

## Senior Art Majors

Each spring, the Hallie Ford Museum of Art features the work of senior art majors at Willamette University. The exhibition, which represents the culmination of their four years at Willamette, will open April 11 and continue through May 17, 2009, in the Melvin Henderson-Rubio Gallery.

Characterized by a wide variety of styles and approaches, the exhibition includes work in a variety of media, including painting, printmaking, drawing, photography, ceramics and mixed media. In addition, the exhibition features a section devoted to senior theses in art history.

## Free Days

In addition to every Tuesday throughout the year, the Hallie Ford Museum of Art will offer free admission on Feb. 1 for Founder's Day, Feb. 15 for Winter Preview, March 18 for Hallie Ford's birthday (which was March 17), April 3 for Spring Preview, May 15-17 for Commencement Weekend, and May 20 for International Museum Day (which is May 18).

## Heidi Schwegler: Slipping Underwater

Heidi Schwegler is a Portland mixed media artist and an associate professor at Oregon College of Arts and Crafts. A new installation of her mixed media work will open on May 23 and continue through July 19, 2009, in the Study Gallery.

Schwegler holds a BFA degree from the University of Kansas and an MFA degree from the University of Oregon. Although still in the planning stages, her new installation will focus on "a moment of anguish" and will include both sculptural objects and film.

## Recent Grants

The Hallie Ford Museum of Art has recently been awarded several general operating support grants, including grants from the City of Salem and the Oregon Arts Commission. In addition, the Confederated Tribes of Grand Ronde provided a grant in support of the regional tour of *The Art of Ceremony: Regalia of Native Oregon*, and the National Museum of the American Indian provided a Visual Arts grant in support of our latest monograph, *Joe Feddersen: Vital Signs*.

## If You Like What We're 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* magazine, 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% discount!

## 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.

## So You Want to Volunteer

The Hallie Ford Museum of Art is currently taking the names of people who would like to volunteer. Volunteer opportunities have been or will be developed for people who wish to work with the permanent collection, install temporary exhibitions, provide tours for young people and adults, help with membership development and fundraising events and provide office assistance.

For further information, call 503-370-6855.

## James B. Thompson: The Vanishing Landscape Series



James B. Thompson, *Meadow*, 2008

From April 11 through May 17, 2009, the Hallie Ford Museum of Art will present a mid-career exhibition for Willamette University Professor James B. Thompson. The exhibition will be held in the Atrium Gallery and the Print Study Center and will feature a range of paintings and prints created over the past few years.

*James B. Thompson: The Vanishing Landscape Series* focuses on an important body of work that the artist has been developing for some time that explores the transformation of the rural western United States. Thompson holds a BA degree from Ripon College in Wisconsin and an MFA degree from Washington University in St. Louis and has been on the art faculty at Willamette University since 1986.

The mid-career exhibition will be accompanied by a 48-56 page monograph written by Henry Sayre, author, curator, and Distinguished Professor of Art at Oregon State University, Cascades Campus. As with our previous monographs and books, the publication will be distributed by the University of Washington Press, Seattle and London, assuring worldwide exposure and distribution.

Once the exhibition closes at the Hallie Ford Museum of Art, it will travel to the Oregon College of Arts and Crafts in Portland in 2010 and the Pendleton Art Center in 2011.

## From Hestia's Sacred Fire to Christ's Eternal Light: Ancient and Medieval Lamps from the Bogue Collection



Satyr Head Lamp,  
Roman Egypt, ca. 2nd  
Century CE

Oil lamps were essential objects of daily life in ancient and medieval times and every household would have owned several to illuminate their interior spaces. Like other ceramics, the simplest oil lamps were plain and purely functional, while others contained ornamental and/or figural relief scenes, often taken from mythological or religious contexts.

From March 14 through May 17, 2009, a small exhibition of ancient and medieval lamps will be presented in the Study Gallery. Organized by Willamette University Professor Ann Nicgorski and Yale University Art Gallery curator Lisa Brody, the exhibition will feature between 30 to 50 oil lamps from the Bogue collection at Portland State University.

A full-color brochure will be prepared to accompany the exhibition and, as a special feature, Lisa Brody will deliver an illustrated slide lecture in conjunction with the exhibition. Brody's lecture, co-sponsored by the Salem Society of the Archaeological Institute of America, will be held on Wednesday,

March 18, 2009 at 7:30 p.m. in the Paulus Lecture Hall in the Willamette University College of Law. Admission to the lecture is complimentary.

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**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  
503-370-6855  
Email: [museum-art@willamette.edu](mailto:museum-art@willamette.edu)  
Website: [www.willamette.edu/museum\\_of\\_art/](http://www.willamette.edu/museum_of_art/)

**Hours**  
Tuesday-Saturday, 10 a.m.-5 p.m.  
Sunday, 1-6 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



Over the next three years, the Hallie Ford Museum of Art will completely revamp its permanent galleries in order to keep them fresh, dynamic and interesting. The Mark and Janeth Sponenburgh Gallery, which houses our collection of European, Asian and American art, is the first gallery slated for reinstallation and will reopen this winter. The Carl Hall Gallery, which houses our collection of historic and modern regional art, is scheduled to be reinstalled next summer and the Confederated Tribes of Grand Ronde Gallery, which houses our collection of Native American baskets, will be reinstalled in the summer of 2010.

Instead of a large, open gallery space, the new Mark and Janeth Sponenburgh Gallery will present the collections in an historical sequence, beginning with ancient art and including sections on Christian art, Asian art and 19th and 20th century European and American art. The reconfigured gallery will feature new walls and display cases, new and improved lighting, different color schemes to differentiate regions and time periods, and a wide range of text panels and annotated labels to enhance the visitor's experience. In addition, a number of new gifts and purchases acquired over the past 10 years will be on display.

The collections housed in the Mark and Janeth Sponenburgh Gallery span 4,500 years of Western and Eastern art history and encompass four continents: Europe, Asia, Africa and North America. They have been assembled over the years to support the liberal arts curriculum of Willamette University and to introduce Hallie Ford Museum of Art visitors to some of the major themes and styles in Western and Eastern art history. Far from comprehensive or definitive, the collections are instead made up of small, unassuming art treasures that are meant to be studied, savored and enjoyed.

Many of the objects on view were given by Mark and Janeth Sponenburgh. Professor Sponenburgh is a sculptor and art historian who, with his late wife Janeth, traveled throughout Europe, the Middle East, Central Asia and the Far East and amassed a study collection of Western and Eastern art that they gave to Willamette in 1990. Other donors include Richard Brockway, A. Dean McKenzie, James and Aneta McIntyre, Muriel Stieber, Marge Riley, Bill and Beverly Galen, the late Bishop G. Bromley Oxnam, Dan Schneider and Michel and Victoria Hersen, among others.

I am very excited about the new Mark and Janeth Sponenburgh Gallery and look forward to inviting you to a reception this winter to celebrate the reopening of the gallery and the many collectors and donors who have contributed so generously in the past. It is because of their generosity and support that we have been able to build a small but choice collection of European, Asian and American art over the past 10 years and it is because of them that our collections will continue to grow in the future.

Thank you, as always, for your commitment and support!

John Olbrantz  
The Maribeth Collins Director

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## Robert McCauley: Rapids and Pools



Robert McCauley, *George Catlin and Friends*, 2004

Robert McCauley is a Mt. Vernon, Wash. mixed media artist who explores 19th century moral and ethical issues, and their contemporary consequences, in thoughtful and provocative mixed media works. A major exhibition of McCauley's work, *Robert McCauley: Rapids and Pools*, will open June 6 and continue through Aug. 2, 2009, in the Melvin Henderson-Rubio Gallery.

Born and raised in Mt. Vernon, McCauley received his BA degree from Western Washington University, where he studied with mixed media artist R. Allen Jensen, and his MFA degree from Washington State University, where he studied with painter Gaylen Hansen. After a long and distinguished career as a professor and chairman of the art department at Rockford College in Illinois, McCauley returned to his beloved Skagitj Valley to live and work.

The exhibition will feature paintings, sculptures and prints from four distinct series. The first series from the late 1980s critiques the notion of Manifest Destiny, the 19th century belief that it was inevitable for the United States to expand to the Pacific Coast. The second series from the early 1990s focuses on the loss of context for Native American art and uses a quote from Rene d'Harnocourt as a point of departure.

The third series from the late 1990s consists of landscape paintings combined with mixed media tableaux that critique 19th century American writers and painters' manipulation of the American landscape and nature to support the nation's agenda. The final series from the last few years explores the relationship between animal shapes and colors and abstract graphics and patterns in humorous, provocative, and thoughtful works.



Robert McCauley, *When Worlds Collide*, 1996

Organized by Director John Olbrantz, who has known McCauley for many years, the exhibition will feature a broad range of work from West Coast and Midwest collections. As a special feature, McCauley will present an illustrated slide lecture about his work on Friday, June 5 from 5–6 p.m. in the Roger Hull Lecture Hall on the second floor of the Hallie Ford Museum of Art. A preview reception will follow from 6–8 p.m. in the lobby and galleries downstairs.

## 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 Roman glass bowl and beaker, prints by James Lavadour and Lillian Pitt, an Andries Fourie sculpture, a mixed media construction by Nic, a Claudia Cave painting, a drawing by Sloy and a David Gilhooly ceramic sampler.

Recent donations include sculptures by Leroy Setziol and Robert Hess from Armande Ritter, Native American baskets from Bruce and Carol Williams, a Frederic Littman sculpture from the Houle Family, 14 pieces of contemporary art from Leo Michelson, an Allen Cox mixed media painting from the artist and Robert Canaga and a number of pieces of historic regional art from Bill Rhoades, among others.

# CALENDAR OF EVENTS

January	18	Lecture
10		<i>Illuminating Art: The Study of Ancient Lamps</i> opens Lisa Brody Associate Curator, Ancient Art, Yale University Art Gallery 7:30 p.m., Paulus Lecture Hall, College of Law
18		<i>The Art of Ceremony: Regalia of Native Oregon</i> closes Melvin Henderson-Rubio Gallery
30		<b>Lecture</b> Harry Widman: <i>Image, Myth, and Modernism</i> Roger Hull Professor, Art History, Willamette University 5–6 p.m., Cone Chapel, Waller Hall
	29	Harry Widman: <i>Image, Myth, and Modernism</i> closes Melvin Henderson-Rubio Gallery and Print Study Center
April	10	Receptions
		<i>Senior Art Majors</i> 5–8 p.m., Melvin Henderson-Rubio Gallery <i>James B. Thompson: The Vanishing Landscape Series</i> 5–8 p.m., Atrium Gallery and Print Study Center <i>From Hestia's Sacred Fire to Christ's Eternal Light: Ancient and Medieval Lamps from the Bogue Collection</i> 5–8 p.m., Study Gallery
	11	<i>Senior Art Majors</i> opens Melvin Henderson-Rubio Gallery <i>James B. Thompson: The Vanishing Landscape Series</i> opens Atrium Gallery and Print Study Center
	14– May 12	<b>Tuesday Gallery Talks</b> <i>Senior Art Majors</i> 12:30 p.m., Hallie Ford Museum of Art
May	17	Commencement Open House
		Noon–1:45 p.m., Hallie Ford Museum of Art <i>Senior Art Majors</i> closes Melvin Henderson-Rubio Gallery <i>James B. Thompson: The Vanishing Landscape Series</i> closes Atrium Gallery and Print Study Center <i>From Hestia's Sacred Fire to Christ's Eternal Light: Ancient and Medieval Lamps from the Bogue Collection</i> closes Study Gallery
	23	<i>Haidi Schwegler: Slipping Underwater</i> opens Study Gallery
June	5	Lecture
		<i>Robert McCauley: Rapids and Pools</i> Robert McCauley 5–6 p.m., Roger Hull Lecture Hall
		<b>Receptions</b> <i>Robert McCauley: Rapids and Pools</i> 6–8 p.m., Melvin Henderson-Rubio Gallery <i>Heidi Schwegler: Slipping Underwater</i> 6–8 p.m., Study Gallery
	6	<i>Robert McCauley: Rapids and Pools</i> opens Melvin Henderson-Rubio Gallery
	8	<i>Mary Randlett: Artist Portraits</i> closes Study Gallery
	14	<i>From Hestia's Sacred Fire to Christ's Eternal Light: Ancient and Medieval Lamps from the Bogue Collection</i> opens Study Gallery

## Harry Widman: Image, Myth, and Modernism



Harry Widman,  
*Black Oracle*, 1984

From Jan. 31–March 29, 2009, the Hallie Ford Museum of Art will present *Harry Widman: Image, Myth, and Modernism*. Organized by Willamette University Professor Roger Hull, the exhibition will chronicle the life and times of this highly regarded Portland painter and teacher, who taught for 36 years at the Pacific Northwest College of Art (formerly the Portland Art Museum School) and who served as interim dean during a critical period in the college's history.

Born in Englewood, N.J. in 1929, Widman received his BFA degree from Syracuse University in 1951, served in the U.S. Army for two years in Germany and earned his MFA degree from the University of Oregon in 1956. Responding to the work of artists as diverse as Wassily Kandinsky and Robert Motherwell, Widman forged a mature style that combined an abstract vocabulary and sensibility with social and political commentary. As Roger

Hull has observed, Widman is an abstract painter with a strong social and political message.

The exhibition will survey Widman's career over the past 60 years, from his student days at Syracuse University in the late 1940s to his most recent work. The exhibition will feature 38 paintings and 17 works on paper drawn from public and private collections throughout the region and will be accompanied by a full-color, 112-page book by Professor Hull that places Widman and his artwork within the context of his times. As with our previous monographs and books, the publication will be distributed by the University of Washington Press, Seattle and London, assuring worldwide exposure and distribution.

As a special feature, Professor Hull will deliver an illustrated slide lecture on Widman's career on Friday, Jan. 30, 2009, from 5–6 p.m. in Cone Chapel, Waller Hall. A preview reception will follow from 6–8 p.m. in the lobby and galleries of the Hallie Ford Museum of Art. In addition, a 30-minute film on Harry Widman will be shown on Sunday, March 1, 2009, at 2:30 p.m. in the Roger Hull Lecture Hall. The film will be followed by a presentation from producers Mark Andries, Prudence Roberts and Michael Annus about how the project was made and why such documents of Oregon artists are important. Admission to both the lecture and film is complimentary.

## Mary Randlett: Artist Portraits



Mary Randlett,  
*Manuel Izquierdo*, 1972

Mary Randlett is a Washington photographer who has photographed and documented some of the most prominent artists, writers, poets and thinkers in Washington and Oregon over the past 60 years. A small exhibition of her portraits of Oregon artists will open Jan. 10 and continue through March 8, 2009, in the Study Gallery.

Organized by Director John Olbrantz, the exhibition will feature Oregon artists who were active in the early 1970s and who were photographed by Randlett in 1971–72. Included in the exhibition are portraits of Carl and Hilda Morris, Louie Bunce, Michele Russo, Sally Haley, Mel Katz, Frank Okada and a host of other legendary painters and sculptors.