

New Docents Sought

The Hallie Ford Museum of Art is recruiting volunteers to become docents. The word docent derives from the Latin verb *docere*, meaning “to teach” or “to lead.” Docents provide tours of the permanent collection and temporary exhibitions for K–12 students, college students, adults and senior citizens.

The next class for docents begins on Sept. 20. Training for new and active docents is ongoing and is held every Monday morning from September through April. Training includes lectures and gallery sessions on the Hallie Ford Museum of Art’s permanent collection and temporary exhibitions.

Trainees attend weekly classes for eight months, do occasional homework assignments, give guided tours in the spring and are asked to make a two-year commitment once they graduate, although most docents enjoy it so much that they often remain active for many years.

If you have any questions or would like to receive an information packet and application, call the Hallie Ford Museum of Art at 503-370-6855. The application deadline is Aug. 31.

Docent-Guided Tours

In addition to its regularly scheduled Tuesday gallery talks, the Hallie Ford Museum of Art docents have

developed two new thematic tours in conjunction with the permanent collection. On Nov. 9, docent Jane d’Entrement will introduce visitors to sacred figures and representations in Christian art, and on Nov. 16, docent June Scott Brothers will discuss the natural beauty and resources of the Pacific Northwest and how its artists interpret the region’s diverse landscape and cities. Both tours will begin at 12:30 p.m. in the lobby of the Hallie Ford Museum of Art; admission is complimentary.

Free Days

In addition to free admission every Tuesday throughout the year, the Hallie Ford Museum of Art will offer free admission Aug. 26–29 for Opening Days, Sept. 24–26 for Reunion Weekend, Oct. 3 in celebration of our anniversary, Oct. 15–17 for Parent and Family Weekend and Oct. 8 and Nov. 12 for Fall Open Houses.

New Lighting

The Hallie Ford Museum of Art has added new induction lighting to the exterior of its building, illuminating our facades at night and improving building security. The new lights surpass environmental standards, are extremely energy efficient and are designed to lower the volume of toxic waste disposal required for lighting.

If You Like What We Are Doing, Become a Member

Membership income helps support collections, exhibitions, education and outreach.

As a member of the Hallie Ford Museum of Art, you will enjoy the many benefits of membership, including unlimited free admission, invitations to preview receptions, discounts on art books and related merchandise, annual subscriptions to *Brushstrokes* and *The Scene*, the magazine of Willamette University, invitations to special lectures, films, concerts and tours, and more.

If you are already a member, consider giving a gift membership to a friend or relative. Memberships make wonderful gifts for birthdays, graduation or other special occasions.

For further information, call 503-370-6855.

Visit Our Bookstore

Visit our bookstore for a wide variety of art books and related merchandise. Remember, books make wonderful gifts for birthdays, graduation and other special occasions, and as a dual or family level member, you receive a 10 percent discount.

Facility Rentals

Located in the heart of downtown Salem, the Hallie Ford Museum of Art is an elegant and unique setting for your next special event, from cocktail receptions and dinners to business meetings and presentations.

For further information on capacity, availability, rental rates and restrictions, call Carolyn Harcourt at 503-370-6856.

Giving Opportunities

A wide variety of giving opportunities are available at the Hallie Ford Museum of Art, from tools and equipment to exhibition sponsorship and beyond.

For further information, call John Olbrantz at 503-370-6854.

Francis Celentano: Form and Color



Francis Celentano,
Trizazz #3, 1989

Francis Celentano is a highly regarded Seattle painter and professor emeritus from the University of Washington who explores issues of color, shape, form and structure in abstract, geometric works. A major 45-year retrospective exhibition of Celentano’s work opens on Nov. 20, 2010 and continues through Jan. 16, 2011, in the Melvin Henderson-Rubio Gallery. Organized by director John Olbrantz, the exhibition includes 34 works from public and private collections in Oregon and Washington.

Born and raised in New York, Celentano earned his BA and MA degrees in art history from the Institute of Fine Arts at New York University. He was awarded a Fulbright Fellowship and spent a year in Rome, painting and traveling in Italy, France and Spain. Back in New York, Celentano continued to paint in an abstract expressionist style but gradually embraced the tenets of Op art, an art movement that emerged in the 1960s that made use of optical illusions.

The Rape of Europa

As a prelude to Robert Edsel’s lecture on Oct. 12, the Emmy award winning PBS documentary, *The Rape of Europa*, will be shown on Tuesday, Sept. 28 at 7 p.m. in the Roger Hull Lecture Hall. The film tells the epic story of the theft, destruction and survival of Europe’s art treasures during the Third Reich and World War II. Admission is complimentary.

Sandow Birk: Dante’s Inferno



Sandow Birk,
*Canto XII, 11–12:
The Minotaur*, 2003

Sandow Birk is a Los Angeles, Calif. painter and printmaker who, since the early 2000s, has re-imagined Dante’s *Divine Comedy*. An exhibition of his prints and drawings opens on Oct. 16 and continues through Dec. 23, 2010, in the Study Gallery and Print Study Center. Organized by director John Olbrantz, the exhibition features 36 prints and 20 drawings from Dante’s *Inferno* that the artist sets in contemporary Los Angeles, with Dante as a southern Californian led by a mullet-sporting Virgil.

In conjunction with the exhibition, a film and lecture/discussion has been planned. On Thursday, Nov. 18 at 7 p.m., the independent film *Dante’s Inferno* will be shown. The film stars Dermot Mulroney as the voice of Dante and James Cromwell as Virgil in this re-interpretation of the literary classic. The following evening at 5 p.m., artist Sandow Birk and Yale University professor and Dante scholar Peter Hawkins will discuss their work in general and their interpretation of Dante’s text in particular. Both the film and lecture/panel discussion will be held in the Roger Hull Lecture Hall; admission is complimentary.

Third Crow’s Shadow Institute for the Arts Biennial

The *Third Crow’s Shadow Institute of the Arts Biennial* features a selection of contemporary prints created by Native American artists at the Crow Shadow Institute of the Arts on the Umatilla Reservation in northeastern Oregon. Organized by faculty curator Rebecca Dobkins, the exhibition opens on Oct. 2 and continues through Nov. 28, 2010, in the Confederated Tribes of Grand Ronde Gallery.



900 STATE STREET
SALEM, OREGON 97301

General Information

Brushstrokes is a biannual publication of the Hallie Ford Museum of Art at Willamette University in Salem, Oregon.

Location

Hallie Ford Museum of Art
Willamette University
Street address: 700 State Street
Mailing address: 900 State Street
Salem, OR 97301
503-370-6865
Email: museum-art@willamette.edu
Website: willamette.edu/museum_of_art

Hours

Tuesday-Saturday: 10 a.m.–5 p.m.
Sunday: 1–5 p.m.
Mondays: Closed

Admission

Adults: \$3
Students (13+): \$2
Seniors: \$2

Free

Children 12 and under
Willamette University faculty, staff and students
Hallie Ford Museum of Art members
School groups (by prior appointment)
AAM members
Tuesday is a free day.

Accessibility

The Hallie Ford Museum of Art is wheelchair accessible on both floors via an elevator at the front of the building.

A wheelchair is available for visitor use.

A loading zone is available in front of the building to drop off and pick up visitors.

For any special access needs such as interpreters, please call.

The Hallie Ford Museum of Art at Willamette University is a member of the American Association of Museums.

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From the Director



The Monuments, Fine Arts, and Archives (MFAA) section of the Allied Armies was established in 1943 to assist in the protection and restitution of cultural property in Europe during World War II. As the Allies battled across Europe and liberated Nazi-held territories in 1944 and 1945, a handful of MFAA (Monuments) officers were assigned to various army divisions to advise the commanders on the protection of cultural property. Many had been directors, curators, artists and art historians before enlisting in the military.

Without handbooks, resources or supervision, these Monuments officers had to rely on their intelligence, academic training and resourcefulness to accomplish their tasks. As the Allies prepared to take Florence, Italy, for example, pilots used aerial photographs provided by the MFAA to avoid dropping bombs on important cultural sites. Similarly, as the Allies fought through France, Belgium, Holland and Germany, numerous monuments and priceless works of art were protected or saved because of the Monuments officers.

Once Germany surrendered in the spring of 1945, the Allies began to discover countless art treasures hidden away in castles and salt mines in Germany and Austria. While the Allies sought to return these stolen art treasures to their rightful owners, the Russian army viewed them as the “spoils of war,” and it became a race between the Allies and Russians to find and secure the stolen works. By 1951, when the MFAA section was decommissioned, the Monuments officers had discovered and repatriated five million artworks.

Many of these Monuments officers would go on to become cultural leaders in post World War II America, including James Rorimer, director of the Metropolitan Museum of Art, and S. Lane Faison, Jr., director of the Williams College Museum of Art, among others. One of these Monuments officers was a young sculptor and art historian from Michigan named Mark Sponenburgh, who would go on to enjoy a successful career as an art educator in Oregon and who would give his art collection to Willamette University in 1990, setting the stage for the creation of the Hallie Ford Museum of Art in 1998.

As we approach the 65th anniversary of the end of World War II, and as we welcome author Robert Edsel to campus this fall to share the story of the Monuments officers and the “greatest treasure hunt in history” with our various audiences, I think it is important to take a moment to pause, reflect and give thanks to these remarkable men and women for their work in helping to save Europe’s artistic and cultural patrimony.

Thank you, as always, for your commitment and support! I look forward to seeing you at Robert Edsel’s lecture on October 12.

John Olbrantz
The Maribeth Collins Director

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Is Art Worth a Life?



American GIs with looted art treasures, Neuschwanstein Castle, Germany, 1945

Edsel’s lecture, *Is Art Worth a Life? Hitler, War, and the Monuments Men*, traces the Nazi looting of Europe’s art treasures in the late 1930s and 1940s and the work of the Monuments officers to recover the looted art treasures during and after World War II. Many of these Monuments officers would go on to become important cultural leaders in post World War II America, including James Rorimer, director of the Metropolitan Museum of Art; Lincoln Kirstein, founder of the New York City Ballet; and Kenneth Lindsay, professor of art history at SUNY, Binghamton, among others.

Robert Edsel is a former Texas oilman who has devoted the past 10 years of his life to gaining recognition for the Monuments officers and the important work they did during World War II to save Europe’s artistic and cultural patrimony. He is the author of two books, *Rescuing Da Vinci* and *The Monuments Men*; was the co-producer of *The Rape of Europa*, the Emmy award-winning PBS documentary; was publisher of *Beyond the Dreams of Avarice: The Hermann Goering Collection*, by Nancy H. Yeide; and was the recipient of the President’s Call to Service Award in 2008.

Financial support for Edsel’s lecture has been provided by the Hallie Ford Museum of Art, the College of Law Speakers Series, the College of Liberal Arts Dean’s Office, the Center for Ancient Studies and Archaeology, and the Hogue-Sponenburgh Lectureship Fund of the Department of Art History at Willamette University. Additional support has been provided by the City of Salem’s Transient Occupancy Tax funds and the Oregon Arts Commission. Admission to the lecture is complimentary, and Edsel will be available to sign copies of his books after the lecture.

Collection Update

Since the last issue of *Brushstrokes*, the Hallie Ford Museum of Art has acquired a number of significant works through purchase and donation. Recent purchases include a necklace by Seattle jewelry artist Nancy Worden; a painting by Willamette University professor James B. Thompson; two ceramic sculptures by Willamette University professor Heidi Preuss Grew; works by Oregon artists Nancy Lindburg and William Owen; and a portrait of Willamette University professor Roger Hull by George Johanson on the occasion of Roger’s retirement.

Robert Edsel, director of the Monuments Men Foundation in Dallas, Texas and an award-winning author and producer, will deliver a multi-media lecture on the work of the Monuments, Fine Arts, and Archives (MFAA) section of the Allied Armies and its officers during and after World War II on Tuesday, Oct. 12 at 7:30 p.m. in Hudson Hall in the Mary Stuart Rogers Performing Arts Center. The MFAA (Monuments) officers were a group of men and women from 13 nations who joined the military during World War II and helped rescue Europe’s artistic and cultural patrimony from the hands of the Nazis.

Recent donations include a drawing and two paintings by Leonard Ruder from his daughter, Rhea Ruder Sleeman; Mel Ramos’ *AC Annie* from Kae Eyre; a Mary Ann Johns’ self-portrait from Bonnie and Roger Hull; two Dean Larson ’80 etchings from Karin and Bill Wright; a Eunice Parsons collage from the artist and Cary Doucette; and a number of pieces of regional art from Bill Rhoades, including works by Gordon Gilkey, James Lee Hansen, Manuel Izquierdo, Fred Littman, Michele Russo and Nelson Sandgren, among others.

August	
1	<i>Mexican Folk Art: Selections from the Arreguin-Lytle Collection</i> closes Study Gallery
7	<i>Michel Hersen: Oregon Landscapes</i> opens Study Gallery
27	Lecture <i>Messengers in the Northwest</i> Sarah Clark Langager Director, Western Gallery, Western Washington University 5 p.m., Paulus Lecture Hall, College of Law
	Receptions <i>Michel Hersen: Oregon Landscapes</i> 6–8 p.m., Lobby and Study Gallery <i>Critical Messages: Contemporary Northwest Artists on the Environment</i> 6–8 p.m., Lobby and Melvin Henderson-Rubio Gallery
28	<i>Critical Messages: Contemporary Northwest Artists on the Environment</i> opens Melvin Henderson-Rubio Gallery
September	
7–Nov. 2	Tuesday Gallery Talks <i>Critical Messages: Contemporary Northwest Artists on the Environment</i> Staff and docents 12:30 p.m., Melvin Henderson-Rubio Gallery
14	An Evening for Educators <i>Critical Messages: Contemporary Northwest Artists on the Environment</i> Elizabeth Garrison <i>The Cameron Paulin Curator of Education</i> 4–5:30 p.m., Melvin Henderson-Rubio Gallery
16	Lecture <i>Environment 4.0: The Next 40 Years</i> Bill Dietrich Assistant Professor, Environmental Studies, Western Washington University 7:30 p.m., Paulus Lecture Hall, College of Law
28	Film <i>The Rape of Europa (2007)</i> Color, 117 minutes 7 p.m., Roger Hull Lecture Hall
October	
2	<i>Third Crow’s Shadow Institute for the Arts Biennial</i> opens Confederated Tribes of Grand Ronde Gallery
3	Hallie Ford Museum of Art Anniversary Free admission
10	<i>Michel Hersen: Oregon Landscapes</i> closes Study Gallery
12	Lecture <i>Is Art Worth a Life? Hitler, War, and the Monuments Men</i> Robert Edsel 7:30 p.m., Hudson Hall, Mary Stuart Rogers Performing Arts Center
16	<i>Sandow Birk: Dante’s Inferno</i> opens Study Gallery and Print Study Center
November	
7	<i>Critical Messages: Contemporary Northwest Artists on the Environment</i> closes Melvin Henderson-Rubio Gallery
9	Tour <i>Christian Art: Sacred Figures and Narratives Jane d’Entremont</i> 12:30 p.m., Mark and Janeth Sponenburgh Gallery
16	Tour <i>On the Edge: Pacific Northwest ‘Scapes June Scott Brothers</i> 12:30 p.m., Carl Hall Gallery
18	Film <i>Dante’s Inferno (2007)</i> Color, 88 minutes 7 p.m., Roger Hull Lecture Hall
19	Lecture/Discussion <i>Dante’s Inferno</i> Sandow Birk, Artist Peter Hawkins, Professor, Yale University 5 p.m., Roger Hull Lecture Hall
	Receptions <i>Sandow Birk: Dante’s Inferno</i> 6–8 p.m., Lobby, Study Gallery and Print Study Center <i>Francis Celentano: Form and Color</i> 6–8 p.m., Lobby and Melvin Henderson-Rubio Gallery
20	<i>Francis Celentano: Form and Color</i> opens Melvin Henderson-Rubio Gallery
25–26	Thanksgiving Holiday Closed
28	<i>Third Crow’s Shadow Institute for the Arts Biennial</i> closes Confederated Tribes of Grand Ronde Gallery
30–Jan. 11	Tuesday Gallery Talks <i>Francis Celentano: Form and Color</i> Staff and docents 12:30 p.m., Melvin Henderson-Rubio Gallery
December	
23	<i>Sandow Birk: Dante’s Inferno</i> closes Study Gallery and Print Study Center
24–Jan. 2	Winter Break Closed

Critical Messages: Contemporary Northwest Artists on the Environment



Michael Brophy,
Tree Curtain, 2004



Rick Bartow, *Salmon Chant*, 1995

From Aug. 28–Nov. 7, 2010, the Hallie Ford Museum of Art will present *Critical Messages: Contemporary Northwest Artists on the Environment*. Co-organized with the Western Gallery at Western Washington University in Bellingham, the exhibition explores how 26 contemporary artists respond to a host of environmental issues confronting the Pacific Northwest: growth management; waste management; land and sea; mass production and consumption; transportation; preservation of wilderness and wetlands; biodiversity; climate change; and energy.

The exhibition features work in a variety of media, including painting, sculpture, works on paper, video and installation. Included in the exhibition are works by artists from throughout the region, including Oregon artists Rick Bartow, Michael Brophy, Jana Demartini, Robert Dozono, Roll Hardy, Adam Sorensen and James B. Thompson. In addition to the works on display, the exhibition is accompanied by text panels, chat panels, artist statements and an 80-page, full-color exhibition catalogue with essays by Sarah Clark Langager, director of the Western Gallery, and Bill Dietrich, assistant professor of environmental studies at Western Washington University.

As a special feature, two lectures and a family activity workshop have been planned. On Friday, Aug. 27 at 5 p.m. in the Paulus Lecture Hall in the College of Law, Sarah Clark Langager will give an illustrated lecture on the artists in the exhibition, and on Thursday, Sept. 16 at 7:30 p.m. in the same location, Bill Dietrich will discuss environmental issues that confront the Pacific Northwest. Finally, on Saturday, Oct. 23 from noon–4 p.m. in the lobby of the Hallie Ford Museum of Art, education curator Elizabeth Garrison will lead a family activity workshop for children and their parents on the four elements: earth, wind, fire and air. Admission to the lectures and workshop is complimentary.

Michel Hersen: Oregon Landscapes



Michel Hersen, *Steens Mountain from Malheur Wildlife Refuge*, 2009

Michel Hersen is a Portland photographer who creates stunning photographs of the flora, fauna and landscape of the western United States. A self-taught photographer, Hersen is a professor and dean of the School of Professional Psychology at Pacific University and an avid collector of 19th century American art.

A small exhibition of his photographs will open on Aug. 7 and continue through Oct. 10, 2010, in the Study Gallery. The exhibition will feature 18 photographs of scenes around Oregon, including the Japanese Garden, the Willamette Valley, eastern Oregon, Crater Lake and the Oregon Coast.