

## **Sally Haley: A Lifetime of Painting**

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**January 31 - March 19, 1993**

**The Art Gym  
Marylhurst College  
Marylhurst, Oregon**

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A program of The Art Department of Marylhurst College  
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# Acknowledgments

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The Art Gym exhibition program is sponsored by the Art Department of Marylhurst College. Its primary purpose is to increase public understanding of contemporary Northwest Art and, in the process, to acknowledge achievement among the region's artists. It has been an honor to prepare this exhibition which explores six decades of work by Sally Haley, one of Oregon's master painters.

The project has had the assistance and support of many people to whom we express our thanks and appreciation. Laura Russo, of the Laura Russo Gallery, has been generous with her time, knowledge and financial support, and the exhibition would not have been possible without her early enthusiasm and commitment. Many individuals and companies gave quickly and generously to the catalog and we appreciate each contribution: Elizabeth M. Brooke, Thomas and Judith Poxson Fawkes, Joanne Lilley, Mrs. Richard Marlitt, Lucinda Parker and Stephen McCarthy, Sandra Stone Peters, Mr. and Mrs. Robert W. Philip, Arlene and Harold Schnitzer, John and Joan Shipley, and Thompson/Rubinstein Investment Management, Inc. Their help has made it possible to publish the catalog in color. The project has also received support from the Metropolitan Arts Commission, the Oregon Arts Commission and the National Endowment for the Arts.

It is not possible to prepare a retrospective exhibition without the assistance of those who have collected an artist's work. This exhibition necessitated loans of three months and we are grateful to the those collectors who were willing to part with their paintings for this length of time. Haley's son, Michael H. Russo, and grandson, Michael A. Russo, have been particularly generous. We thank them and the following individuals for sharing works from their collections with the public: Mr. and Mrs. Philip Artz, Gwyneth Gamble Booth, Elizabeth M. Brooke, Mr. and Mrs. Girard Davidson, Lisa and Kirk Hall, Mrs. Bonnie Malbin, Mrs. Richard Marlitt, Mrs. William Polits, Laura Russo, and Arlene and Harold Schnitzer.

My colleague, Assistant Chair of the Marylhurst Art Department, Paul Sutinen, provided an invaluable critique of the catalog manuscript; and Art Department secretary, Demrie Alonzo, proofread the document. To them I am both indebted, and appreciative.

Finally, I thank Sally Haley for the many hours she worked with me on preparations for the exhibition. Each hour was a pleasure, time more than well-spent in the company of a gracious, intelligent and accomplished artist.



Figure 1.  
*Untitled*  
1933  
egg tempera

## Preface

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Now in her eighties, Sally Haley has become one of Oregon's most revered artists. She arrived in the Northwest in 1947, when at the age of thirty-nine she came west from Connecticut with her husband, artist Michele Russo, who had accepted a teaching position at the Museum Art School of the Portland Art Museum.<sup>1</sup> Both separately and together, Sally Haley and Michele Russo have had great influence on the cultural life of Portland. Russo's role in the Portland art community has been that of a visionary and determined activist, fully engaged in art's educational, social and political arenas. Haley's temperament is more private, and her life and art have been pursued and integrated at home.

Haley has painted seriously and persistently for sixty years. She came of age as an artist and began to exhibit professionally in the nineteen-thirties and forties, a period in which there were few galleries and few opportunities to show work. As she said in a recent interview, "Artists painted and stacked, painted and stacked."<sup>2</sup> Even so, her work was shown, and was shown by significant institutions. In the first twenty-five years of her career her work was included in exhibitions at the Wadsworth Athenaeum in Hartford, Connecticut, the Portland Art Museum, the San Francisco Museum of Art, the Walker Art Center in Minneapolis and the Denver Art Museum. She exhibited when the opportunity arose, but there were few galleries in Portland until Arlene Schnitzer opened the Fountain Gallery of Art in 1961. Haley had her first solo show at the Fountain in 1962, her second in 1972 and five more one-person shows at the gallery before it closed in the mid-1980s. Her work was seen regularly in both Portland and Seattle in the 1970s and her reputation among artists and collectors grew.<sup>3</sup> In 1975, Haley's work was the subject of a retrospective exhibition prepared by curator Rachael Griffin at the Portland Art Museum. The show included twenty-eight paintings from 1952 to 1975 and was accompanied by a catalog. It was the first opportunity the public had to study the evolution of Haley's art.

The Marylhurst exhibition begins with images produced in the two decades before Sally Haley's arrival in Portland, a period not explored by the earlier retrospective, and continues to the present. We have sought to provide the public with the opportunity to consider the scope of Haley's work over a lifetime and to honor her for the beauty and mastery of her accomplishment.

# Sally Haley: A Lifetime of Painting

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## The Connecticut Years: 1908 to 1947

Sally Haley was born in Bridgeport, Connecticut in 1908, the sixth of nine children of Elizabeth Akers Haley and John P. Haley, a prominent New England portrait photographer. John Haley, a friend of both Alfred Stieglitz and Edward Steichen, had his studio in his home and discussions of aesthetics were not uncommon in the household. Two of Sally Haley's older brothers also became artists: John, a photographer, studied at the Pratt Institute, and Robert Duane, a portrait painter, received his education at The Art Students League in New York.

Following high school graduation, Haley's father enrolled her at Yale University. The Yale program offered traditional training in painting and drawing. She was taught by instructors whose interest in the history of painting ended with Ingres or at best Degas, and were markedly uninterested in the art of the twentieth century. Yale did provide Haley with a grounding in art history and a visiting professor, English artist Daniel Thompson, introduced Haley to the technique of egg tempera, a method which she has used extensively, although not exclusively, throughout her career.

Following her graduation from Yale University with a Bachelor of Fine Arts degree in 1931, Haley returned home to Bridgeport, where she was invited to teach art at Harding High School. She had not planned or prepared to teach school, feeling it would take too much time away from the studio, but accepted the job and taught for two years. She resigned at the end of the school year in 1933 and used the money she had saved to study in Europe for seven months.

Haley chose to go to Germany at the advice of her brother Duane who was interested in the German Expressionists Kirchner, Heckel and others. She spent five months in Munich studying in the private studio of a Professor Maxon. She found herself uninterested in German expressionism and uncomfortable in Hitler's Germany. She moved on to Paris where she remained for three months before returning by ship to the States in March.

She moved in with her sister Mary in Hartford, Connecticut, and painted full time. Her subjects were often women at home reading, knitting or talking. Typical of her work at the time is an untitled egg tempera painting from 1933 (Figure 1).<sup>4</sup> The artist depicts three women: two converse through an open window and the third sits reading. Several aspects of the painting are indicative of the work she would pursue for most of her career: domestic subjects and interior space with hints of indoor or outdoor places beyond. Later she would seldom include people in her paintings and would concentrate her investigations on interiors and still lifes.

Shortly after her return to the States, Haley met Michele Russo. They married in 1935 and lived for two years in Connecticut before moving temporarily to Colorado in January 1937, where Russo began a fellowship at the Colorado Springs Fine Arts Center. In May, Haley returned to Bridgeport, Connecticut, to await the birth of their first child.

That same year Haley proposed a mural for the Bridgeport post office through the program of commissioned artworks for public buildings run by the Treasury Section of Fine Arts. During the Depression of the 1930s, the federal government's public works programs paid artists to make art, either through commis-



Above:  
Figure 2.  
Sally Haley with McConnellsville Post Office mural  
in process. Woman and child would be repainted in  
the final mural.

Opposite:  
Figure 3.  
Detail of Proposal Sketch for the Post Office mural, 1937





Figure 4. *Untitled* c. 1941-45

sions for public buildings or for studio work which was intended for public collections. Haley's proposal was turned down, but kept on file. Later that year, she was offered a mural commission for a post office in McConnelsville, Ohio .

The twelve-foot-wide oil painting on canvas is Haley's largest work. Titled, *Mail—The Connecting Link* (Figures 2 and 3), the mural shows a mailman placing a letter in the hand of woman who is accompanied by a young girl. Although the figures occupy a foreground with rural characteristics, the background is split between small town life on the left and the big city on the right. Trains and ships carry the goods and the mail that link the two.

Artists working in the 1930s and 1940s often painted the "American scene". This subject was encouraged by the administrators of the public art programs in the country, and was of compelling interest to many artists. Haley's work not only corresponded with the times, but also fit her own temperament and inclination. She was not interested in romanticizing American life but in depicting life as she found it. In her mural she came up against a different set of expectations from the administrator of the project.

In her book, *Engendering Culture*, Barbara Melosh describes the interchange between Haley and Treasury Section administrator, Edward B. Rowan, regarding the evolution of the mural from the original sketches:

Sally F. Haley, a woman designing a mural for McConnelsville, Ohio, was disquieted by Rowan's response to her sketches: "I have always felt that the central figures of the composition lack life, especially that of the woman. She reminded me very much of a valentine or candy box cover. In your letters, you noticeably express satisfaction with this

figure. I am hoping you will accept the change I made as an improvement. I think she is real and modern, while the other was pretty, conventional and impossible." Rowan replied, "While the modern woman you have painted may be real as you state, she has lost the charm of the previous drawing..." Notably, Haley and Rowan both acknowledged the construction of femininity in art, but for Haley, conventional femininity was "impossible", while Rowan endorsed its "charm".<sup>5</sup>

In the end, her attempt to replace the "pretty, conventional and impossible" woman in her proposal sketch with a woman who was "real and modern" met with resistance and was abandoned. The figures of the woman and child were overpainted to more closely resemble her original sketch; the mural was crated and shipped to Ohio in 1938, where it remains in place to this day.

The young family moved to a farm in Buck's Hill, Connecticut, on the outskirts of Waterbury in 1941, and remained there throughout World War II. Haley's paintings changed to reflect her new environment, and took as their subjects the farm activities and rural landscape of Buck's Hill.

Representative of this period in Haley's work is a painting of a red barn (*Untitled*, c. 1941-1945, Figure 4). The works completed in the first few years at Buck's Hill are unusual in Haley's work, as she rarely depicted the out of doors before or after. It was the first and only time the artist lived in the country; it was not her natural environment.

She was soon looking for and discovering alternatives to the depiction of the American scene, and began to experiment with new vocabularies of both form and content. Her primary inspiration came from the work of Italian Giorgio de Chirico,



particularly his landscapes and still lifes painted between 1914 and 1917. Like the surrealist painters of the 1920s, Haley experimented with de Chirico's theatrical use of space and juxtaposition of scale. She also responded to the spare quality of his paintings. Egg tempera, with its flat, brushless surfaces lent itself well to the surrealist style, and Haley's paintings changed radically. She was in the midst of this transition in her work when the family moved west to Oregon.

### **The Oregon Transition: 1947 to 1955**

Russo and Haley moved to the Portland area in 1947, and settled in Vanport, a low-income housing project built during the war to accommodate the massive influx of workers hired by the shipyards.<sup>6</sup>

By the time of her arrival in Portland, Haley was a mature artist. She had been exhibiting her work professionally for fifteen years, had produced several series of paintings, and was in the midst of exploring and adapting surrealist ideas to her own work. She entered Portland as an accomplished outsider. She joined a community and a region which had fewer artists and had received less recognition than communities in the East, but it was a community with an artistic tradition in place.

In the thirties and forties, the Northwest had received some national and international attention. In Washington State, Morris Graves and Mark Tobey had shown their work internationally to some acclaim.<sup>7</sup> No Oregon artist had reached comparable stature but several, including Clayton S. Price<sup>8</sup> and Charles Heaney, had earned modest national and substantial regional

reputations.<sup>9</sup>

During the years immediately following the war, the cultural guard changed in Oregon. A number of artists with broad connections to national and international movements had moved to or returned to the state. In addition to Haley and Russo, Carl and Hilda Morris, two artists directly involved in the formative years of Abstract Expressionism, arrived in 1941, Carl from Washington State where he had close ties to Mark Tobey and Hilda from New York.<sup>10</sup> Gordon Gilkey began teaching at Oregon State University, following the completion of his duties in cultural restoration in post war Germany, duties which led to a lifelong interchange with European artists.<sup>11</sup> This influx of artists expanded the ranks and frame of reference of professional artists in the area.

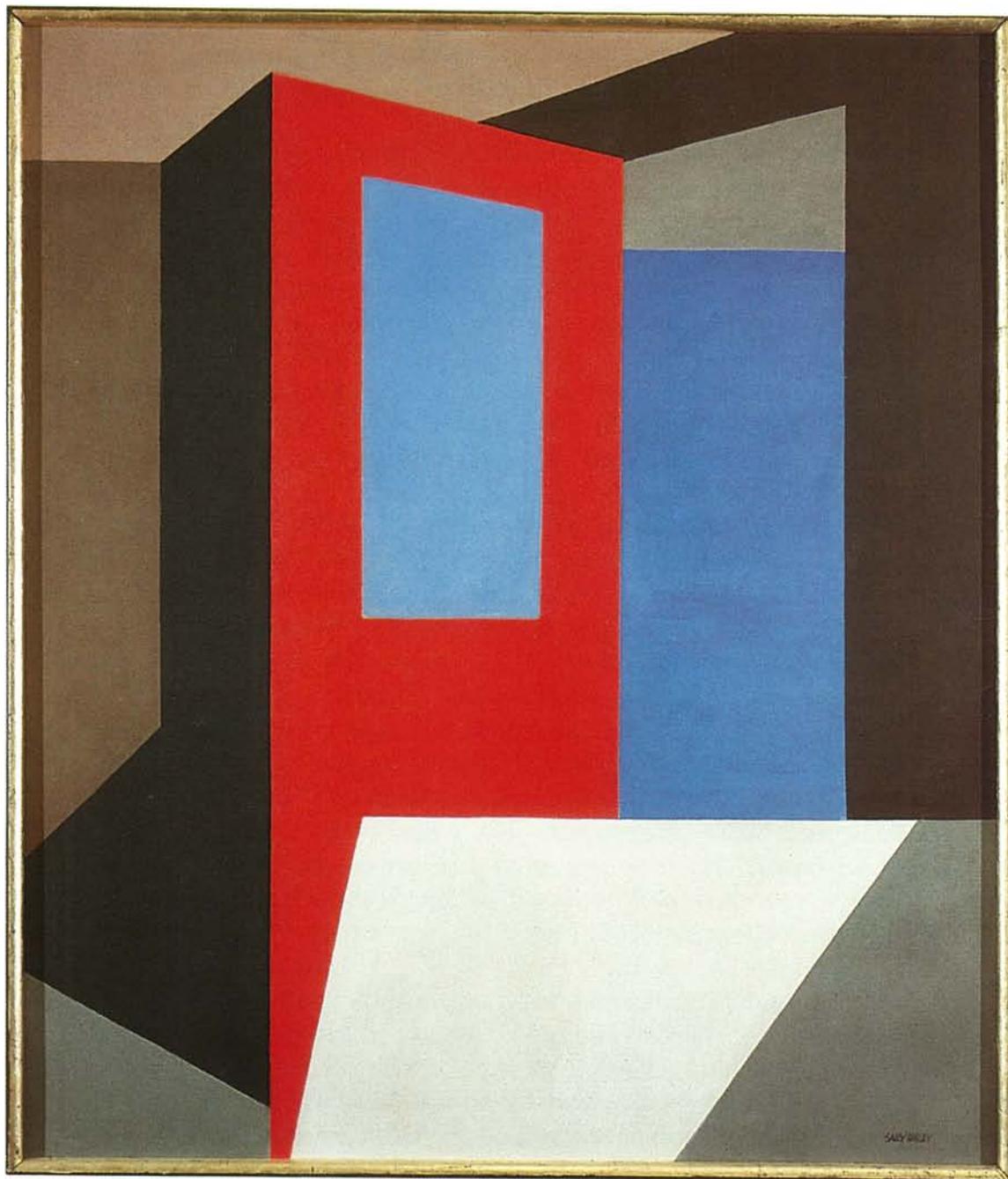
Louis Bunce had returned to the state permanently during the war. Bunce had moved back and forth between Oregon and New York throughout the thirties and forties, studying at the Art Students League and later participating in publicly funded art programs in both states until they were eliminated with the outbreak of the war. Bunce also had strong ties to the New York Abstract Expressionists and maintained a lifelong friendship with Jackson Pollock. He returned to Oregon to work in the shipyards as an illustrator during World War II. When the war ended, he took a job at the Museum Art School, where he taught until his retirement in 1972. When C.S. Price died in 1950, the mantle he had worn as the exemplar of the working artist was assumed by Louis Bunce and the changing of the guard was complete.

This was the environment which Sally Haley occupied during her first years in Oregon. The hub of the city's art activity continued to be the Museum Art School. Haley was not part of the faculty (except for her two years at Harding High, she avoided



Figure 6.  
*Untitled*  
c. 1956  
egg tempera

Figure 7.  
*Untitled*  
1958



teaching in order to spend time in the studio), but she was part of the city's small community of serious working artists. She continued to paint steadily, exhibited and began to gain recognition.

In Portland she continued her explorations of surrealist space and continued to give the paintings the ominous, mysterious tenor common in the works of the surrealists. In an untitled work painted c. 1950 (Figure 5), she placed an isolated marble head in the foreground; the rest of the space recedes rapidly and is lifeless and void. In other works she included shrouded figures, and architecture viewed from disorienting perspectives. The mood of these paintings in the late forties and fifties may have been in part a response to the war which had recently ended, or on a personal level, to the death of her brother John.

The surrealist work was well received and Haley's 1952 painting, *Robed Figures in Ambulatory*, was included in an international survey organized by H. H. Arnason for the Walker Art Center in Minneapolis, Minnesota in 1954.<sup>12</sup> *Reality and Fantasy 1900-1954* was an overview of American and European twentieth century painting and sculpture which included works by approximately 140 artists. The exhibition combined artists of international, national and regional reputation: Picasso, Braque, Francis Bacon, Chagall, de Chirico, Dali, Duchamp, Max Ernst, Henry Moore and Giorgio Morandi were just a few of the better known. Haley, Louise Bourgeois, and Georgia O'Keeffe were three of about twelve women included in the exhibition. Morris Graves was the only artist other than Haley from the Northwest.<sup>13</sup>

The sparseness of the surrealist formal vocabulary and its staged presentation of objects remained useful to Haley in her own experimentation with objects in pictorial space. In contrast, the ominous mood of many surrealist works would soon fail to correspond to her perception of reality and she abandoned it.

## **Interiors and Still Lives: 1955 to the Present**

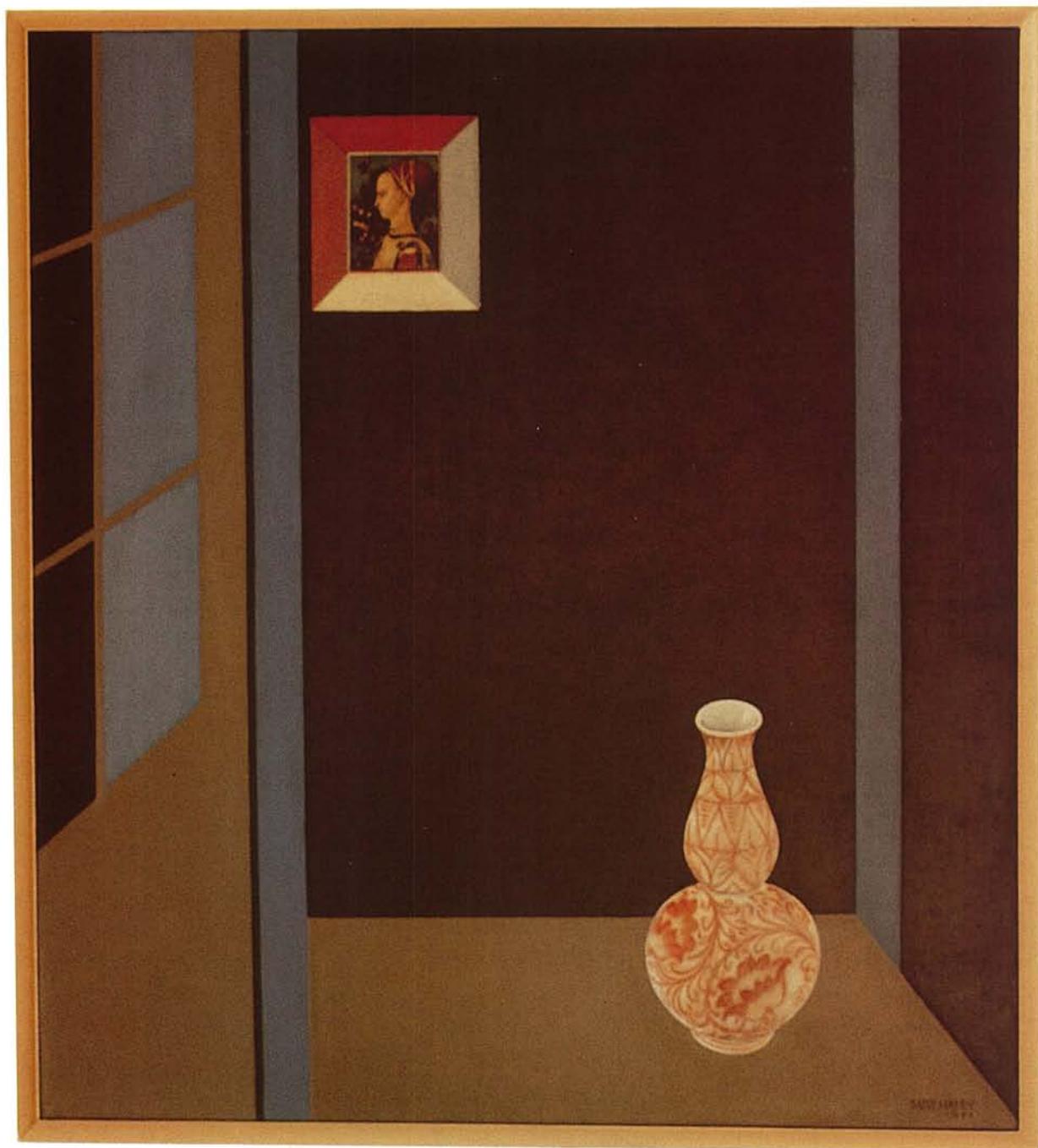
Since the mid fifties, Haley has pursued a deliberate examination of interiors and still lifes. They have become her means of chronicling and giving voice to a life of visual observation. She has experimented with ways of depicting objects, the spaces they inhabit and the pictorial means of conveying the complexity of apparently simple relationships. It was an investigation she began in the thirties in her domestic interiors, an investigation enriched by her contact with the work of de Chirico, and an investigation which would now lead her to examine art of past centuries and the art of her contemporaries for possible solutions.

### **Interiors**

Although she painted small still lifes throughout her career, a number of paintings focus almost solely on the nature of interior space and the means of depicting it. They are either devoid of objects or contain still life elements which are not the primary focus of the paintings. Drawing on the lessons of the surrealists, she created several works which tap the potential of telescoping spaces. These spaces are suggested through series of open doorways or windows. In these paintings the artist suggests places beyond what is visible, and invites one to enter or at least to speculate as to their natures.

In a large interior painted in the 1950s (Figure 6), several walls define, suggest or open onto successive spaces. We do not see the full definition of any room, nor are the spaces furnished. The planes of wall and floor, and the geometric shape of light falling across the floor, are what concern Haley. It is a type of space common in her surrealist works, but now the disturbing undertones are omitted. The space is well-lit and there is an optimism to the work created in part by the inclusion of a photograph of her second son Gian and a copy of a painting of a

Figure 8.  
*Untitled*  
1970



lighthouse by de Chirico. Both images, that of the child and that of the lighthouse, are presented as clippings posted on the wall, as one might do in the kitchen or studio, but the clean simple walls are more reminiscent of an art gallery than a home. Together the posted images and clean space provide a frame of reference which includes family and art and underscore Haley's integration of the two.<sup>14</sup>

In other works, Haley continued to study ways of suggesting architectural space with a minimum of means, and perhaps more importantly, ways to suggest the significance of those spaces. A 1958 painting (Figure 7) depicts that portion of a room at which the indoors and outdoors intersect. A red door is open to the outside. Strong light from the open doorway casts opaque shadows and intensifies color. Light from an unseen source illuminates a tabletop in the foreground. We know very little about the room except for these few elements, and see little of the outdoors other than the blue of the sky. The scale and shape of the room are unimportant as is the exact nature of things outdoors. What is important is the essential interplay between the worlds inside and outside the door, and the door's central role in connecting the two.

In 1963-1964, Haley took her first trip to Italy, a trip which re-exposed her to the work of fourteenth and fifteenth century Italian masters, including Simone Martini, Piero della Francesca, and Leonardo DaVinci. The *quattrocento* painters had also been critical to de Chirico in his understanding of pictorial space, and Haley felt she had arrived at the source. In addition to studying the Italians for their clean depiction of space and austerity of design she also looked to Northern Europe to the work of Vermeer, Rembrandt and Rogier van der Weyden for the realism of their images achieved through intense observation and revealing light. She began to paint copies of old master paintings for her own pleasure and edification, and to make use of her discoveries in her

work, sometimes combining the lessons of northern and southern traditions.

One such study of a portrait by Pisanello is included in an interior painted in 1970 (Figure 8). She also includes a vase on a surface in the foreground. The space itself is austere but complex, the objects elegant and opulent.

During the first decades of her career, Haley created spaces that drew the viewer in both visually and psychologically. Receding planes, open doorways and windows pulled the viewer back towards a space which was never fully described but was nevertheless intriguing. Objects placed within it added spatial ambiguity and identified it with the domestic interior.

In Haley's early still lifes, those which focused primarily on the objects, space functioned to provide a spatial envelope for the objects. In the late seventies this deeper space was supplanted. She realized that the objects themselves could define and create the illusion of space through their inherent mass. In many of these works the backgrounds resemble the flat, non-objective paintings of her local and national contemporaries.<sup>15</sup>

In other works she would experiment with spaces unoccupied by either people or things. Some of these paintings come close to total abstraction, but apparently an abstraction without an anchor in the world did not hold her interest. She instead used abstraction as a foil for objects placed on the surface of the painting. In the nineteen-seventies Haley's emphasis shifted from the interior to the still life, and although she continued to paint the larger works, the objects within the spaces took over the focal role.

Figure 9.  
*Untitled*  
1979  
acrylic on  
canvas



## Still Lifes

Many people satisfy their fascination with the things around them through collecting, cataloging, researching and writing. Artists paint, photograph, or simply present objects as found. In all cases an artist singles out the object and gives it an art context. They re-present it. Sally Haley is a painter and an observer. Her way of both seeing and conveying what she sees is to paint still lifes.

A still life begins with a choice of objects, a choice of subject. It also begins with the impulse to do something with those objects, to make a case for their beauty, importance or significance. The objects Haley chooses are familiar, ordinary and useful: food placed in a container or set out on a table, ready for or in the process of preparation. These are also the objects which are the traditional subjects of still life, *nature morte*. They have a link both to the everyday and at the same time to the history of art. Haley is interested in these things for their inherent formal qualities, for their link to the tradition of art and for the very basic place they occupy in domestic life. She presents the objects without exaggeration of either scale or importance. In choosing objects to paint she has continually been intrigued by the form, colors and textures of fruits, nuts, vegetables and the ordinary vessels which contain them — baskets, bowls, and cartons. She has presented them singly, examining one particular apple or pear, perhaps cut to reveal the flesh of the fruit or sections of fruit inside; in pairs or sets, exploring differences between and among them; or as an array of objects placed side by side or quietly lined up on a table or shelf or sill.

The risk the still life painter has always run is the risk of being deemed as insignificant as his or her subject matter. Still life painting has generally ranked behind religious and history painting in the hierarchy of art. The form was developed through the

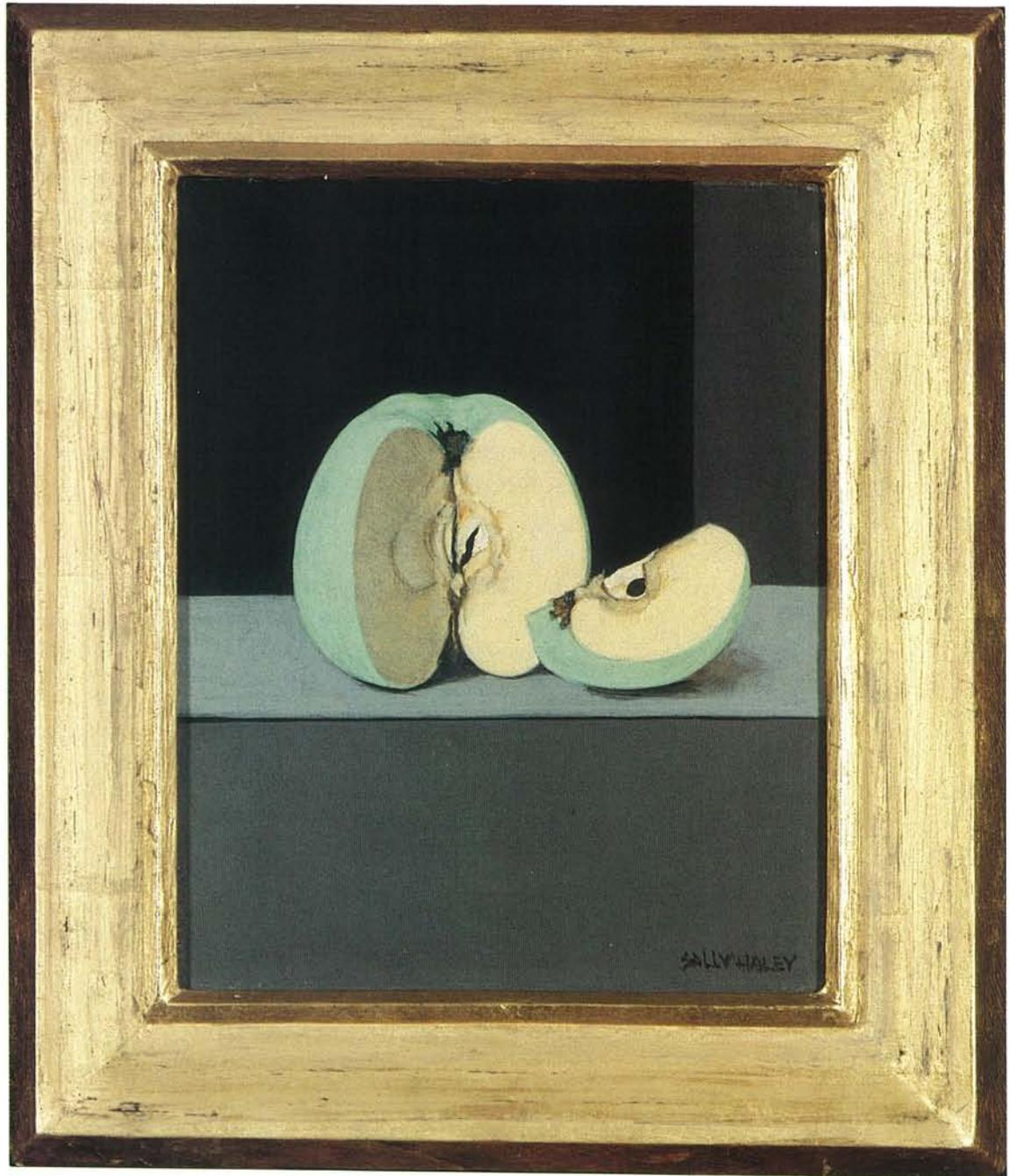
works of master painters Vermeer, Rembrandt, Zurbaran, Chardin and others during the sixteenth, seventeenth and eighteenth centuries, its rise paralleling the political and economic ascendance of the middle class. It is difficult, even in the late twentieth century, to chronicle the commonplace and be taken seriously, unless, of course, one's chronicle is ironic, satirical or cynical in tone. Haley's paintings are instead straightforward. They are the work of an artist intrigued by the reality of the things around her. She is determined to present that reality in a manner true to the beauty she perceives.

Like all good still life painters she attempts to elevate the depiction of the mundane to the intimation of the sublime. She seeks the truth of the real. Haley is aware that beauty has been sentimentalized and discredited in the visual arts, but persists. For her, the still life has provided a vehicle for an examination of the essential unpredictable nature of the familiar.

Haley has plumbed the art of the past while responding, in her own words, "through osmosis", to the changes in art in the sixty years she has been a professional working artist. Her work draws on and merges seemingly contradictory traditions. She emulates the richness of Northern European old master still lifes to highlight the reality of the object; and makes use of the austerity of the *quattrocento*, and the twentieth century urge to reduce visual information to essentials, to provide a context for objects with a minimum of means.

In works like the Casaba melon and cloth painted in 1979 (Figure 9), the background is a series of three flat horizontal bands of neutral color. The melon and cloth contradict this flatness, the melon by its lumpy volume and the cloth by draping casually across the middle band causing it to read as a shelf instead of a flat band of color.

Figure 10.  
*Untitled*  
c. 1980  
egg tempera



In a painting of an apple painted in the early 1980s (Figure 10) Haley has cut one quarter of the fruit away and placed both parts on a shelf. Her means are spare. The apple is a mix of a pale green and soft cream, the background a simple geometry of black and grey. We are encouraged to consider the formal qualities of the apple, the relationship of the whole and the part, the interior of the fruit to its exterior; and also to consider the broader implications of these same ideas. We are also led to consider the apple's state and use. Here the apple does only temporary duty as the subject of this small painting; the objects in Haley's paintings come from and return to domestic use.

Since 1977, Haley has painted a series of baskets. Some are isolated while others are shown with elements — a cloth, fruit, nuts, squash — which convey their uses. She has chosen these baskets for their domestic functions, but also for their forthright craftsmanship. They are not flawless or fancy, but they are beautifully made, and made by hand. In a 1989 work (Figure 11), Haley places a basket on a simple, white rectangular stand, of the type commonly used in art galleries. Behind the stand, an abstract background of black and red suggests an opaque opening in a wall of color. Like a photographer, or perhaps more accurately a curator, Haley has selected and presented an object for our consideration. She has edited out the extraneous information, sited and lit the basket to encourage the viewer to share her attention and respect.

In a small egg tempera painting of two pears from 1991 (Figure 12), Haley plays once again with objects and the space they both create and occupy.<sup>16</sup> One pear sits in its own lumpy fashion on top of a simple cube. A second sits comfortably in front of the cube and has at further examination no visible means of support. The mass of each object implies the volume of space necessary to its existence. In these works Haley is no longer interested in the mystery of spaces beyond our view, but in the

mysterious presence of ordinary things close at hand.

Although Haley's career spans six decades, and has included an experimentation with several styles and genres, it has been the still life which provided her with the vehicle to chronicle her life and concerns. In a youth-centered culture, it is perhaps important to note that Haley first gave clear voice to the issues which would define her as an artist in her forties. Hers is a model of the committed artist who has concerned herself less with career moves than with the day-to-day, decade-to-decade, work of making art true to her observation of life.

Terri Hopkins  
Director of The Art Gym

<sup>1</sup> The art school changed its name to the Pacific Northwest College of Art in 1981. Following World War II, the G.I. Bill made higher education accessible for the first time to many Americans, and like other college and university art programs, the Museum Art School grew to meet demand. In an unpublished interview with the artist and Museum Art School faculty member Louis Bunce by Paul Sutinen in 1977, Bunce commented that the school received a tremendous influx of students after the G.I. Bill and tripled in a year's time.

<sup>2</sup> Interview with Gwyneth Gamble Booth for Front Street Weekly, Oregon Public Broadcasting, c. 1989

<sup>3</sup> Haley had solo exhibitions in Seattle at the Woodside Gallery in 1971, 1976 and 1979, and was included in the "Seattle Invitational" at the Seattle Center Art Pavilion in 1976.

<sup>4</sup> Almost all of Haley's work is untitled and will be referred to in this essay through brief descriptions and the year of completion when known.

<sup>5</sup> Barbara Melosh, *Engendering Culture* (Washington and London: Smithsonian Institution Press, 1991) 217-218



Figure 11.  
*Untitled*  
1989  
acrylic on linen

<sup>6</sup> Vanport flooded in 1948. Haley and Russo heeded the rumors which circulated in the days preceding the disaster and were in the middle of the move to a home they had purchased on S.E. Couch Street the day of the flood. For a discussion of the Vanport flood and an account of the social and political conditions and events of Portland in the post war years, see E. Kimbark MacColl, *The Growth of a City, Power and Politics in Portland, Oregon 1915 to 1950*, The Georgian Press, 1979, Portland, Oregon.

<sup>7</sup> For an account of art in this period see *Art of the Pacific Northwest, From the 1930s to the Present*, Smithsonian Institution Press, Washington, D.C. 1974. Essays by Rachael Griffin and Martha Kingsbury.

<sup>8</sup> C.S. Price; *the man; the artist. (1874-1950)* Portland, Oregon: Oregon Journal, 1950.

Clayton S. Price (1874-1950) was the most successful and respected artist living in Portland. An Iowa native who spent most of his youth on Wyoming cattle ranches, Price was at the pinnacle of his career and exercised great influence during the depression and war years. Price had come to Portland in 1909 as an illustrator of western stories for the Pacific Monthly magazine, then published in the city. He moved to San Francisco two years later, continuing as an illustrator. In 1915, he had his first exposure to contemporary French art at the San Francisco fair. In 1929, he returned to Portland, where, in part through the W.P.A. art project, he was able to devote himself exclusively to painting. The Portland Art Museum mounted a retrospective in 1942. He was included in national and regional shows and the Metropolitan Museum of Art purchased a painting from his last New York exhibition in 1949. The Oregon Journal honored the artist posthumously in June, 1950 with an exhibition and catalog.

<sup>9</sup> *Charles Heaney, Master of the Oregon Scene*, Art Advocates and the Image Gallery, 1980, Portland, Oregon.

<sup>10</sup> *Art of the Pacific Northwest*, p. 121-122.

<sup>11</sup> Gordon Gilkey is a printmaker and collector. His collection of over 7,000 prints is housed at the Portland Art Museum.

<sup>12</sup> Dr. Francis Newton, Director of the Portland Art Museum, was contacted by curators from around the country from time to time and, according to Haley, was the likely reference which led to her inclusion in this show. Artists also sent works of art directly to museums for consideration in regional and national surveys.

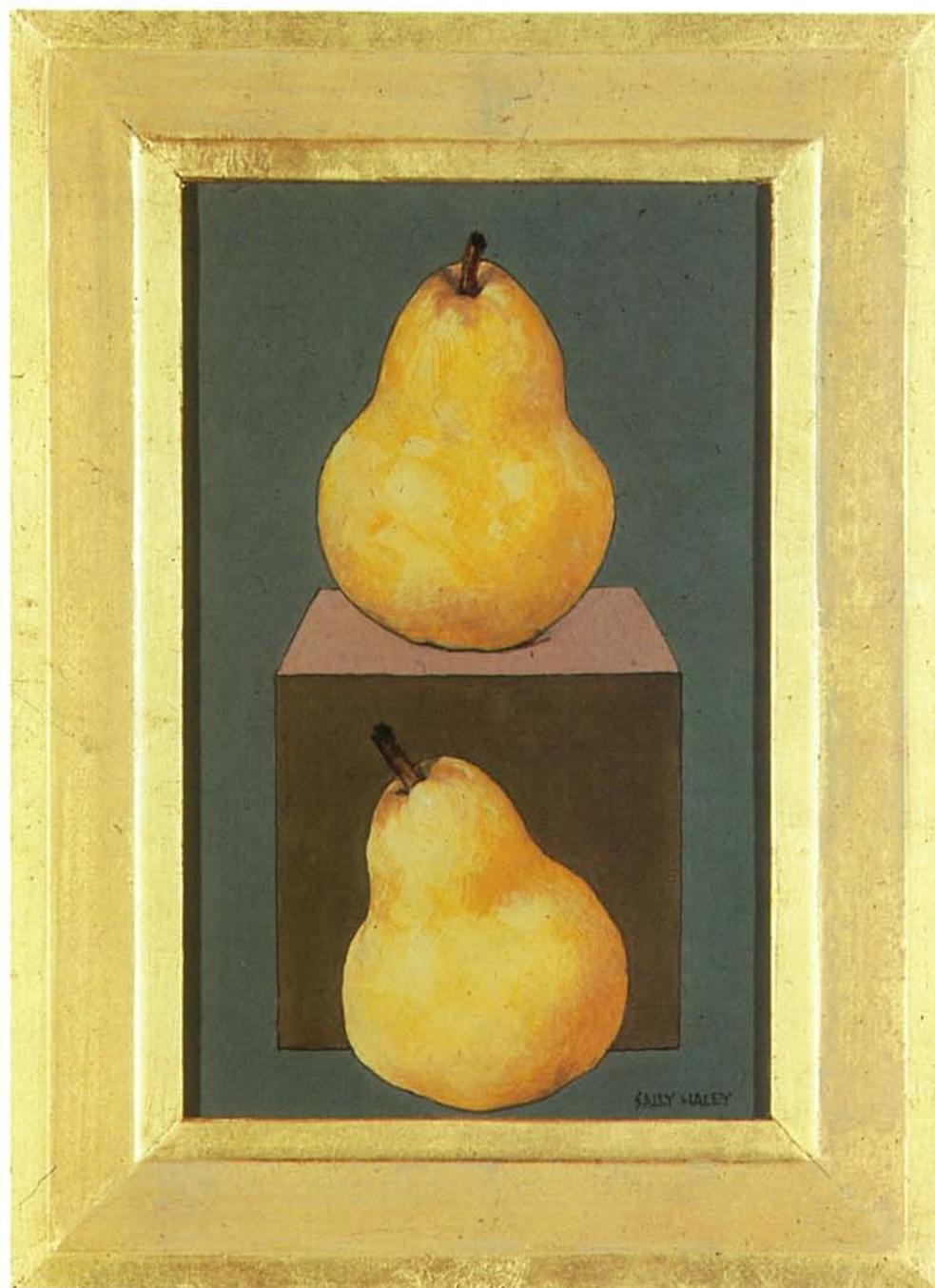
<sup>13</sup> *Reality and Fantasy 1900-1954*, Walker Art Center, Minneapolis, 1954. The listing for Haley reads: "Born Bridgeport, Conn. 1908. Studied Yale School of Fine Arts, received B.F.A.; and Teacher's College, Columbia University. Member of Hartford Society of Women Painters. Has won prizes from Mattatuck Historical Society, Waterbury Connecticut 1945 in 1946. Worked on mural for United States Post Office, McConnellsville, Ohio. Exhibited at Corcoran Gallery of Art, American Society of Miniature Painters, Wadsworth Athenaeum, and Mattatuck Historical Society. Had one-man exhibitions in Hartford, Connecticut 1935; Waterbury, Connecticut 1942-1944; Bridgeport, Connecticut 1939-46"

<sup>14</sup> Haley painted portraits of her family throughout her career for her own private use — a type of family album. Occasionally, as in this painting, she included their images in interiors. Approximately twenty family portraits were included in The Art Gym's 1987 exhibition, *Close to Home*.

<sup>15</sup> Locally, Louis Bunce and Orleonok Pitkin were just two of many artists who pursued the potential of flat, simplified, non-objective painting. Nationally, Robert Motherwell and the painters associated with minimalism are examples of artists who carried the inquiry and discussion.

<sup>16</sup> In this, as in all her paintings, Haley constructs the frames. In the larger acrylics on canvas the frames are generally modest strips which form a thin line defining the limits of the image. In the smaller still lifes, particularly those painted with egg tempera, the frame plays a more important role. Generally these frames are more substantial, though not elaborate, and complement and complete the overall design of the painting. The angles of the mitered corners also function to create the illusion of depth within which the still life functions. At times, the fruits and vegetables play off the frame as a potential means of support beyond the canvas. These frames complete the painting as a constructed, crafted object, an object which depicts other objects and will assume a place among them.

Figure 12.  
*Untitled*  
1991  
egg tempera





## SALLY HALEY

### VITA

- |         |   |
|---------|---|
| 1908    | Born, Bridgeport, Connecticut               |
| 1931    | B.F.A., Yale School of Art and Architecture |
| 1933-34 | Study in Munich, travel in Europe           |
| 1935    | Married painter Michele Russo               |
| 1947    | Moved to Oregon from Connecticut            |
| 1963-64 | Travel to Italy                             |

### SOLO EXHIBITIONS

- |          |  |
|----------|--|
| 1934     | Stavola Gallery, Hartford, Connecticut   |
| 1939-46  | Peacock Alley, Bridgeport, Connecticut   |
| 1942 -44 | Mattatuck Historical Society, Waterbury, Connecticut                                 |
| 1960     | Portland Art Museum  |
| 1962     | Fountain Gallery of Art, Portland, Oregon<br>Also 1972, 1977, 1980, 1981, 1984, 1985 |
| 1965     | Marylhurst College, Marylhurst, Oregon   |
| 1971     | Woodside Galleries, Seattle, Washington<br>Also 1976 and 1979                        |
| 1975     | Maryhill Museum of Fine Arts, Washington   |
| 1975     | Portland Art Museum, retrospective exhibition<br>and catalog                         |
| 1976     | Oregon State Capitol, Governor's Office,<br>Salem, Oregon                            |
| 1984     | Wentz Gallery, Pacific Northwest College of Art,<br>Portland, Oregon                 |
| 1984     | Bush Barn, Salem Art Association, Salem, Oregon                                      |
| 1985     | Catlin Gabel School, Portland, Oregon  |
| 1990     | Laura Russo Gallery, Portland, Oregon  |

## GROUP EXHIBITIONS

- 1946 Wadsworth Athenaeum Hartford, Connecticut  
1945-46 Mattatuck Historical Society, Waterbury, Connecticut  
1947 "24 New England Painters", Stewart Gallery,  
Boston, Massachusetts  
1949 San Francisco Museum of Art, California  
1954 "Reality and Fantasy: 1900-1954", Walker Art Center,  
Minneapolis, Minnesota  
1956, 1957 Denver Art Museum, Denver, Colorado  
1959 "The Oregon Scene", Oregon Bicentennial Painting  
Exhibition  
1959 "Paintings and Sculptures of the Pacific Northwest",  
Portland Art Museum, Portland, Oregon  
1960 "The Third Pacific Coast Biennial Exhibition (touring)  
1964 "Francis J. Newton's Collection", Bush House, Salem  
Art Association, Salem, Oregon  
1976 "The Seattle Invitational", Seattle Center Art Pavilion,  
Seattle, Washington  
1977 Woman's Building, Los Angeles, California  
1987 "Close to Home", The Art Gym, Marylhurst College  
1987, 1988 Laura Russo Gallery, Portland, Oregon  
1987 Lynn McAllister Gallery, Seattle, Washington  
1987 "Northwest '87", Seattle Art Museum, Washington  
1988 "Oregon Women Artists", Littman Gallery, Portland  
State University, Portland, Oregon  
1989 Hubbard Museum, Ruidoso Downs, New Mexico  
1990 "Art of the Northwest", Oregon historical Society,  
Portland, Oregon

**The Art Gym at Marylhurst College**

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