

New Docents Sought

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 Sept. 17. Training for new and active docents is ongoing and takes place 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 or

apply online at willamette.edu/arts/hfma. The application deadline is Aug. 31 and interviews will be conducted during July and August.

Recent Grants

The Hallie Ford Museum of Art was recently awarded general operating support grants from the City of Salem and the Oregon Arts Commission. In addition, we received grants from the Ford Family Foundation to support the purchase of Marie Watt’s *Stadium: Jim Thorpe and Friends* from 2008 and the National Endowment for the Arts to support art purchases, residencies and the creation of DVD/CDs for artists Marie Watt (Seneca), Joe Feddersen (Colville) and Robert Kentta (Siletz).

Free Days

In addition to free admission every Tuesday throughout the year, the Hallie Ford Museum of Art will offer free admission Aug. 23–26 for Opening Days; Sept. 21–23 for Reunion Weekend; Oct. 3 in celebration of our 14th anniversary; Oct. 12–14 for Family Weekend; and Oct. 12 and Nov. 12 for Fall Open Houses.

If You Like What We Are Doing, Become a Member

Membership income helps support collections, exhibitions, education and outreach, so if you like what we are doing, become a Hallie Ford Museum of Art member.

As a member, you will enjoy the many benefits we have to offer, including unlimited free admission; invitations to preview receptions; discounts on art books and related merchandise; annual subscriptions to *Brushstrokes* and Willamette University’s magazine, *The Scene*; invitations to special lectures, films, concerts and tours; and more.

If you want to upgrade your current membership to the \$100 level or above, you will be automatically enrolled in the North American Reciprocal Museums (NARM) Program, which gives you free admission and discounts to more than 500 museums in the U.S., Canada and Mexico.

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.

Visit Our Bookstore

Visit our bookstore for a wide variety of art books and related merchandise. Remember, books make wonderful gifts for birthdays, graduations and other special occasions, and as a family or dual-level member, you receive a 10 percent discount.

Facilities Rental

Located in the heart of downtown Salem, the Hallie Ford Museum of Art is an elegant and unique setting for your next special event, from cocktail receptions and dinners to business meetings and presentations. For further information on capacity, availability, rental rates and restrictions, call Carolyn Harcourt at 503-370-6856.

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.

apply online at willamette.edu/arts/hfma. The application deadline is Aug. 31 and interviews will be conducted during July and August.



Rex Amos, *Ain't We Got Fun*, 1995

Ray Trayle: Prints from the Legendary Presses

During the course of his long career, machinist Ray Trayle lovingly designed and hand-built more than 60 printing presses for artists and institutions throughout the Pacific Northwest. With Trayle, artists found a kindred spirit with whom they could collaborate and build the presses of their dreams. An exhibition of 34 prints made on Trayle presses will open Aug. 25 and continue through Nov. 4, 2012, in the Print Study Center.

Organized by Reva Main '12 and supported by a grant from the Center for Ancient Studies and Archaeology at Willamette University, the exhibition will feature 34 prints from the Ray Trayle collection. The collection was the brainchild of artist Stephan Soihl, who invited artists who owned Ray Trayle presses to donate a print or multiple prints to the Hallie Ford Museum of Art.

Manuel Izquierdo: Maquettes, Small Sculptures and Works on Paper



Mary Randlett, *Portrait of Manuel Izquierdo*, 1972

In conjunction with *Manuel Izquierdo: Myth, Nature, and Renewal*, a major retrospective exhibition for this Portland sculptor and teacher scheduled for the Hallie Ford Museum of Art from Jan. 19–March 24, 2013, Professor Emeritus Roger Hull has organized two small companion exhibitions that explore different aspects of Izquierdo’s artistic career. Both exhibitions open Nov. 17, 2012 and continue through Feb. 10, 2013.

In the Study Gallery, *Manuel Izquierdo: Maquettes and Small Sculptures* will feature a number of models and small sculptures that served as improvisational pieces or formed the basis for larger commissioned works. In the Print Study Center, *Manuel Izquierdo: Works on Paper* will present a range of Izquierdo’s prints and watercolors created from the late 1940s to the early 2000s.

Rex Amos: Scissor Cuts

Rex Amos was an unruly member of the Portland avant garde in the 1960s and 1970s. In recent years, he and his wife Diane have lived quietly on the Oregon Coast, where he makes intricate collages based on precisely cut components from vintage magazines, old posters and other random materials.

A small exhibition of Amos’ collages continues through Aug. 12, 2012, in the Study Gallery and Print Study Center. Organized by Roger Hull, professor emeritus of art history and senior faculty curator at the Hallie Ford Museum of Art, the exhibition features a range of Amos’ collages drawn from the artist’s collection. A full-color, tri-fold brochure written by Hull accompanies the exhibition.



Hallie Ford
Museum of Art

WILLAMETTE UNIVERSITY

900 State Street
Salem, OR 97301

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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: willamette.edu/arts/hfma

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–December, 2012
Vol. 14, No. 2

From the Director



With the support of a generous, three-year grant from donor Maribeth Collins, we hired Andrea Foust as our new membership/public relations manager in April after an exhaustive, six-month national search. In addition to being a fifth-generation Salemite and a Willamette University alumna, she brings a tremendous amount of passion, enthusiasm, organizational skills and creativity to the position, and I am delighted to welcome her to our staff.

When I hired Andrea in April, I told her that I hoped we could reach a goal of 1,500 members by the spring of 2015. With her typical enthusiasm and optimism, however, she asked why we couldn't reach 1,500 members by our 15th anniversary in the fall of 2013. With an encyclopedic permanent collection, a dynamic array of temporary exhibitions and exciting education programs intended to instruct and delight, I thought to myself, why not? We have a great product to offer.

Over the past couple of months, Andrea, the staff and I have come up with several exciting strategies to increase our membership and attendance. These include working closely with a number of departments on campus to create a mega-membership that will include a family or dual-level membership plus tickets to a several campus-sponsored arts-related events; actively promoting individual memberships as a perfect gift for Christmas and other special occasions; and asking Hallie Ford Museum of Art members to provide the names of people who they think be might good prospects for membership.

Still other ideas that you'll see implemented during the next few months to help raise our visibility and attendance include a Hallie Ford Museum of Art information booth at the Salem Art Fair and Festival, as well as articles and feature stories in regional newspapers and magazines. In addition, we hope to strengthen our relationships with local arts associations throughout the mid-Willamette Valley; work closely with Travel Salem and Travel Oregon; and install a large, colorful and highly visible banner on our building (think Metropolitan Museum of Art in New York) to promote our exhibitions.

The Hallie Ford Museum of Art is often referred to as one of Salem's "hidden treasures," and while I agree that we are indeed one of Salem's "treasures," I want to eliminate the "hidden" from that reference. With your help and support, I'm firmly convinced that we can reach a goal of 1,500 members by our 15th anniversary in the fall of 2013 and continue to raise our visibility and attendance as we strive to become one of the best small college museums of art in the country.

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

John Olbrantz
The Maribeth Collins Director

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Family Holdings: Turkish Flat Weaves from the Keith Achepohl Collection



Heybe/saddle bag, Central Turkey, 20th century

the Paulus Lecture Hall in the Willamette University College of Law, Ron Marchese will give an illustrated lecture on the history, cultures and weaving traditions of nomadic Turkey. Marchese is a distinguished professor of ancient history and archaeology at the University of Minnesota, Duluth, and has written extensively in the fields of Greek, Turkish and Armenian art.

Finally, on Saturday, Oct. 13 from noon to 4 p.m. in the lobby and Melvin Henderson-Rubio Gallery, a family activity day has been planned. Children, accompanied by an adult, will be able to explore the weaving process and create their own hand-woven textile piece with artist Sonia Allen; watch weavers Wanda Jenkins and Pam Petrie spin wool and weave on a loom in the style of Turkish weavers; and join storyteller Yvonne Young for Turkish folk tales at 1 and 3 p.m. Admission to the lectures and family activity day is complimentary.

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 a log cabin quilt made from 7-Up cans and rubber by Seattle mixed-media artist Ross Palmer Beecher; a mixed-media painting by Willamette University professor Andries Fourie; a painting by Seattle painter/photographer Randy Hayes; a carved and painted wooden panel by Portland artist Tom Cramer; and a major collection of Myra Wiggins photographs and archival material, including the artist's original studio camera.

Family Holdings: Turkish Flat Weaves from the Keith Achepohl Collection features 46 Turkish flat weaves from one of the finest private collections in the United States. Organized by Director John Olbrantz and collector Keith Achepohl, the exhibition will open Sept. 15 and continue through Dec. 23, 2012, in the Melvin Henderson-Rubio Gallery. Didactic in nature, the exhibition includes superb examples of 19th and 20th century kilims, saddle bags, prayer kilims and storage bags from western, central and eastern Turkey, acquired by the collector on numerous trips to Turkey during the past 30 years.

Achepohl, who currently lives in Eugene, Ore., is a professor emeritus of printmaking from the University of Iowa. In addition to the objects from his collection, the exhibition will feature text panels; photo murals; maps identifying the major geographic regions of western, central and eastern Turkey; annotated labels; and nomadic Turkish music. In conjunction with the exhibition, a wide variety of lectures have been planned, as well as a family activity day that will feature a weaver, spinner and storyteller.

On Friday, Sept. 14 from 5–6 p.m. in the Roger Hull Lecture Hall, Achepohl will provide an illustrated lecture on the history of his Turkish flat weaves collection; a preview reception will follow from 6–8 p.m. in the lobby and galleries downstairs. On Thursday, Sept. 27 beginning at 7:30 p.m. in

the Paulus Lecture Hall in the Willamette University College of Law, Ron Marchese will give an illustrated lecture on the history, cultures and weaving traditions of nomadic Turkey. Marchese is a distinguished professor of ancient history and archaeology at the University of Minnesota, Duluth, and has written extensively in the fields of Greek, Turkish and Armenian art.

Finally, on Saturday, Oct. 13 from noon to 4 p.m. in the lobby and Melvin Henderson-Rubio Gallery, a family activity day has been planned. Children, accompanied by an adult, will be able to explore the weaving process and create their own hand-woven textile piece with artist Sonia Allen; watch weavers Wanda Jenkins and Pam Petrie spin wool and weave on a loom in the style of Turkish weavers; and join storyteller Yvonne Young for Turkish folk tales at 1 and 3 p.m. Admission to the lectures and family activity day is complimentary.

Recent donations include a print by the Fauve and Expressionist painter and printmaker Georges Rouault from Judy Varnon; two Clatsop baskets from Rachel Walker; an ancestor figure from Papua, New Guinea from Gerry Morrison and Julie Weston; several Carl Hall World War II drawings from the Phyllis Hall Trust; three Dorothy Bruce paintings from Rex and Diane Amos; two mixed-media constructions by Emily Stuart from Frank Torrence; and a number of examples of regional art from Bill Rhoades.

CALENDAR OF EVENTS

July

20–21 Visit our booth at the Salem Art Fair and Festival
Bush's Pasture Park
10 a.m.–7 p.m.

22 Visit our booth at the Salem Art Fair and Festival
Bush's Pasture Park
10 a.m.–5 p.m.

August

12 Rex Amos: *Scissor Cuts* closes
Study Gallery and Print Study Center

25 *The World in the Palm of Your Hand: Chinese Snuff Bottles from Pacific Northwest Collections* opens
Study Gallery

Ray Traylor: Prints from the Legendary Presses opens
Print Study Center

26 Randy Hayes: *Unfamiliar Territory* closes
Melvin Henderson-Rubio Gallery

September

14 **Lecture**
Family Holdings: Turkish Flat Weaves from the Keith Achepohl Collection
Keith Achepohl, Professor Emeritus, University of Iowa
5 p.m., Roger Hull Lecture Hall

Receptions
Family Holdings: Turkish Flat Weaves from the Keith Achepohl Collection
6–8 p.m., Lobby and Melvin Henderson-Rubio Gallery

The World in the Palm of Your Hand: Chinese Snuff Bottles from Pacific Northwest Collections
6–8 p.m., Lobby and Study Gallery

Ray Traylor: Prints from the Legendary Presses
6–8 p.m., Lobby and Print Study Center

15 *Family Holdings: Turkish Flat Weaves from the Keith Achepohl Collection* opens
Melvin Henderson-Rubio Gallery

18–
Dec.18 **Tuesday Gallery Talks**
Family Holdings: Turkish Flat Weaves from the Keith Achepohl Collection
Staff and docents
12:30 p.m., Melvin Henderson-Rubio Gallery

18 **Evening for Educators**
Family Holdings: Turkish Flat Weaves from the Keith Achepohl Collection
Elizabeth Garrison
The Cameron Paulin Curator of Education
4:30–6:30 p.m., Melvin Henderson-Rubio Gallery

26 **Lecture**
The Armenians of Istanbul: Church, Society, and Culture

Ron Marchese, Professor, Ancient History and Archaeology, University of Minnesota, Duluth
7:30 p.m., Roger Hull Lecture Hall

Co-sponsored by the Hallie Ford Museum of Art, the Hogue-Sponenburgh Lecture Fund of the Department of Art History and the Center for Ancient Studies and Archaeology at Willamette University, and the Salem Society of the Archaeological Institute of America

27 **Lecture**
The Disappearing World of Turkish Nomads: The Use and Function of Material Culture as Expressions of Life and Heritage
Ron Marchese, Professor, Ancient History and Archaeology, University of Minnesota, Duluth
7:30 p.m., Paulus Lecture Hall, Willamette University College of Law

October

13 **Family Activity Day**
Family Holdings: Turkish Flat Weaves from the Keith Achepohl Collection
Elizabeth Garrison and staff
Noon–4 p.m., Lobby and Melvin Henderson-Rubio Gallery

17 **Lecture**
From the Macro to the Micro: Snuff Bottles and the Qianlong Court
Kevin Greenwood, Adjunct Lecturer, Art History, Willamette University
4 p.m., Roger Hull Lecture Hall

Co-sponsored by the Hallie Ford Museum of Art and the International Snuff Bottle Society

November

4 *The World in the Palm of Your Hand: Chinese Snuff Bottles from Pacific Northwest Collections* closes
Study Gallery

Ray Traylor: Prints from the Legendary Presses closes
Print Study Center

17 *Manuel Izquierdo: Maquettes and Small Sculptures* opens
Study Gallery

Manuel Izquierdo: Works on Paper opens
Print Study Center

22–23 **Thanksgiving Holiday**
Closed

December

23 *Family Holdings: Turkish Flat Weaves from the Keith Achepohl Collection* closes
Melvin Henderson-Rubio Gallery

24–
Jan. 1 **Winter Break**
Closed

Randy Hayes: Unfamiliar Territory



Randy Hayes, *Birds of Mississippi #2*, 2003

childhood in the South. After graduation from high school in Tupelo, Miss. in 1962, he attended Rhodes College and the Memphis College of Art, where he earned his BFA degree in sculpture in 1968. He moved to Seattle the same year to work as a Vista volunteer, and in the early 1970s he moved to Boston to work as a freelance painter and set designer for the PBS affiliate, WGBH. He returned to Seattle in the mid-1970s and has lived there ever since.

Organized by Director John Olbrantz, the exhibition features a range of works from the past 15 years, including paintings and drawings based on the artist's travels to Italy, India, China and Mexico; his depiction of the house in Benoit, Miss., where the 1950s movie, "Baby Doll," was filmed; his ongoing fascination with the rural South and the places of his childhood; and most recently, his exploration of the convergence of old and new in Kyoto, Japan.



Snuff bottle, Chinese, Qing Dynasty (1644–1912)

The World in the Palm of Your Hand: Chinese Snuff Bottles from Pacific Northwest Collections

Snuff bottles were used by the Chinese during the Qing Dynasty (1644–1912) to hold powdered tobacco, which was used to remedy various illnesses. Diminutive in scale, made of precious materials, and often highly decorated, they became an important art form among the imperial elite.

An exhibition of 166 snuff bottles from regional collections will open Aug. 25 and continue through Nov. 4, 2012, in the Study Gallery. Organized by Asian art scholar and collector John Gilmore Ford, the exhibition will be timed to coincide with the annual meeting of the International Snuff Bottle Society in Portland, Ore. in October, 2012.

In conjunction with the exhibition, Willamette University adjunct lecturer Kevin Greenwood will present an illustrated lecture on the history, medium, subject matter and function of snuff bottles in the Qianlong court. Greenwood's lecture has been scheduled for Wednesday, Oct.17 beginning at 4 p.m. in the Roger Hull Lecture Hall. Admission is complimentary.

Randy Hayes is a highly regarded Seattle painter/photographer who creates mixed-media works based on his travels to Europe and Asia and his ongoing relationship with the American South, especially his birthplace of Mississippi. A major exhibition of Hayes' work continues through Aug. 26, 2012, in the Melvin Henderson-Rubio Gallery.

Born in Jackson, Miss. in 1944, Hayes spent his early