

New Web Site

The Hallie Ford Museum of Art will launch a new and completely redesigned web site this fall. The new web site will be designed to conform to Willamette University's web site and will feature a number of exciting new sections, including the latest information on collections, exhibitions, programs, memberships, and book and store sales.

Free Days

In addition to free admission every Tuesday throughout the year, the Hallie Ford Museum of Art will offer free admission Aug. 27–30 for Opening Days, Sept. 18–20 for Reunion Weekend, Oct. 3 in celebration of our anniversary, Oct. 9–11 for Parent and Family Weekend and Oct. 9 and Nov. 7 for Fall Open Houses.

Recent Grants

The Hallie Ford Museum of Art was recently awarded several general operating support grants, including grants from the City of Salem and the Oregon Arts Commission. In addition, the Center for Ancient Studies and Archaeology at Willamette University provided a grant in support of *Ancient Mosaics: Selections from the Richard Brockway Collection*.

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, annual subscriptions to *Brushstrokes* and *The Scene* magazine, invitations to special lectures, films, concerts and tours, 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.

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 receive 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 currently taking the 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 tours for young people and adults, help with membership development and fundraising events and provide office assistance.

For further information, call 503-370-6855.

Docent Update

The Hallie Ford Museum of Art is recruiting volunteers to become docents. The word docent derives from the Latin verb *docere*, meaning "to teach" or "to lead." Docents provide tours of the permanent collection and temporary exhibitions for K–12 students, college students, adults and senior citizens.

The next class for docents begins in September 2009. Training for new and active docents is ongoing and is held every Monday morning from September through April. Training includes lectures and gallery sessions on the Hallie Ford Museum of Art's permanent collection and temporary exhibitions.

Trainees attend weekly classes for eight months, do occasional homework assignments, give guided tours in the spring and are asked to make a two-year commitment once they graduate, although most docents enjoy it so much that they often remain active for many years.

If you have any questions or would like to receive an information packet and application, call the Hallie Ford Museum of Art at 503-370-6855.

Requiem: By the Photographers Who Died in Vietnam and Indochina



Kyoichi Sawada, *Qui Nhon, Vietnam*, 1966



Larry Burrows, *South of the DMZ, Vietnam*, 1966

one pure thought" of a lifetime: to memorialize the photographers who lost their lives in Vietnam and Indochina.

The photographs in the exhibition are among the thousands gathered by Faas and Page, both of whom who were wounded in Vietnam. Together, they decided the photographs of famous photojournalists like Capa, Burrows and Huet would hang alongside those of unknown photographers who took remarkable and memorable pictures before they died. The power of the exhibition lies not only in the extraordinary pictures these brave and daring photographers took, but in the viewer's knowledge that the man or woman behind the lens would die, in some cases within minutes of capturing that picture. At the same time, the exhibition offers a powerful and gripping portrait of one of America's longest and most politically divisive wars.



Gilles Caron, *A Shau Valley, Vietnam*, 1967

From Aug. 15 through Nov. 8, 2009, the Hallie Ford Museum of Art will present a major exhibition of Vietnam photography drawn from the collection of the George Eastman House/International Museum of Photography and Film in Rochester, New York. Organized by photojournalists Horst Faas and Tim Page to honor and remember the 135 photographers who died in Vietnam between 1945 and 1975, the collection includes works by such notable photojournalists as Robert Capa, Larry Burrows, Henri Huet and a host of other photographers who contributed significant pictures before they lost their lives.

The exhibition, which features 160 photographs from the George Eastman House collection, traces the history of the Vietnam War from the early 1950s to the fall of Saigon in 1975 and brings together photojournalists from both sides of the conflict: Americans, Europeans, Asians, and North and South Vietnamese. In a *New York Times* interview, Page remembered the moment he had the vision for the collection, while searching out the fate of his photo buddies (one was Sean Flynn, son of actor Errol Flynn) and their photographs in Vietnam. While traveling down the Mekong River at sunset, Page had what he called "that

 Hallie Ford
Museum of Art
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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 (18+): \$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.

Brush *strokes* July–Dec., 2009, Vol. 11., No. 2

 Hallie Ford
Museum of Art
WILLAMETTE UNIVERSITY

From the Director



Over the past two years, the Hallie Ford Museum of Art has undergone some significant changes to its building. Thanks to a generous gift from Maribeth Collins in 2007, for example, we were able to transform our basement and print study center into “state-of-the-art” support spaces for collections and exhibitions and move one step closer to accreditation by the American Association of Museums.

Last summer, we commissioned the late Ellensburg, Wash. mixed media artist Dick Elliott to create a series of 45 reflector panels in the windows of the second floor of our building. Each reflector panel measures 69 ¼" x 21 ¾" and consists of safety reflectors in amber, blue, clear, green and red. While each panel represents a unique geometric design, when viewed as a whole, they add color, excitement and visibility to our building.

This past winter, we completed the re-installation of the Mark and Janeth Sponenburgh Gallery, which houses our study collection of European, American and Asian art. The reconfigured gallery features new walls and display cases, new and improved lighting, different color schemes to differentiate regions and time periods, a new storyline and a number of new gifts and purchases acquired over the past decade.

Over the next 12-18 months, you will continue to see significant changes to the exterior of our building. This summer, for example, we replaced the sweet gum trees that surrounded our building with ginkgo trees, a columnar tree that will eventually grow to 30–40 feet but will not hide Dick Elliott's reflector windows when the trees are in full bloom. This fall, we intend to add up-lighting to our building to illuminate it at night, and next year, improve the overall appearance of our brick wall and extend our exterior sign so that it is visible from both State and Cottage Streets.

Similarly, in the fall of this year, we will reinstall the Carl Hall Gallery, which houses our collection of regional art. Although still in the planning stages, we intend to create a gallery that tells the story of regional art over the past 100 years and includes a space for the display of contemporary art and recent acquisitions. Finally, in the fall of 2010, we will re-install the Confederated Tribes of Grand Ronde Gallery, which houses our collection of Native American art.

I am very excited by the changes we have made to the Hallie Ford Museum of Art (both inside and out) over the past two years and look forward to maximizing its potential as a place to collect, preserve, exhibit and interpret great works of art.

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

John Olbrantz
The Maribeth Collins Director

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Loud Bones: The Jewelry of Nancy Worden



Nancy Worden, *Ereshigal's Hook*, 2004

marriage, work relationships and being a parent. “Nancy's jewelry is forceful, unapologetic, demanding and gripping,” said Rock Hushka, curator of contemporary art at the Tacoma Art Museum. “Her jewelry is intellectual and complex, but at the same time, aesthetically engaging.”

In addition to the objects on display, the exhibition is accompanied by text panels, photo murals, object labels and a 128-page, full color book that includes essays, influences and an interview with the artist. As a special feature Worden will deliver two lectures in November: a lecture on professional practices for young and emerging artists (or older artists who are interested in promoting and marketing their work), and a lecture on her life, art and 35-year career. In addition, a family activity workshop on narrative jewelry has been planned for early December. For further information, see Calendar of Events.

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 several remarkable prints by Jacob Lawrence, including a self-portrait of the artist in his studio; a painting of houses by Amanda Snyder; an early drawing by Harry Widman; a suite of prints by the late Ellensburg, Wash. artist Dick Elliott; and a mixed media piece by Salem artist D.E. May.

Recent donations include a 12th century Japanese wooden tomb sculpture from James McIntyre; several paintings by Betty LaDuke from the artist (five are on permanent display on the third floor of the University Center); a large collection of prints by the late American painter and printmaker John Franklin Koenig from the artist's nephew and niece; and a number of pieces of historic regional art from Bill Rhoades, among others.

From Nov. 21, 2009 through Jan. 17, 2010, the Hallie Ford Museum of Art will present a major retrospective exhibition for Seattle jewelry artist Nancy Worden. Organized by the Tacoma Art Museum, the exhibition features 41 superb examples of Worden's one-of-a-kind jewelry that describe milestones, celebrations, personal history and rites of passage in the artist's life. Objects have been selected from public and private collections throughout the United States and Europe.

Worden uses familiar objects to trigger our memories and emotions. Vintage high heels, telephone parts, coins, credit cards, IBM typewriter balls, hair curlers and clothespins are juxtaposed with traditional jewelry materials such as copper, silver and gold to emphasize the beauty of everyday objects. Worden's found objects are carefully chosen from mid to late 20th century American culture to provide her work with a specific chronology and location.

“Every piece has a story,” Worden has said of her work. “People often tell me they see themselves in my stories.” Indeed, her social and political commentaries are rooted in universal female experiences: growing up, marriage, work relationships and being a parent. “Nancy's jewelry is forceful, unapologetic, demanding and gripping,” said Rock Hushka, curator of contemporary art at the Tacoma Art Museum. “Her jewelry is intellectual and complex, but at the same time, aesthetically engaging.”

July

19 *Heidi Schwegler: Slipping Underwater* closes
Study Gallery

25 *Eunice Parsons: Collages* opens
Study Gallery

August

2 *Robert McCauley: Rapids and Pools* closes
Melvin Henderson-Rubio Gallery

15 *Requiem: By the Photographers Who Died in Vietnam and Indochina* opens
Melvin Henderson-Rubio Gallery

September

3 **Lecture**
Keith Davis
Curator of Photography, Nelson Atkins
Museum of Art
7 p.m., Paulus Lecture Hall, College of Law

11 **Lecture**
Richard Pyle
AP writer, author, and former AP Saigon
Bureau Chief
5 p.m., Paulus Lecture Hall, College of Law

Reception
Requiem: By the Photographers Who Died in Vietnam and Indochina
6–8 p.m., Lobby and Melvin Henderson-Rubio Gallery

13 **Film**
A Studio Visit with Eunice Parsons
(Color, 30 minutes)
2 p.m., Roger Hull Lecture Hall

Reception
Eunice Parsons: Collages
3–5 p.m., Lobby and Study Gallery

15–
Nov. 3 **Tuesday Gallery Talks**
Requiem: By the Photographers Who Died in Vietnam and Indochina
Staff and docents
12:30 p.m., Melvin Henderson-Rubio Gallery

17 **Film**
The Romance of War, from *Reporting America at War*
(Color, 90 minutes)
7 p.m., Roger Hull Lecture Hall

20 *Eunice Parsons: Collages* closes
Study Gallery

23 **Teacher Workshop**
Requiem: By the Photographers Who Died in Vietnam and Indochina
Elizabeth Garrison
The Cameron Paulin Curator of Education
4–5:30 p.m., Melvin Henderson-Rubio Gallery

24 **Film**
Which Side Are You On? from *Reporting America at War*
(Color, 90 minutes)
7 p.m., Roger Hull Lecture Hall

26 *Ancient Mosaics: Selections from the Richard Brockway Collection* opens
Study Gallery

October

1 **Lecture**
Roman Mosaics of Syria
Christine Kondoleon

The George and Margo Behrakis
Curator of Greek and Roman Art,
Museum of Fine Arts, Boston
7 p.m., Paulus Lecture Hall, College of Law
Co-sponsored with the Salem Society,
Archaeological Institute of America

3 **Hallie Ford Museum of Art Anniversary**
Free admission

29 **One Act Play**
War Stories: 'Nam
Jon Spelman
Actor, storyteller
7:30 p.m., Historic Elsinore Theatre, Salem

November

8 *Requiem: By the Photographers Who Died in Vietnam and Indochina* closes
Melvin Henderson-Rubio Gallery

19 **Lecture**
Professional Artist: A Real Job for Real Adults
Nancy Worden
Jewelry artist, educator
7 p.m., Roger Hull Lecture Hall

20 **Lecture**
Loud Bones: The Jewelry of Nancy Worden
Nancy Worden
Jewelry artist, educator
5 p.m., Roger Hull Lecture Hall

Receptions
Ancient Mosaics: Selections from the Richard Brockway Collection
6–8 p.m., Lobby and Study Gallery

Loud Bones: The Jewelry of Nancy Worden
6–8 p.m., Lobby and Melvin Henderson-Rubio Gallery

21 *Loud Bones: The Jewelry of Nancy Worden* opens
Melvin Henderson-Rubio Gallery

24–
Jan. 12 **Tuesday Gallery Talks**
Loud Bones: The Jewelry of Nancy Worden
Staff and docents
12:30 p.m., Melvin Henderson-Rubio Gallery

26–27 **Thanksgiving Holiday**
Closed

December

1 **Teacher Workshop**
Loud Bones: The Jewelry of Nancy Worden
Elizabeth Garrison
The Cameron Paulin Curator of Education
4–5:30 p.m., Melvin Henderson-Rubio Gallery

5 **Family Activity Workshop**
Loud Bones: The Jewelry of Nancy Worden
Hallie Ford Museum of Art Staff
12–4 p.m., Lobby and Melvin Henderson-Rubio Gallery

23 *Ancient Mosaics: Selections from the Richard Brockway Collection* closes
Study Gallery

24–
Jan. 3 **Winter Break**
Closed

Ancient Mosaics: Selections from the Richard Brockway Collection



Dionysiac Head (detail),
Roman, Syria, 3rd–6th Century CE

Included in the exhibition are two geometric mosaics that feature meander, guilloche, lozenge and step patterns and designs in multi-colored stones; two figurative mosaics of a unidentified woman (possibly a female personification) and a Dionysiac head (possibly Bacchus, the Roman god of wine and revelry) that may have been part of a town or country house; and an animal mosaic depicting two deer that may have come from a domestic or church context.

In addition to the mosaic fragments on display, the exhibition is accompanied by text panels on ancient mosaics; a map showing the major cities and archaeological sites in Roman Syria; annotated labels; and a full-color brochure written by John Olbrantz on the mosaic floors of Roman Syria, with an emphasis on the mosaic fragments in the Brockway collection. A second animal mosaic depicting a charming little goat is on display as part of the permanent reinstallation of the Mark and Janeth Sponenburgh Gallery.

As a special feature Christine Kondoleon, the George and Margo Behrakis Curator of Greek and Roman Art at the Museum of Fine Arts, Boston, will deliver an illustrated lecture on the mosaic floors of Roman Syria. Kondoleon's lecture, which is co-sponsored with the Salem Society of the Archaeological Institute of America, has been scheduled for Thursday, Oct. 1 at 7 p.m. in the Paulus Lecture Hall in the Willamette University College of Law. Admission to her lecture is complimentary.

Eunice Parsons: Collages



Eunice Parsons,
After Peto, 2000

The Portland artist and teacher Eunice Parsons has been called an American master of the art of collage. Her interest in bold compositions of torn and cut paper and the interplay of words and phrases, coupled with the influence of her travels to Europe and the Far East, are reflected in her striking and evocative collage work. A small selection of her collages will open on July 25 and continue through Sept. 20, 2009, in the Study Gallery.

Organized by Professor Roger Hull, the exhibition features a range of collages created over the past few decades and includes several works from our permanent collection. As a special feature a 30-minute film on Eunice Parsons, produced by Portland Community College, will be shown on Sunday, Sept. 13, 2009, at 2 p.m. in the Roger Hull Lecture Hall; a reception to honor the artist will follow from 3–5 p.m. in the lobby and Study Gallery.