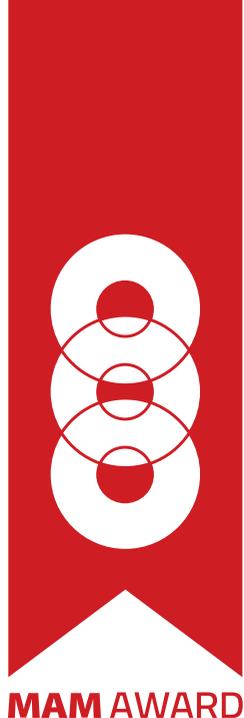




 **MISSOULA
ART
MUSEUM**

SPRING/SUMMER 2012



MAM AWARD

MONTANA TRIENNIAL 2012

DIRECTOR'S COMMENTS | Laura J. Millin

In recognition of outstanding dedication, generosity, and service to MAM, and with deep gratitude, we give the MAM Award to the Art Associates of Missoula, in this 25th year of the Fifth Grade Art Experience. This exemplary education program, created by the Art Associates of Missoula in 1987 and co-produced with MAM annually since, has served 25,587 fifth graders from throughout Missoula County. This has been an extraordinary gift from the Art Associates to the youth in our community and has enriched MAM's educational programming immeasurably. Allow me to quantify the gift so you can understand its enormity.

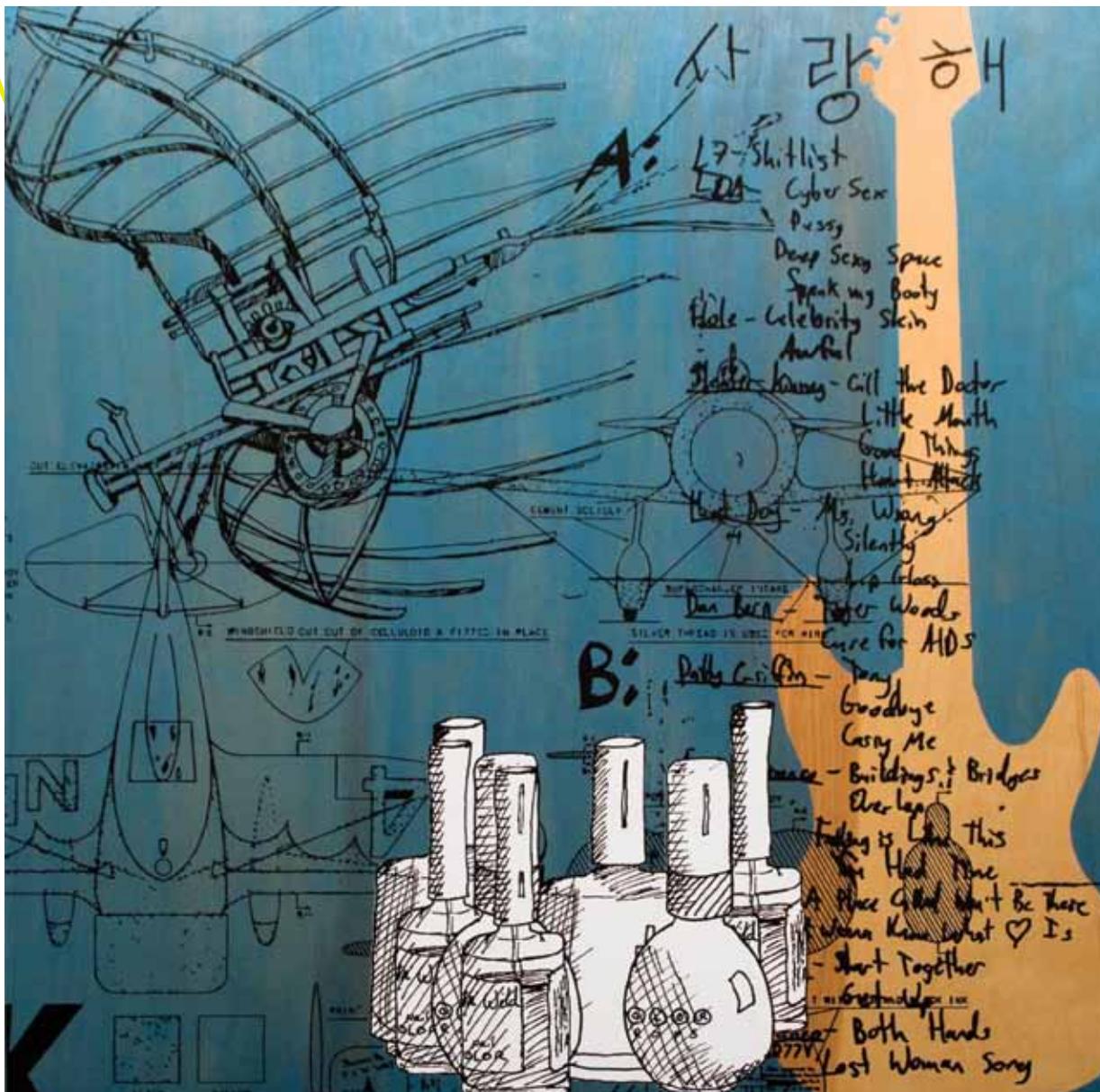
Each year the Fifth Grade Art Experience is offered to all schools in Missoula County, free of charge, and is built around an exciting exhibition at MAM. The program annually employs from 1-3 artists/teachers and 45 volunteer art guides that serve on average 42 fifth grade classes. The Art Associates art guides contribute approximately 150 hours each year conducting in-depth tours of the exhibitions on view at MAM and offering quality hands-on art making experiences. The out-of-pocket expenses to conduct the program, which average \$2,500 annually, have been provided by the Art Associates. Additionally the Art Associates have made an annual contribution to MAM's operating budget of at least \$2,500. A rough tally of the Art Associates 25 year investment in MAM and the Fifth Grade Art Experience is \$132,000 and more than 4,000 hours of volunteer service!!!

The Fifth Grade Art Experience, along with MAM's other educational programs, struggled for twenty years without a bona fide classroom. When MAM launched its Renaissance Renovation and Expansion Campaign, new classrooms were a central goal. Enthusiastically, the Art Associates collectively contributed \$75,000 to the capital campaign. In 2006, MAM was proud to dedicate the Art Associates Education Center in the lower level at the new MAM, where the Fifth Grade Art Experience and many other educational programs for aspiring artists and art lovers thrive to this day.

Please join us on Thursday, May 24, 5-7 PM, to pay tribute to the Art Associates of Missoula with the MAM Award and celebrate the Circle of Giving to MAM throughout the past year.

NEW EXHIBITIONS // 03 | FEATURED ACQUISITIONS // 08
CONTINUING EXHIBITIONS // 09 | TRAVELING EXHIBITION // 09
HAPPENINGS // 10 | MEMBERSHIP // 11

Cover: Joel Allen, *Hooked on Svelte*, detail, 2010-2012, mixed media installation, photo credit: Erik Hansen.



Lorie Hoffman, *Revolution*, 2011, Silkscreen on Birch Panel, 44 x 44". ▲

📅 MONTANA TRIENNIAL: 2012
 May 4 – August 26 // Carnegie, Aresty, Shott, and Silver Galleries
 Exhibition Opening and Artists' Reception, May 4, 5-8 PM
 Juror's Gallery Talk: Keith Wells, May 4, 7 PM
 MAM Members' Event: Richard Notkin, June 14, 5-7 PM

A Biennial, or in this case, a Triennial, is intended to serve as a survey exhibition of contemporary work from a particular region. The Triennial is a perfect fit for the Missoula Art Museum's programming, whose mission "strives to engage artists and audiences in the creative exploration of contemporary art relevant to our community, state and region."

Most often Triennials are selected by a respected juror or panel of jurors from outside of the state. Keith Wells, Curator of Art at Washington State University's Museum of Art, was tapped to be this year's juror. Wells is no stranger to Missoula having curated the Galen Hansen exhibition at MAM in 2008 and having presented a rousing gallery talk. MAM would like to

thank Keith Wells for this Herculean effort in the role of juror for *Montana Triennial: 2012*. Wells selected 25% of the artists that submitted work.

Montana Triennial: 2012 will be displayed in the Carnegie, Aresty, Silver and Shott Galleries, doubling the space and effort dedicated to this important juried exhibition. To that end, over 100 works were selected for inclusion. The exhibition, open to all artists living and working in the state of Montana, will feature work by both established and emerging artists statewide and include a variety of media. The exhibit will also feature a full color catalog consisting of the selected artists and their work and an essay by the juror Keith Wells. Please join the museum for the extensive programming associated with the exhibition.

BEING JUDGMENTAL ABOUT THE MONTANA TRIENNIAL: 2012

by Keith Wells

I love my job as Curator for the Museum of Art at Washington State University. Having taught several classes in art history and theory, my philosophy is to open minds rather than fill them in. I am certain that my experience as both an artist and instructor helps to inform my decisions as a curator when making art selections for an exhibit.

As an artist, I am always amazed to think how we (artists) remain resilient and continue to create; putting forth images and objects in spite of the sea of images that bombard people constantly. In the age of information and social media that infiltrate our senses with so many visual experiences and ideas, it takes a certain amount of perseverance to penetrate already overworked sensibilities. How the artist separates themselves from the assault of white noise is a lesson in persistence. With this in mind, it is an incredible honor to be asked to examine the current artwork submissions for the *Montana Triennial: 2012*. Because it is such a daunting task to judge the offerings of these artists, while separating my own personal taste, I use three different criteria to select work for a diverse and engaging exhibit: aesthetics, innovation and cultural reflection. Although I prefer that an artwork has all of these elements, in some cases a heavy portion of only one or two of them can be just as strongly interesting. This is the same rubric I try to use when selecting work for exhibitions at WSU.

Aesthetics are important and should always be considered as a base reference. Artwork with strong aesthetic qualities does not necessary have to be beautiful in a "traditional" sense. Whether creating something visually pleasing or that is intended to be ugly or horrify us, it should do so in an intriguing way. Horror and ugliness hold just as much currency as beauty in their ability to gain our attention which is why we are compelled to stare at a car accident as we pass by on our way to a gallery opening. An artwork must possess the ability to somehow stimulate a response, good or bad. It should elicit the viewer to consider the subject matter on the artists' own terms.

Innovation can be crucial when it is necessary to find new ways to create new and distinct dialogues in the world of visual noise. Social mediums or informational platforms that engage us (television, movies, internet, etc.) have become ways that we connect with each other and also

offer a basic foundation for discourse that we collectively understand. Overstimulation from this media deluge contributes to the desensitization of our ability to ingest information, forcing the artist to be that much more cunning in the struggle for attention. Individual style, process or unusual mediums can sometimes offer a way to create enough intrigue to lure the viewer into the artists' conversation. There is no authoritative set of procedures that needs to be executed to impart this kind of power to an artwork. How an artist responds to this kind of seemingly unlimited license for creativity is a test of how an artist is able to present artwork that is at once accessible in the message it tries to convey and original enough to distinguish it from the work of any other artist.

Cultural reflection explores the social references indicative of a specific culture or subculture. Regional artists may respond to their most immediate surroundings or circumstances in an attempt to convey nuances of those experiences. Artists, who often strive to create dialogue about national or even global issues that affect us all, may reach out to us with their own specific insight. Economic, environmental, racial or gender issues have somewhat different impact on each culture, but are a constant source of thought provoking questions for all of us. The more personal the subject matter is, the more broadly appealing the piece can be. The heart of the matter is that we learn from sharing these ideas and exploring our own perimeters as human beings. It is a delicate balance, but an effective artwork should transcend its time and culture while simultaneously embracing them, just as Shakespeare's plays, despite being clearly grounded in a specific period of time and culture, make behavioral observations on the human condition that still hold true today.

With so many wonderful applicants it was difficult to pare them down to this group of works, however, I hope that the selections I made for this exhibition stimulate, provoke, and inspire those who attend. I have always concluded that any diverse group of artworks holds the key to access our culture and capture a mug shot of our collective sense of identity. Whether it is something as simple as the shared experience of a basic emotion to the complexities of political rhetoric surrounding an epic event, art is a discourse about who we are in relationship to each other. We must try to remember that art, in its capacity to connect and define us is probably the world's oldest social network.

TRIENNIAL ARTISTS SPEAK

Join MAM for a host of discussions and tours throughout the exhibition. Each weekend features a new Triennial artist. All events are free and suitable for all ages.

May 5 // Panel Discussion with Larry Blackwood, Andy Cline, Jennifer Li, and Jennifer Pulchinski, 1 PM.

June 14 // MAM Members' Event with Richard Notkin, 5 PM.

August 3 // Gallery Talk with Joel Allen and Toni Matlock, 7 PM.

TRIENNIAL TOURS: ARTISTS' POINT OF VIEW

Join an exhibiting artist from the *Montana Triennial: 2012* for a Point of View tour. This is your chance to connect with these creative and talented professionals in an engaging tour. Ask questions or just listen to their point of view. All tours are at 12 PM and are Free. Suitable for all ages.

May 12 // Kay Langland

May 19 // Shalene Valenzuela

May 26 // R. David Wilson

June 9 // Louise LaMontagne

June 16 // Cindy Swidler

June 23 // Amy Jane

June 30 // Peter Keefer

July 14 // Jeneese Hilton

July 21 // Pam Caughey

July 28 // Eric Ashcraft

August 11 // Barb Karst

August 18 // Andy Cline



④ PURPLE: SELECTIONS FROM MAM COLLECTIONS

May 4 – September 9, 2012 // Travel Montana Lobby & Lela Autio Education Gallery

The Missoula Art Museum is committed to always displaying a portion of our permanent collection in the museum. Over the years, the staff has used several different themes to organize a collection exhibit, such as flora and fauna, the landscape, or a particular media like photography, the book arts or ceramics. Establishing a theme is a means of featuring artworks in different ways, developing scholarship, and encouraging appreciation of MAM's collection.

Color is one of the keys to communicating ideas in the art world, so why not develop an exhibit based on the use of a color, say Purple? This approach might seem serendipitous, but it also provides an opportunity to examine art objects side by side that might otherwise never be looked at together. This explains the chemistry of an exhibition, and examining an artist's decision to use a particular color grants insight into their practice. Surveying the collection, we discovered several artists who fearlessly used purple, including Freeman Butts, Walter Hook, Gennie DeWeese, Leslie Van Stavern Millar, and several Hmong textile artists.

Purple has a very interesting history. In bygone times, purple has been associated with royalty and power, but the secret of that power lies in the glands of a tiny shellfish creature, with origins as early as the Minoan civilization. "Tyrian Purple,"

the purple dye of the Phoenicians mentioned in texts dating back to about 1600 B.C., was produced from the mucus of the hypobranchial gland of various species of marine mollusks. It took some 12,000 shellfish to extract 1.5 grams of the pure dye. Legend credits its discovery to Heracles' dog whose mouth was stained purple from chewing on snails along the Levantine coast. King Phoenix received a purple-dyed robe from Heracles and decreed the rulers of Phoenicia should wear this color as a royal symbol.

Rome, Egypt, and Persia used purple as the imperial standard. With the decline of the Roman Empire, the use of Tyrian Purple also declined, and large-scale production ceased with the fall of Constantinople in 1453 A.D.

The birth of the synthetic dye industry can be traced to the discovery of an aniline-based purple dye, mauveine, by the English chemist William H. Perkin in 1856. It became quite fashionable and affordable to wear clothing dyed with "mauve."

Today, genuine Tyrian Purple remains the domain of the rich and famous, but the accessibility of synthetic dyes, paints and pigments has removed the mystique of purple. While the color purple has historical and cultural meaning, the selections from the collection indicate an artist's attitudes free from the preconceived notions of the preciousness of the pigment.

Freeman Butts, *Going to DeWeese Winter 1989*, acrylic. ▶

DWAYNE WILCOX





📍 DWAYNE WILCOX: ABOVE THE FRUITED PLAINS

June 1- October 21, 2012 // Lynda M. Frost Contemporary American Indian Gallery

Exhibition Opening and Artist's Reception, June 1, 5-8 PM

Artist's Gallery Talk: June 1, 7 PM

Saturday Family Art Workshop: June 2, 11 AM - 12:30 PM

Artist's Tour: June 2, 12:30 PM

MAM is honored and delighted to host *Dwayne Wilcox: Above the Fruited Plains*. Wilcox's approach is quite simple, he uses graphite and colored pencils to alter old ledger paper. Ledger Art has a rich history with the Plains people, but like many contemporary artists, Wilcox uses the ledger paper as a platform for contemporary expression. Wilcox is unique amongst many of the contemporary ledger artists, for his work is steeped in humor and irony. And while one finds strong design principles present in Ledger Art, Wilcox consistently adds the additional element of a resolved narrative. He states, "The culture I grew up in has a wonderful place for humor, it is also medicine, and I would hope to show this to the outside world."

Ledger Art is a term for Plains Indian narrative drawing or painting on paper or cloth. Ledger Art flourished primarily from the 1860s to the 1920s. The term comes from the accounting ledger books that were a common source of paper for Plains Indians. Most scholars agree that Ledger Art evolved from Plains hide painting. A contemporary revival of Ledger Art began in the 1960s and 1970s.

Although not formally trained in the arts, Wilcox has conducted extensive independent research on Ledger Art. He states, "The past twenty three years I have followed my dream of doing my life's calling as a full time artist. I view my profession as a tool to enlighten those who wish to expand their knowledge of the Lakota people to the best of my ability." It is important to note that Wilcox pokes fun and by doing so, brings to light the fact that there are different ways of looking at the world that are inherently cultural.

Wilcox lives in Rapid City, SD. His work is included in permanent collections at the University of Arkansas, Charles M. Russell Museum, South Dakota State University, Red Cloud Indian School, Akta Lakota Museum, Hood Museum of Art, Dakota Prairie Museum and the Peabody Museum. The exhibition will be hosted in the Lynda M. Frost Contemporary American Indian Art Gallery. This gallery is dedicated to honor the creative cultural contributions of American Indian people to contemporary art, and to ensure that Indian artists will always have a place to celebrate that contribution.

◀ Dwayne Wilcox, *Custer Eating Crow*, mixed media on ledger paper.

NEW
EXHIBITIONS



Fleeing Laos by an anonymous Hmong textile artist, appliqué and embroidery, ca. 1977. ▲

SUSAN LINDBERGH MILLER HMONG TEXTILE GIFT

The Missoula Art Museum is celebrating the gift of over 240 Hmong textiles donated to our permanent collection by Susan Lindbergh Miller. Miller is a scholar of textiles from around the world, and close friend of Missoula's Hmong community. This gift is indescribably rich, featuring Hmong textiles and cultural items of all sizes and every color of the rainbow. Lovingly collected, each textile displays the gorgeous embroidery, appliqué and other masterfully applied techniques used by the Hmong artists. MAM invited Miller to explain the impetus for her donation.

When I first entered the home of my friend Ia Vang as her volunteer tutor in 1981, I was swept into a rich world of friendship, Hmong embroideries, stories, and generosity, receiving far more than I could possibly give in return. Now I want to give back to the community in the hopes that these embroideries and other cultural items will be available to the grandchildren and great grandchildren, and beyond, of the women who made them.

While collecting embroideries from homes and local craft fairs I realized that Montana needed a collection preserved for future generations. Over the centuries

the Hmong migrated from country to country, and in the United States, from city to city and state to state. How long would they remain in Montana? I am delighted that after 40 years since the first Hmong arrived in Montana, there is still a core population living in Missoula.

*In the early 1990's MAM embarked on a three year collaborative adventure with the Hmong community and me, culminating in the comprehensive exhibit *Hmong Voices in Montana*. Museum director Laura Millin's enthusiasm and leadership ensured that the Hmong community, including my two remarkable co-curators Bounthavy (Vee) Kiatoukaysy and Tou Yang, felt completely at home. A room was turned over to the Hmong women for three months to embroider and sell their work during the exhibition.*

Many of the items in my collection were displayed in the exhibit, and many are gifts from the women who made them. With love and admiration, I would like to dedicate this collection to the artists and families who shared so much with me over the years. It is with deep happiness that I see these embroideries coming home to MAM.

FREE CELL PHONE TOURS

Hear artists, curators, and other cool, smart people discuss the art on view at MAM. You choose what you hear, when and in what order. Look for the symbol, dial 406.225.7066 and enter the number on the label by an artwork. It's that easy. No cost except your minutes. Sponsored by the Trail 103.3



TRAVELING EXHIBITION

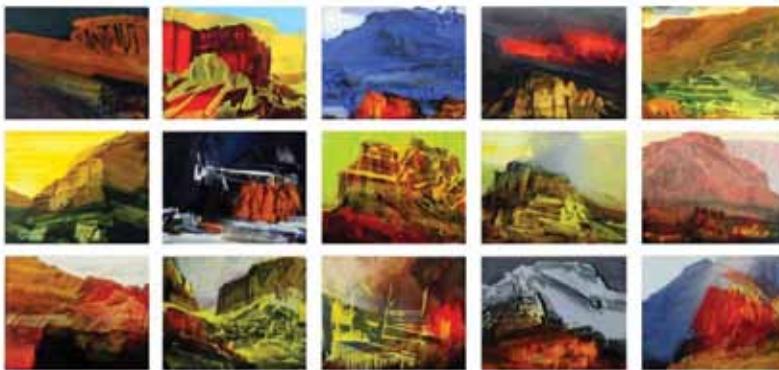
PERSISTENCE IN CLAY:
CONTEMPORARY CERAMICS IN MONTANA

Through May 6, 2012 // Nicolaysen Art Museum // Casper, WY
July 6 – September, 2012 // Crossroads Carnegie Art Center // Baker City, OR

◀ Shanna Fliegel, *Beast on the Lawn*, detail, ceramic.

CONTINUING EXHIBITIONS

09 | 8



JAMES LAVADOUR: HORSE STORIES
Through May 25, 2012



RAKU EXHIBIT
Through August 12, 2012

▲▲ James Lavadour, *Straight Ahead*, 2010, oil on panel. Collection of Nate Overmeyer. ▲▲ Paul Soldner, *Woodfire Vase*, ceramic.



HAVE YOU EXPLORED MAM'S REDESIGNED WEB SITE?

You can browse the site to find up-to-date information on exhibits, events, and educational opportunities. You can also browse MAM's permanent collection of artworks, and even shop our shelves of amazing art books!

The website supports the display of videos with artist interviews, exhibit openings, Artinis, and other MAM events, and audio files of our one-of-a-kind lectures. The site changes often so delve into the virtual artworld of MAM, then come to the museum and see the works or meet the artists for yourself!

MAM HAPPENINGS

FIRST FRIDAYS

Visit MAM for First Fridays from 5-8 pm. View exhibitions in six galleries, sample delicious wine, microbrew, and non-alcoholic beverages, and get the inside scoop at the 7 PM gallery talks with exhibiting artists. Always free. Thanks to the [Missoulian](#) for their support of MAM's First Fridays.

MAY 4

Meet *Montana Triennial: 2012* Juror Keith Wells and join him for a gallery talk at 7 PM. Wells is the Curator of Washington State University's Museum of Art, whose "philosophy is to open minds rather than fill them in." Learn how Wells opens minds with his selections in this year's triennial. Enjoy eclectic acoustic music by Flannel Republic.

JUNE 1

Dwayne Wilcox is unique amongst many of the contemporary ledger artists, for his work is steeped in humor and irony. Join Wilcox at 7 PM for a gallery talk about the different ways of looking at the world.

JULY 6

Block Party on Pattee! The museum will be closed but MAM staff will be celebrating the renovation of Adventure Cycling (AC) outside. Catch a sneak preview of MAM's outdoor sculpture garden too. AC will also have music and a beer tent.

AUGUST 3

Montana Triennial: 2012 artists Joel Allen and Toni Matlock will speak about the work that was selected for inclusion in this year's juried exhibition. These artists have featured works with a large presence in the Triennial installation, yet each has a very different artistic approach. Following the talk, time will be set aside for Q and A.

MORE HAPPENINGS

MAY 5

Montana Triennial: 2012 Panel Discussion // 1 PM

Attend a panel discussion featuring *Montana Triennial: 2012* artists Larry Blackwood, Andy Cline, Jennifer Li, and Jennifer Pulchinski. These four artists are from very different parts of Montana and have very different aesthetic sensibilities. They will discuss some of the issues brought forth by the exhibition. The discussion will be moderated by MAM Curators.

MAY 8

Art Guide Training // 4-5:30 PM

Get an overview of MAM's *Montana Triennial: 2012* exhibition and learn touring techniques to guide visitors, young and old, through this exciting and diverse exhibit. Contact Renée Taaffe for more information, 406.728.0447 or reneet@missoulaartmuseum.org

MAY 24

MAM Award:

Art Associates of Missoula // 5-7 PM

We invite our entire circle of supporters to join us in celebrating the Art Associates of Missoula and the Fifth Grade Art Experience's 25th Anniversary. The MAM Award is given with deep gratitude in recognition of the outstanding dedication, generosity, and service to MAM (Please see Director's Report, page 2). We will commemorate the Art Associate's precious and priceless contribution of high quality and free art education to MAM and will celebrate the Circle of Giving to MAM throughout the past year. Enjoy live music, libations, and hors d'oeuvres.

JUNE 1

Art Guide Training // 4-5 PM

Meet with exhibiting artist Dwayne Wilcox to learn about his comedic, contemporary ledger drawings. Contact Renée Taaffe for more information, 406.728.0447 or reneet@missoulaartmuseum.org

JUNE 14

MAM Member's Event // 5-7 PM

All MAM members are invited to an exclusive lecture by *Montana Triennial: 2012* artist and internationally exhibited ceramicist Richard Notkin. Hear Notkin's unique perspective on living and working in a state that has a vital and lively arts community. To commemorate this special event, every member that attends will receive an exhibition catalog. Reception to follow. To Join MAM or RSVP contact Anna at 406.728.0447 or anna@missoulaartmuseum.org by June 11.

JUNE 16

Contemporary Collectors Circle Field Trip: Butte-Silver Bow Public Archives, 12 PM

For the CCC's summer event, we will travel to Butte, America to receive a guided tour of the beautifully restored storage facilities of the Butte-Silver Bow Public Archives. Architect of the project and CCC member Paul Filicetti will accompany us. Filicetti was the Historical Architect and project architect during building repurposing and construction. If you are interested in joining the CCC and attending this event contact MAM Registrar Ted Hughes, ted@missoulaartmuseum.org or 406.728.0447, ext. 222.

ARTINI® Artini will be hiking, going to concerts, kayaking, and camping this summer so it needs time off! Artini will return on September 20 to celebrate its 7th birthday with a giant party. Check out MAM's web site for party details.

TEEN OPEN STUDIO is going on summer vacation. We'll see you on September 12 for the start of a new series of challenging art projects with dynamic artists. Visit missoulaartmuseum.org for information.

OPEN FIGURE DRAWING'S last class is May 16 but will restart on September 12. Visit missoulaartmuseum.org and discover the wide range of Adult Art Classes MAM offers during the summer. Don't stop creating!



OPEN 7 DAYS A WEEK



HELP KEEP MAM FREE!

Membership to MAM helps ensure FREE admission for all visitors! Members always receive 10% off classes and in the bookstore. Join today and receive a 20% discount on a Family membership. Offer ends August 31, 2012.

THANK YOU MAM BUSINESS PARTNERS!

MONTANA RADIO COMPANY



MISSOULA ART MUSEUM'S MISSION

MAM serves the public by engaging audiences and artists in the exploration of contemporary art relevant to the community, state and region.

SUMMER HOURS:

Monday - Thursday 10 AM - 5 PM

Friday - Sunday 10 AM - 3 PM

MAM BOARD OF DIRECTORS:

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MAM IS FUNDED IN PART by Missoula County and the City of Missoula. Additional support is generously provided by the Paul G. Allen Family Foundation, Montana Arts Council, Montana Cultural Trust, National Endowment for the Arts, Museum and Art Gallery Director's Association, 21st Century Community Learning Center Grant, Western States Arts Federation, Art Associates of Missoula, Missoula Business Community, MAM Patrons and Members. MAM is accredited by the American Associations of Museums (AAM).

Free Expression. Free Admission.

335 N. Pattee // missoulaartmuseum.org // 406.728.0447

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