

Pardon Our Dust

Thanks to a major gift from donor Maribeth Collins, the Hallie Ford Museum of Art will undergo a complete renovation of its basement and print study center this summer. Contractors will be on site beginning in July as they transform the basement and several spaces on the second floor of our building into “state-of-the-art” support spaces for collections and exhibitions. “The renovation of the basement and print study center will increase our storage capacity significantly,” commented Director John Olbrantz.

Although we had originally planned to close for the month of September to install a new and larger elevator, the cost of a new elevator proved prohibitive and we have decided not to enlarge it at this time. “It just didn’t make sense to spend close to \$250,000 to gain an additional 10-12 square feet,” said Olbrantz. As a result, we will remain open in September and both the rock and roll posters and Ken Butler exhibitions will continue through the end of the month.

Docent Update

The Hallie Ford Museum of Art’s docent program finished its second year in May with 5 docents graduating to active status. New docents include Carolyn Ashlock, June Scott Brothers, Anne Dooley, Judy Randolph and Penny Unverzagt. They join active docents Lois Boase, Jane d’Entrement, Carol Pavelek and Merilee Zenone, who have been invaluable in establishing our new tour program. In addition to Tuesday gallery talks and tours of special exhibitions, these dedicated volunteers led our first guided tours for K-12 students.

Due to the renovation of our basement and print study center this summer and fall, we will not start our next docent training class until the fall of 2008. In the meantime, our current group of docents will be preparing to expand our tour program to include adult and school tours based on our permanent collection, which ranges from European and Asian art to Native American baskets and historic and contemporary regional art.

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; an annual subscription to *Brushstrokes*; invitations to special lectures, films, concerts, and tours; an annual subscription to *The Scene* magazine; 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 and 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 get a 10 percent 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 taking 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 docent tours for young people and adults, help with membership development and fundraising events, and provide office assistance.

For further information, call 503-370-6855.

Amanda Snyder: Structures



Amanda Snyder, *His Dear Old Paint Cans*, 1950

The Oregon artist Amanda Snyder (1894-1980) is well known for her paintings of birds and clowns, but her works based on architectural structures are less frequently seen. A small selection of her paintings of houses, farms, boathouses and other structure-like formations will open on October 13 and continue through November 25, 2007, in the Study Gallery.

Characterized by a strong sense for geometric form, vigorous brushwork and rich color, the works in the exhibition reflect the emotional intensity of this self-effacing and reclusive artist. Organized by Professor Roger Hull and drawn from public and private collections throughout the region, the exhibition will be accompanied by a full-color article on Amanda Snyder in the October issue of *American Art Review*.

Don Bailey: Spider and the Bureau, The Blanket Series

Don Bailey (Hupa) is a highly regarded painter and much beloved art teacher at the Chemawa Indian School in Salem, Ore. A new exhibition of his work will open Dec. 1, 2007, and continue through Jan. 13, 2008, in the Study Gallery.

Organized by Professor Rebecca Dobkins, the exhibition will present a new series of work that reframes the complex legacy that formal and informal institutions have had on Native American life. A full-color brochure will accompany the exhibition.

As a special feature, Don Bailey will discuss his work on Friday, Nov. 30, 2007, from 5–6 p.m. in the Roger Hull Lecture Hall; a reception to meet the artist will follow from 6–8 p.m. in the lobby downstairs.

Asia Network



Chinese Export Ware, early 19th Century

The Hallie Ford Museum of Art was recently awarded a consultancy from the Asia Network to evaluate its collection of Asian

art for possible inclusion in a forthcoming book and DVD entitled *Asian Art in the Undergraduate Curriculum*. Patricia Graham, a research affiliate at the University of Kansas, will travel to Salem the last week in September to evaluate and study the collection.

In addition to her consultancy, Graham will deliver a lecture entitled *Buddhism, Pop Culture and Art in Japan: 18th Century to the Present* on Thursday, Sept. 27, 2007, beginning at 7 p.m. in the Paulus Lecture Hall in the College of Law. Admission to the lecture is free.

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900 STATE STREET
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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
Website: www.willamette.edu/museum_of_art/

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.

Brushstrokes July–Dec. 2007, Vol. 9., No. 2

From the Director



The Oregon Cultural Trust was established in 2001 (HB 2923) by the Oregon Legislature to raise new funds for the arts and humanities in Oregon. It was envisioned as a vehicle to preserve and strengthen every aspect of Oregon culture. From its inception, the goal of the trust has been to create a protected endowment of over \$200 million to provide long-term support for culture in Oregon.

Over the past 6 years as the endowment has continued to grow, the Oregon Cultural Trust has provided grants to county and tribal planning groups for arts and culture projects, grants to expand and stabilize existing cultural organizations throughout the state, and grants to cultural agencies to strengthen programs and support new partnerships.

Support for the Oregon Cultural Trust makes practical sense. As an investment, it helps foster the arts, humanities and culture by strengthening the economy, improving education, and bettering our quality of life. Indeed, an investment in the trust helps ensure the survival of the arts and humanities in Oregon.

Giving to the Oregon Cultural Trust is easy and simple. Unlike a tax deduction that only reduces your taxable income, you are given a tax credit for your contribution to the trust. Therefore, your contribution to the trust will reduce your Oregon Income Tax bill dollar for dollar. You receive 100% credit for every dollar you give (up to \$500 for individuals, \$1,000 for couples filing jointly, and \$2,500 for Oregon corporations).

To participate, make a donation to the Hallie Ford Museum of Art (or any of your favorite qualifying Oregon cultural nonprofit organizations). Add up your gifts to cultural organizations and make a matching gift to the Oregon Cultural Trust. Your entire contribution to the trust qualifies for the tax credit, and a donation this year allows you to claim the tax credit on this year's Oregon Income Tax return.

As you ponder your charitable contributions for the rest of the year, I encourage you to consider a contribution to the Oregon Cultural Trust. Your support of the trust will help ensure a bright future for culture in Oregon.

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

John Olbrantz
The Maribeth Collins Director

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When 6 WAS 9: Rock Posters from San Francisco, 1966–71



Alton Kelley, Stanley Mouse, *Skeleton and Roses*, 1966

When 6 WAS 9: *Rock Posters from San Francisco, 1966–71* features 56 posters and related ephemera from the collection of Gary Westfjord of Salem, Ore. The exhibition continues through Sept. 16, 2007, in the Study Gallery and Print Study Center and is timed to coincide with the 40th anniversary of the “Summer of 1967,” when thousands of young people flocked to San Francisco for a summer of free love, drugs and rock and roll.

Included in the exhibition are posters by the major San Francisco poster artists of the 1960s and early 1970s, including Wes Wilson, Stanley Mouse, Alton Kelley, Victor Moscoso, Rick Griffin, Bonnie Maclean and Bob Schnepf, among others. These posters, created between 1966 and 1971 and used to promote rock and roll concerts at the Fillmore Auditorium and the Avalon Ballroom, are remarkable for their strong design, psychedelic colors and powerful imagery.

Ken Butler: Hybrid Visions



Ken Butler, *Drill Case Guitar*, 2004

Ken Butler: *Hybrid Visions* features 56 of the mixed-media artist's infinitely inventive and humorous “hybrid” instruments, including film-reel guitars, cowboy-boot violins, axe cellos, Styrofoam-packaging pianos and related artworks. Organized in collaboration with the Art Gym at Marylhurst University, the exhibition continues through Sept. 30, 2007, in the Melvin Henderson-Rubio Gallery.

Ken Butler studied viola as a child and maintained an interest in music while studying art at Colorado College and Portland State University in Oregon. A resident of Brooklyn, N.Y., he has shown and performed at the Stedelijk Museum in Amsterdam, the Brooklyn Museum of Art, Lincoln Center and the Metropolitan Museum of Art and has been featured on PBS, CNN, MTV, and NBC's *Tonight Show* with Jay Leno.

Collection Update

Since the last issue of *Brushstrokes*, the Hallie Ford Museum of Art has continued to acquire a number of significant works through donation. Recent donations include an exquisite Roman pitcher from the 1st to 3rd century CE from Richard Brockway of Fort Pierce, Fla.; a major collection of works by C.S. Price, Charles Heaney and Amanda Snyder, among others, from Marge Riley of Portland, Ore.; a beautiful suite of mixed-

media works by the late Eugene Pizzuto from his wife, Laurie Pizzuto of Kennett Square, Pa.; and two Minor White photographs from Bill Rhoades of Madras, Ore.

CALENDAR OF EVENTS

| July | | |
|------------------|--|---|
| 5 | <i>American Music Posters, 1935–2007</i> opens Bush Barn Art Center | 27 <i>Women's Work: Contemporary Women Printmakers from the Collection of Jordan D. Schnitzer and his family foundation</i> opens Melvin Henderson-Rubio Gallery |
| 18 | Films <i>The Good, the Bad, and the Ugly</i> (Sergio Leone, Italy, 1968) 7 p.m., Historic Elsinore Theatre Admission: \$5 | 30– Jan. 15 Tuesday Gallery Talks <i>Women's Work: Contemporary Women Printmakers from the Collection of Jordan D. Schnitzer and his family foundation</i> Staff and docents 12:30–1 p.m., Hallie Ford Museum of Art |
| August | | |
| 1 | Films <i>Blow Up</i> (Michelangelo Antonioni, Great Britain, 1967) 7 p.m., Historic Elsinore Theatre Admission: \$5 | 30 Teacher Workshop <i>Women's Work: Contemporary Women Printmakers from the Collection of Jordan D. Schnitzer and his family foundation</i> Elizabeth Garrison 4–5:30 p.m., Hallie Ford Museum of Art |
| 5 | <i>American Music Posters, 1935–2007</i> closes Bush Barn Art Center | November |
| 23–26 | Opening Days Free admission | 22–23 Thanksgiving Holiday Closed |
| September | | 25 <i>Amanda Snyder: Structures</i> closes Study Gallery |
| 14–16 | Reunion Weekend Free admission | 30 Lecture Don Bailey 5–6 p.m., Roger Hull Lecture Hall |
| 16 | <i>When 6 WAS 9</i> closes Study Gallery and Print Study Center | Reception <i>Don Bailey: Spider and the Bureau, The Blanket Series</i> 6–8 p.m., Hallie Ford Museum of Art |
| 27 | Lecture <i>Buddhism, Pop Culture and Art in Japan: 18th Century to the Present</i> Patricia Graham Research Affiliate, University of Kansas 7–8 p.m., Paulus Lecture Hall, College of Law | December |
| 30 | <i>Ken Butler: Hybrid Visions</i> closes Melvin Henderson-Rubio Gallery | 1 <i>Don Bailey: Spider and the Bureau, The Blanket Series</i> opens Study Gallery |
| October | | 24–Jan. 1 Winter Break Closed |
| 3 | Hallie Ford Museum of Art Anniversary Free admission | |
| 6–7 | Parent and Family Weekend Free admission | |
| 13 | <i>Amanda Snyder: Structures</i> opens Study Gallery | |
| | Fall Open House Free admission | |
| 26 | Receptions <i>Women's Work: Contemporary Women Printmakers from the Collection of Jordan D. Schnitzer and his family foundation</i> 6–8 p.m., Melvin Henderson-Rubio Gallery <i>Amanda Snyder: Structures</i> 6–8 p.m., Study Gallery | |

Women's Work: Contemporary Women Printmakers from the Collection of Jordan D. Schnitzer and his family foundation



Hung Liu, *Unofficial Portraits: The Bride*, 2001



Sarah Morris, *Pools-Carillon (Miami)*, 2004



M.K. Guth, *There's No Place Like...#2*, 2004

From Oct. 27, 2007, through Jan. 20, 2008, the Hallie Ford Museum of Art at Willamette University, in collaboration with the Art Gym at Marylhurst University, will present a major exhibition of work by contemporary women printmakers from the collection of Jordan D. Schnitzer and his family foundation. “This is the third major print exhibition we have borrowed from Jordan, who continues to be a remarkable and amazing collector and donor,” said Director John Olbrantz, who co-curated the exhibition with Art Gym Director Terri Hopkins.

The exhibition will present a wide variety of themes explored by contemporary women printmakers over the past 35 years, including abstraction, humor and satire, politics, race and gender, and the environment. Included in the exhibition will be prints by a number of contemporary women artists, including Anni Albers, Louise Nevelson, Louise Bourgeois, Suzanne Caporeal, Fay Jones, Judy Pfaff, Kiki Smith and Kara Walker, among others. Once the exhibition closes at the Hallie Ford Museum of Art in January 2008, it will travel to the Art Gym for a February–March 2008 venue and to several other venues on the West Coast in 2008 and 2009.

Although still in the planning stages and subject to change, we anticipate that several slide lectures will be presented in conjunction with the exhibition, bringing a scholar and at least one of the artists included in the exhibition to Salem to lecture and teach. In addition, docent-guided tours of the exhibition will be available every Tuesday afternoon beginning at 12:30 p.m. during the run of the exhibition and by appointment.

For further information on speakers, dates, locations and times, please call 503-370-6855.

Recent Grants

The Hallie Ford Museum of Art has recently been awarded several general operating support grants. These include grants from the City of Salem through their Transient Occupancy Tax funds and the Oregon Arts Commission. General operating support grants provide unrestricted support for collections, exhibitions, education and other services.

In addition, the Oregon Arts Commission has selected the Hallie Ford Museum of Art's forthcoming exhibition, *The Art of Ceremony: Regalia from Native Oregon*, as Oregon's contribution to the National Endowment for the Arts' *American Masterpieces* initiative. The grant will provide support for the organization and implementation of the exhibition, which is scheduled to open in fall 2008.