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TRANSFORMATIONS

The George and Colleen Hoyt
Collection of Northwest Coast Art

September 17 - December 17, 2022
Melvin Henderson-Rubio Gallery and the
Maribeth Collins Lobby

Hallie Ford *Museum of Art*
WILLAMETTE UNIVERSITY

willamette.edu/go/hfma | 503-370-6855 | 700 State Street


Exhibitions showcase one of the great collections of Northwest Coast Native art

SALEM, Ore. — The Hallie Ford Museum of Art at Willamette University is pleased to present “TRANSFORMATIONS: The George and Colleen Hoyt Collection of Northwest Coast Art,” opening September 17 and continuing through December 17, 2022 in the Melvin Henderson Rubio Gallery and the Maribeth Collins Lobby.

The exhibition features a range of masks, prints, plaques, and bentwood boxes from one of the finest private collections of contemporary Northwest Coast Native art in the United States. The complete collection comprises nearly 600 objects thoughtfully assembled by George and Colleen Hoyt over the past 35 years, and represents a promised gift from the Hoyts to the Hallie Ford Museum of Art. Organized by Rebecca Dobkins, professor of anthropology and curator of Indigenous art, the exhibition traces the history of contemporary Northwest Coast Native art from the 1950s to the present and includes works by some of the foremost Native artists of the region, including Doug Cranmer, Robert Davidson, Beau Dick, and Susan Point, among many others.

Northwest Coast Native art, as practiced by First Nations and tribes from the mouth of the Columbia River to British Columbia and Southeast Alaska, is considered one of the great sculptural traditions of the world. Historically, objects ranged from masks and totem poles to bentwood boxes and other types of utilitarian objects and were characterized by the use of formlines and shapes referred to as ovoids, U forms, and S forms. The most common materials used were cedar, stone, and copper, and the most common colors were red and black. The subject matter of these sculptures, and other objects, included humans and animals that made up the rich, vibrant, and dynamic legacy of Northwest Coast mythology, including myths associated with Raven and Thunderbird.

During the first half of the twentieth century, when Canadian and US government repression was at its height, relatively few Native artists were producing traditional Northwest Coast Native art, but by the late 1940s, a handful of artists and academics such as Mungo Martin, Charles Gladstone, Bill Holm, and Bill Reid spearheaded a resurgence of traditional Northwest Coast art forms and designs. Over the past seventy-five years, the tradition has continued to thrive and prosper as one generation of artists has trained the next in carving techniques.



TRANSITION To PRINT

Selections from the
George and Colleen Hoyt
Collection of Northwest Coast Art

August 27 - December 3, 2022
Print Study Center

Hallie Ford *Museum of Art*
WILLAMETTE UNIVERSITY

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The “TRANSFORMATIONS” exhibition is accompanied by “TRANSITION to PRINT: Selections from the George and Colleen Hoyt Collection of Northwest Coast Art,” opening August 27 in the Print Study Center, and continuing through December 3. This exhibition features a range of contemporary prints by some of the foremost Native printmakers of the region, including Tony Hunt Sr., Reg Davidson, Francis Dick, and Andrea Wilbur-Sigo, among others. By the 1960s, printmaking was flourishing and the transition to print from carving greatly expanded public

awareness of Northwest Coast art as prints were portable, affordable, and more easily acquired by tourists and collectors.

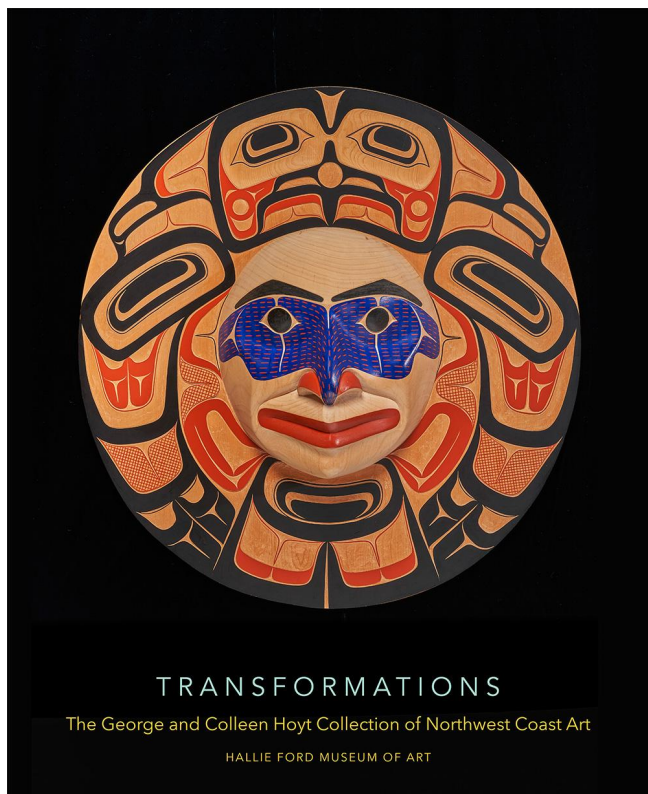
Events

The exhibition is accompanied by a variety of complimentary programs.

Tuesday Gallery Talks, with museum docents, will take place weekly at 12:30 p.m. starting October 4 and continuing through December 13.

A carving demonstration with Indigenous carvers from the Lower Columbia River and Willamette Valley includes Greg Archuleta (Grand Ronde), Brian Krehbiel (Grand Ronde), Bobby Mercier (Grand Ronde), Travis Stewart (Grand Ronde), Tony Johnson (Chinook), Greg Robinson (Chinook), and Shirod Younker (Coquille), and will be held on Saturday, October 8, 2022 between 1:00 and 4:00 p.m. This event will be followed by a dedication of Bobby Mercier's welcome figure for the museum's entrance to the Maribeth Collins Lobby at the Hallie Ford Museum of Art. Mercier, a member of the Confederated Tribes of the Grand Ronde, is a well-known traditional carver who is dedicated to preserving the history of his ancestors through his carvings.

A film showing of "Meet Beau Dick: Maker of Monsters" (2017, color, 92 minutes) will take place at the Roger Hull Lecture Hall at the museum on Saturday, October 20, 2022 between 6:00 and 8:00 p.m.



Exhibition Publication

In conjunction with the exhibition, the Hallie Ford Museum of Art has published a full-color, 216-page hardcover book with an essay on the Hoyts and contemporary Northwest Coast Native art by Dobkins, biographical information on the artists assembled by Tasia Riley, a bibliography for further reading, and more than 150 color illustrations of objects in the collection.

The book will be available starting September 17 for \$50 at the museum or online at:

<https://willamette.edu/arts/hfma/exhibitions/library/2022-23/transformations-gallery/transformations-publication>

Financial Support

This exhibition has been supported in part with funds from the George and Colleen Hoyt Northwest Coast Indigenous Art Fund; with endowment funds from the Confederated Tribes of Grand Ronde, through their Spirit Mountain Community Fund; by advertising support from The Oregonian/Oregon Live; and by general operating support grants from the City of Salem's Transient Occupancy Tax funds and the Oregon Arts Commission.

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About the Hallie Ford Museum of Art at Willamette University

As one of the finest academic art museums in the Northwest, the museum features works by Pacific Northwest and Native American artists, and includes a diverse collection of traditional European, American and Asian art, as well as artifacts that date from antiquity. Frequently changing exhibitions include lectures, special events, tours, artist demonstrations, educational opportunities for children and adults, as well as important publications.

The museum is located at 700 State St. in Salem. Hours are Tuesday through Saturday from noon to 5 p.m. The galleries are closed on Sunday and Monday. People are encouraged to visit the website at <https://willamette.edu/arts/hfma/index.html> for COVID entry updates. General admission is \$6, \$4 for seniors and \$3 for students 18 and older. Students 17 and under and children are admitted free. Admission is free for everyone on Tuesdays.

For more information call 503-370-6855 or visit <https://willamette.edu/arts/hfma/index.html>.

High Resolution Images

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*TRANSFORMATIONS: The George and Colleen Hoyt
Collection of Northwest Coast Art*

January 4 – April 23, 2022

Melvin Henderson-Rubio Gallery and Maribeth Collins Lobby

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David Boxley (Tsimshian, b. 1952), *Legend Adaox*, 1988. Ash, alder, paint; 26 ½ x 25 x 6 in.
Collection of George and Colleen Hoyt 1

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Tim Paul (Hesquiaht/Nuu-chah-nulth, b. 1950), *Eclipse*, 2017. Red cedar, paint; 20 x 19 x 3 ½ in.
Collection of George and Colleen Hoyt 331

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Doug Cranmer (Kwakwaka'wakw, 1927–2006), *Ravens in Nest*, 2005. Silkscreen, 30 x 20 1/2 in.
Collection of George and Colleen Hoyt 47

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Beau Dick (Kwakwaka'wakw, 1955 – 2017), *Eagle Helmet*, 1987. Wood, fiber, paint; 14 x 18 x 20 in. Collection of George and Colleen Hoyt 312

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Susan Point (Musqueam/Coast Salish, b. 1952), *Nowhere Left*, 2000. Silkscreen, 30 x 30 in.
Collection of George and Colleen Hoyt 539

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Robert Davidson (Haida, b. 1946), *There is Light in Darkness*, 2012. Silkscreen, 60 x 30 in.
Collection of George and Colleen Hoyt 272

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Freda Diesing (Haida, 1925 –2002), *Beaver Box Design*, 1979. Silkscreen, 17 ¼ x 22 in.
Collection of George and Colleen Hoyt 439

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Tom Hunt (Kwakwaka'wakw, b. 1964), *Owl Mask*, 1997. Wood, cedar bark, paint; 12 x 11 x 8 in. Collection of George and Colleen Hoyt 41

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TRANSITION to PRINT

August 27 – December 3, 2022
Print Study Center

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Joseph M. Wilson (Coast Salish/Cowichan, b. 1967), *Black Bear*, 2007. Silkscreen, 20 x 15 in.
Collection of George and Colleen Hoyt 72

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Don Yeomans (Haida/Haisla, b. 1958), *Raven in the 20th Century*, 1979. Silkscreen, 14 x 15 in.
Collection of George and Colleen Hoyt 344

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Tony Hunt Sr. (Kwakwaka'wakw, 1942–2017), *Hunt Family Tree*, 1988. Silkscreen, 20 x 25 in.
Collection of George and Colleen Hoyt 401

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Ꞗi-Ꞗe-in (a.k.a. Ron Hamilton) (Nuu-chah-nulth, b. 1948), *Design: Da Quinn Mitt*, 20th century. Silkscreen, 11 ½ x 12 ½ in. Collection of George and Colleen Hoyt 507

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Reg Davidson (Haida, b. 1954), *Raven Stealing Moon*, 1987. Silkscreen, 16 × 15 3/4 in.
Collection of George and Colleen Hoyt 124

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Interview opportunity

Interviews can be arranged with Rebecca Dobkins by calling [503-370-6867](tel:503-370-6867)
