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As a museum you will enjoy the many benefits we have to offer, including unlimited free admission, invitations to previews and special members’ receptions, access to our archives and subscription to the Willamette University magazine, Willamette invitations to exhibitions, films, concerts, and tours, and more. 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 Andrea Foust at 503-370-6867 or visit willamette.edu/go/join_hfma.

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Visit Our Museum Store

Visit our museum store for a wide variety of merchandise; annual subscriptions to Brushstrokes; invitations to previews and special members’ receptions; discounts on art books and related products; membership renewals; and more. Visit our museum store at willamette.edu/go/join_hfma.

Membership revenue helps support program operations and outreach, so if you like what we do, become a member.

Mel Katz: On and Off the Wall

During the summer of 2015, the Hallie Ford Museum of Art will present a major retrospective exhibition for Portland sculptor Mel Katz. Distinguished in nature, the exhibition will chronicle the artist’s career over the past 50 years and will feature 52 objects drawn from public and private collections on the West Coast, including a number of works from the artist’s studio.

During and after this exhibition, we will show in the Study Gallery from May 3 to July 15, 2015, while large-scale sculptures will be shown in the Melvin Henderson-Rubio Gallery from June 6 to Aug. 23, 2015.

Born in Brooklyn in 1932, Katz graduated from the Cooper Union Art School in New York in 1955 and attended the Brooklyn Museum Art School in 1965-67. He moved to Portland, Ore. in 1968 to accept a teaching position at the Portland Art Museum School, and in 1969, accepted a similar position at Portland State University, where he taught for the next 30 years. Originally trained as a painter, Katz turned to sculpture in the early 1970s and has since created a remarkable body of work firmly rooted in the principles of geometric abstraction.

Over the years, Katz has been featured in numerous one-person and group exhibitions throughout the United States. In 1979, his work was included in the First Western States Biennial, which opened at the Colorado Gallery of Art in Washington, D.C. and traveled to Portland on the subject of a major solo exhibition at the Portland Art Museum in 1984, and his sculptures were included in the 1985 exhibition Hallie Ford Museum of Art: Portland Art Museum, Seattle Art Museum, Tacoma Art Museum, the City of South Bend and many corporate and institutional collections.

In addition to the objects on display, the exhibition will be accompanied by a text panel, an artist statement, a 10-minute video of Katz produced by OPRM, and a full color book by Portland artist Barry Johnson. In his essay, Johnson will discuss Katz’s career during the past 50 years and will place the artist within the broader context of contemporary American art. As a special feature, Katz will discuss his work on June 5 beginning at 5 p.m. in the Roger Hull Lecture Hall; a preview reception will be held on June 4 at 6 p.m. in Brushstrokes, a reception for members and friends.

Tom Prochaska and Christy Wyckoff: In the Footsteps of Charles Heaney

During the summer of 2013, Portland artist Tom Prochaska and Christy Wyckoff embarked on a journey to trace the footsteps of Portland painter Charles Heaney (1897-1981), who often traveled to the remote regions of eastern Oregon in search of artistic inspiration. A small exhibition of drawings created during the artist’s scenic road trip will open May 6 and continue through July 15, 2015, in the Print Study Center.

Alexandra Opie: Echo

Alexandra Opie is an associate professor of art at Willamette University, where she teaches photography and digital media. An exhibition of her recent work opens April 30 and continues through May 3, 2015, in the Arizona Gallery. The exhibition features portraits created by the artist during the past two years that explore early portrait photography techniques within a contemporary context.

A Play of Light: Recent Works of Melvin Henderson-Rubio

Helena Kendall-Olson

During the fall of 2014, the Hallie Ford Museum of Art presented a major exhibition of recent photographs by Melvin Henderson-Rubio, which opened Sept. 12 and continued through Nov. 30, 2014, in the Melvin Henderson-Rubio Gallery. Henderson-Rubio is an internationally acclaimed artist, known for his images of the American West, particularly the desert landscapes. His work is held in numerous collections, including the Metropolitan Museum of Art, the Museum of Modern Art, and the Smithsonian Institution, and has been exhibited in solo and group shows throughout the United States and Europe.

A Play of Light: Recent Works of Melvin Henderson-Rubio

Mel Katz, 2004

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The achievement of accreditation by the American Alliance of Museums has significant excellence within the museum profession, to governments and renewal agencies, and to the public at large. It represents an occasion of broad interest throughout the United States. Developed and operated by museum professionals from a wide range of institutions, accreditation promotes the best practices in museums and the strictest accountability to the communities we serve.

Accreditation signifies that a museum has voluntarily undertaken a process of self-study and review, by which it demonstrates that it meets and often exceeds both the eligibility criteria for accreditation and the characteristics of an accredited museum. Indeed, when a museum achieves the goal of accreditation, it is largely said that it operates according to the highest professional standards and practices. Internationally, the process of museum accreditation builds teamwork within the institution, which emerges from the process of obtaining and maintaining accreditation.

Although the Hallie Ford Museum of Art is not accredited, one of our most recent two-year needs to accreditation the American Alliance of Museums. It is one of the reasons we recently completed a comprehensive collection policy and an assessment of our preparedness plan, as we prepare to develop an appropriate governing and staffing structure, and to build our financial infrastructure through earned and contributed income sources, and are developing various policies and procedures to guide and inform all aspects of our collection policy and are working on an emergency preparedness plan.

The process of developing an appropriate governing and staffing structure, are in process with a clearer sense of purpose and mission. The work we have done has helped us clearly articulate the mission of the Museum and to focus our activities on the needs and interests of our constituencies. We continue to build toward the development of a governing and staffing structure that is responsive to the needs of our constituents. We are in the process of developing an appropriate governing and staffing structure, which emerges from the process of obtaining and maintaining accreditation.

Throughout his long and distinguished career, Roger Shimomura has been recognized with numerous awards and honors. In 1969, he received a BA degree from the University of Washington. He then attended graduate school at the University of California, Berkeley, where he earned an MFA degree in painting in 1972. Shimomura has been the recipient of numerous awards and honors, including the Rubell Family Foundation Prize (1998), the Higuchi Research Prize (1998), and to receive the Distinguished Professor (1994), to be awarded the Myra Wiggins: A Photographer’s Life and Art Reference, Art Echoes in the 20th Century. The exhibition features photographs from the Myra Wiggins Collection in the Willamette University’s Pacific Northwest Archives. A 35-minute video brochure with an interview by the curator accompanies the exhibition. In conjunction with the exhibition, we will be presenting three special lectures, each designed to prepare our visitors for the exhibition. On March 11, Tom Prochaska and Christy Wyckoff will discuss the life and career of the photographer. On March 12, Roger Shimomura will discuss his work and his experiences at Minidoka in the 1940s, while his number of his works examine his incarceration during World War II. This event will be held in the Roger Hull Lecture Hall.

The Edge of the Cliff: An American Knockoff, opens March 17, 2015, in the Maribeth Collins Lobby and continues through April 26, 2015, in the Atrium Gallery. Developed and operated by museum professionals from a wide range of institutions, accreditation promotes the best practices in museums and the strictest accountability to the communities we serve. The exhibition features paintings and prints by Lockwood Dennis from his estate; 19 watercolors and three drawings by Lynette McLeod; African sculpture from Cassandra Carothers; two paintings and 14 prints by Melvin Henderson-Rubio Gallery.先进单位 was established to foster the growth of the arts and to provide opportunities for artists to develop their creative potential.

By any measure, the work of Roger Shimomura continues to be a rarity. Since living in Kansas, I have been aware of his work and have been interested in his art. My life in the Midwest, where the Asian American presence is still somewhat of a rarity, was perhaps one of the reasons why I became interested in his work. I was born and raised in Seattle, a city where ethnic diversity is standard fare. I am a millennium, and the trajectories of my work seem to be parallel to the development of Japanese American art in the United States. Developed and operated by museum professionals from a wide range of institutions, accreditation promotes the best practices in museums and the strictest accountability to the communities we serve.