

## 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 14 and continue through May 13, 2012, in the Melvin Henderson-Rubio Gallery.

Characterized by a wide variety of styles and approaches, the exhibition will feature work in a variety of media, including painting, drawing, printmaking, photography, sculpture, ceramics and mixed media. In addition, many of the senior art majors will discuss their work as part of free Tuesday gallery talks during the months of April and May.

## HFMA Receives Sustainability Grant

The Hallie Ford Museum of Art was recently awarded a grant from Willamette University's Sustainability Council to explore the use of LED (light emitting diode) lamps in its galleries. Compared to halogen lamps, LEDs consume less energy, generate little heat, provide softer and more consistent illumination and last up to 10 times longer.

Beginning Jan. 14, 2012 in the Study Gallery, both LED and halogen lighting will be used

to illuminate the prints in the *Crow's Shadow Institute of the Arts Biennial*. Visitors will have an opportunity to comment on both types of lighting in a comment book placed in the gallery.

## Other Grants

The Hallie Ford Museum of Art was recently awarded a grant from the Ford Family Foundation in Roseburg, Ore. in support of *Marie Watt: Lodge*, and a grant from the Oregon Heritage Commission to construct storage mounts for our Native American basket collection. In addition, we received a major grant from the National Endowment for the Arts to support art purchases, residencies and the creation of DVD/CDs for artists Marie Watt (Seneca), Joe Feddersen (Colville) and Robert Kentta (Siletz).

## Free Days

In addition to every Tuesday throughout the year, the Hallie Ford Museum of Art will offer free admission Feb. 1 for Founder's Day; Feb. 24 for Winter Preview; March 17 for Hallie Ford's birthday; April 6 for Spring Preview; May 11–13 for Commencement Weekend; and May 18 for International Museum Day.

## If You Like What We Are Doing, Become a Member

Membership income helps support collections, exhibitions, education and outreach, so if you like what we are doing, become a Hallie Ford Museum of Art member.

As a member, you will enjoy the many benefits we have to offer, 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 want to upgrade your current membership to the \$100 level or above, you will be automatically enrolled in the North American Reciprocal Museums (NARM) Program which will give you free admission and discounts to more than 500 museums in the U.S., Canada and Mexico.

And, if you are already a member, consider giving a gift membership to a friend or relative. Memberships make wonderful gifts for birthdays, graduations 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, graduations and other special occasions, and as a dual- or family-level member, you receive a 10 percent discount.

## Facilities Rental

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.

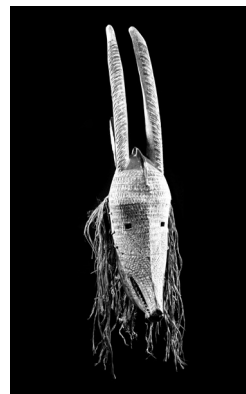
## Giving Opportunities

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.

# Crow's Shadow Institute of the Arts Biennial

*Crow's Shadow Institute of the Arts Biennial* features a selection of contemporary prints created during the past two years by Native American artists at the Crow's Shadow Institute of the Arts in Pendleton, Ore. Organized by anthropology professor and faculty curator Rebecca Dobkins and Crow's Shadow Press master printer Frank Janzen, the exhibition will open Jan. 14 and continue through March 11, 2012, in the Study Gallery and Print Study Center.

Founded by Native American painter and printmaker James Lavadour (Walla Walla) in 1992, the Crow's Shadow Institute of the Arts seeks to create educational and professional opportunities for Native American artists to utilize their art as a vehicle for economic development. Housed in the historic St. Andrew's Mission schoolhouse, the facility features a "state-of-the-art" printmaking studio, classroom, computer lab, library and gallery space.



Antelope mask, Bobo, Burkina Faso, 20th century

## West African Sculpture: Selections from the Mary Johnston Collection

*West African Sculpture: Selections from the Mary Johnston Collection* will feature masks, sculptures and other objects found among the various tribes of West Africa, including the Bambara and Dogon of Mali, the Bobo of Burkina Faso, the Senufo of the Ivory Coast and the Ashanti of Ghana, among others. Organized by Director John Olbrantz, the exhibition will open March 24 and continue through June 3, 2012, in the Study Gallery.

The exhibition is drawn exclusively from the collection of Mary Johnston of Florence, Ore. Johnston, who holds degrees from the University of Oregon in anthropology and psychology, inherited the collection from her brother who acquired it in Berlin, Germany in the early 1970s.

When she saw the collection for the first time, she was immediately intrigued by the beauty and vitality of the pieces and has devoted the last 20 years of her life to their study.

## Rex Amos: Scissor Cuts

Rex Amos was an unruly member of the Portland avant garde in the 1960s and 1970s. In recent years, he and his wife Diane have lived quietly on the Oregon Coast, where he makes intricate collages based on precisely cut components from vintage magazines, old posters and other random materials.

While some collage artists such as Eunice Parsons tear their papers, Amos is a "scissors" man. He is a remarkably skilled cutter, able to trim and cut complex edges with great precision and to piece the cut forms together into imagery that is exotic, art historical, erotic, and at times, political.

A small exhibition of Amos' collages will open June 16 and continue through Aug. 12, 2012, in the Study Gallery and Print Study Center. Organized by Roger Hull, professor emeritus of art history and senior faculty curator at the Hallie Ford Museum of Art, the exhibition will feature a range of Amos' collages drawn from the artist's collection. A full-color, tri-fold brochure written by Hull will accompany the exhibition.

**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  
Website: willamette.edu/arts/hfma

**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.



Hallie Ford  
Museum of Art

WILLAMETTE UNIVERSITY

900 State Street

Salem, OR 97301

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## From the Director



From its inception in 1998, the Hallie Ford Museum of Art has served as a laboratory and resource for faculty and students. During the past decade, faculty from across the liberal arts curriculum have utilized our permanent collections and temporary exhibitions to supplement what they teach in the classroom, from courses on ancient Egypt and 5th Century Athens to Dante's *Inferno* and the Vietnam War. At the same time, many of the scholars and artists who we have invited to campus to lecture in conjunction with our temporary exhibitions over the years have in turn met with faculty and students and have brought new perspectives and insights to the classes with whom they've met.

For the Departments of Art and Art History, we host the annual senior art students' exhibition, which gives students an opportunity to exhibit their work in a professional setting. In the process, we try to equip them with the practical skills they'll need as professional artists to exhibit, present, discuss, promote and sell their artwork once they graduate from Willamette and enter the workforce. Moreover, a number of art history students have written their senior thesis projects on objects in our permanent collections, while others have researched objects in temporary exhibitions that have resulted in original research and scholarship.

For students from other departments on campus, internships and work-study positions provide additional opportunities to get involved. In the past decade, students from across the liberal arts curriculum have been engaged in a wide variety of projects and tasks: cataloging and accessioning objects in the permanent collection; assisting with the installation of permanent and temporary exhibitions; serving as tour guides for temporary exhibitions; working on Pachyderm, a Flash-based authoring program that creates online, interactive features related to collections and exhibitions; assisting with family activity days; helping to build HFMA's Facebook page; and even starting a student club.

It's not surprising that after so many years, a number of our former interns and work-study students have embarked on successful careers in the museum field. There's Sara Cardwell '99, an educator at the Philadelphia Museum of Art, and Kylie Pine '06, a collection curator at the Willamette Heritage Center in Salem. Marcie Kriebel '07 is currently working as an exhibition technician in Washington, D.C., and Erin West '07 has been head of visitor services at the Missoula Art Museum in Montana for the past couple of years. The list goes on and on.

As we enter our second decade, it is indeed gratifying to know the Hallie Ford Museum of Art has become an integral part of the social, cultural and intellectual fabric of Willamette University, has supported the liberal arts curriculum of the college and has helped shape, direct and transform students' lives.

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

John Olbrantz  
The Maribeth Collins Director

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## Marie Watt: Lodge



Marie Watt, *Engine*, 2009

Marie Watt '90 (Seneca) is a nationally recognized Portland mixed-media artist whose work explores human stories and ritual implicit in everyday objects. A mid-career retrospective of her work will open Feb. 4 and continue through April 1, 2012, in the Melvin Henderson-Rubio Gallery. Organized by Rebecca Dobkins, professor of anthropology and faculty curator at the Hallie Ford Museum of Art, the exhibition will feature a range of work from the past decade, including stacked blanket sculptures; prints created at the Crow's Shadow Institute of the Arts in Pendleton, Ore.; portrait blankets of Jim Thorpe, Ira Hayes, Susan B. Anthony and Joseph Beuys; and *Engine*, a felt, cave-like structure that honors the act of storytelling and the storytellers in the artist's life.

In addition to the objects on display, the exhibition will be accompanied by text panels, labels, a video component and a 112 page full-color monograph written by Dobkins, which places the artist's work within the broader context of contemporary art. The book will be distributed by the University of Washington Press, Seattle and London, assuring worldwide distribution and readership. Finally, once the exhibition closes in Salem, it will be shown at the Tacoma Art Museum in Washington from June 23 through Oct. 7, 2012.

As a special feature, Watt will participate in a conversation with artist James Lavadour (Walla Walla) and Dobkins at 5 p.m. on March 9 in the Roger Hull Lecture Hall. A reception in her honor will follow from 6–8 p.m. in the lobby and galleries downstairs. The following day, Watt will lead and direct a sewing circle from 2–5 p.m. in Willamette University's Sparks Center in conjunction with the 10th Annual Social Powwow, and on March 17, Willamette University student and intern Rachel Mayer will offer a family activity day in conjunction with the Watt exhibition from noon–4 p.m. at the Hallie Ford Museum of Art. Admission to the lecture, sewing circle and family activity day is free.

## 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 an American flag and portraits of JFK and Jackie O. by Seattle mixed-media artist Ross Palmer Beecher; a landscape painting by the late Salem artist John Casey; a beautiful still life painting by Seattle artist Norman Lundin; and a series of small portraits by Portland artist Sherrie Wolf.

Recent donations include several pieces of Roman glass and an Apulian fish plate from Richard Brockway; nine pieces of African sculpture from an anonymous donor; a Dave Nichols and Sandra Loy collaborative piece from Jane Beebe; a portfolio of prints from Native American artist Joe Feddersen; a large selection of Manuel Izquierdo sculptures from the estate of the artist; and a range of contemporary regional works from Bill Rhoades.

# CALENDAR OF EVENTS

January	April
<b>14</b> Crow's Shadow Institute of the Arts Biennial opens Study Gallery and Print Study Center	<b>1</b> Marie Watt: Lodge closes Melvin Henderson-Rubio Gallery
<b>22</b> Norman Lundin: Inside/Outside closes Melvin Henderson-Rubio Gallery	<b>13</b> <b>Lecture</b> Andries Fourie Assistant Professor, Art, Willamette University 5 p.m., Roger Hull Lecture Hall
<b>February</b>	<b>Receptions</b> Senior Art Majors 6–8 p.m., Lobby and Melvin Henderson-Rubio Gallery
<b>4</b> Marie Watt: Lodge opens Melvin Henderson-Rubio Gallery	<i>Andries Fourie: Reading the Terrain</i> 6–8 p.m., Lobby and Atrium Gallery
<b>7–</b>	<i>West African Sculpture: Selections from the Mary Johnston Collection</i> 6–8 p.m., Lobby and Study Gallery
<b>March 27</b>	<b>14</b> Senior Art Majors opens Melvin Henderson-Rubio Gallery <i>Andries Fourie: Reading the Terrain</i> opens Atrium Gallery
<b>Tuesday Gallery Talks</b> Marie Watt: Lodge Staff and docents 12:30 p.m., Lobby and Melvin Henderson-Rubio Gallery	<b>17</b> <b>Tuesday Gallery Talk</b> Andries Fourie 12:30 p.m., Lobby and Atrium Gallery
<b>7</b> <b>An Evening for Educators</b> Marie Watt: Lodge Elizabeth Garrison The Cameron Paulin Curator of Education 4:30–6 p.m., Lobby and Melvin Henderson-Rubio Gallery	<b>24–</b>
<b>16</b> <b>Lecture</b> <i>Politics, Religion and Imperial Self-conception at Beijing's Lama Temple</i> Kevin Greenwood Adjunct Instructor, Art History, Willamette University 7:30 p.m., Roger Hull Lecture Hall	<b>May 8</b> <b>Tuesday Gallery Talks</b> Senior Art Majors 12:30 p.m., Lobby and Melvin Henderson-Rubio Gallery
<b>March</b>	<b>May</b>
<b>9</b> <b>Conversation</b> Marie Watt, James Lavadour, Rebecca Dobkins 5 p.m., Roger Hull Lecture Hall	<b>13</b> <b>Commencement Open House</b> Noon–2 p.m., Hallie Ford Museum of Art Senior Art Majors closes Melvin Henderson-Rubio Gallery <i>Andries Fourie: Reading the Terrain</i> closes Atrium Gallery
<b>Reception</b> Marie Watt: Lodge 6–8 p.m., Lobby and Melvin Henderson-Rubio Gallery	<b>17</b> <b>Film</b> <i>Riches, Rivals and Radicals: 100 Years of Museums in America</i> (Color, 56 minutes) 7:30 p.m., Roger Hull Lecture Hall
<i>Crow's Shadow Institute of the Arts Biennial</i> 6–8 p.m., Lobby, Study Gallery and Print Study Center	<b>June</b>
<b>10</b> <b>Sewing Circle</b> Marie Watt 2–5 p.m. Sparks Center, Willamette University	<b>1</b> <b>Lecture</b> Randy Hayes 5 p.m., Roger Hull Lecture Hall
<b>11</b> Crow's Shadow Institute of the Arts Biennial closes Study Gallery and Print Study Center	<b>Reception</b> <i>Randy Hayes: Unfamiliar Territory</i> 6–8 p.m., Lobby and Melvin Henderson-Rubio Gallery
<b>17</b> <b>Family Activity Day</b> Marie Watt: Lodge Noon–4 p.m., Lobby and Melvin Henderson-Rubio Gallery	<b>2</b> <i>Randy Hayes: Unfamiliar Territory</i> opens Melvin Henderson-Rubio Gallery
<b>24</b> <i>West African Sculpture: Selections from the Mary Johnston Collection</i> opens Study Gallery	<b>3</b> <i>West African Sculpture: Selections from the Mary Johnston Collection</i> closes Study Gallery
	<b>16</b> Rex Amos: Scissor Cuts opens Study Gallery and Print Study Center

## Randy Hayes: Unfamiliar Territory



Randy Hayes, *Second Story, Baby Doll House*, 2006

1970s he moved to Boston to work as a freelance painter and set designer for the PBS affiliate, WGBH. He returned to Seattle in the late 1970s and has lived there ever since.

Organized by Director John Olbrantz, the exhibition will feature a range of works from the past 15 years, including paintings and drawings based on the artist's travels to Italy, India, China and Mexico; his depiction of the house in Benoit, Miss., where the 1950s movie, "Baby Doll," was filmed; his ongoing fascination with the rural South and the places of his childhood; and most recently, his exploration of the convergence of old and new in Kyoto, Japan.

As a special feature, Hayes will deliver an illustrated lecture about his art, life and career on June 1 at 5 p.m. in the Roger Hull Lecture Hall; a preview reception will follow from 6–8 p.m. in the lobby and galleries downstairs. Admission to Hayes' lecture is complimentary.

## Andries Fourie: Reading the Terrain



Andries Fourie, *Windhoek II*, 2011

the past few years and his work is included in public and private collections throughout the U.S. and Africa, including the Hallie Ford Museum of Art.

Randy Hayes is a highly regarded Seattle painter/photographer who creates mixed media works based on his travels to Europe and Asia and his ongoing relationship with the American South, especially his birthplace of Mississippi. A major exhibition of Hayes' work will open June 2 and continue through Aug. 26, 2012, in the Melvin Henderson-Rubio Gallery.

Born in Jackson, Miss. in 1944, Hayes spent his early childhood in the South. After graduation from high school in Tupelo, Miss. in 1962, he attended Rhodes College and the Memphis College of Art, where he earned his BFA degree in sculpture in 1966. He moved to Seattle the same year to work as a Vista volunteer, and in the early

1970s he moved to Boston to work as a freelance painter and set designer for the PBS affiliate, WGBH. He returned to Seattle in the late 1970s and has lived there ever since.

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Andries Fourie is a sculptor and assistant professor of art at Willamette University. An exhibition of his recent work, which explores the relationship between landscape and culture in the African country of Namibia, will open April 14 and continue through May 13, 2012, in the Atrium Gallery. As a special feature, Fourie will lecture about his recent work on April 13 beginning at 5 p.m. in the Roger Hull Lecture Hall.

Fourie holds bachelor's and master's degrees from California State University, Sacramento and an MFA from the University of California, Davis. He has been featured in a number of solo and group exhibitions over