

Senior Art Majors Exhibit

Each spring, the Hallie Ford Museum of Art features the work of senior art majors at Willamette University. The exhibition, which represents the culmination of their four years at Willamette, will open April 10 and continue through May 16, 2010, 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.

Free Days

In addition to every Tuesday throughout the year, the Hallie Ford Museum of Art will offer free admission Feb. 2 for Founder's Day (which is Feb. 1), Feb. 15 and Feb. 27 for Winter Preview, March 17 for Hallie Ford's birthday, April 9 for Spring Preview, May 14–16 for Commencement Weekend, and May 18 for International Museum Day.

Contemporary Women Leaders: Portraits by April Waters

An exhibition of six portraits of contemporary women leaders by Salem artist April Waters will open Feb. 20 and continue through May 16, 2010, in the Rogers Performing Arts Center on campus. Included in the exhibition are portraits of Helen Caldicott

from Australia; Cindy Sheehan from California; Amy Goodman from New York; Malalai Joya from Afghanistan; Wangari Maathai from Kenya; and Vandana Shiva from India.

Visit Our Facebook Page

Under the guidance of collection curator Jonathan Bucci and with the help and support of student intern Kayleena Pierce-Bohen, the Hallie Ford Museum of Art published a Facebook fan page. Facebook is a social networking website that allows the Hallie Ford Museum of Art to inform Facebook users about its collections, exhibitions and programs. As newspapers are shrinking in size and eliminating staff, Facebook is rapidly becoming an important outlet to communicate with audiences. We invite our members to become Facebook fans.

Carl Hall Gallery Remodel

The Carl Hall Gallery, which houses our permanent collection of historic and modern regional art, is slated for re-installation this winter and will re-open March 4, 2010. The newly reconfigured gallery will tell the story of Oregon art from the early part of the twentieth century to the present and will feature a new layout, new lighting, a new color scheme and a small section devoted to contemporary regional art, with an emphasis on recent acquisitions and donations.

If You Like What We Are 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.

John Franklin Koenig: Works on Paper



John Franklin Koenig, *ABC Delta*, 1975

John Franklin Koenig (American, 1924–2008) was a painter and printmaker who lived and worked in Paris during most of his career. Born and raised in Seattle, he served in the Army in Europe during WWII and moved to Paris in 1948 where he established an outstanding career as a painter, gallery owner, printmaker and co-founder of the art journal *Cimaise*. A small exhibition of Koenig's prints will open Jan. 9 and continue through March 7, 2010, in the Study Gallery.

Organized by director John Olbrantz, the exhibition features a range of works created over a 50-year period, from etchings from the 1950s and 1960s to lithographs from the 1980s and 1990s. As a special feature, the exhibition includes an 11-minute film by Galen Garwood that serves as a quiet reflection on Koenig's view of art and life based on a written correspondence between French art critic Michel Ragon and the artist. The prints were a gift of the artist and his nephew and niece in 2007, 2008 and 2009.

African Stone Sculpture: Selections from the Keith Achepohl Collection



Stone Heads, Bura, Niger, 3rd–11th century

Stone sculpture is among the oldest sculptural traditions in Africa, dating back thousands of years. At sites such as Bura in Niger, for example, archaeologists have unearthed an astonishing array of abstract, anthropomorphic heads in stone, while at other sites in West Africa, they have discovered figurative sculptures whose purpose and function remains a mystery.

A small exhibition of African stone sculpture from the Keith Achepohl collection will open March 13 and continue through May 23, 2010, in the Study Gallery. Organized by director John Olbrantz, the exhibition will feature a selection of stone sculptures from Niger, Burkina Faso,

the Congo, Nigeria, Cameroon and the Sudan.

As a special feature Bill Dewey, associate professor of art history at the University of Tennessee, Knoxville, will deliver an illustrated lecture on African stone sculpture Thursday, April 22 at 7:30 p.m. in the Paulus Lecture Hall in the Willamette University College of Law. Admission to his lecture is complimentary.

Heidi Preuss Grew: Übersetzung



Heidi Preuss Grew, *Ornery Lover*, 2007, Royal Copenhagen porcelain

Heidi Preuss Grew is a Salem artist and teacher whose ceramic sculptures and drawings combine animal and human imagery that reveal the multi-dimensional aspects of the human condition. A small exhibition of her work will open April 10 and continue through May 16, 2010, in the Atrium Gallery. The exhibition celebrates ten years of teaching at Willamette University and features a range of new work inspired by her research and participation in artist residencies in Germany and Denmark during the past three years.

Preuss Grew holds BA and BFA degrees from the University of Illinois and an MFA degree from Ohio University. Since 1999, she has been on the art faculty at Willamette University, where she teaches ceramics and drawing. She has been featured in numerous solo and group exhibitions in the United States and Europe for the past ten years and is included in the permanent collections of the Hallie Ford Museum of Art and the Museum of Decorative Arts in Prague, Czech Republic, among others.



900 STATE STREET
SALEM, OREGON 97301

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 Jan.–June, 2010
Vol. 12., No. 1

From the Director



In May 2010, Roger Hull will retire after 40 years at Willamette University. Over the years, Roger has become an institution at Willamette. He has trained several generations of art historians and has touched the lives of thousands of other students through his classes and lectures on American, Modern and Renaissance art history. Indeed, a number of his former students have told me what an incredible inspiration he was to them as undergraduates.

For the past decade, Roger has played an active role in the development of the Hallie Ford Museum of Art. Before I arrived as director in 1998 (he was actually the first person I met when I interviewed for my position), it was Roger's vision that led to the establishment of the Hallie Ford Museum of Art. With Rebecca Dobkins, Cynthia Addams and others, he oversaw the transformation of a 1960s office building into a "state-of-the-art" museum of art, providing guidance and direction to the architect and contractor during the design and construction phases of the project.

In preparation for the move to our new facility in 1998, and with the assistance of a number of work study students, Roger helped organize our eclectic collections of European, Asian, American and regional art and oversaw the design and installation of the Carl Hall Gallery, the Mark and Janeth Sponenburgh Gallery and our print study center. As always, he brought a high level of professionalism and scholarship to the task and was recognized for his efforts by being awarded a Governor's Arts Award in 1999.

Since we opened in October 1998, Roger has served with great distinction as faculty curator of American and Pacific Northwest Art. Over the past decade, he has organized a number of exhibitions on Oregon artists, published several monographs and a host of shorter articles on American and Oregon art, delivered a number of academic lectures and gallery talks, helped coordinate other lectures related to the history of Oregon art, and continued to gather important donations of historic and modern Oregon art for our permanent collection.

While Roger may be retiring from Willamette University, I am delighted to announce that he will continue to serve as a faculty curator at the Hallie Ford Museum of Art, where he will continue to bring his scholarship, writing skills, wry sense of humor and high level of professionalism to the various projects in which he will be involved.

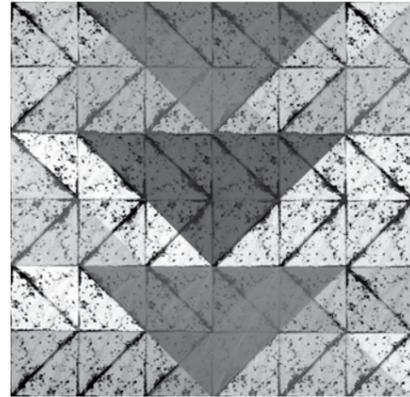
Thank you, Roger, for your commitment and support! I look forward to working with you for many years to come.

John Olbrantz
The Maribeth Collins Director

Inside This Issue

- Joe Feddersen: *Vital Signs*
- African Stone Sculpture: *Selections from the Keith Achepohl Collection*
- Heidi Preuss Grew: *Übersetzung*
- Alfredo Arreguin: *El Esplendor de la Selva*
- Calendar of Events

Joe Feddersen: Vital Signs



Joe Feddersen, *Okanagan II* (detail), 2002

the Eiteljorg Museum of American Indians and Western Art, and the Smithsonian Institution's National Museum of the American Indian, among others.

In addition to the objects on display, the exhibition is accompanied by a full color, 128-page book with essays by artist Barbara Thomas, artist/writer Gail Tremblay and exhibition curator Rebecca Dobkins; over 100 color and black and white illustrations; and a bibliography for further reading. Co-published by the Hallie Ford Museum of Art, the University of Washington Press and Evergreen State College, the book is a major new volume in the *Jacob Lawrence Series on American Art and Artists* of the University of Washington Press. The book retails for \$29.95.

In conjunction with the exhibition, Feddersen and Dobkins will discuss the artist's life and career in an informal conversation and discussion Friday, Jan. 29 from 5–6 p.m. in the Roger Hull Lecture Hall; admission to the conversation is complimentary. The following day, Feddersen and another Native American basket weaver (to be determined) will offer two basket weaving workshops for beginning and advanced weavers. Cost is \$25 per person per workshop and enrollment is limited to 10 people per workshop. For further information and to register, call 503-370-6855.

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 David Gilhooly's *Lewis and Clark with Sacajawea on the Columbia*; Robert McCauley's *When World's Collide* and *Flag* (Niagara); a Rae Mahaffey untitled oil on wood panel from 2006; a Gail Tremblay basket made from thread and 16mm film from 2002; and Sherrie Wolf's *One Cherry with View of Haarlem*.

Joe Feddersen: Vital Signs, a major retrospective exhibition for this highly regarded Native American artist, will open Jan. 30 and continue through March 28, 2010, in the Melvin Henderson-Rubio Gallery. Organized by Willamette University professor Rebecca Dobkins, the exhibition will complete a two-year regional tour when it opens in Salem. It was shown at the Missoula Art Museum in Montana from June 2 to Sept. 20, 2008 and at the Tacoma Art Museum in Washington from Sept. 26, 2009 to Jan. 10, 2010.

The exhibition explores Feddersen's interest in the interrelationships between urban place markers and indigenous landscapes and features a selection of his best work in prints, weaving and glass created since 1996. The exhibition includes 64 works drawn from public and private collections throughout the United States, including the Hallie Ford Museum of Art,

CALENDAR OF EVENTS

January

9 *John Franklin Koenig: Works on Paper* opens
Study Gallery

17 *Loud Bones: The Jewelry of Nancy Worden*
closes
Melvin Henderson-Rubio Gallery

29 **Conversation**
A Conversation with Joe Feddersen
Joe Feddersen and Rebecca Dobkins
5–6 p.m., Roger Hull Lecture Hall

Receptions
Joe Feddersen: Vital Signs
6–8 p.m., Lobby and Melvin Henderson-
Rubio Gallery

John Franklin Koenig: Works on Paper
6–8 p.m., Lobby and Study Gallery

30 *Joe Feddersen: Vital Signs* opens
Melvin Henderson-Rubio Gallery

Workshops
Advanced Weaving Workshop
Joe Feddersen and Vicki Harlan
10 a.m.–noon, Roger Hull Lecture Hall
Beginning Weaving Workshop
To be determined
1–3 p.m., Roger Hull Lecture Hall

February

2 **Teacher Workshop**
Joe Feddersen: Vital Signs
Elizabeth Garrison
The Cameron Paulin Curator of Education
4–5:30 p.m., Melvin Henderson-Rubio
Gallery

2–March 23 **Tuesday Gallery Talks**
Joe Feddersen: Vital Signs
Staff and docents
12:30 p.m., Melvin Henderson-Rubio Gallery

20 *Contemporary Women Leaders: Portraits by April Waters* opens
Rogers Performing Arts Center

25 **Reception**
Contemporary Women Leaders: Portraits by April Waters
5–7 p.m., Rogers Performing Art Center

March

3 **Reception**
On the Edge: Pacific Northwest Art from the Permanent Collection
5–8 p.m., Lobby and Carl Hall Gallery

4 *On the Edge: Pacific Northwest Art from the Permanent Collection* re-opens
Carl Hall Gallery

6 **Family Activity Workshop**
On the Edge: Pacific Northwest Art from the Permanent Collection
Noon–4 p.m., Lobby and Carl Hall Gallery

7 *John Franklin Koenig: Works on Paper* closes
Study Gallery

9 **Lecture**
Nostalgia and Pride: European Drawings from the Alessandro Maggiori Collection
Ricardo De Mambro Santos, Assistant Professor, Willamette University
7:30 p.m., Roger Hull Lecture Hall

13 *African Stone Sculpture: Selections from the Keith Achepohl Collection* opens
Study Gallery

28 *Joe Feddersen: Vital Signs* closes
Melvin Henderson-Rubio Gallery

April

9 **Receptions**
Senior Art Majors
5–8 p.m., Lobby and Melvin Henderson-
Rubio Gallery

Heidi Preuss Grew: Übersetzung
5–8 p.m., Lobby and Atrium Gallery

African Stone Sculpture: Selections from the Keith Achepohl Collection
5–8 p.m., Lobby and Study Gallery

10 *Senior Art Majors* opens
Melvin Henderson-Rubio Gallery

Heidi Preuss Grew: Übersetzung opens
Atrium Gallery

13 **Tuesday Gallery Talk**
Heidi Preuss Grew
12:30 p.m., Atrium Gallery

20–May 11

Tuesday Gallery Talks
Senior Art Majors
12:30 p.m., Melvin Henderson-Rubio Gallery

22 **Lecture**
African Stone Sculpture
Bill Dewey, Associate Professor, Art History, University of Tennessee, Knoxville
7:30 p.m., Paulus Lecture Hall, Willamette University College of Law

May

16 **Commencement Open House**
Noon–1:45 p.m., Hallie Ford Museum of Art
Senior Art Majors closes
Melvin Henderson-Rubio Gallery

Heidi Preuss Grew: Übersetzung closes
Atrium Gallery

Contemporary Women Leaders: Portraits by April Waters closes
Rogers Performing Arts Center

23 *African Stone Sculpture: Selections from the Keith Achepohl Collection* closes
Study Gallery

29 *Mexican Folk Art: Selections from the Arreguin-Lytle Collection* opens
Study Gallery

June

4 **Lecture**
Alfredo Arreguin: El Esplendor de la Selva
Alfredo Arreguin
5–6 p.m., Roger Hull Lecture Hall

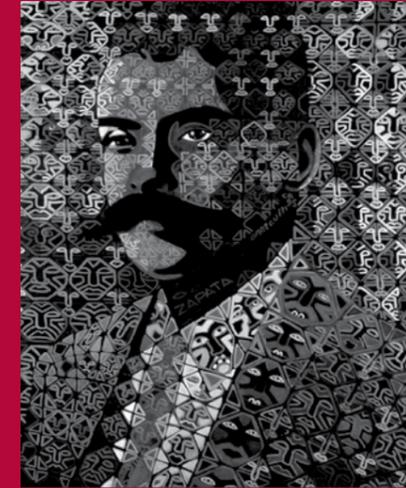
Receptions
Alfredo Arreguin: El Esplendor de la Selva
6–8 p.m., Lobby and Melvin Henderson-
Rubio Gallery

Mexican Folk Art: Selections from the Arreguin-Lytle Collection
6–8 p.m., Lobby and Study Gallery

5 *Alfredo Arreguin: El Esplendor de la Selva* opens
Melvin Henderson-Rubio Gallery

Alfredo Arreguin: El Esplendor de la Selva

Alfredo Arreguin is an internationally recognized Seattle painter and printmaker who draws on the lush flora and fauna of Mexico and the Pacific Northwest, and the patterns found in Mexican folk art and nature, as sources of inspiration for his work. A major exhibition of Arreguin's work, *Alfredo Arreguin: El Esplendor de la Selva*, will open June 5 and continue through Aug. 15, 2010, in the Melvin-Henderson Rubio Gallery.



Alfredo Arreguin, *El Joven Zapata*, 1995



Alfredo Arreguin, *Tula*, 1996

Arreguin was born in Morelia, Michoacan, Mexico in 1935. He moved to Seattle in 1956 and earned his BA and MFA degrees from the University of Washington in 1967 and 1969, respectively. The recipient of two NEA fellowships and a Governor's Art Award, he has been featured in dozens of solo and group exhibitions over the past 40 years and is included in public and private collections throughout the United States and Mexico.

For the past four decades, Arreguin has created richly patterned paintings and prints depicting the lush imagery of Mexico and the Pacific Northwest. These fresh and joyful works portray dense jungles populated with cats, birds, monkeys and reptiles; desert landscapes typical of northern Mexico and the southwestern United States; intricate patterns and designs found in Mexican folk art; iconic portraits of Mexican political and cultural figures; and the lush rain forests of the Pacific Northwest.

Organized by director John Olbrantz, the exhibition will include 24–30 paintings and prints that span a 30–40 year period. As a special feature Arreguin will discuss his life and work Friday, June 5 from 5–6 p.m. in the Roger Hull Lecture Hall; a preview reception for the artist will follow from 6–8 p.m. in the lobby and galleries downstairs.

Mexican Folk Art: Selections from the Arreguin-Lytle Collection

For the past four decades, Seattle painter and printmaker Alfredo Arreguin and his wife Susan Lytle have collected Mexican folk art on their many trips to Mexico to visit family and friends. A small exhibition of their collection will open May 29 and continue through Aug. 1, 2010, in the Study Gallery.

Organized by director John Olbrantz and the collectors, the exhibition will feature work in a variety of media, including wooden masks, ceramic vessels, carved animals and papier-mâché skeletons. Mexican folk art is deeply rooted in the social, economic and cultural life of Mexico and had been an important source of inspiration for Arreguin.