



Michael Brophy, *Water* (detail), 2000

The Romantic Vision of Michael Brophy

Michael Brophy is a highly regarded Portland landscape painter equally committed to pictorial tradition and forceful storytelling. A major exhibition of Brophy's work continues through Aug. 27, 2005, in the Melvin Henderson-Rubio Gallery. Organized by the Tacoma Art Museum in collaboration with the Hallie Ford Museum of Art, the exhibition traces Brophy's career over the past dozen years. Included in the exhibition are 24 works drawn from Oregon, Washington and California collections.

Setziol and McLarty Films

Two documentary films on Oregon artists Leroy Setziol and Jack McLarty will premier on Thursday, Oct. 27, beginning at 6:30 p.m. in the Roger Hull Lecture Hall. Each film, which is approximately 40 minutes in length, will be shown twice during the evening. Seating is on a first come, first serve basis, and admission is free.

Produced by the Salem Art Association and funded by the National Endowment

for the Arts, Oregon Arts Commission, Oregon Cultural Trust, Oregon Heritage Commission, Collins Foundation, James F. and Marion L. Miller Foundation and a number of private donors, the overall project seeks to document the lives and works of important Oregon artists through film. Future films will focus on artists Rick Bartow and Betty LaDuke.

Basement Remodel

Thanks to a generous gift from Maribeth Collins, the Hallie Ford Museum of Art will be able to complete the renovation of its basement into a state-of-the-art support facility. Although still in the planning stages, it is anticipated that the remodeled basement will include an expanded collection vault for the permanent collection, offices, workrooms and prep spaces.

Gifts and Grants

The Hallie Ford Museum of Art recently received a number of significant donations. These included a grant from the City of Salem (through TOT funds) to support the marketing of **Toi Maori: The Eternal Thread** (fall 2005) and **Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation** (winter 2006), and a general operating support grant from the Oregon Arts Commission to support exhibitions and related services.

In addition, the Hallie Ford Museum of Art recently received a \$1 million endowment gift from an anonymous donor in support of the organization of a major art historical exhibition every two years.

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 get a 10 percent discount!

Toi Maori: The Eternal Thread

Toi Maori: The Eternal Thread represents the first time that a major exhibition of Maori weaving has been organized and presented in the United States. Organized by the Pataka Museum of Arts and Cultures in Porirua City, New Zealand in partnership with Toi Maori Aotearoa – Maori Arts New Zealand, and with major funding from Te Waka Toi/Creative New Zealand, the exhibition will open Sept. 24 and continue through Dec. 22, 2005, in the Melvin Henderson-Rubio Gallery.

In the 1950s, New Zealand witnessed a major revival of traditional Maori weaving initiated by a new generation of Maori weavers including Dame Rangimarie Hetet, Diggeress Te Kanawa, Te Aue Davis and Puti Rari, among others. In addition to several traditional *kakahu* (cloaks) created over the past 20 years, such as those woven by artists Kohai Grace and Maureen Lander, the exhibition honors a new generation of artists who have created innovative works of art anchored in the concepts, materials and techniques of the past.

Some of the artists in the exhibition explore non-traditional materials. Lonnie Hutchinson uses paper to create "cut-out" cloaks, while Kataraina Hetet weaves with film leader. Diane Prince has created an ethereal semi-transparent cloak of copper wire, while Erenora Puketapu-Hetet has woven two cloaks, one a traditional cloak, the other from wire, feathers and *paua*. Multi-media artist Lisa Reihana creates digital interpretations of weaving in her evocative video *Tauira*, while Moana Nepia's "paintings with feathers" challenge tradition notions of Maori weaving.

A number of traditional Maori weaving techniques are represented in the exhibition, including *whatu*, used to weave the cloak's materials together, and *ruranga*, a basket-making technique used to create *kete* (finely woven baskets) and *whariki* (floor mats).



Erenora Puketapu-Hetet, *Kakahu* (detail), 2003

Traditionally, looms were not used to create cloaks; instead, the work was suspended between two upright pegs (*turuturu*) and woven by hand.

In addition to the exquisite cloaks on display, the exhibition will feature a number of different types of woven items, including *kete* and *whariki*. Text panels will introduce visitors to the history, materials and techniques of contemporary Maori weaving, while large photomurals of ancestors wearing cloaks will provide compelling evidence of the significance and continuity of the cloak within traditional Maori culture. In order to broaden the scope of the exhibition, a wide variety of lectures, panel discussions and weaving demonstrations have been planned to introduce audiences to the history and beauty of traditional and contemporary Maori art and culture.

For further information, see Calendar of Events.



Hallie Ford
Museum of Art
WILLAMETTE UNIVERSITY

900 STATE STREET
SALEM, OREGON 97301

RETURN SERVICE REQUESTED

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: www.willamette.edu/museum_of_art/

Hours
Tuesday-Saturday: 10 a.m.-5 p.m.
Sundays-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), AAAM 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 in front of the building is available 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.

Brushstrokes

July-Dec. 2005 Vol. 7, No. 2

From the Director



With the addition of Elizabeth Garrison as the Cameron Paulin Curator of Education, the Hallie Ford Museum of Art is finally able to start its first volunteer docent program. Docents will be recruited this spring and summer, with the first docent class scheduled to begin training in the fall.

The word docent derives from the Latin verb *docere*, meaning “to teach” or “to lead.” Utilizing inquiry-based discussion and dialogue, docents will guide visitors of various ages and backgrounds in an active exploration of works of art from a variety of time periods and cultures.

Training for new and active docents is ongoing each year, from 9:30 a.m. to 1:30 p.m. on Mondays from September through the middle of June. Docents will be required to attend weekly classes, complete occasional homework and reading assignments, prepare written reports, and develop and present tours.

Training will include lectures and gallery sessions on museum education, the elements of art and art history, an in-depth study of our permanent collections and special exhibitions, and touring techniques and development. In addition to becoming members of the Hallie Ford Museum of Art at the individual level or above, docents will be required to pay yearly dues of \$15 per person.

Once docents successfully complete their first year of training, they will become active docents and will be expected to give a certain number of tours each year for at least two years beyond their training. Active docents continue their ongoing training on Mondays from September through the middle of June. These sessions are usually required and always recommended.

If you're interested in becoming a docent, I encourage you to contact Elizabeth Garrison at 503-370-6533. The initiation of a volunteer docent program is the culmination of one of my long-term goals for the Hallie Ford Museum of Art and will provide a wonderful opportunity for those who are interested to get involved at the next level.

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

John Olbrantz
The Maribeth Collins Director

Inside This Issue

- * Darius Kinsey: Big Trees
- * The Romantic Vision of Michael Brophy
- * Michael Aschenbrenner: Damaged Bones
- * Toi Maori: The Eternal Thread
- * Calendar of Events

Darius Kinsey: Big Trees

Darius Kinsey (1869-1945) was an important Washington photographer who, with his wife Tabitha, chronicled the logging industry in northwest Washington from the 1890s to 1940. A small exhibition of Kinsey's work continues through Aug. 13, 2005, in the Study Gallery. Drawn from the extensive collection of the Whatcom Museum of History and Art in Bellingham, Wash., the exhibition includes a wide range of subjects, from giant cedars and skid roads to loggers and homesteads.



Darius Kinsey, *Logger Lying in Undercut*, c. 1919

Michael Aschenbrenner: Damaged Bones



Michael Aschenbrenner, *Chronicles '68*, 1982

Born and raised in California, Aschenbrenner is a California glass artist, a retired high school art teacher and a Vietnam veteran who creates exquisite glass bone sculptures that serve as metaphors for the beauty and fragility of human life, of the artist's experiences in Vietnam and of his coming to grips with the Vietnam War and its aftermath. A small exhibition of the artist's work will open Aug. 20 and continue through Oct. 22, 2005, in the Study Gallery.

As a special feature, Michael Aschenbrenner will give an illustrated slide lecture about the Vietnam War and his work on Thursday, Sept. 22, at 7 p.m. in the Paulus Lecture Hall in the College of Law. Admission to the lecture is free.

Collection Update

Since the last issue of *Brushstrokes*, the Hallie Ford Museum of Art has acquired a number of works through donation or purchase. Recent donations include a work by Jim Riswold from David Roberts; several Constance Fowler paintings and prints from Jacqueline Maag; a mixed media piece by Camille Patha from the artist; several paintings by Charles Heaney from Ruth West; a Stephan Soihl print from the artist; and a print by Andres Markos from Dane

Stanich. Recent purchases include paintings by Mary Henry and Michael Brophy and baskets by Nettie Jackson and Natalie Kirk.

In addition to the aforementioned donations and purchases, the Hallie Ford Museum of Art recently received as a promised gift a number of significant works by C.S. Price, Charles Heaney, and Amanda Snyder from Frances Price Cook, the niece of C.S. Price.

August	
13	"Darius Kinsey: Big Trees" closes Study Gallery
20	"Michael Aschenbrenner: Damaged Bones" opens Study Gallery
27	"The Romantic Vision of Michael Brophy" closes Melvin Henderson-Rubio Gallery
September	
22	Lecture Michael Aschenbrenner 7-8 p.m. Paulus Lecture Hall College of Law
23	Opening Ceremony for Toi Maori: The Eternal Thread 3 p.m. Lobby and Melvin Henderson-Rubio Gallery
	Procession of Nations to Welcome Maori Delegation 4-5 p.m. Willamette University
24	"Toi Maori: The Eternal Thread" opens Melvin Henderson-Rubio Gallery
	Receptions "Toi Maori: The Eternal Thread" 10 a.m.-noon Lobby and Melvin Henderson-Rubio Gallery "Michael Aschenbrenner: Damaged Bones" 10 a.m.-noon Lobby and Study Gallery
	Lecture Darcy Nicholas "Contemporary Maori Art and Culture" 11 a.m.-noon Roger Hull Lecture Hall
	Panel Discussion (a) Maori and Native American Weavers Rebecca Dobkins, Moderator Noon-1 p.m. Roger Hull Lecture Hall
	Panel Discussion (b) Maori and Native American Weavers Rebecca Dobkins, Moderator 1-2 p.m. Roger Hull Lecture Hall
October	
4-6	Weaving Demonstrations Maori Weavers Noon-4 p.m. Melvin Henderson-Rubio Gallery
13	Lecture Patrick Kirch "Origins of Maori Art and Culture" 7-8 p.m. Paulus Lecture Hall College of Law
22	"Michael Aschenbrenner: Damaged Bones" closes Study Gallery
27	Films <i>Leroy Setziol: A Destiny in Wood</i> (Color, 40 minutes) <i>Jack McLarty: Painting is My Language</i> (Color, 40 minutes) 6:30-7:45 p.m. and 8-9:15 p.m. Roger Hull Lecture Hall
29	"Albert Patecky: Abstractions" opens Study Gallery
	Reception "Albert Patecky: Abstractions" 10 a.m.-noon, Lobby and Study Gallery
November	
24-25	Thanksgiving Day Holiday Closed
December	
22	"Toi Maori: The Eternal Thread" closes Melvin Henderson-Rubio Gallery
	"Albert Patecky: Abstractions" closes Study Gallery
23- Jan. 1	Winter Break Closed

Weaving Demonstrations
Maori Weavers
Noon-4 p.m.
Melvin Henderson-Rubio Gallery

Weaving Demonstrations
Maori Weavers
Noon-4 p.m.
Melvin Henderson-Rubio Gallery

Weaving Demonstrations
Maori Weavers
Noon-4 p.m.
Melvin Henderson-Rubio Gallery

Lecture
Patrick Kirch
"Origins of Maori Art and Culture"
7-8 p.m.
Paulus Lecture Hall
College of Law

"Michael Aschenbrenner: Damaged Bones" closes
Study Gallery

Films
Leroy Setziol: A Destiny in Wood
(Color, 40 minutes)
Jack McLarty: Painting is My Language
(Color, 40 minutes)
6:30-7:45 p.m. and 8-9:15 p.m.
Roger Hull Lecture Hall

"Albert Patecky: Abstractions" opens
Study Gallery

Reception
"Albert Patecky: Abstractions"
10 a.m.-noon, Lobby and Study Gallery

November
24-25 Thanksgiving Day Holiday
Closed

December
22 "Toi Maori: The Eternal Thread" closes
Melvin Henderson-Rubio Gallery

"Albert Patecky: Abstractions" closes
Study Gallery

23-
Jan. 1 Winter Break
Closed

Albert Patecky: Abstractions

Although he was known for his paintings and prints of regional subject matter, Albert Patecky (1906-94) flirted with abstraction during the late 1940s and '50s. A small exhibition of his experimental, abstract work will open Oct. 29 and continue through Dec. 22, 2005, in the Study Gallery.



Albert Patecky, *Abstraction (Composition) #51*, c. 1949

Albert Patecky arrived in Portland in 1928 and worked as a cartoonist and illustrator during the 1930s and early '40s. An opportunity to study at the Art Students League in New York led him to the Museum of Non-Objective Painting (forerunner of the Solomon R. Guggenheim Museum), where he was introduced to the work of Wassily Kandinsky.

Inspired by Kandinsky's nonrepresentational work, Albert Patecky created his own non-objective works and in 1949 sent a selection of them to Hilla Rebay, director of the Museum of Non-Objective Painting, who exhibited them over a several-year period. His work from this period focused on the artist's exploration of pure form as a means of "musical" expression of emotion and meaning.

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, an annual subscription to *Brushstrokes*, invitations to special lectures, films, concerts, and tours, an annual subscription to *The Scene*, 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.

So You Want to Volunteer

The Hallie Ford Museum of Art is currently taking the names of people who would like to volunteer. Over time, volunteer opportunities will be developed for people who wish to work with collections and archives, install 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.

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, please call John Olbrantz at 503-370-6854.