 leading local, national and international contemporary artists across 20 locations throughout the city. A city which has found itself in the crosshairs of critics, most of whom have never been, over its handling of a large unhoused population.

There's suffering on these streets. That's not unique to Portland. The prevalence and visibility of that suffering, however, proves shocking to locals and visitors alike. Any effort to conceal this civic tragedy or minimize its impact on everyone in the community, unhoused and housed, would be foolish.

Solutions have been slow in the coming.

Can art offer a solution?

Yes.

A solution, not the solution.

Entitled "Social Forms," the third rendition of the biennial centers the idea of art as a social form, contemporary and historic artworks taking the measure of the era, responding directly to the challenges of their time.

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"The period that we're living through, that Joe Biden has called a ['cascade of crises,'](#) this is exactly the kind of period in which we

need aesthetics,” Converge 45 organizer Christian Viveros-Fauné said at an opening ceremony for the event held August 24. “We need people coming to tough, seemingly intractable socio-economic problems, political problems, with new ideas. New ideas about global warming. New takes on homelessness, to give you one example that I know is obviously an issue in the city and basically every city in this country—I live in New York, and it's no less an issue there than it is here.”

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Global warming and homelessness are problems around the world. Both are especially acute in Portland. From wildfire smoke in the sky to the tent encampments along the streets and sidewalks, Portland, unwittingly, has become something of a crucible for the 21st century’s most pressing problems. Those are, but two. There are others.

Will this city lead the way, get in the way, or be left along the way?

The Art



Hung Liu, 'Official Portraits: Citizen,' on view at the Jordan Schnitzer Museum of Art at Portland ... [+] CHADD SCOTT

Converge 45—named for the 45th parallel north passing just south of the city, the halfway line between the equator and North Pole—takes place throughout the fall. You'd need that long to see it all. A highlights tour could be achieved over a weekend and should begin at the Jordan Schnitzer Museum of Art at Portland State University where [Chinese American artist Hung Liu's \(1948–2021\)](#) paintings, tapestries and screenprints inspire the biennial's subtitle: "Art as Global Citizenship."

"Citizenship is your right to have rights," Viveros-Fauné said. "Without it, the vulnerable, the poor, the refugee don't stand a chance."

Liu was all of those things at one point in her life.

Coming of age during [Mao's murderous Cultural Revolution](#), her father was snatched from the home when the artist was a child. He endured decades of political imprisonment with his family knowing

nothing of his whereabouts. She was sent to a forced labor camp for years of Communist “reeducation.”

Miraculously, her artistic talent provided an opportunity to leave China for America and an education at the University of California, San Diego. That talent would eventually take her all the way to a retrospective show at the Smithsonian National Portrait Gallery opening just weeks after her death. [The exhibition was previously reviewed by Forbes.com.](#)

The finale of a three-work series of screenprinted self-portraits completed in 2006 entitled *Citizen* portrays the artist as mature, confident, resolute. A survivor and a thriver. Wife, mother. Chinese, American. A global citizen.

Liu’s smaller, fantastically vivid and detailed prints are paired in the presentation with large scale narrative paintings representative of her soon-to-be-iconic “weeping canvas” style. All of the works on view come from the personal collection of Portland native and West Coast real estate mogul Jordan D. Schnitzer.

The Schnitzer name is impossible to overlook here. Decades of major philanthropy in Portland and around the region has given the family title sponsorship to a ridiculously long list of cultural venues, not least of which, three university art museums. Schnitzer is a leading financial backer of Convergence 45 and shows off another sliver of his prodigious art holdings at [the recently opened The Schnitzer Collection.](#)

Occupying a piece of the 56,000-square-foot warehouse storing his 21,000-object collection featuring likely the world’s finest assemblage of fine art prints, The Schnitzer Collection gallery contributes “We are the Revolution” to Convergence 45. Here, visitors will find a star-studded roster of post-war and contemporary art

heavyweights Schnitzer has collected in depth, all of whose work connects with the biennial's social and political themes.

Mickalene Thomas. Hank Willis Thomas. Robert Colescott's *Homage to Delacroix: Liberty Leading the People* (1976), a massive painting meeting the incredibly high standard of the masterpiece which inspired it. A scaled-down edition of [Kehinde Wiley's *Rumors of War* \(2019\) sculpture](#), perhaps the most significant public art monument to be installed in America in the past 50 years. One hundred? A Jasper Johns American flag print Schnitzer is particularly proud of.

The exhibition continues a key tenet of Schnitzer's collecting: access. His artworks have been used to stage [180 exhibits in 120 cities](#) as of mid-2023 with an uncountable number of loans supporting other presentations.

“What I'm trying to do with everything I do in the art is break down this image that so many have that (art) is for some elitist few,” Schnitzer said at a media preview for “We are the Revolution.” “Art and culture are the best of what we do in society. That's been true for millennia. It brings us joy, gives us contemplation, and it unlocks our creative sense.”

Schnitzer's collection, of course, doesn't constitute all or even a large percentage of the vast amount of art on view citywide during Converge 45. Richard Mosse's gut-wrenching film “Broken Spectre” takes deforestation, cattle ranching and resource extraction in the Amazon as its subject.



Richard Mosse 'Broken Spectre' viewing. MARIO GALLUCCI

The room-filing, multi-screen video installation intimately portrays the violence and destruction inherent in each of these practices through Mosse's witnessing of them all on the ground in Brazil. The film lasts more than an hour in totality; anyone who can make it 10 minutes will be deeply effected.

Judge not Brazil and Brazilians for these depredations lest we be judged ourselves. Portland, Oregon and the Pacific Northwest have been [similarly ravaged by deforestation](#), mining and [cattle ranching](#), North America's magnificent Amazon plundered for profit, a model for what's taking place in South America today. Also, were it not for America's voracious appetite for these products—lumber, beef, minerals—there would be no incentive for Brazilians to destroy Brazil in the exact same fashion Americans destroyed America a century prior.

The film's presentation among the fairytale forestland Ronna and Eric Hoffman Gallery of Contemporary Art at Lewis & Clark College offers further unsettling food for thought.

Converge 45 isn't easy.

Lewis and Clark.

Colonialism's tip of the spear.

They passed by what would become Portland in 1805 traveling along the Columbia River. Think not of them, but of the fortunes of the Indigenous people they met throughout their "Voyage of Discovery" from St. Louis to the Pacific Ocean and back when taking in Marie Watt's (Seneca) *Chords to Other Chords (Relatives)* commissioned specifically for Converge 45 and on view at the [Center for Native Arts and Cultures](#).

Watt is both a celebrated international artist and a local artist calling Portland home. More local artists can be found at [Parallax Art Center](#) in the downtown Pearl District. Sara Siestreem's (Hanis Coos) interpretations of Indigenous weaving and Julian Gaines' *The Len Biase(ed) Laws* (2023) stand out.

Numerous art spaces throughout the Pearl District offer Converge 45 exhibitions, doubling as a walking tour of the neighborhood. Included is the Oregon Jewish Museum and Center for Holocaust Education displaying [Yishai Jusidman's "Prussian Blue,"](#) an exploration of the beautiful hue with a chilling connection to the Holocaust Jusidman discovered when researching Holocaust-denial websites.

Converge 45 isn't easy.

The Biennial



Kehinde Wiley 'Rumors of War' sculpture with Robert Colescott painting in background at The ... [+] CHADD SCOTT

Viveros-Fauné, Schnitzer and everyone else involved with Converge 45 lauds biennial founder Elizabeth Leach for continuing to serve as the event's driving force.

“I value this community and think it's got a really strong arts ecosystem and as I travel, I've seen strong arts ecosystems dissolve; cities that had gallery clusters, artists clusters, they don't (anymore), and there's a vacuum,” Leach said at a Converge 45 event opening August 26. “(Portland's art community) is strong and vibrant so putting our arms around it, doing a citywide art exhibition under the guise of a guest curator, elevates everything, challenges everybody, and makes our ecosystem stronger.”

The four-decade Portland resident's ambitions for Converge 45 extend beyond serving the arts community.

“Arts drive the economy; vibrant cities have vibrant arts and culture,” Leach said. “Economics and art are intertwined.

Businesses are attracted to a vibrant place. Who creates a vibrant place? Artists. Whether they're visual artists, musicians, performers, and Portland is so full of the creative class it's unbelievable to me. The innovation constantly amazes me so making sure the innovators have a safe place to create is super important.”

To a person, the Portland residents attending Converge 45 opening weekend events were amazed by the crowds and energy. Unlike most major American cities, Portland has yet to “bounce back” from COVID-19 and 2020’s social justice uprisings. Windows downtown are still boarded up. Some retail locations continue locking their doors during business hours. The number of vacant storefronts is alarming.

Portland isn’t easy.

But all at once, it felt like the city felt like it was ok to be proud again. To get out and have fun. To look at art.

“The larger public is excited by this. There's a tremendous support for art and culture in this region; by calling attention to the arts, we invite people who may be shy or on the periphery to come,” Leach said. “We're trying to make (Portland) a destination for people that live here as well as people who will visit us.”

For a weekend at least, it was.

The City



Bridge over pond in Japanese Garden, Portland Oregon GETTY

[The Canopy by Hilton hotel](#) in the heart of the Pearl District makes an ideal basecamp when exploring Convergence 45 as an outsider. Most of Convergence 45's participating galleries are just a couple blocks away, as is the literary wonderland and aptly named [Powell's City of Books](#). Oven and Shaker for pizza is around the corner, so is Deschutes Brewing, a highlight of the area's long-esteemed craft beer scene.

Portland has insightfully been described as “a city of restaurants” with the current star attraction being Haitian-inspired kann Restaurant. Named Best New Restaurant in America by the James Beard Foundation earlier in 2023, reservations are a must and the waiting list can be months. [Plan ahead](#).

You'll find much less fuss, no wait and memories of their own at Duck House Chinese Restaurant two blocks from the Schnitzer art museum at Portland State.

Schnitzer has a personal appeal to perspective visitors on behalf of the city.

“Look at Portland; it's not nearly as bad as has been written about,” he said. “We've had our issues. Sorry about that. [We're working on them](#). But there's a lot to celebrate here and in terms of the arts, (Converge 45) is a beacon saying, ‘let's get out. Let's be on the streets. Let's get to places and let's all talk together and see the art.’”

Observing a cascade of personal tragedies in between gallery stops isn't for everyone. At some point, visitors here will be made uncomfortable. For anyone whose primary objectives when traveling are to get drunk and tan, Portland isn't for you. But for travelers looking to challenge themselves, to think, to ask difficult questions, for seekers and art lovers, there may be no better place to visit in America right now.

Whether in Portland for Converge 45 or any other reason, conclude your visit amongst the towering Douglas firs surrounding [the Portland Japanese Garden](#). There you will find serenity and proof this city can overcome the greatest of challenges. [Upon its founding in 1963](#), less than a generation removed from Imperial Japan's attack on Pearl Harbor, hate groups protested the construction site, shouting racial slurs and vandalizing the property. Today, it is a beloved community resource welcoming hundreds of thousands of visitors annually.

Things change.

Portland is banking on that fact.

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Chadd Scott

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I still remember visiting the Prado museum in Madrid. What I knew about art prior to that trip would comfortably fit on the end of a paint brush. My life would be changed that... **Read More**

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Kara Walker's Singular Multiples

laweekly.com/kara-walkers-singular-multiples

Shana Nys Dambrot

September 28, 2023

Kara Walker's art draws its power from her unconventional fusion of vintage Antebellum aesthetics with emotionally and politically charged imagery. In her skillful recreation of the genteel parlor style of scenic cameo silhouettes, she evokes a whimsical, even nostalgic decorative sensibility—only to employ that visual language to convey the profoundly unsettling symbolism that carries recovered histories and their insufficiently addressed legacies. Despite the antiquity of the idiom, the confrontation is very much about the present day. Ultimately, the black-and-white world that Walker conjures is anything but.

A newly opened exhibition at the USC Fisher Museum of Art, *Kara Walker: Cut to the Quick: Works from the Collections of Jordan D. Schnitzer and His Family Foundation*, explores the several decades of Walker's career, through more than 80 works made between 1994 and 2019. But instead of the attention-grabbing sculptures and architectural installations that have earned Walker well-deserved international acclaim, this unique exhibition primarily examines her career through the lens of her robust printmaking, drawing, and editioned sculpture practices.



Installation view, Kara Walker: Cut to the Quick, From the Collections of Jordan D. Schnitzer and His Family Foundation, 2023, USC Fisher Museum of Art. (Photo: Dal Perry, Courtesy of Jordan Schnitzer Family Foundation)

This makes perfect sense, as the Jordan Schnitzer Family Foundation’s collection is the country’s largest holdings of prints and works on paper—and Jordan himself is known for a bit of an obsessive streak that prompts him to favor complete portfolios. He bought his first Kara Walker piece in 1997 (*The Keys to the Coop*, a limited edition print which is in the exhibition). Since then he’s acquired a further 125 works, always with set completeness in mind. For example, the exhibition proudly shows off the complete *Porgy & Bess* libretto series, as well as all 27 of the innovative suite of black, white, gray prints from *Emancipation Approximation* (1999-2000).



Installation view, Kara Walker: *Cut to the Quick*, From the Collections of Jordan D. Schnitzer and His Family Foundation, 2023, USC Fisher Museum of Art. (Photo: Dal Perry, Courtesy of Jordan Schnitzer Family Foundation)

Walker’s process involves extensive research in history, literature, art history, and popular culture—all of her work is built on a foundation of storytelling. However the sensoria of immersive or monumental works can often land the viewer’s focus in the aspects of symbolism and emotional effect—whereas the super power of a print series, especially a complete collection, is the unfolding of serial narratives. This is a much more literary voice, akin to a book, allowing for multiple avenues and entry points into the world of the artist’s thoughts. There’s room for nuance and contradiction, cognitive dissonance and frictions of recurrence. Walker has often mentioned her literary influences along with the research-based visual culture she taps into. This exhibition demonstrates, among other things, that in printmaking, she doesn’t merely find a means of reproduction but a fully developed medium with its own distinct attributes that advance her artistic project.



Kara Walker: Harper's Pictorial History of the Civil War (Annotated): Exodus of Confederates from Atlanta, edition 21/35, 2005, offset lithography and screenprint, 39 x 53 in. (Collection of Jordan D. Schnitzer. Image: Strode Photographic)

In Walker's hands, the prints and multiples mediums represent a strong marriage of idea and form, in an expanded field of distilled tropes, fixed narratives, and recontextualized symbolism that can be by turns legible and mysterious, beautiful and uncomfortable, poetic and enraging. For example, *Harper's Pictorial History of the Civil War (Annotated)*, 2005, is a portfolio in which her work is superimposed onto pages from a predictably stereotyped and one-sided account of war and Reconstruction. By building upon a literal foundation of archival printed pages and all the language they contained, she creates a crystal-clear visual dynamic with a revised perspective on history, challenging the biases of past discourse, with a conceptual and physical framework that is once again an ideal job for printmaking.



Kara Walker: Canisters, edition of 100, 1997, glass, 11 1/2 x 4 x 4 in. (Collection of Jordan D. Schnitzer. Image: Aaron Wessling Photography)

The Fisher's installation also includes 2-D and 3-D sculptures and shadow-puppet videos (which make sense because they are made out of drawings). Laser-cut steel works bring the silhouette paper cut-outs off the wall and into the viewer's physical space, providing a heightened sense of intimacy and whimsy that starkly contrasts with the horrid episodes depicted in the large-scale works. If Walker's printmaking is conversation with art history, these pieces appeal more directly to the senses, in dialogue with elements of play, domesticity, public space, cinema, spectacle, and even the weird world of problematic collectibles.



Kara Walker: *The Katastwóf Karavan* (maquette), edition 29/30, 2017, painted stainless steel, 9 1/8 x 14 5/8 x 5 1/2 in. (Collection of Jordan D. Schnitzer. Image: Aaron Wessling Photography)

Originally co-curated by Frist Art Museum executive director and CEO Dr. Susan H. Edwards and Nashville poet Ciona Rouse, the exhibition debuted at the Frist Museum in Nashville and traveled to the Cincinnati Art Museum, MOCA Jacksonville, and Virginia MOCA en route to its concluding stop at the Fisher. Each location would naturally have impactful involvement from its own staff and community, but at an educational institution like USC, the opportunity for a literal teachable moment was too good to pass up.



Kara Walker: Fons Americanus, edition 9/30, 2019, bronze, 20 x 16 x 16 in. (Collection of Jordan D. Schnitzer. Image: Aaron Wessling Photography)

Using the occasion as a launchpad for an interdisciplinary augmentation special to USC, three student curators from the extended campus community were invited to play key roles in the curatorial process. The impressive young women were Daijah Williams, Curatorial and Collections Getty Marrow Intern; Kymia Freeman, Student curator specifically tasked with writing exhibition text; and Amaya Nakpodia, who created the Reflection Room alongside Daijah Williams, and also contributed to the exhibition text.

The Reflection Room is a space connected to one of the main exhibition galleries, offering further resources from Walker's own research processes, as well as a safe, soothing, nurturing environment of quiet contemplation or respite, if they require it, from the work's unflinching tales of violence and racism. Beauty in Walker's work is a visual strategy to deliver horrific information, cognitive dissonance is the point. It's upsetting, meant to be so, and it's perfectly okay to take a moment to process.



Installation view, Kara Walker: *Cut to the Quick*, From the Collections of Jordan D. Schnitzer and His Family Foundation, 2023, USC Fisher Museum of Art. (Photo: Dal Perry, Courtesy of Jordan Schnitzer Family Foundation)

In honor of this dual spirit of the work, exhibition programs include a shadow-puppet workshop inspired by the fascinating handmade films on view, as well as a pointed conversation, [Let's Talk about George Floyd: Systemic Racism in the U.S. Today](#), between Toluse Olorunnipa, a Pulitzer Prize-winning reporter for *The Washington Post*, Brittany Friedman, Assistant Professor of Sociology at USC, and Jody David Armour, Crocker Professor of Law at USC — moderated by Kymia Freeman, a Public Relations student at USC Annenberg. Also in the spirit of the exhibition's spirit of community, a Q&A and reception with music, food, and an interactive mural will follow the conversation—because there's nothing more important, to both Walker and to Schnitzer, than art's power to educate and amplify the story of America.

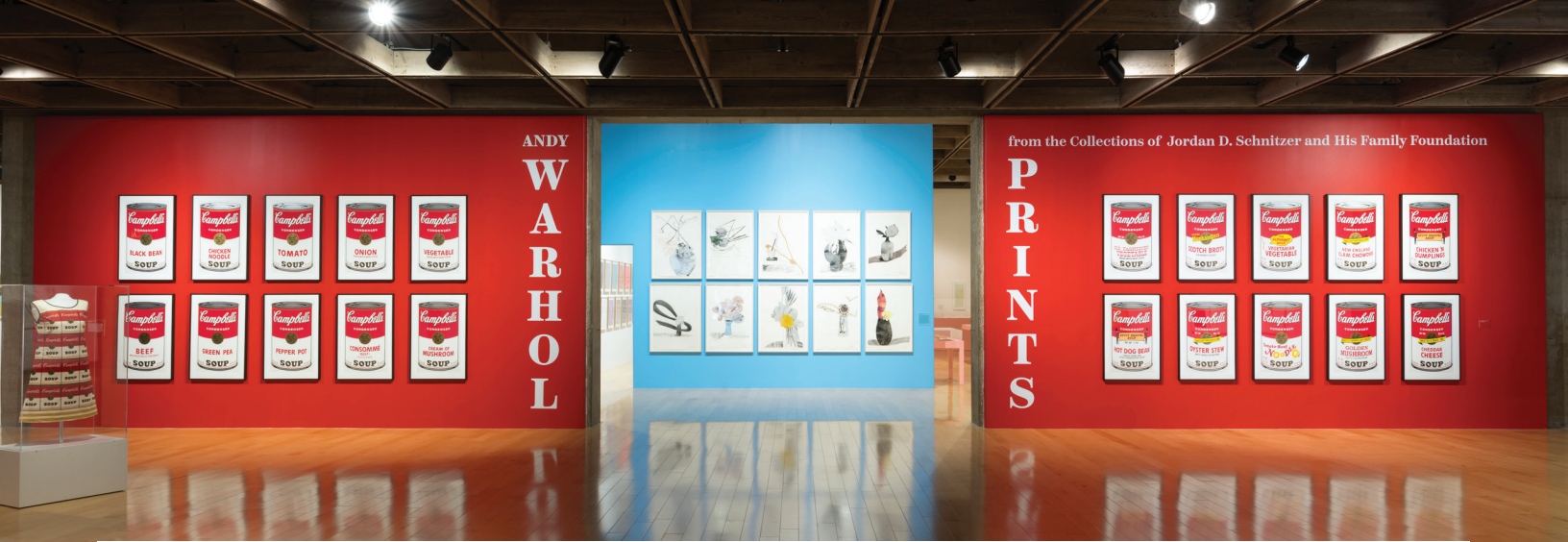
The exhibition is on view at [823 W. Exposition Blvd.](#), downtown, through December 9, free. For more information visit: fisher.usc.edu.

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Kara Walker: Excerpt, edition PP 3/5, 2014, lithograph, 37 7/8 x 24 1/4 in. (Collection of Jordan D. Schnitzer. Image: Aaron Wessling Photography)



JORDAN SCHNITZER FAMILY FOUNDATION

Collection Artists

A

Ace, Katherine
Adams, Clinton
Adams, Derrick
Adams, Leo
Adams, Marina
Adams, Victoria
Adler, Dennis
Africano, Nicolas
Agnus, Trevor
Ahn, Chul-Hyun
Airhart, David
Al-Hadid, Diana
Albers, Anni
Albers, Josef
Albert, Sean
Alechinsky, Pierre
Alexander, Peter
Alfred, Donald
Allen, James
Almaraz, Carlos
Almond, Darren

Alps, Glen
Altmejd, David
Altoon, John
Ambrose-Smith, Neal
Amorales, Carlos
Amoruso, Giampaolo
Amos, Emma
Amos, Patrick
Anatol
Anderson, Doug
Anderson, Guy
Anderson, M.J.
Anderson, Melvin
Anderson, Parks
Anderson, Todd
Andersson, Mamma
Andre, Carl
Antemann, Chris
Antes, Horst
Antreasian, Garo
Anuszkiewicz, Richard

Apfelbaum, Polly
Appel, Karel
Appel, Kevin
Appella, Alex
Applebroog, Ida
Appleby, Anne
Arkley, Andy
Arleo, Adrian
Armajani, Siah
Arman
Arneson, Robert
Arnoldi, Charles
Arocha, Carla
Arthur, Emily
Artschwager, Richard
Arunanondchai, Korakrit
Ashford, Colin
Atiyah, Sir Michael
Austin, Pat
Avedon, Richard
Avio-Augee, Diane

B

Baber, Bill
Baca, David
Backstrand, Jay
Bacon, Francis
Bacon, Richard
Baechler, Donald
Bailey, Radcliffe
Bailey, William
Baj, Enrico
Balderi, Iginio
Baldessari, John
Baldessari John and Sébastien de Ganay
Baldrige, Glen
Balkenhol, Stephan
Ball, Natalie
Bankemper, Joan
Banksy
Bannard, Walter Darby
Barnet, Will
Barney, Matthew
Barris, George
Barry, Robert
Bartlett, Jennifer
Bartow, Rick
Baskin, Leonard
Basquiat, Jean-Michel
Bass, Math
Bassman, Lillian
Battaile, Bennett
Bauer, Marlene
Baumgartner, Christiane
Bawa, Avantika
Baynard, Edward
Beall, Dennis
Bean, Bennett
Bearden, Romare
Beavers, Gina
Bechtle, Robert
Beck, Rick
Beech, John
Beecroft, Vanessa
Begaye, Marwin
Behrens, Michael
Belcourt, Louise
Bell, Larry
Bellamy, Annette
Benaroya, Ana
Bendolph, Louisiana
Benglis, Lynda
Bengston, Billy Al
Benhaim, Stephanie
Bennett, David
Bennett, Loretta
Bennett, Mark
Bensen, Dean
Bent, Gala
Benton, Fletcher
Benton, Thomas Hart
Ben Tré, Howard
Bergstrom, Anders
Bernard, Cindy
Bernhard, Ruth
Bernstein, Alex
Bernstein, Katherine
Bernstein, William
Beuys, Joseph
Beuys, Joseph and Charles Wilp
Beuys, Joseph and John Cage
Bibler, Robert
Bierman, Sandra
Biggers, Sanford
Billedeaux, Dwight
Bing, Xu
Birk, Sandow
Birkhill, Fred
Bischoff, Elmer
Black, Barbara
Blackburn, Ed
Blackburn, Linda
Blackburn, Robert
Blackmore, Marvin
Blakšić, Željka (aka Gita Blak)
Blank, Martin
Bleckner, Ross
Bloedel, Joan Ross
Blomdahl, Sonja
Bloom, Barbara
Blunk, Joyce
Bob, Melissa
Bochner, Mel
Bogin, Greg
Bolt, Ron
Boltanski, Christian
Bombieri, Enrico
Bonnard, Pierre
Bontecou, Lee
Boretz, Craig
Borofsky, Jonathan
Borowski, Stanislaw
Bosman, Richard
Bothwell, Christina
Bouchet O'Neill, Armelle
Bourgeois, Louise
Bovasso, Nina
Bove, Carol
Bowen, Catherine
Boxley, David
Boyden, Frank
Boysen, Bill
Bradford, Mark
Bradshaw, Glenn
Braman, Jack
Braque, Georges
Brasiliera, Sylvia
Bread, Jackie Larson
Brecht, George
Breer, Robert
Brekke, John
Brewer, Bill
Bringle, Cynthia
Bringle, Edwina
Brock, Emily
Brockmann, Ruth
Broel, Squire
Brophy, Michael
Brown, Cecily
Brown, Christopher
Brown, Clint

Brown, James
Brown, Mike
Browning, Colleen
Brownlee, Edward
Bruch, Cris
Bryson, John

Buck, John
Buechner, Thomas
Bunce, Louis Demott
Bunse, Don
Burckhardt, Tom
Burden, Chris

Buren, Daniel
Burke-Morgan, Arlene
Burri, Alberto
Bustamante, Cody
Butterfield, Deborah

C

Cage, John and Calvin Sumsion
Cain, Mary "Blue Rain"
Cain, Sean
Caivano, Ernesto
Calame, Ingrid
Calder, Alexander
Calderon, Mark
Callahan, Kenneth
Callan, Nancy
Campbell, Beth
Campbell, Susan Goethel
Caporaal, Suzanne
Carlson, Andrea
Carlson, Robert
Carmona, Iván
Carnwath, Squeak
Caron, Sidonie
Carraher, Ron
Carroll, William J.
Carswell, Rodney
Castillo, Jorge
Catlett, Elizabeth
Cattelan, Maurizio
Cave, Claudia
Celentano, Francis
Celmins, Vija
Chagall, Marc
Chagoya, Enrique
Chamberlain, John
Chambers, Karla
Chardiet, Jose
Charette, Damian
Charette, Phillip John
Charles, Jeanne
Charles, Michael Ray

Charlier, Jacques
Chase, Lousia
Chaseling, Scott
Chavarria, Stella
Cherry, Caitlin
Chesney, Lee
Chevalier, Jack
Chia, Sandro
Chiappa, Christopher
Chicago, Judy
Chief Lelooska (Don Smith)
Chihuly, Dale
Childers, Michael
Childers, Russell
Chilina, Tim
Chin, Daniel Kaimen
Chino, Donna
Choi, Yoonhee
Choshun, Yamada
Christo (Christo
Vladimirov Jaracheff)
Chun, Kwang-Young
Cladders, Johannes
Claflin, Pamela
Clairmont, Corwin
Clark, Jason Elliot
Clark, Mike
Clark, Sonya
Clayman, Daniel
Clemente, Francesco
Clements, Dawn
Clenaghan, Brenden
Cleveland, Clarence
Clevenger, G. Lewis
Close, Chuck
Coe, Margaret

Coghill, Robert
Cohen, Bruce
Colbert, Evan
Cole, Carolyn
Cole, Willie
Colescott, Robert
Colescott, Warrington
Conner, Colin
Cook, Ethan
Cook, Lia
Cooke, Judy
Copping, Brad
Cordova, William
Cottingham, Robert
Court, Arthur
Coverdale, Garrison
Cowan, Amber
Cragg, Tony
Cramer, Tom
Crane, Hart
Creeley, Robert
Crewdson, Gregory
Cribbs, Keke
Crick, Kindra
Cronin, Ron
Cross, Sydney
Crownover, Bruce
Crumpacker, Anne
Cruz Palileo, Maia
Cruzvillegas, Abraham
Cunningham, Dennis
Cunningham, Judith
Curran, John
Curtis, Gary

D

DabsMyla,
Dailey, Dan
Dailey, Michael Dennis
Dallas, Leon
Daly, Drew
D'Amario, Julia
Daquin, Pierre
Darboven, Hanne
D'Archangelo, Allan
Davenport, Ian
David, Joe
Davidson, Gwen
Davie, Allen
Davie, Karin
Davis, Gene B.
Davis, Mary
Davis, Richard Huntington
Davis, Ronald Wendell
Davis, Stuart
Day, Arless
Dean, Tacita
de Brunhoff, Laurent
Decker, Cameron

DeCoteau, Alyne Watlamet
de Dienes, Andre
De Forest, Roy
de Goya y Lucientes,
Francisco José
de Kooning, Elaine
de la Paz, Jovencio
Delaplanche, Eugène
de la Rosa, Artista
De Maria, Walter
de Martinez, Alysha
Dennison, Matthew
Denny, James
Denomie, Jim
de Saint-Phalle, Niki
DeWit, Deborah
Diakit , Baba Wagu 
Diebenkorn, Richard
Dill, Guy
Dill, Laddie John
Dill, Lesley
Dine, Jim
Din Yazhi, Demian

DiPasqua, Paul
di Suvero, Mark
Dodge, Alex
Doig, Peter
Dolphin-Kingsley, Kamala
Donaldson, Simon
Donefer, Laura
Donovan, Tara
Douglas, Jim
Downing, Jeff
Drew, Leonardo
Dreyer, Clarice
Druian, Janice
Dubuffet, Jean
Dudaward, Gerry
Dumas, Marlene
Dunham, Carroll
Durkee, Stephen
Duryea, Suzanne
Duwyonie, Richard
Dyson, Freeman
Dzama, Marcel

E

Edenmont, Nathalia
Edmunds, Kristy
Edwards, Benjamin
Edwards, Melvin
Eggleston, William
Eisch, Erwin
Eisch, Gretel
Eisenhauer, Lette
Eisenman, Nicole
Eliasson, Olafur
Ellingson, Amy

Ellison, Tori
Ellsworth, Angela
Elskus, Albinas
Emin, Tracey
Enos, Vanessa
Enright, Brock
Erskine, Eleanor
Escobar, Dario
Eskuche, Matt
Essaydi, Lalla
Estes, Merion

Estes, Richard
Evans, Amanda
Evans, Dennis
Evermon, Robert
Everts, Connor
Exnar, Jan
Ezawa, Kota

F

Fab 5 Freddy (Fred Braithwaite)
Fahlstrom, Oyvind
Faile (Patrick McNeil and
Patrick Miller)
Fairey, Shepard
Farrell-Smith, Ka'ila
Fawkes, Glynnis
Fawkes, Judith Poxson
Fawkes, Tom
Fechner, Jodi
Feddersen, Carly
Feddersen, Joe
Feddersen, Ryan Elizabeth
Felix, Harlan
Felsen, Sidney B.
Ferguson, Elise
Ferguson, Jennifer
Fero, Shane
Feves, Betty
Fidler, Anna
Fields, Yatika Starr

Filliou, Robert
Finch, Spencer
Fine, Ruth
Fink, Aaron
Finley, Frank A.
Fiore, Rosemarie
Fischer, Ellen
Fischer, Rob
Fischer, Vernon
Fischl, Eric
Fishback, Kurt
Fisher, Stanley
Fitch, Claudia
Fitzpatrick, Tony
Flack, Audrey
Flaubert, Gustave
Flavin, Dan
Fonseca, Caio
Fontana, Lucio
Foran, Jennifer
Forg, Gunther

Fox, Mark
Frame, John
Francis, Sam
Franco, Chepa
Frankenthaler, Helen
Franklin, Derek
Frederick, Rod
Freed, R.
Freimark, Robert
Frey, Viola
Fried, Otto
Fritsch, Katharina
Fritz, Don
Froelich, Lynn
Fudge, Carl
Fujita, Gajin
Fulle, Alan Goodson
Fuller, R. Buckminster
Fulton, Hamish
Furman, Will

G

Gabbiani, Francesca
Gabel, Marlene
Gaines, Charles
Gallagher, Ellen
Gander, Chris
Gardner, Byron
Gardner, Sheila
Garner, Rolon Bert
Garrett, Margaret
Garza, Carmen Lomas
Gaston, Rico
Gehry, Frank
Gell-Mann, Murray
Gellis, Sandy
Gendron, Ric
Genn, Nancy
George, Ellen

German, Vanessa
Gesinger, Michael
Gibbens, Justin
Gibson, Jeffrey
Gilbert and George (Gilbert
Proesch and George Passmore)
Gilhooly, David
Gilkey, Gordon
Gilliam, Sam
Ginsberg, Allen
Gittelsohn, Shirley
Givler, William Hubert
Glancy, Michael
Glen, LaFontaine
Glick, John
Gober, Robert
Goble, Don
Godfrey, Robert

Goeritz, Mathias
Gogol, Nikolai
Gold, Lauren
Goldman, Jane
Golub, Leon Albert
Gonzales, Crucita "Blue Corn" and
Santiago Calabaza
Goode, Joe
Goodman, Sam
Gornik, April
Goulet, Cie
Grabner, Michelle
Graves, Morris
Graves, Nancy
Gray, Bruce
Greco, Emilio
Green, Renee
Greene, Milton H.

Greenfield-Sanders, Isca
Grenon, Gregory
Grenon, Gregory and John Jerard
Griffin-Johnson, Anne
Griggs, Gail
Grinnell, Gail
Gronk

Grooms, Red
Grooms, Red and Kenneth Koch
Groot, Mieke
Grosch, Laura
Grosowsky, Adam
Grunlose, Cheryl A.
Gumaelius, John and Robin

Guske, Jennifer
Guston, Philip
Guth, M. K.
Guttuso, Renato
Guzak, Karen

H

Haacke, Hans
Haden, Margaret
Hajikano, Maki
Hale, Kenneth
Haley, Sally
Hall, DJ
Hall, Susan
Halley, Peter
Halpern, Deborah
Halsman, Philippe
Hamilton, Ann
Hamilton, Richard
Hammond, Jane
Hammond, Tom
Hammond, Valerie
Hampton, Cynthia
Hancock, Trenton Doyle
Hansen, James Lee
Hansen, JD
Hanson, Robert
Haque, Sabina
Hardy, Don Ed
Hardy, Roll
Hardy, Tom
Hare, David
Haring, Keith
Hashimoto, Jacob
Haslett, Dave
Hassenfeld, Kirsten
Hastings, JT
Hatoum, Mona
Haven, Victoria
Hay, Alex
Hayashi, Takahiko
Hayden, Christopher

Hayes, Stephen
Hayter, Stanley William
Heaney, Charles
Heebner, Mary
Heidel, Frederick
Heilmann, Mary
Heizer, Michael
Held, Al
Helm, Robert
Henderson, Adele
Henderson, Bill
Henderson, Junior
Hepper, Carol
Hepworth, Barbara
Herbert, Mimi
Hernando, Ana Maria
Herrera, Arturo
Hess, Robert
Hewitt, Charlie
Hibbard, Jim
Hill, Judy
Hillman, Jr., Henry L.
Hilton, Jeneese
Himmelfarb, John
Hinckley, Mary Chomenko
Hirsch, Joseph
Hirst, Damien
Hitchcock, Alix
Hitchcock, John
Hlava, Pavel
Hlavicka, Tomas
Hobbs, LaToya
Hock E Aye VI Edgar Heap of Birds
Hockenhull, Jo
Hockney, David

Hodges, Jim
Hodgkin, Howard
Holland, Tom
Hollander, Madeline
Holloman, Michael
Holloman, Van
Holmes, Craig S.
Holmes, Norma
Holton, Courtney
Holzer, Jenny
Hoppe, Bill
Hopper, David
Horiuchi, Paul
Horrell, Deborah
Horvath, Carol
Howard, Mildred
Hoy, Harold
Hubbell, Patrick Dean
Hubert, Pierre Alain
Huebler, Douglas
Huerta, Salomon
Hume, Gary
Humpherville, Ken
Humphrey, Judy
Humphrey, Ralph
Humphreys, Travis
Hunt, Tom
Hunt, Trevor
Hussey, Billy Ray
Hutchins, Linda
Hutter, Sidney

I

Ibarra, Elizabeth
Ihle, John
Iijima, Junko
Ikeda, Manabu
Ikuta, Niyoko

Immendorff, Jorg
Indiana, Robert
IpousteGuy, Jean Robert
Irving, Tristan
Iskandar, Jeannet

Israel, Alex
Isupov, Iliya
Isupov, Sergio
Ivey, William
Izquierdo, Manuel

J

Jackson, Herb
Jackson, Matthew Day
Jacobs, Harold
Jacobsen, Eric
Jacquette, Julia
Jacquette, Yvonne
Jaenicke, Barbara
James, Anthony
James, William
Jamie, Cameron
Janovec, Madeline
Jellum, Keith
Jensen, Alfred
Jensen, Heidi

Jensen, Malia
Jerard, John
J. Fiber (Jane Fine and
James Esber)
Jicha, Jon
Jimenez Jr., Luis Alfonso
Johanson, Chris
Johanson, George
Johns, Jasper
Johnson, Charlie
Johnson, Chief Sam
Johnson, Lester
Jolley, Richard
Jonas, Abner

Jones, Allan
Jones, Allen Dudley
Jones, Fay
Jones, Kathleen
Jones, Lisa
Jones, Liza
Jorn, Asger
Josephson, Mary C.
Joyce, Kacey
Juarez, Roberto
Judd, Donald
Julien, Isaac

K

Kamijo, Susumu
Kaneko, Jun
Kanemitsu, Matsumi
Kaphar, Titus
Kapoor, Anish
Kaprow, Allan
Karp, Richard
Katz, Alex
Katz, Mel
Kauffman, Craig
Kaye, Wilmer
Kaye, Wilson
KCHO
Keegan, Matt
Kelley, Mike

Kelley, Tom
Kelly, Charles
Kelly, Chris
Kelly, Ellsworth
Kelly, Lee
Kempner, Jim
Kennerly, David Hume
Kent, Caroline
Kentrige, William
Kerr, James P.
Kershisnik, Brian
Kerslake, Kenneth
Khedoori, Toba
Kiener, Connie
Kienholz, Edward

Kienholz, Edward and Nancy
Reddin Kienholz
Kievet, Fran
Kiley, John
Kim, Byron
Kinart, Odile
Kircher, Zack
Kirkland, Larry
Kirkpatrick, Heidi
Kirkpatrick, Joey and Flora Mace
Kitaj, R.B.
Kitchens, William
Klein, Steve
Klumpar, Vladimira
Knowles, Sabrina

Knox, David Mungo
Koch, Randall
Kogelnik, Kiki (O.K. Kiki)
Kohnstamm, David
Kondos, Gregory
Koons, Jeff
Kornberg, Dianne
Kosuge, Michihiro

Kosuth, Joseph
Kramer, Laura
Krasner, Lee
Krasnican, Susie
Kraus, George
Krause, Dorothy Simpson
Krause, LaVerne
Krick, Natalie

Kruger, Barbara
Krushenick, Nicholas
Kuhn, Jon
Kukes, Roger
Kulei, Rochelle
Kulicke, Robert
Kunc, Karen
Kushner, Robert

L

LaBar, Ryan
LaFontaine, Glen
LaFortune, Doug
L'amie, Justin
Laing, Gerald
Lake, Eva
LaLonde, Richard
LaMonte, Karen
Langley, Warren
La Noue, Terence
LaPena, Frank
LaScola, Judith
Latre mouille, Lori-Ann
Lavador, James
Lavador, James and
Kay Walkingstick
Lavador, Joey
Lavier, Bertrand
Lawrence, Jacob Armstead
Lawrence, John
Lax, Peter
Lê, Dinh Q.
LeBlanc, Darrell
Le Brun, Christopher
Lee, Steven Young
Leenam, Lee
Le Gac, Jean
Leger, Fernand

Lehuauakea,
Leibovitz, Annie
Lemieux, Annette
Leppla, David
Lerma, José
Leslie, Alfred
Lethbridge, Julian
Lev, Arlene O.
Le Va, Barry
Levenson, Silvia
Levi, David W. and Dimitri
Michaelides
Levi, Josef
Levine, Jack
Levinson, Mon
Levinthal, David
Levy-Lucero, Grant
Lewis, David Dodge
Lewis, John
LeWitt, Sol
Lhotka, Bonny
Libensky, Stanislav and Jaroslava
Brychtova
Lichtenstein, Roy
Liddle, Matt
Lidh, William
Ligon, Glenn
Lind, Jenny

Lindner, Richard
Lindsay, Charles
Lindwood, Gretha
Lipofsky, Marvin B.
Little, Ken
Littleton, Harvey
Littleton, John and Kate Vogel
Littman, Frederic
Liu, Hung
LoCicero, Patrick
Loewer, Peter
Lohaus, Bernd
Long, Richard
Longo, Robert
Longstreth, Jake
Lopez, Nicola
Lorenz, Nancy
Loughlin, Jessica
Louis, Dana Lynn
Lueg-Fischer, Konrad
Luna, James
Lurie, Boris

M

Macarrulla, Manuel
Macdonell, Jay
Maguire, Paul
Mahaffey, Rae
Mahardy, Karen
Mahony, Pat
Maki, Haku
Malanga, Gerard
Malaska, Elizabeth
Maldonado, Victor
Mallory, Brenda
Manca, Gabriel
Manet, Edouard
Mangold, Julia
Mangold, Robert
Mangold, Sylvia Plimack
Mann, Sally
Manzu, Giacomo
Marano, Lizbeth
Marclay, Christian
Marden, Brice
Marden, Helen
Maria, Kara
Marini, Marino
Marioni, Dante
Marioni, Tom
Marisol (Marisol Escobar)
Markovitz, Sherry
Marquis, Richard
Marshall, Jennifer
Marshall, Kerry James
Martin, Agnes
Martin, Cameron
Martin, Delita
Martin, James
Martin, Jason
Martin, Knox
Martinez, Daniel Joseph
Martinez, Dylan
Martinez, Maria Montoya and
Santana Martinez
Martisak, Ed
Maser
Mason, Alden
Mason, Concetta
Masson, Andre
Matoush, Lyle
Matta-Clark, Gordon
Mattingly, James T.
Maurer, Ingo
Maxon, John
Mazorra, Martin
McCarroll, Steve M.
McCarthy, Alicia
McCarthy, Paul
McClelland, Stephen
McClelland, Suzanne
McCollum, Allan
McDonnell, Joseph
McElheny, Josiah
McGarrell, James
McGinness, Ryan
McLarty, Jack
McMahon, Gene Gentry
McMakin, Roy
McNeil, George
McNeil, Larry
Medina, Sofia and Rafael Medina
Meeker, Dave
Mehretu, Julie
Meier, Richard
Meiners, Dennis
Mekas, Jonas
Merken, Betty
Merrill, Hugh
Messenger, Annette
Metzner, Sheila
Meyer, Claus
Middleton, Alain
Midgette, Willard
Mihich, Vasa Velizar
Mildrexler, Brad
Miller, Paul
Millett, Peter
Minden, James
Minthorn, Whitney
Miro, Joan
Misrach, Richard
Mister, Andy
Mitchell, Jeffry
Mitchell, Joan
Moje, Klaus
Moore, Benjamin
Moore, Henry
Moore, William
Moorman, Mary Ann
Morandi, Tom
Morgan, Clarence
Mori, Mariko
Morinoue, Hiroki
Morinoue, Miho
Moriyasu, Kenyu
Morley, Malcolm
Morning, John
Morris, Carl A.
Morris, David Curt
Morris, Hilda
Morris, Robert
Morris, Sarah
Morris, William
Moses, Andy
Moses, Ed
Motchman, Tim
Motherwell, Robert
Moyer, Carrie
Mueller, Robert
Mull, Martin
Muller, Richard
Muller, Yvonne
Mumford, David
Munch, Edvard
Murakami, Takashi
Murakami, Takashi and Virgil
Abloh
Murillo, Ramon
Murphy, Molly
Murray, Elizabeth
Musler, Jay
Mutu, Wangechi
Myers, Christopher
Myers, Frances
Myers, Joel Philip

N

Naha, Helen
Nakada, Tomas
Nakashima, Tom
Name, Billy
Nampeyo, Loren
Naranjo, Reycita
Nason, Ermanno
Nau, Chris
Nauman, Bruce
Navarro-Vives, Josep
Nebeker, Royal G.
Neel, Alice
Nehl, Georgiana

Nelsen, Eric
Neruda, Pablo
Neshat, Shirin
Neto, Ernesto
Neuenschwander, Ronna
Neumann, Rita
Nevelson, Louise
Newcomb, Gerry
Newlands, Sarah Wolf
Newman, Barnett
Newman, John
Newsome, Farraday
Newsome, Rashaad

Nez, David
Nice, Don
Nicola, J.
Nicolai, Olaf
Noel, Fran
NoiseCat, Ed Archie
Noland, Kenneth
Nordstrom, Jockum
Norsten, Todd
Notkin, Richard
Nye, Whitney
Nygren, John
Nyland, Nicholas

O

Ocampo, Manuel
Ocepek, Lou
Ochoa, Ruben
O'Dell, Kelly
Oditia, Odili Donald
Ofili, Chris
Ogita, Katsuya
Ojih Odutola, Toyin
Okulick, John
Oldenburg, Claes
Oliveira, Nathan

Olsen, Richard J.
Ono, Yoko
O'Patck-Ollis, Michelle
Opdyke, David
Opie, Catherine
Opie, Julian
Oppenheim, Sheryl
Oropallo, Deborah
O'Rourke, Judith
Orozco, Gabriel
Orr, Eric

Ortbal, Robert
Ortman, George
Osgood, Kim
Osterburg, Lothar
Ostergaard, Glenn
Ott, Dale
Overbay, Paula
Owen, Andy
Owen, Melody
Owens, Laura

P

Pagen, Geoffrey
Paik, Nam June
Paine, Roxy
Paladino, Mimmo
Paladino, Nina and
Michael Hansen
Palileo, Maia Cruz
Palmer, Louis
Pander, Henk
Paolozzi, Eduardo

Pardo, Jorge
Pardue, Eugenia
Parker, Lucinda
Parriott, Charles
Parsons, Eunice
Parsons, Neil
Passalacqua, Angela
Passmore, Bill
Pavlik, Matyas
Pavlik, Michael

Pearlstein, Philip
Pearson, Henry
Penck, A.R.
Perich, Anton
Perich, Anton
Perkin, J.D.
Perkins, Danny
Peterdi, Gabor
Peterson, Roland
Peterson, Stan

Pettibon, Raymond
Peyton, Elizabeth
Pfaff, Judy
Pfizenmaier, Ed
Phelan, Ellen
Philabaum, Thomas
Phillips, Peter
Phillips, Richard
Picasso, Pablo
Picton, Matthew
Pierce, Ryan
Piersol, Dan
Pilato, Karl

Pineau, Jacques
Pirnie, Larry
Pitkin, Orleonok (Lennie)
Pitt, Lillian
Pogany, Miklos
Politz, Charles
Polke, Sigmar
Pollock, Jackson
Poons, Larry
Portland, Jack
Pottorf, Darryl
Poupeney, Mollie
Powell, Stephen

Powers, Pamela 'Pike' E.
Pred, Michelle
Prentice, Margaret
Price, Clayton Sumner (C.S.)
Price, Ken
Prince, Richard
Provisor, Janis
Pruneda, Maximiliano
Puryear, Martin
Pushkin, Alexander
Putnam, Mike

R

Rae, Fiona
Rafferty, Sara Greenberger
Rainey, Clifford
Rall, Julie
Ramirez, Paul Henry
Ramos, Mel
Randall, Doug
Rankin, Susan
Rasmussen, Keith
Rathbun, R. Keaney
Rauschenberg, Christopher
Rauschenberg, Robert
Rauschenberg, Robert and
Darryl Pottorf
Ray, Man (Emmanuel Radenski)
Rea, Kirstie
Read, Lynn Everett
Red Star, Wendy
Reddick, Gary
Reid, Colin
Reid, James
Reinhardt, Ad
Reinhardt, Joe
Reinoud
Reitz, Don

Remington, Deborah
Renfrow, Gregg
Renouf, Edda
Renwick, Vanessa
Resnick, Marcia
Reyes, Lawney L.
Richardson, Sam
Richert, Clark
Richter, Gerhard
Rickabaugh, Rene
Rickards, Dan
Riley, Bridget
Ringgold, Faith
Riopelle, Jean-Paul
Rist, Pipilotti
Riswold, Jim
Ritchie, Matthew
Rivers, Larry
Rizzi, James
Rock, John
Rockburne, Dorothea
Roeth, Winston
Rogers, Arvale
Rojas, Clare
Romero, Frank

Rondinone, Ugo
Rorick, Isabel
Rosenak, David
Rosenquist, James
Ross, Michelle
Ross-Paul, Laura
Rothenberg, Susan
Rouault, Georges
Roudebush, Harriet Gene
Royal, Richard
Rude, Brad
Ruff, Thomas
Ruffner, Ginny
Rumford, Ron
Runquist, Arthur
Ruppersberg, Allen
Ruscha, Ed
Ruscha, Ed and Billy Al Bengston
Ruscha, Ed and Ken Price
Rush, Tommie
Russo, Laura
Russo, Michele
Ruth, David
Ryman, Robert

S

Saar, Alison
Saar, Betye
Saban, Analia
Sabin, Hib
Saito, Kiyoshi
Salas Freire, Osvaldo
Salle, David
Salvadore, Davide
Samaras, Lucas
Sams, Ben
Samuels, Lionel
Sanchez, Juan
Sandback, Fred
Sander, Sherry Salari
Sanders, Joe
Sandia, Geraldine
Santibanez, Katia
Saratani, Tomizo
Sarmiento, Juliao
Sarmiento, Jeffrey
Saul, Peter
Saura, Antonio
Sautner, Barry
Savinar, Tad
Scanga, Italo
Scanga, Italo and Dale Chihuly
Scharf, Kenny
Schiedeman, Jerry
Schminke, Karin
Schnabel, Julian
Scholder, Fritz
Schoolmaster, Sally
Schuler, Mel
Schutte, Jim
Schutz, Dana
Schwarz, David
Scully, Sean
Segal, George
Self, Tschabalala
Seliger, Jonathan
Sellers, Dave
Serra, Richard
Shahn, Ben
Shamsud-Din, Isaka
Shanks, Bradlee
Shannon, Brian
Shapiro, David
Shapiro, Joel
Sheoships, Susan
Shepherd, Kate
Sherald, Amy
Sherman, Claire
Shettar, Ranjani
Shimomura, Roger
Shirley, Margaret
Shona-Hah (Mary Smith)
Shore, Stephen
Shores, Ken
Shrobe, David
Sides, Derrick Ray
Sidhu, Zorawar and Rob Swainston
Siebner, Herbert
Siems, Anne
Siena, James
Siestreem, Sara
Sieverding, Katharina
Sigler, Hollis
Signoretto, Pino
Sikander, Shahzia
Sikora, Zdzislaw
Sillman, Amy
Silver, Anna
Simmons, Gary
Simmons, Laurie
Simons, Emily
Simpson, Lorna
Singletary, Preston
Sippel, Jeffrey L.
Skibska, Anna
Skolnick, Arnold
Smale, Stephen
Smith, Arvie
Smith, Don Lelooska
Smith, Fearon Tsungani
Smith, Jaune Quick-To-See
Smith, Kiki
Smith, Kimber
Smith, Leon Polk
Smith, Shinique
Snyder, Amanda
Solberg, Paul
Sonderberg, K.R.H.
Sonnier, Keith
Sonniksen, Scott
Sorman, Steven
Souza, Al
Spector, Buzz
Speer, Eva
Stackhouse, Robert
Staeck, Klaus
Stahl, John
Stanislav, Andr ea
Stankard, Paul
Stankiewicz, Richard
Stanton, Kirby
Starr, Lyle
Statom, Therman
Steers, Stacey
Steiger, William
Steinberg, Saul
Steir, Pat
Stella, Frank
Stern, Bert
Stewart, Marty
Stiler, Ruby Sky
Stockholder, Jessica
Stoll-Smith Reese, Mariah
Stonehouse, Fred
Stoughton, Cecil W.
Stout, Myron
Strand, Mark
Struth, Thomas
Suazo, Ralph
Suh, Do Ho
Sultan, Donald
Surgalski, Patrick
Surmon, Angelita
Sutton, Sharon
Swentzell, Roxanne
Swoon (Caledonia Dance Curry)
Sze, Sarah

T

Tafoya, Margaret
Tagliapietra, Lino
Tagliapietra, Lino and
Marina Angelin
Tait, Norman
Takamori, Akio
Takenaga, Barbara
Talbot, Augusta
Talking Heads with Robert
Rauschenberg
Tamayo, Rufino
Tang, Brendan Lee Satish
Tanner, James
Tanner, Janice
Taylor, Ellen
Teepie, Robert
Tennis, Whiting
Tewa, Hubert
Thain, Alastair
Tharp, Storm
Thater, Diana

Thein, John
Theofanous, Demetra
Thiebaud, Wayne
Thomas, Hank Willis
Thomas, Larry
Thomas, Mickalene
Thompson, Art
Thompson, Cappy
Thompson, Cappy and Dick Weiss
Thompson, David
Thompson, Deborah
Thompson, James B.
Thompson, Mildred
Thomson, Mungo
Thorsnes, Melinda
Tillery, Randall
Tillmans, Wolfgang
Ting, Walasse
Tinguely, Jean
Tiravanija, Rirkrit
Tivey, Hap

Tobey, Mark
Tobin, Steve
Toedtemeier, Terry
Tomaselli, Fred
Tomasello, Luis
Tooker, George
Topol, Cydney
Torivio, Dorothy
Toth, Margit
Tremblay, Gail
Trnka, Pavel
Troll, Ray
Trova, Ernest Tino
True, David
Tse Pe and Dora Tse Pe
Tsonakwa, Gerard
Tsugani Smith, Fearon
Tuazon, Oscar
Turrell, James
Tuttle, Richard
Twombly, Cy

U

Uan-Zo-Li, Boris

V

Valentine, DeWain
Valkema, Sybren
Vallien, Bertil
van Breda, Bob
Van Calcar, Henry
van Coller, Ian
Van Den Ham, Frank
van Hees, Carl
Van Hoesen, Beth
Van Patten, Kelda
Van Rafelghem, Paul

Van Sant, Gus
Van Velde, Bram
Van Vliet, Claire
Vargas, Alberto
Vasarely, Victor
Vautier, Ben
Vedova, Emilio
Victory Garden Collective
Villa, Toma
Vitali, Massimo
Vogel, Ted

Vollum, Jean
von Heyl, Charline
Von Rydingsvard, Ursula
Voorhies, Charles
Voorhies Thompson, Margot
Voulkos, Peter

W

Wadley, Patrick
Wagner, Merrill
Wagué Diakitè, Baba
Waldman, Selma
Walker, Bart
Walker, Kara
Walker, Morgan
WalkingStick, Kay
Wall, Jeff
Wall, Samantha
Wallstab, Kurt
Walsh, Dan
Walsh, Mike
Walton, Rudolph
Wamiss, Stan
Warashina, Patti
Warhol, Andy
Warhol, Andy and Julia Warhola
Warren, Nell
Warren, Russ
Washington Jr., James
Waters, John
Waterston, Darren
Watkins, Heather
Watt, Jim
Watt, Marie K.
Watts, Robert
Wax, Carol
Wayne, June
Webster, Chuck

Webster, Jessie
Wedekind, Frank
Weege, William
Weems, Carrie Mae
Wege, Diana
Wegman, William
Wei, ZZ
Weinberg, Steven
Weiner, Lawrence
Weinstein, Matthew
Weissman, Inez
Welden, Dan
Welling, James
Wertz, William
Wesley, John
Wesselmann, Tom
Weymar, Diana
Wharton, David
White, Charles Wilbert
White, Mary
White, Pae
Whitehorse, Emmi
Whiteley, Richard
Whitread, Rachel
Whitman, Robert
Whitney, Stanley
Whonnock, Sean
Wicklender, Edward
Widman, Harry
Wilde, John

Wiley, Kehinde
Wiley, William T.
Willcox, Sandy
Willenbecher, John
Williams, Sue
Williamson, Larry
Willinger, Laszlo
Willson, Valerie
Wilson, Don
Wilson, Fred
Wilson, Gina
Wilson, Milton
Winters, Terry
Wittenberg, Nicole
Woelffer, Emerson
Wolf, Sherrie
Wolff, Ann
Wolfston, Betsy
Wood, C.E.S.
Wood, Jonas
Woodford, Don
Woodman, Betty
Wool, Christopher
Worthy, John
Wotruba, Fritz
Wunderlich, Paul
Wurtz, B.
Wuthrich, Peter
Wyckoff, Christy N.
Wyeth, Jamie

Y

Yamano, Hiroshi
Yates, Brian
Yazzie, Melanie
Yazzie, Tom W.

Yes, Phyllis
Yokoi, Tomoe
Yonehara, Shinji
York, Richard D.

Young, Andrew
Young, Brent Kee
Yuskavage, Lisa

Z

Zack, Jan
Zaloudek, Duane
Zener, Eric
Zimbel, George
Zittel, Andrea
Zive, T.A.
Zox, Larry
Zucker, Joe
Zynsky, Toots