

## John Van Dreal: Still Lifes and Figures

*John Van Dreal: Still Lifes and Figures* features the work of this highly regarded Salem painter and school psychologist, who draws on Old Master techniques to create still lifes, landscapes and figures that are reminiscent of Dutch painters of the 17th and 18th centuries but with a contemporary edge.

Organized by Director John Olbrantz in collaboration with the artist, the exhibition will open Jan. 6 and continue through March 4, 2007, in the Study Gallery and will feature 11 works created specifically for the exhibition. Although Van Dreal's work often sells before the paint is even dry, several of the pieces in the exhibition will be available for sale.

## Senior Art Majors

Each spring, the Hallie Ford Museum of Art features the work of senior art majors at Willamette University. This year's exhibition, which represents the culmination of their four years at Willamette, will open April 14 and continue through May 13, 2007, in the Melvin Henderson-Rubio Gallery.

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

## New Collection Curator Hired

Jonathan Bucci, former collection curator at the Watkins Gallery at American University in Washington, D.C., has been hired as the new collection curator at the Hallie Ford Museum of Art. As collection curator, he will oversee the processing of purchases, gifts and bequests to the permanent collection, will assist with

temporary exhibitions, and will work with Director John Olbrantz on developing strategies to make the permanent collection accessible to a broad audience.

A native of New England, Bucci holds a BA degree in art from Connecticut College and an MFA degree in painting from American University in Washington, D.C. In addition to his work at the Watkins Gallery, he was an adjunct instructor in the art department at American University from 1999–2006 and has participated in numerous one-person and group exhibitions on the East Coast.

## New Hours

Beginning Jan. 7, 2007, the Hallie Ford Museum of Art will be open on Sundays from 1–5 p.m. The new hours are in direct response to requests from visitors, members and others to be open on Sundays.

Although it is too soon to tell, it is anticipated that Sundays will become very popular days, especially for people who have Saturday commitments and can't get to the museum of art during the week.

## 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 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.

## 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!



Ken Butler, *Drill Case Guitar*, 2004

## Ken Butler: Hybrid Visions

"It's not just that Ken Butler knows how to bow stringed parade rifles, play dental dams like trumpets, and construct keyboards from aluminum crutches, it's that he knows how to play them well."

—Neil Strauss, *The Village Voice*

During the summer of 2007, the Hallie Ford Museum of Art, in collaboration with the Art Gym at Marylhurst University, will present a one-person exhibition of work by mixed media artist Ken Butler. The exhibition will open June 9 and continue through August 11, 2007, in the Melvin Henderson-Rubio Gallery and will feature 58 of the artist's infinitely inventive and humorous "hybrid" instruments, including film-reel guitars, cowboy-boot violins, axe cellos, Styrofoam-packaging pianos and related artworks.

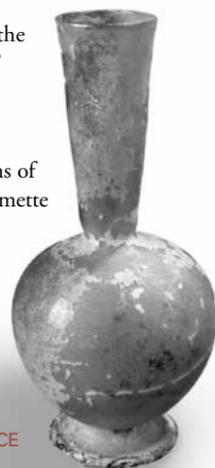
Ken Butler studied viola as a child and maintained an interest in music while studying art at Colorado College and Portland State University in Oregon. A resident of Brooklyn, N.Y., he has shown and performed at the Stedelijk Museum in Amsterdam, the Brooklyn Museum of Art, Lincoln Center, and the Metropolitan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

In conjunction with the exhibition, Butler will lead a sound workshop for young people (K–8) on Saturday, June 9, 2007, from 1–2:30 p.m. in the Roger Hull Lecture Hall. In the evening, he will present a concert at 8 p.m. at the Historic Elsinore Theatre. Admission to the sound workshop is free, but enrollment is limited to 25 students plus their parents and pre-registration is required. To register, call 503–370-6855.

## Ancient Glass: Selections from the Richard Brockway Collection

*Ancient Glass: Selections from the Richard Brockway Collection* will feature a range of ancient glass from 1,500 BCE to the 6th century CE. Organized by Director John Olbrantz, the exhibition will open March 10 and continue through May 19, 2007, in the Study Gallery. Included in the exhibition will be drinking vessels, tableware, toiletry vessels, and a host of other glass items from Egypt, the Near East, Greece and Rome that demonstrate the ancient glass artists' skill and mastery of glassblowing techniques.

The exhibition will feature between 48–54 pieces from the Richard Brockway collection, considered to be one of the finest private collections of ancient glass in the United States. Brockway is a 1957 graduate of Willamette University, a retired engineer with GTE, and director of Ancient Art International. As a special feature, Brockway will deliver an illustrated slide lecture on ancient glass from his collection on Thursday, April 12, 2007, from 7–8 p.m. in the Roger Hull Lecture Hall.



Glass Bottle, Roman, 1–3rd Century CE

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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](mailto:museum-art@willamette.edu)  
Website: [www.willamette.edu/museum\\_of\\_art/](http://www.willamette.edu/museum_of_art/)

**Hours**  
Tuesday–Saturday: 10 a.m.–5 p.m.  
Sunday: 1–5 p.m.  
Mondays: Closed

**Admission**  
\$3: Adults  
\$2: Students (13+)  
\$2: Seniors

**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* Jan.–June, 2007, Vol. 9., No. 1

## From the Director



For nearly 30 years, the achievement of accreditation by the American Association of Museums has signified excellence within the museum profession, to governments and outside agencies, and to donors, collectors, members and museum visitors throughout the United States. Developed and operated by museum professionals from a wide variety of academic disciplines, accreditation reflects, reinforces and promotes the best practices in museums and the strictest accountability to the constituencies we serve.

Accreditation signifies that a museum has voluntarily undergone a rigorous process of self-study and review, by which it demonstrates that it meets and often exceeds both the eligibility criteria for accreditation and the characteristics of an accredited museum. Indeed, when a museum achieves the goal of accreditation, it can proudly state that it operates according to the highest professional standards and practices. Internally, the rigorous process of accreditation builds teamwork within the institution, which emerges from the process with a clearer sense of purpose and mission.

Although the Hallie Ford Museum of Art is not yet accredited, one of our long-term goals is to seek accreditation through the American Association of Museums. It is one of the reasons we are developing a comprehensive collection policy, creating and maintaining a dynamic schedule of permanent and temporary exhibitions and education programs, developing an appropriate governing and staffing structure, renovating our basement into a state-of-the-art support and work space, and developing various policies and procedures to guide the institution in the future.

Although we are at least a couple of years away, we look forward to the time when we can proudly state that the Hallie Ford Museum of Art is accredited by the American Association of Museums.

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

John Olbrantz  
The Maribeth Collins Director

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## George Johanson: Image and Idea



George Johanson, *Black Cat—Mountain, 1982*

George Johanson is a distinguished Portland painter, printmaker and teacher whose work focuses on bathers, swimmers, artists, and the streets and vistas of Portland, Ore., a place he has called home since the late 1940s. A major retrospective of Johanson's work, *George Johanson: Image and Idea*, will open Feb. 3 and continue through April 1, 2007, in the Melvin Henderson-Rubio Gallery and Print Study Center. Organized by Professor Roger Hull, the exhibition will trace Johanson's career over a 60-year period and will feature 68 works drawn from regional collections.

Born in Seattle, Wash., in 1928, George Johanson attended the Portland Art Museum School in the late 1940s and studied with Oregon modernists Louis Bunce, William Givler, Jack McLarty and Michele Russo. Responding to the work of these artists as well as to the New York School and European avant garde, Johanson forged a mature style and range of imagery characterized by its graphic immediacy, intense coloration and exuberant figuration. The exhibition represents the first time the artist has been honored with a major retrospective.

In addition to the works on display, the exhibition will feature a full-color, 128-page book. The exhibition catalogue will include an extensive essay by Professor Hull and 110 color plates and black/white illustrations. In his essay, Hull will discuss the richly intertextual nature of Johanson's work and the significance of his subject matter. As with our previous books, the publication will be distributed by the University of Washington Press, Seattle and London, assuring worldwide exposure and distribution.

As a special feature, Professor Hull will deliver an illustrated slide lecture on Johanson's career on Friday, Feb. 2, 2007, from 5–6 p.m. in Cone Chapel, Waller Hall. A preview reception will follow from 6–8 p.m. in the lobby and galleries of the Hallie Ford Museum of Art. In addition, several other lectures have been planned. On Saturday, March 3, 2007, from 2–3 p.m. in the Roger Hull Lecture Hall, Prudence Roberts will discuss Johanson's work as a printmaker, and on Sunday, April 1, 2007, from 2–3 p.m. in the Melvin Henderson-Rubio Gallery, Professor Hull and Johanson will engage in a dialogue about the artist's life and career.

## 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 an untitled landscape by Marie Craig; two ceramic vessels by Oregon artist Frank Boyden; a mixed media piece by Montana artist Tom Foolery; a print by Portland mixed media artist Heidi Schwegler; a painting by Frank Okada; and two works on paper by Willamette University Professor James Thompson.

Recent donations include a significant collection of Chinese and Japanese art from James McIntyre; two early ceramic vessels and a selection of 42 prints by Frank Boyden from the artist and his wife; approximately 40 works on paper by Betty LaDuke from the artist; a ceramic sculpture by Rick Bartow from Charles Froelick and the artist; and a sculpture by Portland artist Mel Katz from Dianne Anderson.

CALENDAR OF EVENTS	
<b>January 6</b>	<i>John Van Dreal: Still Lifes and Figures</i> opens Study Gallery
<b>21</b>	<i>Fay Jones: Painted Fictions</i> closes Melvin Henderson-Rubio Gallery
<b>February 1</b>	<b>Founders Day</b> Free admission
<b>2</b>	<b>Lecture</b> <i>George Johanson: Image and Idea</i> Roger Hull Professor, Art History, Willamette University 5–6 p.m., Cone Chapel, Waller Hall
<b>3</b>	<i>George Johanson: Image and Idea</i> opens Melvin Henderson-Rubio Gallery and Print Study Center
<b>6–March 27</b>	<b>Tuesday Gallery Talks</b> <i>George Johanson: Image and Idea</i> Staff and docents 12:30–1 p.m., Hallie Ford Museum of Art
<b>7</b>	<b>Teacher Workshop</b> <i>George Johanson: Image and Idea</i> Elizabeth Garrison The Cameron Paulin Curator of Education 4–6 p.m., Hallie Ford Museum of Art
<b>March 3</b>	<b>Lecture</b> <i>George Johanson: Prints</i> Prudence Roberts Instructor, Art History, Portland Community College 2–3 p.m., Roger Hull Lecture Hall
<b>10</b>	<i>Ancient Glass: Selections from the Richard Brockway Collection</i> opens Study Gallery
<b>17</b>	<b>Hallie Ford's Birthday</b> Free admission
<b>April 1</b>	<b>Dialogue</b> George Johanson and Roger Hull 2–3 p.m., Melvin Henderson-Rubio Gallery
<b>6–7</b>	<b>Spring Preview</b> Free admission
<b>12</b>	<b>Lecture</b> <i>Ancient Glass: Selections from the Richard Brockway Collection</i> Richard Brockway '57 Director, Ancient Art International 7–8 p.m., Roger Hull Lecture Hall
<b>13</b>	<b>Receptions</b> <i>Senior Art Majors</i> 5–8 p.m., Melvin Henderson-Rubio Gallery
<b>14</b>	<i>Senior Art Majors</i> opens Melvin Henderson-Rubio Gallery
<b>17–May 8</b>	<b>Tuesday Gallery Talks</b> <i>Senior Art Majors</i> 12:30–1:30 p.m., Melvin Henderson-Rubio Gallery
<b>May 11–13</b>	<b>Commencement Weekend</b> Free admission
<b>13</b>	<b>Commencement Open House</b> Noon–2 p.m., Hallie Ford Museum of Art
<b>18</b>	<i>Senior Art Majors</i> closes Melvin Henderson-Rubio Gallery
<b>20</b>	<b>International Museum Day</b> Free admission
<b>26</b>	<i>When 6 WAS 9: Rock Posters from San Francisco, 1966–71</i> opens Study Gallery and Print Study Center
<b>30</b>	<b>Film</b> TBA 7 p.m., Historic Elsinore Theatre Admission fee
<b>June 8</b>	<b>Lecture</b> <i>When 6 WAS 9: Rock Posters from San Francisco, 1966–71</i> Gary Westford 5–6 p.m., Roger Hull Lecture Hall
<b>9</b>	<i>Ken Butler: Hybrid Visions</i> opens Melvin Henderson-Rubio Gallery
<b>13</b>	<b>Workshop for Young People</b> <i>Sound Invention</i> Ken Butler 1–2:30 p.m., Roger Hull Lecture Hall
<b>14</b>	<b>Concert</b> <i>Voices of Anxious Objects</i> Ken Butler 8 p.m., Historic Elsinore Theatre Admission fee
<b>14</b>	<b>Film</b> TBA 7 p.m., Historic Elsinore Theatre Admission fee
<b>14</b>	<b>Film</b> <i>Monterey Pop</i> (Color, 80 minutes) 7 p.m., Roger Hull Lecture Hall
<b>27</b>	<b>Film</b> TBA 7 p.m., Historic Elsinore Theatre Admission fee

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

*When 6 WAS 9: Rock Posters from San Francisco, 1966–71* will feature 42 posters from the collection of Gary Westford of Salem, Ore. The exhibition will open May 26 and continue through Aug. 5, 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 will be posters by the major San Francisco poster artists of the 1960s and early 1970s, including Wes Wilson, Stanley Mouse, Alton Kelley, Victor Moscoso and Rick Griffin. 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.

In conjunction with the exhibition, a lecture and a wide variety of films will be shown. Collector Gary Westford will present an illustrated slide lecture on the posters in the exhibition on Friday, June 8, 2007, from 5–6 p.m. in the Roger Hull Lecture Hall, and an ongoing series of classic 1960s counter-culture films will be shown at the Historic Elsinore Theatre during the summer months. In addition, the classic 1968 documentary film, *Monterey Pop*, will be shown on Thursday, June 14, 2007, in the Roger Hull Lecture Hall beginning at 7 p.m. For further information, see the Calendar of Events.



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

## 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 or other special occasions.

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.