

Dean Porter: Taos Landscapes

Dean Porter is a painter, printmaker, art historian and director emeritus of the Snite Museum of Art at the University of Notre Dame in South Bend, Ind. A small exhibition of Porter's work will open March 18 and continue through May 20, 2006, in the Study Gallery.

For the past two decades, Porter has traveled to Taos, N.M. to paint. The exhibition will feature a range of watercolors and woodcuts created over the past few years. In addition to the exhibition, Porter will deliver the 2006 Hogue-Sponenburgh Lecture on April 6 on *The Rise and Fall of the Taos Society of Artists*.

For further information, see the Calendar of Events.

Senior Art Majors

Each spring, the Hallie Ford Museum of Art features the work of Willamette University senior art majors. The exhibition, which represents the culmination of their four years at Willamette, will open April 15 and continue through May 13, 2006, in the Melvin Henderson-Rubio Gallery.

Characterized by a wide variety of styles and approaches, the exhibition includes work in a variety of media, including painting, printmaking, drawing, photography, ceramics and mixed media. In addition, the exhibition features a section devoted to senior theses in art history.

Alexandra Opie: Recent Work

From April 15 to May 13, 2006, the Hallie Ford Museum of Art will present a new video installation by Visiting Professor Alexandra Opie. The exhibition will be held in the Atrium Gallery and will be timed to coincide with the Senior Art Majors exhibition in the Melvin Henderson-Rubio Gallery. As a special feature, Opie will discuss her work on April 18 beginning at 12:30 p.m. in the Atrium Gallery.

Alexandra Opie holds a BA degree from Southern Oregon University and an MFA degree from the School of the Museum of Fine Arts, Boston, and Tufts University, in electronic media, installation art and performance. She has taught at the University of Massachusetts and the College of Holy Cross and has been on the faculty at Willamette since September.

Mel Katz: Recent Donations and Acquisitions

Mel Katz is an important Portland sculptor and teacher whose work is firmly rooted in the principles of geometric abstraction. An exhibition of recent donations and acquisitions of Katz's work will open May 27 and continue through July 29, 2006, in the Study Gallery.

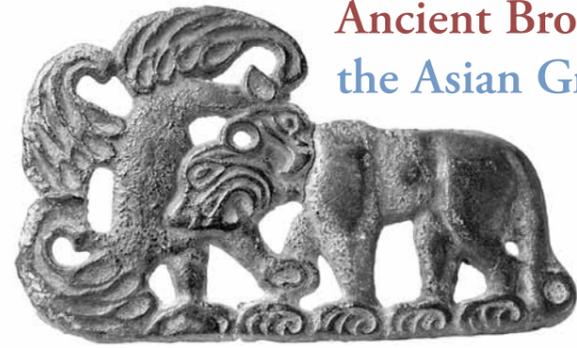
In 2004 Katz and his wife, Dianne Anderson, donated a range of work that represents a mini-survey of Katz's career over a 35 year period. Included in the donation are works from his *Grey Series*, *Sawtooth Series* and *Pedestal Series*. In return, the Hallie Ford Museum of Art agreed to purchase a work from his *Reveal Series* to complete the collection.

Staff and Position Changes

Several staff and position changes have taken place since the last issue of *Brushstrokes*.

Mary Parks, collection curator of the Hallie Ford Museum of Art since 2002, resigned her position in September 2005 to be closer to her husband, who is a National Park Service Ranger in Glacier, Wash. A national search is currently underway to find her replacement.

Keith Lachowcz, exhibition designer/chief preparator at the Hallie Ford Museum of Art since 2004, moved to full-time employment in December 2005, reflecting the growing demands of the position and the increasing complexity of our permanent and temporary exhibitions.



Buckle plaque,
Northern China,
2nd century BCE

Ancient Bronzes of the Asian Grasslands

From Jan. 21 to April 1, 2006, the Hallie Ford Museum of Art will present *Ancient Bronzes of the Asian Grasslands* in the Melvin Henderson-Rubio Gallery. Organized by the Arthur M. Sackler Foundation in New York, the exhibition brings to life the complex cultures that flourished across the Asian grasslands from northern China and Mongolia to Central Asia and Eastern Europe during the late second and first millennia BCE.

Didactic in nature, the exhibition reveals how the ancient horse-riding cultures of Central Asia used the animal world as a source of symbols to indicate tribe, social rank and connection to the spirit world. In addition, the exhibition shows how these complex cultures helped facilitate travel and trade along the Silk Road during the first millennium BCE.

Ancient Bronzes of the Asian Grasslands features more than 80 masterpieces of steppe art, including bronze belt buckles, plaques, pendants, finials, ornaments and weapons. Animal motifs such as antlered stags, wild boars and birds of prey are a primary theme.

In addition to the objects on display, the exhibition includes text panels, annotated labels, a map, photomurals, a free color brochure and a full-color hardcover book by Emma C. Bunker. To broaden the scope of the exhibition, a wide variety of lectures, gallery talks and workshops have been planned.

On Jan. 27, Trudy Kawami will present an illustrated lecture on ancient bronzes of the Asian grasslands. Kawami is currently director of research at the Arthur M. Sackler Foundation in New York and guest-curator of the exhibition.

On Feb. 23, Sandra Olsen will give an illustrated lecture on the cultures of the early horse herders of the Asian steppe. Olsen is currently curator of anthropology at the Carnegie Museum of Natural History in Pittsburgh and has spent the past decade investigating the early nomadic cultures of Central Asia.

On March 9, Morris Rossabi will deliver an illustrated lecture on the emergence of the Mongols and their impact on religion, art, science and technology. Rossabi is currently professor of history at the City College of New York and one of the foremost authorities on Central Asia in the United States.

Finally, on March 18, a family workshop has been planned. Children and their parents will create sculpture and wearable art with animal motifs and enjoy colorful animal folktales that will transport them back to ancient Mongolia. Participants are encouraged to pick up a special family guide and follow the clues.

For further information, see the Calendar of Events.



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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

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), 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 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

Jan.-June, 2006 Vol. 8, No. 1

From the Director



In the fall of 2004, President Lee Pelton and I established a President's Advisory Group (PAG) on the Hallie Ford Museum of Art to help forge a strategic plan. While the Hallie Ford Museum of Art had grown by leaps and bounds over the previous six years, it seemed to me that there was a considerable amount of work that needed to be done if we wanted to move the institution to the next level in its development. I had just returned from a trip to the Midwest and East Coast where I had visited some of the foremost small college museums of art the country and was deeply impressed.

In general, a strategic plan serves as a roadmap that guides an institution over a period of time. It supports the institutional mission statement and consists of goals, objectives, action steps, staffing assignments, a timetable, and the costs to implement the plan. A thoughtful and realistic strategic plan can help an institution move forward on a number of different fronts. Indeed, in an environment of increased competition, funding cuts at the corporate and government levels, and other pressures, a solid strategic plan can serve as a sound management tool for nonprofits.

Over the past eighteen months, the PAG and I have met on a biannual basis to draft a strategic plan that addresses a host of different goals related to collections, exhibitions, education and outreach, resource development, audience development, facilities, human resources, and university advancement. PAG members, comprised of faculty, staff, collectors, and other arts professionals, brought energy, enthusiasm, and wisdom to the planning process.

Once the strategic plan is approved and adopted, it will serve as an important roadmap over the next five years as we strive to become one of the preeminent small college museums of art in the country. Key issues and/or challenges addressed in the plan include collection growth, endowment development, facilities expansion, and staffing issues, among others. I look forward to telling you about different aspects of the strategic plan in subsequent issues of *Brushstrokes*.

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

John Olbrantz
The Maribeth Collins Director

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Frank Boyden: Prints and Books

Frank Boyden is a highly regarded Oregon ceramic artist and printmaker who has created a stunning body of work over the past 40 years that is based on the flora and fauna of Oregon. A major retrospective exhibition of Boyden's prints and books will open June 10 and continue through Aug. 5, 2006, in the Melvin Henderson-Rubio Gallery.



Frank Boyden, *Uncle Skulky beckons the artist from his mirror of illusions, 2003*

Born in Portland, Ore. in 1942, Frank Boyden received his BA from Colorado College and his BFA and MFA degrees from Yale University. In 1970, he returned to Oregon and established the Sitka Center for Art and Ecology in Otis, Ore. After a highly successful career as a ceramic artist in the 1970s and early 1980s, Boyden returned to printmaking in 1984.

Frank Boyden: Prints and Books will feature more than 20 years of work by this highly regarded Oregon artist. A prolific printmaker, Boyden has explored a wide variety of themes in his prints over the past 20 years, including animals, the landscape, and most recently, the human figure. The exhibition will feature more than 90 aquatints, drypoints, etchings, and lithographs drawn from the permanent collection of the Hallie Ford Museum of Art, which has one of the largest collections of Boyden prints in the United States.

In conjunction with the exhibition, a major book on Frank Boyden will be published. The book will be approximately 128 pages in length and will include essays by Prudence Roberts, who will place Boyden's work within the context of regional and American art, and Ian Boyden, who will discuss his father as a printmaker and book collaborator. In addition, the book will include more than 100 illustrations, a chronology of the artist, and a bibliography for further reading. As with other Hallie Ford Museum of Art's books and publications, the Boyden book will be distributed by the University of Washington Press.

As a special feature, Frank Boyden will discuss his work on June 9 from 5-6 p.m. in the Roger Hull Lecture Hall at the Hallie Ford Museum of Art; a preview reception in honor of the artist will follow from 6-8 p.m. in the lobby and galleries downstairs.

Collection Update

Since the last issue of *Brushstrokes*, the Hallie Ford Museum of Art has acquired a number of works through purchase and donation. Recent purchases include Ben Frank Moss' *Landscape Sound #344*, John Stahl's *Round Butte View* and *Kwakiutl*, Tom Fawkes' *Pompeii Wall*, Don Olson's *Rocket Dog* and *Mouthful*, Laura Ross Paul's *Hold*, and several works by Maori weavers Elaine Bevan, Donna Campbell, and Pip Devonshire.

Recent donations include a selection of Greek, Roman and Byzantine coins from James and Aneta McIntyre; a John George Brown drawing from Michel and Victoria Hersen; prints by Paul Cezanne, Edouard Manet, Pierre Auguste Renoir and Salvador Dali from Dana Stanich; several contemporary photographs from Leo Michelson; a sculpture by Mel Katz from Dianne Anderson; and a number of drawings by Clifford Gleason from Maurice Hudkins.

<p>January</p> <p>7 <i>Tom Foolery: Miniature Environments</i> opens Study Gallery</p> <p>21 <i>Ancient Bronzes of the Asian Grasslands</i> opens Melvin Henderson-Rubio Gallery</p> <p>27 Lecture <i>Ancient Bronzes of the Asian Grasslands</i> Trudy S. Kawami Director of Research, Arthur M. Sackler Foundation 5-6 p.m., Paulus Lecture Hall, College of Law</p> <p>Receptions <i>Ancient Bronzes of the Asian Grasslands</i> 6-8 p.m., Melvin Henderson-Rubio Gallery <i>Tom Foolery: Miniature Environments</i> 6-8 p.m., Study Gallery</p> <p>31-March 28 Tuesday Gallery Talks <i>Ancient Bronzes of the Asian Grasslands</i> Staff and Docents 12:30-1 p.m., Hallie Ford Museum of Art</p> <p>February</p> <p>1 Founder's Day Free Admission</p> <p>Teacher Workshop <i>Ancient Bronzes of the Asian Grasslands</i> Elizabeth Garrison The Cameron Paulin Curator of Education 4-6 p.m., Hallie Ford Museum of Art</p> <p>23 Lecture <i>Herders, Artisans, Shamans and Warriors of the Ancient Asian Steppe</i> Sandra L. Olsen Curator of Anthropology, Carnegie Museum of Natural History 7-8 p.m., Paulus Lecture Hall, College of Law</p> <p>March</p> <p>9 Lecture <i>Mongol Khans and the Settled Civilizations</i> Morris Rossabi Professor of History, City College of New York 7-8 p.m., Paulus Lecture Hall, College of Law</p> <p>11 <i>Tom Foolery: Miniature Environments</i> closes Study Gallery</p> <p>17 Hallie Ford's Birthday Free Admission</p> <p>18 <i>Dean Porter: Taos Landscapes</i> opens Study Gallery</p> <p>Family Workshop <i>Camels and Leopards and Bears, Oh My!</i> Staff and Volunteers Noon-4 p.m., Hallie Ford Museum of Art</p>	<p>April</p> <p>1 <i>Ancient Bronzes of the Asian Grasslands</i> closes Melvin Henderson-Rubio Gallery</p> <p>6 2006 Hogue-Sponenburgh Lecture <i>The Rise and Fall of the Taos Society of Artists</i> Dean Porter Director Emeritus, Snite Museum of Art, University of Notre Dame 7:30-8:30 p.m., Cone Chapel, Waller Hall</p> <p>7-8 Spring Preview Free Admission</p> <p>14 Receptions <i>Senior Art Majors</i> 5-8 p.m., Melvin Henderson-Rubio Gallery <i>Alexandra Opie: Recent Work</i> 5-8 p.m., Atrium Gallery <i>Dean Porter: Taos Landscapes</i> 5-8 p.m., Study Gallery</p> <p>15 <i>Senior Art Majors</i> opens Melvin Henderson-Rubio Gallery <i>Alexandra Opie: Recent Work</i> opens Atrium Gallery</p> <p>18 Tuesday Gallery Talk Alexandra Opie 12:30-1 p.m., Atrium Gallery</p> <p>May</p> <p>12-13 Commencement Weekend Free Admission</p> <p>13 <i>Senior Art Majors</i> closes Melvin Henderson-Rubio Gallery <i>Alexandra Opie: Recent Work</i> closes Atrium Gallery</p> <p>14 Open House for Commencement Noon-2 p.m., Hallie Ford Museum of Art</p> <p>18 International Museum Day Free Admission</p> <p>20 <i>Dean Porter: Taos Landscapes</i> closes Study Gallery</p> <p>27 <i>Mel Katz: Recent Donations and Acquisitions</i> opens Study Gallery</p> <p>June</p> <p>9 Lecture Frank Boyden 5-6 p.m., Roger Hull Lecture Hall</p> <p>Receptions <i>Frank Boyden: Prints and Books</i> 6-8 p.m., Melvin Henderson-Rubio Gallery <i>Mel Katz: Recent Donations and Acquisitions</i> 6-8 p.m., Study Gallery</p> <p>10 <i>Frank Boyden: Prints and Books</i> opens Melvin Henderson-Rubio Gallery</p>
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Tom Foolery: Miniature Environments



Tom Foolery, *Art Manglers, 1989*

Tom Foolery is a highly regarded Montana mixed media artist who creates miniature tableaux and environments in theater spotlights and vending machines that poke fun at the contemporary art scene and Western art. A small exhibition of his work will open Jan. 7 and continue through March 11, 2006, in the Study Gallery.

Born in Green Bay, Wisc. and raised in Livingston, Mont. and Corvallis, Ore., Foolery attended Oregon State University and the University of Washington, where he studied drawing and painting. In 1975, inspired by the New York sculptor and self-taught artist Joseph Cornell, he began to create miniature tableaux and environments. The current exhibition features a range of work from the 1980s to the present.

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* 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 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 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.

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.

Books, Calendars, Etc.

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!