Admission
Admission is always FREE, thanks to the generous support of the OU Office of the President and the OU Athletics Department! Group tours are available by calling (405) 325-1660 at least two weeks in advance.

Hours
Tuesday–Saturday 10 a.m. to 5 p.m.; Thursday 10 a.m. to 9 p.m.; Sunday 1 p.m. to 5 p.m.; closed Monday and university holidays.

Muse - The Museum Store
Located just within the front doors of the museum is a wonderful store which houses a vast array of gift items for any or no occasion! We invite you to visit the store during the museum’s regular operating hours.

Support the Museum
Be a patron of the arts! Museum members enjoy admission to exclusive events, a 20% discount at Muse, the museum store, as well as discounts on other special programs, trips, and more. For more information, visit ou.edu/fjjmamembers or call (405) 325-2297.

Disability Access/Equal Opportunity
For accommodations, please call Visitor Services at (405) 325-4938. The University of Oklahoma is an equal opportunity institution. www.ou.edu/eoo

Fred Jones Jr. Museum of Art
The University of Oklahoma
555 Elm Ave., Norman, OK 73019-3003
(405) 325-4938
www.fjjma.ou.edu | @fjjma

Directions from I-35
To reach the museum from I-35, take Norman exit 109 to Main St. east toward downtown. Turn right on University Blvd. and right again on Boyd St. The museum is located at 555 Elm Ave., on the southeast corner of Boyd St. and Elm Ave.

Parking
The museum now offers expanded free parking during normal museum operating hours, Tuesday through Friday, WITH A VISITOR PERMIT. Permits are not required on weekends.

Please visit the museum website or call (405) 325-4938 for more information before parking at the Fred Jones Jr. Museum of Art.

Please review the following map for visual assistance.
The OU School of Art and Art History's first collective exhibition in 12 years returns to the Fred Jones Jr. Museum of Art with recent works by 26 faculty members in a broad spectrum of styles and media that are indicative of the extensive knowledge of the current faculty. This exhibition of recent work by the School of Art and Art History faculty members is designed to showcase the results of their research and creativity. The exhibition features ceramics, visual communication, new media, painting, photography, publications, sculpture, and works on paper.

Visit our website for a full list of programs related to these exhibitions.

A sense of his soul

September 27–December 30, 2016
Passageway Between Lester and Stuart Wings

The eyes are the mirror of the soul. – Proverb

“U.S. President George W. Bush, after his first meeting with Russian President Vladimir Putin, remarked that he ‘looked the man in the eye…

[and] was able to get a sense of his soul.’

In the United States, upon being elected to office, state governors have a formal portrait taken. This portrait is used for publicity purposes as well serving as the official record of what this person looked like when he or she governed.

In this version of A sense of his soul, I have appropriated gubernatorial portraits from various states and am attempting to give us a glimpse into the mind of the politicians that run our states by focusing only on their eyes in their official portraits.

Look, then, into the eyes of these politicians and gain a sense of their souls.”

– Dennis Hodges, Artist

Dennis Russell Hodges (U.S., b. 1958)
Governor 28, 2016
Giclee print, 24 x 8 in.

President Vladimir Putin, remarked that he ‘looked the man in the eye…

U.S. President George W. Bush, after his first meeting with Russian President Vladimir Putin, remarked that he ‘looked the man in the eye…

“A portrait? What could be more simple and more complex, more obvious and more profound.” – Charles Baudelaire, 1859

Since the first photographic portrait in 1839, photography has supplanted painting and sculpture as the favored medium for portraiture. For much of the 19th century, portraiture remained the province of professional studio photographers, but, in 1900, Kodak popularized the medium with its inexpensive and relatively simple Brownie camera. This exhibition explores how photographers have examined individuality through portraiture and, in many cases, shaped the presentation of identity through pose, props, and lighting and compositional choices. Although a variety of sitters are included in the exhibition, particular attention has been given to artists, celebrities, and other public figures, those personalities for whom physical presentation often carries special meaning. The photographs selected for this exhibition display a tacit awareness of the camera’s role in crafting public image.

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