

**MISSOULA
ART
MUSEUM**

WINTER/SPRING 2013

DIRECTOR'S COMMENTS | Laura J. Millin

MAM believes in FREE ADMISSION/FREE EXPRESSION

With the Presidential election behind us, it is time now to turn our sights back to our local community and re-invest in Missoula's cultural community and its downtown anchor art institution—MAM. It is an investment that gives back to our local economy. The nonprofit art and culture sector is a \$39.9 million industry in Missoula—one that supports 1,447 full-time jobs and generates \$3.3 million in local and state government revenue (from the Arts & Economy Prosperity study by Americans for the Arts).

With the end of the calendar giving year approaching, you have a few days to take advantage of a 100% tax deductible donation to MAM in 2012. Your contemporary art museum needs your support. MAM's active, dynamic, and diverse programming makes it the leading contemporary art museum in Montana. Please examine MAM's recently released 2011/12 Annual Report (at missoulaartmuseum.org or request a paper copy at 406.728.0447) to see MAM's outstanding public service quantified.

This is the second year of the generous Engelhard Foundation 1 to 2 Challenge; if MAM meets the Annual Campaign goal of \$230,000, including \$50,000 in new or increased gifts, the challenge will be met and MAM will receive \$25,000 from the Engelhard Foundation. Every gift counts and participation is the key to the success of the Campaign. We are over half way there!

New this year: if you donate \$500 to the Annual Campaign for MAM you will receive a complimentary Benefactor Membership to MAM. Enjoy basic membership benefits in addition to membership discounts and reciprocal privileges to over 300 museums nationwide.

On behalf of MAM's hard working staff of 13, its dedicated Board of 9 Directors, and over 100 other volunteers who keep MAM hopping, thank you for joining our Circle of Giving. In exchange, we give you ART4ALL.



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Brian Herbel, *Passenger Rail*, photograph. ▲

MAM'S 41ST BENEFIT ART AUCTION EXHIBITION

January 4-30, 2013 // Helen & F. Morris Silver Foundation Gallery & Shott Family Gallery

Exhibition Opening: January 4, 5-8 PM

Artists' Reception and Gallery Talks: January 4, 7 PM

New this Year! Silent Auction Bidding Open at MAM: January 4, 5 PM

41st Benefit Art Auction: February 2, 5 PM

MAM's 41st Benefit Art Auction will be held at the UC Ballroom on The University of Montana campus Saturday, February 2, 2013, and will be co-hosted by UM President Royce and Mary Engstrom. This year's theme, **ARTISTS COLOR OUR WORLD**, reflects the many ways artists shape us and our world. Artists and their artwork help to define societies, outline aspirations, and show us ways of seeing the world. Dress in your favorite colorful attire and help MAM celebrate the many artists that color our world! Enjoy an evening of extraordinary art in the live and silent auctions, incredible non-art live auction items from Equity Estates and PLONK, and one-of-a-kind raffle packages.

This year's auction is larger in every way than auctions of the past several years. With the larger space in the UC Ballroom we will comfortably accommodate more artists and guests. The Auction Committee jury had leeway to increase the total number of artworks. MAM is excited to feature 110 artworks in this year's exhibition and auction. The artists presented this year embody a wide spectrum of styles and media while hailing from near and far. Included are perennial local favorites like George Gogas, Stephanie Frostad, and Nancy Erickson; emerging regional gems such as Alison Reintjes, Matt Hamon, and Jennifer Pulchinski; nationally recognized artists Francis Fox, Don Voisine, Kevin Red Star and two hand-colored wood cuts from our late, dear friend Rudy Autio will be featured. The 2013 Art Auction Exhibition opens on January 4, 2013 with a First Friday reception from 5-8pm to

honor participating artists and preview the art. The exhibition remains on view through January 30.

To accommodate the increased number of artworks MAM has worked hard to improve the Silent Auction format not only by increasing the number of works and diversifying the selection but also by allowing bidding in the gallery during the exhibition. The 36 Silent Auction works encompass a varied mix of artists and artworks with opening bids below \$425, and the majority well below that. This selection of works offers an incredible opportunity for new collectors to purchase artwork from some of the best contemporary artists in our state and region. And perhaps best of all for those that do not attend the event, bidding will be taken in house through January 30 and the top bids will carry over to the event. Bidders need not be present to win. MAM is excited to offer this approach to improve accessibility of collecting art through the fun and exciting auction format.

As MAM's largest fundraiser of the year, the Auction provides critical sustenance for MAM's contemporary art exhibitions and educational programming, while offering FREE Admission.

Tickets are on sale now and going fast! Ticket and table purchase deadline is January 18, 5 PM. Purchase tickets/tables by calling 728.0447 or online at missoulaartmuseum.org. For complete information on non-art live auction items and raffles, visit missoulaartmuseum.org.

📍 TRACY LINDER: BLINDSIDED

January 11–April 21, 2013 // Faith Pickton and Josephine Aresty Gallery

Artini Redux: agriCULTURE, February 21, 5-9 PM

Artist Reception & Gallery Talk: February 21, 7 PM

Creating Sustainable Food Systems: A Discussion & Reception, February 23, 3-5 PM

MAM is pleased to host the exhibit *Blindsided*, designed and installed by Molt, MT artist Tracy Linder. *Blindsided* addresses the artist's deep rooted connection to the land and her belief in the sanctity of our food sources. Linder states, "For over twenty years, I have been exploring the cultural significance of agriculture and agribusiness along with the integral roles of science, humanity and philosophy." The word "blindsided" brings to mind a phenomenon that catches us unawares, especially with a harmful or detrimental result. In the same way, we are often blindsided by information which addresses the artificial manipulation of agriculture and the food supply, sometimes very unexpectedly. Linder goes on to state, "My works are derived from living a life close to the land as I transform remnants of animal, plant, human, and machine into visceral hybrids that reveal the reciprocal relationships necessary to sustain life. I grew up on a farm and now live on the vast windswept prairie of south central Montana. It is a place where the life-cycle is prevalent and death is commonplace. I prefer to consider the mass of these circumstances by looking at the individual; the source."

The presence of nearly identical cow heads communicates multiplicity, reproduction, and identity. Constructed from cast cotton paper, fescue grass, and metal ear bands, *Blindsided* masterfully communicates a sense of cloning

and the manipulation of nature. We are reminded that when everything is identical, we lose uniqueness. Linder continues, "The cyclical patterns embedded in time are inherent to my process. I create unique handmade multiples to emphasize timelessness. The survival instinct is a resource. It is true 'all flesh is grass' and I am always seeking to reveal the intermingled and interdependent relationships necessary to the survival of both the grass and the flesh."

Linder is an experienced and skilled sculptor and in *Blindsided* her approach is simple and straightforward. Her decision to present an apparently sterile duplication of 100 identical cow heads speaks to us of identity lost. Linder confronts us with one white head after another revealing a darker reality: the underlying desire to create a uniform, streamlined, and inexpensive production line.

Linder has exhibited extensively in the region. She has an MFA from the University of Colorado in Boulder and an MA from Eastern Illinois University in Charleston. Her artwork is present in numerous public collections throughout the region including Montana State University, Yellowstone Art Museum, and Paris Gibson Square Museum of Art.

MAM would like to thank Pat & Jeff Aresty for the sponsorship of Blindsided and programs associated with this exhibition.

▼ Tracy Linder, *Blindsided*, cast cotton paper, fescue grass, and metal ear bands.





John Armstrong, *Deer Isle*, collagraph. ▲

📖 A PRINTING PRIMER: SELECTED PRINTS FROM THE MAM COLLECTION

January 18- March 30, 2013 // Lela Autio Education Gallery

Collagraph Printmaking with Bev Glueckert: January 19, 12-5PM, \$36/40

Open Printmaking Studio: Saturdays, Jan. 26, Feb. 23, Mar. 30, Apr. 27, 1-3 PM, \$10/with own supplies or \$20/MAM supplies

Teen Artist Workshop Printmaking Design with Miles Lusk: February 13, 4-6 PM, Free

This exhibition aims to educate the viewer about the various printmaking techniques used by artists in the MAM Permanent Collection. Printmaking, from the time of Renaissance artist Albrecht Durer to the present, has been a means for artists to create multiples of their work allowing it to be shared by a broader audience. Artists soon recognized that printmaking has its own intrinsic and unique qualities making it a tool for creating new works of art and not just as a means of reproducing works of art conceived initially in another medium.

While wood cuts, engravings, and etchings have been around for centuries, innovations in printmaking continued to be introduced with the discovery of lithography in the 18th century and the later development of the silkscreen process in the 20th century. Since the 1950's artists have had a full range of printmaking processes available to explore and utilize in their art making. Innovation in these fields continues today, by pushing the boundaries of what can be achieved with new technologies, inks, refined presses and digital applications. The processes have also become safer and less toxic.

MAM is fortunate to have fine examples in its Permanent Collection of all types of printmaking, many of which are made by artists who were innovators and leaders in their field. John

Armstrong, for instance, who studied at The University of Montana in the 1950's, continues to produce fine collagraph prints and is a master printer for others. Both Corwin Clairmont's and Susan Christie's work demonstrate in very different ways the expressive and experimental effect of the monoprint. Jay Rummel and James Bailey demonstrate the masterful use of line in their wood cut images, with Bailey employing the use of a reduction style relief print to create areas of bold color in his work.

Silkscreen, or serigraphy, is represented in the exhibit by Navajo artist Melissa Bob. The print demonstrates how the silkscreen process has come a long way from its initial use for commercial purposes. Lithography and etching were also traditionally used for commercial purposes and as a means to illustrate books, magazines, advertisements and to create tourist prints and posters. Today the subtle and communicative effects of the medium are demonstrated in Miriam Shapiro's use of a found object employed as a lithographic image and Branson Stevenson's fine drawing quality expressed impeccably in his etching.

MAM is now the proud owner of a large monotype/intaglio press donated by artist, art guide, and patron Diane Bodholt. You are encouraged to explore many of these processes here at MAM by taking advantage of the art and printmaking classes offered throughout the year.



📍 HAMISH FULTON: 21 PIECES OF WOOD
FOR A 21 DAY WALK IN MONTANA

January 18–April 14, 2013 // Travel Montana Lobby in the Andrew Precht Addition

Curator's Talk: April 5, 7PM

Land Art Talk with Ted Hughes, MAM Registrar, March 16, 1 PM

MAM is pleased to present a compelling artwork from our Permanent Collection: Hamish Fulton's conceptual artwork *21 Pieces of Wood for a 21 Day Walk in Montana*. In 1997, MAM hosted this innovative and influential English artist in the exhibit *A Twenty One Day Walk in Montana*. *21 Pieces of Wood* was inspired by Fulton's three-week walk in the granite and clouds of the Beartooth Mountains. Following the "Leave no Trace" wilderness ethic, Fulton did not remove any objects from the Beartooths, but instead kept a diary of ideas, poetry, and drawings as inspiration for his artworks and installations.

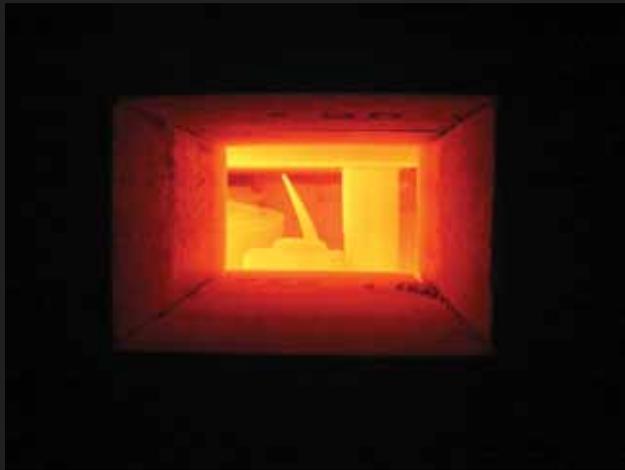
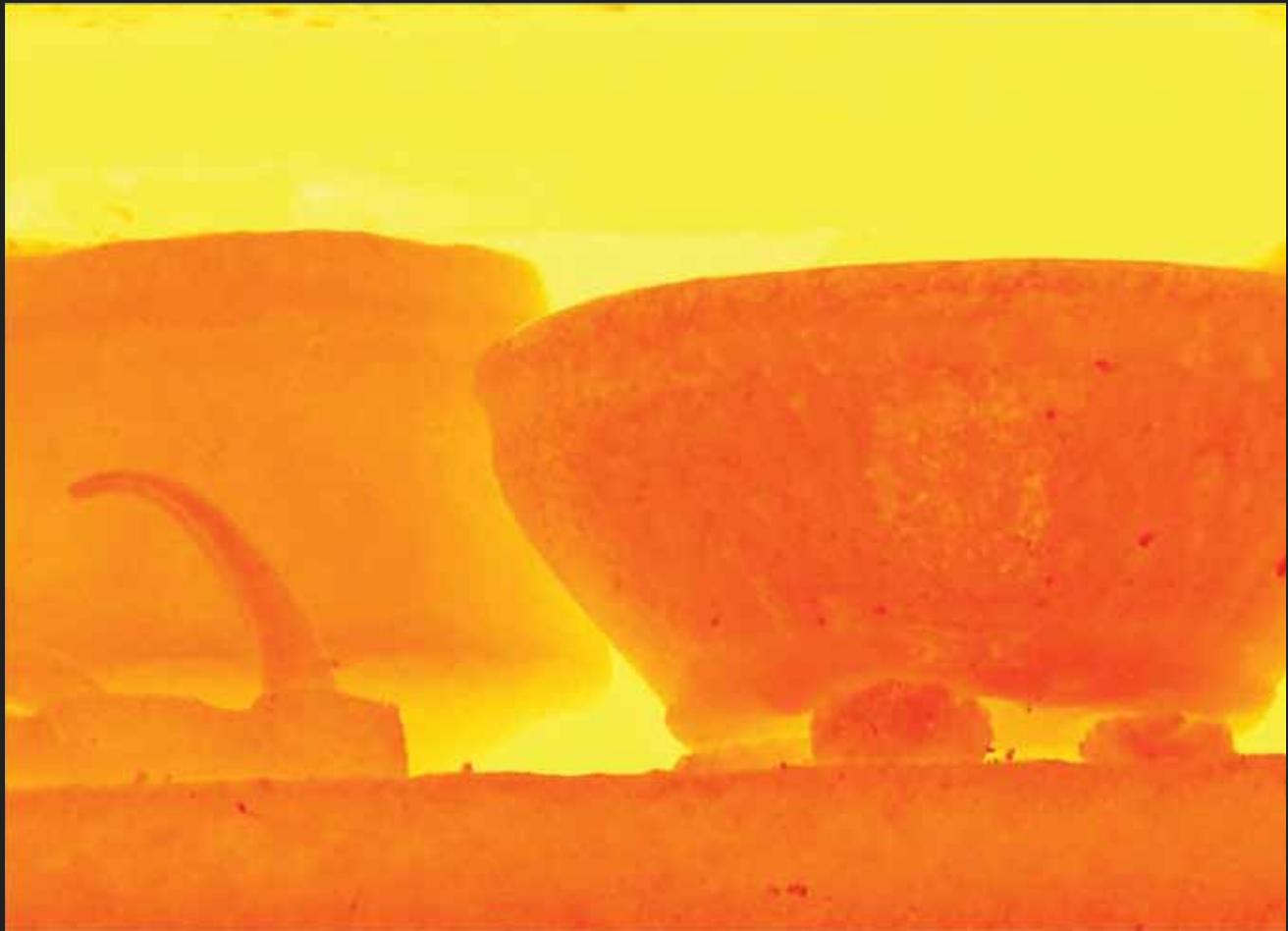
Since the early 1970's Fulton has been labeled a sculptor, photographer, conceptual artist and land artist. Fulton, however, characterizes himself as a "walking artist," asserting that, "If I do not walk—I cannot make a work of art." Fulton first came to prominence in the late 1960's as one of a number of artists—including Richard Long and Gilbert & George—who were exploring new forms of sculpture and

landscape art. Fulton's time as a student at St. Martin's College of Art in London and his journeys in South Dakota and Montana in 1969 encouraged him to think that art could be "how you view life" with less focus on the production of objects. The act of walking has remained central to Fulton's practice and although only Fulton experiences the walk itself, the texts, assemblages, drawings, and photographs he presents in exhibitions and books allow us to engage with his experience.

Fulton has conducted his walks throughout the UK and Europe, the US and Canada, Mexico, Peru, India, Australia, and other places across the globe, and has exhibited in an equally wide range of prominent museums and galleries around the world.

Enhancing the display will be several of Fulton's beautiful drawings from his Beartooth walk, on loan from the Susan and Roy O'Connor Collection, to add further insight into the artist's process.

▲ Hamish Fulton, *21 Pieces of Wood for a 21 Day Walk in Montana*, 1997, painted wood, pencil text, nails. Gift of Susan and Roy O'Connor.



🔥 WHAT IS A CONE?

February 8–May 5, 2013 // Goldberg Family Library

This small exhibit in MAM's Goldberg Library is designed to educate people about the use of pyrometric cones as an important tool for determining accurately when it is time to turn off the kiln when firing ceramics. Pyrometric cones are slender pyramids made from carefully controlled compositions. Each cone is assigned a unique number that correlates with the target temperature and other kiln conditions. Technically, cones do not simply measure the amount of heat in the kiln, but how much heat-energy the ceramic materials in the kiln have absorbed and gauging the reaction of glazes to the firing.

The hottest cone is named a cone 10, gradually reducing in temperature to the designation cone 1 and then even cooler temperatures continue at cone 01, cone 02, and so forth. As the cone nears its prescribed temperature range, it softens and the tip begins to bend, drawn down by the influence of gravity. Generally, three cones are placed in the kiln, set in ascending order. For example, if you were firing the kiln to cone five, your cone pack would have a cone four, a cone five, and a cone six.

When the first cone in the cone pack begins to bend, it is time for the potter to pay more attention to the kiln. It typically takes about 20 minutes for the cone to bend fully. A perfectly fired cone will bend forward at a 90 degree angle. If less than 90 degrees, the kiln was under fired. If more, the kiln was over fired.



John Well-Off-Man, *Cree Elder*, acrylic on canvas. ▲

RECENT ACQUISITIONS EXHIBITION

February 21–June 23, 2013 // Helen & F. Morris Silver Foundation Gallery & Shott Family Gallery

The Missoula Art Museum's collecting mission is to *collect, preserve, exhibit and research art that is relevant to the culture of the American West with an emphasis on contemporary Montana artists*. MAM has been blessed over the last few years with several donations of exceptional artworks that we are excited to show off in this exhibition.

The Missoula Art Museum relies on the generosity of the community to grow the permanent collection. Indeed, community participation has been the keystone for the steady growth of the MAM Collection over the years. In the year 2011 alone, over 250 artworks were donated to the collection, including a gift of 225 Hmong textiles. Artists are crucial donors to MAM's Collection, and recently artists such as Kevin Red Star, Peter Koch, Rick Bartow, George Gogas,

Phoebe Toland, and Dwayne Wilcox have donated works. Other recent donations include artworks from the estates of Montana painter Gennie DeWeese and Oregon sculptor Manuel Izquierdo. Generous individual collectors have also helped grow our collection, including several Jay Rummel works from Fred and Susan Reed, a Leslie Van Stavern Millar II painting from Mae Nan Ellingson, a Branson Stevenson etching from Les and Marian Holter Brod, two James Todd drawings from Donna Mell, a John Well-Off-Man painting and Lee Nye photograph from Tim Gordon, and many more.

MAM's continually growing Collection is evidence of the generosity of the community, and this exhibition demonstrates our commitment to holding artworks in care and trust for future generations.

📍 GARY HORINEK: THE GATHERING

March 1–May 19, 2013// Carnegie Galleries

Opening Reception: March 1, 5-8 PM

Artist Gallery Talk: March 1, 7 PM

MAM is no stranger to installations, and neither is Gary Horinek. *The Gathering*, created by Hingham, MT artist Gary Horinek, is the most recent in a long line of installations created by this regionally important artist. Horinek is a farmer most of the year who has created a bridge between the agricultural world and the art world by setting his sights on creating installations. It is important to note that farming, and a deep seated appreciation of the land and sustenance that the land provides us, is at the core of his creative expressions.

Horinek states of the new site specific work, “In this piece I have a deck that represents mother nature, whose minerals are the building blocks of human existence. These basic building blocks are moved by water into organic containers such as wooden timbers which we use to store human experiences. In time that information grows, matures, decays, and dies and transfers back to nature.”

An art form popularized in the 1970’s, MAM has hosted many installations over the years. In fact, MAM hosted an installation by Horinek entitled *The Journey* in 1994. *The Gathering’s* audience will immerse themselves in an environment loaded with symbols. Horinek uses native plants such as sage brush,

yucca and a variety of native grasses, mixtures of sand, cement colored natural dyes, wheat and pottery shards. Experiencing this environment feels much more like an archeological dig site than a museum. Horinek deploys the materials to highlight the contrast between the impact that humans have on the land and the resilience of Mother Earth.

Several years in the planning, Horinek designed *The Gathering* specifically for the Carnegie Gallerie at the MAM. His discipline is remarkable and it is one of the characteristics which make him a significant presence in the art scene in Montana. Among a handful of artists who also work the land, the state is fortunate to have such a disciplined and committed visionary. Horinek’s commitment to the arts is evident in his selection of an artform that is both logistically difficult to execute and not easily collectible by the general public. However, installation art is a powerful and immersive form of communication, as a viewing of *The Gathering* will make quite clear.

Horinek will be available by appointment for interaction with the public during his final week of installation in February. The residency and installation are supported through the generosity of the Paul G. Allen Family Foundation.



▲ Gary Horinek, *Shelterbelt*, installation detail.



Morgan Elrod, *Untitled*, mixed media. ▲

HELLGATE HIGH SCHOOL ART INTERNATIONAL BACCALAUREATE PROGRAM EXHIBITION

April 5–June 2, 2013 // Lela Autio Education Gallery

Artists' Reception: May 3, 5-8 PM

Artists' Gallery Talk: May 3, 7 PM

This exhibition features the wonderful artwork created by Hellgate High Senior Studio art students and art students involved in the newly formed International Baccalaureate program adopted by Hellgate High School and Missoula County School District. Hellgate High School is the second high school in the state to adopt this rigorous, challenging interdisciplinary program.

International Baccalaureate (IB) promotes the creative independence within students and connects this desire to the world through art. Students become artists using inquiry, research, and a little daring. They define their path, their art, and their responsibility to a wider community through a creative process. In short they make art that matters, at least to them and hopefully to society. The program requires discipline and desire in equal measure, seeking to abet creativity and professionalism, without forgetting the joy in art. Failure happens when striving for such lofty goals and straying into the dark corners of the unknown. Failure in some respects is regarded as a badge of honor, something to learn from, and a stepping stone to success. IB students know that if they do not fail once in a while, then they are not pushing their limits hard enough. These works represent our successes, but we remember the work that did not go so well, yet helped us learn.

Senior Studio will also accompany this show. This honors course draws its impetus from a slightly more individualistic philosophy. Students practice artistry true to their nature. Quality sets the bar while personal initiative clears it.

~ Courtney Christopher, IB art teacher

NEW EXHIBITIONS

FOR ADVICE CALL 1-800-COYOTE:
WORDS IN MAM'S CONTEMPORARY AMERICAN INDIAN ART COLLECTION

April 13–August 31, 2013 // Lynda M. Frost Contemporary American Indian Gallery
Artini Redux: Registrar's Gallery Talk, April 18, 7 PM

For Advice Call 1-800-COYOTE is an exhibition featuring a selection of artists from the MAM's Contemporary American Indian Art Collection that accentuate words in their compositions. The exhibition features the accomplished artists Jaune Quick-To-See Smith, Corwin Clairmont, Peter Robinson (a Maori of New Zealand and included in this exhibit), Jason Elliot Clarke, Melanie Yazzie, Gail Tremblay, George Longfish, Ramon Murillo, and Bently Spang. Each artist incorporates the word into their artwork in a unique way.

The presence of words both as a compositional element and as direct content messengers is taken for granted today, but in the past, the notion of lettering in a work of art was considered taboo. "Graphic Design," "Advertising," and the "Book Arts" were clearly delineated from the "Fine Arts." In the mid-19th century, many modern movements rebelled against the rules handed down by the fine arts academies established by European despots. The Cubists were the first to use collage and actual text in their paintings in the 1910s. During WWI, the DaDa artists freely used language in their artwork, performances and films, and other modernist movements such as Surrealism soon followed suit. The Pop Art era, beginning in the late 1950s, pioneered by Warhol, Rauschenberg, Lichtensein, and others, smashed down the wall between the graphic arts and the world of "high art." The conceptual artists of the late 1960s strongly

incorporated text into their art, and artists such as Jenny Holzer, Ed Ruscha, and Barbara Kruger also popularized the use of text in art. By the mid-1970s, graffiti art broke into the realm of "high art," further infusing the art world with text-based painting.

There has been an ebb and flow of acceptance and usage of words in the art world, with the wide acceptance of words in Pop Art and at the same time an utter rejection of words in the minimalist aesthetic. There is an open acceptance of lettering in Outsider art compositions, and a rejection of lettering amongst practitioners who follow the more romantic and traditional painting styles of landscape, the figure, still life, etc. There are plenty of movements and academic thought that adheres to the adage that if you can use words, then why paint? Painting provides a unique form of expression that cannot be communicated in words.

The artists in this exhibit have chosen the former route, skillfully repurposing advertising imagery, type, and the spoken word, to enhance the visual elements of their compositions while driving home a certain message.

The exhibition is hosted in the Lynda M. Frost Contemporary American Indian Art Gallery, a gallery dedicated to honor the creative cultural contributions of American Indian people to contemporary art, and to insure that Indian artists will always have a place to celebrate that contribution.



▲ Peter Robinson, *Strategic Plan*, oil and acrylic on linen.



HIDING IN PLAIN SIGHT: PHOTOGRAPHING THE HUTTERITES OF LIBERTY COUNTY BY JILL BRODY
Mondak // Nov-Dec 2013
Carbon Co Arts // November 2014
Yellowstone Art Museum // 2015



THE TRUNK SHOW: BRICOLAGE FIBER ARTISTS
Paris Gibson Square MOA // May-August 2013
Holter Museum of Art // June-September 2014



OPUS CORVUS: PHOTOGRAPHS BY LARRY BLACKWOOD
Holter MOA // January-April 2014
Carbon County Arts Center // May - June 2014



TRAVELING EXHIBITIONS

Do you see an exhibit that interests you?

Contact your hometown museum and suggest they email MAM Curator Stephen Glueckert, stevegl@missoulaartmuseum.org, to talk about bringing this show to your museum.

CONTINUING EXHIBITIONS



LOIS CONNER
Through January 13, 2013

LEARNING TO SEE
Through January 13, 2013

WHAT IS A BROADSIDE?
Through January 31, 2013

GERRI SAYLER
Through January 31, 2013

O'CONNOR COLLECTION
Through February 10, 2013

RIC GENDRON
Through March 31, 2013



Clockwise from top left: Lois Conner, *Clouds-National Prairie Foundation, Montana*, 2005. Robert Mapplethorpe, *Calla Lily*, 1987, platinum print on linen. Gerri Saylor, *Evanescent*, 2012, installation. Rick Bartow, *Untitled*, 2006, Linocut/Letterpress. Jacob Lawrence, *Carpenters*, 1977, relief print. Ric Gendron, *Red Apron*, 1994, acrylic on canvas. ▲

MAM PROGRAMS

FIRST FRIDAYS

Visit MAM for First Fridays from 5-8 pm. View exhibitions in six galleries, sample delicious wine, beer, 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.

JANUARY 4

Meet the talented artists from the 41st Benefit Art Auction. MAM is excited to feature 110 artworks in this year's exhibition and live and silent auctions. The artists exhibited this year present a wide spectrum of styles and media while hailing from near and far. Sample tasty hors d'oeuvres and enjoy jazzy music. At 7 PM, join exhibiting artists' for a gallery talk. This is also a great opportunity to buy your ticket and bid on silent auction artwork.

FEBRUARY 1

Closed for First Friday. Join us at the University Center Ballroom at UM for the 41st Benefit Art Auction, February 2. See page 15 for details.

MARCH 1

MAM is no stranger to installations, and neither is exhibiting artist Gary Horinek. Horinek is a farmer who has created a bridge between the agricultural world and the art world by setting his sights on creating installations. It is important to note that farming, and a deep-seated appreciation of the land and sustenance that the land provides, is at the core of Horinek's creative expressions. Join Horinek on a walk-through his exhibit at 7 PM to hear his stories.

APRIL 5

Explore Hamish Fulton's conceptual artwork *21 Pieces of Wood for a 21 Day Walk in Montana*. In 1997, MAM hosted this innovative and influential English artist in the exhibit *A Twenty One Day Walk in Montana*. It was inspired by Fulton's three-week walk in the granite and clouds of the Beartooth Mountains. Following the "Leave no Trace" wilderness ethic, Fulton did not remove any objects from the Beartooths, but instead kept a diary of ideas, poetry, and drawings as inspiration for his artworks and installations. Learn more at the 7 PM curator's talk.



Artini is still growing and changing!

Artini Redux will still offer compelling programming and exciting performances of art, friends, and entertainment. Here are a few of the exciting new twists: Family Friendly Hours, Community Partner Projects, & Art Themed Evenings. Enjoy hors d'oeuvres from the James Bar, and an exciting cash bar. Admission is \$5 suggested donation for each event, MAM Members always get in FREE!

Thanks to  **First Interstate Bank** for their 7th year of sponsorship!

Also thanks to Missoula Independent, James Bar, and KBGA for their generous Artini Redux Sponsorship.

FEBRUARY 21

agriCULTURE

Come celebrate the opening of the exhibition *Blindsided* by artist Tracy Linder. Families come first at 5! Montana Public Radio's Anne Garde will delight children and families, with Pea Green Boat performing live from 5-6 PM. Then, the Josh Farmer band will set the mood for an evening of art viewing and sharing. Join Linder at 7 PM for a gallery talk about her exhibition and nurture your budding creativity with plant based crafts.

APRIL 18

Show and Share

We all collect something and each collection reflects a special part of our personal identity. This Artini Redux, we invite you to bring a representation of your collection to share with the world. As part of our Art4All series, we will be creating a sculpture based entirely out of your collections. For Family Friendly Hour at 5 PM, it's a special show and tell session – bring something to share with the group. At the 7 PM gallery talk get the inside scoop on how MAM acquires its eclectic permanent collection. At 8 PM, up and coming film makers from UM will share their creations in a short film festival.

MORE PROGRAMS

FEBRUARY 23

Creating Sustainable Food Systems: A Discussion // 3-5 PM // Free

In conjunction with Tracy Linder's exhibition *Blindsided*, MAM is hosting a panel discussion with community leaders involved in creating local and sustainable food systems. Authors, artist, activists, scholars and growers of sustainable food were invited to join this discussion facilitated by PEAS Farm Director and UM Environmental Studies professor Josh Slotnick. Discussion will be followed by an offering of local foods and wines. Panelists will include Bonnie Buckingham, Executive Director of Community Food and Agriculture Coalition, Ian Finch, Coordinator, UM Farm to College Program, Neva Hassanein, UM Associate Professor of Environmental Studies, author Richard Manning and artist Tracy Linder. Co-sponsored by Garden City Harvest.

MARCH 16

Land Art Talk with Ted Hughes 1PM // Free

MAM Registrar Ted Hughes will discuss the Land Artists that removed art from the museum and gallery and fixed it within the far-off wilderness.

MARCH 23

InterExchange Concert: Computer Music // 7:30 PM // Free

An exchange concert, featuring new computer music composition and performance by students from Western Washington University, Montana State University, and The University of Montana.



MARCH & MAY

Join the Contemporary Collectors Circle today. For an additional \$100 with any membership level, you will help contribute towards the purchase of art for the MAM

Check us out on Facebook. "Like" the Missoula Art Museum on Facebook and get updates.

Collection. In exchange, you will be treated to special CCC events including visits with private collectors and artists, guest lectures, and behind the scenes trips to other artistic and cultural institutions.

In March the CCC will visit Nathan Terre a Missoula art collector and art restorer. In May the CCC will visit the home of artist and collector Lela Autio, a central figure in Montana's art scene for over fifty years. CCC members will view the wonderful collection Lela and Rudy accumulated over the years, along with a peek into Lela's colorful studio practice.

For more information about the CCC, contact Ted Hughes, MAM Registrar: 728-0447, ext. 222 or ted@missoulaartmuseum.org. Sponsored by the Good Food Store.

"ARTISTS COLOR OUR WORLD"

15 | 8

**SATURDAY,
FEBRUARY 2, 2013**

The University of Montana
University Center Ballroom // 3rd Floor

5PM // Live Music, Cocktails, Silent Art Auction Bidding
and Live Art Auction Preview

6:15PM // Dinner Seating & Welcome Remarks

7PM // Live Auction

Tickets \$90 for MAM members
\$100 for non-members & at the door // \$850/Table of 10
if paid in full - Additional tickets up to 12 people \$85/each.
Donating Auction Artists are not to be included in the "10"
but can be number 11 and/or 12.

Suggested attire: Dress in Color

50% of each auction ticket is tax-deductible.

Call **406.728.0447** or visit missoulaartmuseum.org
to purchase tickets or a table by January 18, 5PM.

benefit **ART**

AUCTION

Presenting Sponsor:

usbank

Media Sponsors:

Missoulian and Montana Radio Company

41ST



ART CLASSES

8 | 16

FOR KIDS

AFTER SCHOOL ART ADVENTURE I

Bev Glueckert

Tuesdays, January 22 - February 26

3:45-5:15 PM, 6 weeks, ages 7-11, \$45/50

Bev Glueckert will guide students in creating a wonderful sampling of projects inspired by the museum's current exhibitions. From papier maché animal heads, simple printmaking, and colorful acrylic paintings to projects based on museum auction artworks selected by the students, there will be a never-ending stream of creative fun!

LEARNING TO PAINT

Hailey Schofield

Saturdays, February 9 - March 2

12-1:30 PM, 4 weeks, ages 7-11, \$40/45

Students will learn the basics of color mixing, color use, paint application, and composition using both tempera and acrylic paint on paper and canvas.

AFTER SCHOOL ART ADVENTURE II

Hailey Schofield

Tuesdays, March 5 - April 16

3:45-5:15 PM, 6 weeks, ages 7-11, \$45/50

Schofield continues the art adventure creating projects inspired by current exhibits. Mini-installations, sculpture inspired from objects in our environment, and paintings that tell stories using bold and bright colors. Young artists will also experiment with different printmaking techniques to create patterns and designs.

PRESCHOOL ART START

Allie DePuy

Session I: February 6-27

Session II: March 6-27

Session III: April 10 - May 1

Wednesdays, 10:30-11:30 AM, 4 classes

per session, ages 3-5, each session is \$36/40. Special for all 3 sessions: \$86/96

DePuy offers a stimulating array of projects to inspire your child's creativity: shaving cream prints, clay dough animals, tempera and watercolor masterpieces and much more in a fun, supportive, friendly atmosphere. She has years of experience inspiring young artists.

SPRING BREAK ART CAMP

Cynthia Laundrie & Melissa Madsen

Monday-Friday, April 1-5, ages 7-11

Morning session: 9 AM - 12:30 PM, \$80/72

Afternoon Session: 12:30-4 PM, \$80/72

Full Day: 9 AM - 4 PM, \$155/139.50

Both Melissa and Cynthia have a great selection of inventive art projects and materials for students to investigate this spring. From Alexander Calder inspired mobiles and sparkly chandeliers to frescos with mosaic accents and large papier maché figures. Never a dull moment at the MAM ART CAMP!

FOR FAMILIES

SATURDAY FAMILY ART WORKSHOPS

The whole family is invited to make art together at MAM's Saturday Family Art Workshops. The fee is just \$5 for each participant. Older children can be left alone to create but parents are asked to stay with children under age 7. All classes are from 11AM - 12:30 PM.

FEBRUARY 9

Potato Print Valentines

Cynthia Laundrie

Create fun and funky Valentine's Day cards and wrapping paper from hand cut potato shapes.

MARCH 9

Self Portraits: Micro and Macro

Melissa Madsen

Student will create both larger than life self-portraits and tiny studies expanding their understanding of drawing. Working on large paper, participants will have the opportunity to hone their figure drawing skills creating portraits big and small..

APRIL 13

Willow Lanterns

Melissa Madsen

These magical lanterns are easy to make and beautiful to look at. Willow is bent into organic and fanciful shapes and then covered with rice paper and colored tissue to create glowing lanterns.

FOR TEENS

TEEN ARTIST WORKSHOPS

Pizza & Snacks Provided, 4-6 PM, Free

Each month teens will have the opportunity to meet with a professional artist. Artists will share examples of their work and show you a few new creative tricks to experiment with as you work on an artist-inspired creative project. You will learn to use a variety of new and innovative approaches and ideas to get your creativity flowing. Absolutely Free. Snacks and art – what more could you ask for? All materials provided, 4-6 PM.

Sponsored by:



FEBRUARY 13

Printmaking Design
Miles Lusk

Lusk is a printer who has been working in the community sharing his love for the printmaking process for several years. He will lead student in the design, cutting, and printing of a simple linocut print.

MARCH 13

Silhouettes and Stencils
Marlo Crocifisso

Learn to use professional techniques from artist Marlo Crocifisso to create cool, graphic effects by cutting and using your own stenciled or silhouetted images to create a bold visual statement.

APRIL 10

Color and Shape Magic
Brett J. Hargeshiemer

You'll develop a soft spot for hard-edge painting as Hargeshiemer shares his special techniques for creating slick bold surfaces and eye-catching, eye-dazzling painting.

FOR ADULTS

COLLAGRAPH PRINTMAKING

Bev Glueckert

Saturday, January 19, 12-5PM, \$36/40

Don't let the name scare you. Collagraph is a wonderful and simple process that uses collaged flat materials of different textures to create a variety of surprising and rich effects. Participants will use MAM's printing press to create multiples of their collagraph image. Materials provided.

OPEN PRINTMAKING STUDIO

Saturdays, January 26, February 23, March 30, April 27, 1-3PM
\$10/with own supplies or \$20/MAM supplies

Take a one-time printing press orientation and then, for just a small fee, you can register to come in and use the MAM printing press — a sturdy Conrad press with a bed size of 22 X 44" generously donated by Diane Bodholt. Fee is \$10 if you bring your own supplies, \$20 to use MAM supplies. An initial Printing Press Orientation will be Saturday, January 26, from 1-3 PM for a \$10 fee. Those who have already taken a printing class at MAM from either Bev Glueckert or Diane Bodholt do not need to take the orientation.

PAINTING: COLOR THEORY AND MIXING

Marilyn Bruya

Saturdays, March 23, 30, April 6, 13, 20, 1-4 PM, \$90/100

This class is an introduction to how color occurs in nature, how to use a color wheel to create bold or subtle color schemes in painting, design, etc. and how to relate all colors in a given image or color scheme. Although the information can be used in any media, the class will begin with a series of color mixing exercises on paper with acrylic paint, followed by projects of the students choosing.

OPEN FIGURE DRAWING

Beginning January 13

Non-instructed, 3-5 PM, \$5/7

Open Figure Drawing will resume on Sundays. This ongoing session provides artists an opportunity to draw from a live model in a relaxed and supportive atmosphere. Participants must be 18 years or older.

MAMBERSHIP



Jane Goffe, *Backroads #1*, silver gelatin print, 41st Benefit Art Auction. ▲

We would like to thank our wonderful members who continue to support free admission and engaging programming throughout the year. The following members have joined or renewed their MAM Memberships between July 1– November 15, 2012:

Artist:

Emily Denman
Nancy Engelhard
Anita Kurtz-Magee
Katie Ludwick
Laurie Mitchell
Steve Robertson

Artist Dual:

Nick Baker & Mary Morrison
Jeremy Smith & Crissie McMullan

Benefactor:

Carol Ammons
Jeff & Pat Aresty
Betsy Bach
Rick Beck
Diane and Fred Bodholt
Jennifer Boyer & Jeffrey Crouch
Nina & Pat Brock
Liz Dybdal & Kevin O'Neal
Mae Nan Ellingson
Jon & Linda Ender
Paul Filicetti
John Fletcher & Margaret Kingsland
Phil Hamilton & Janet Whaley
Heidi Furlong
Hilton & Karen Gardner
Tim Gordon
Kenneth Hamma

Leslie Ann Jensen
Dan & Sophia Lambros
Patt & Terry Payne
Michael & Gay Peterson
Sarmeesha Reddy
Brian & Karen Sippy
Sara Smith & Steve Curtis
Sharon & Donald Snavely
Linda Stern

Contemporary Collectors Circle:

Katie Ghen Simpson
Phil Hamilton & Janet Whaley

Dual:

David Anderson & Susan Gilmore
Dorothy & James Crocker
Kim Foiles & Robert Andrews
Lisa Leitch & J. Randall Updegrove
Tim & Vickie Mathews
Greg Munro & Barbara Mitskus
Eileen & Hal Ort
Edward & Kathi Quick
Kim & Ruth Reineking
Joellen Shannon & Robert Grillo
Thomas & Mary Steenberg
Nadia White & Jennifer Robohm

Family:

Andrea & Robert Bateen
Susan & Scot Bradley
Craig & Barbara Burns
Garry & Susan Carlson
Robin Checota
Amy & James Corbin
Amy & Drew Dolan
Jim Erdman & Kally Thurman
Shelley Howard
Reed Humphrey & Kim Mize-Humphrey
Beth & Bob Jaffe
Faye & George Olsen
Gerri Saylor & Kenton Bird
Suzanne Sterrett & James Sylvester
Carl & Michelle Thornblade

Friend:

Marjorie & Fred Appelman
Kathy Bartlett
Jeffrey Brown
Bill Caras
Elon Gilbert & Susie Miller
Katie Heath
Donald E. Kiely & Judith M. Kiely
Cindy Klette
Charla and Don Murray
Prudence Randall

Genevra Stewart
Linda Stoudt
Jonathan & Monica Weisul

Individual:

David Bechtold
Kevin Bell
Mary Coar
Alison Dillon
Stephen German
John Luzarowicz
John Maurice
Ann Peacock
Blossom Savage
Diana Six
Linnea Stanhope
Kate Zoellner

Patron:

Stephanie & Dana Christensen
Bob & Debbie Dudley
Ren Essene & Catherine Picard
Paul Policastro & Patricia Rosa
Marie & Mark Porter

Senior:

Susanne Bessac
Judith Billingslea
Pearl Burke
Charney Gonnerman
Patricia Guth
Elizabeth Hawthorn

Robert Hopkins
Penelope Loucas
Mark Nedrud
Becky Richards
Linda Richards
L J Richards
Janet Simms
Annick Smith
Shirley Tiernan
Deborah Tomas

Senior Dual:

Bari Burke & Tom Huff
Richard A Chapman & Lois M Doubleday
Marti De Alva & Patrick McMurray
Carol Deitch-Coe & Philip Wittekiend
Louise and Michael Flanagan
Nancy & Roger Munro
Mary Reese & Richard L. Reese
George & Dolores Seielstad
Lee & Nancy Silliman
Donna & Roger Thomas
J. Randall Updegrove & Lisa Leitch
Michael & Pat Wangen

Student:

Juanita Reyes



MAM'S MISSION

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

HOURS:

Closed Mondays
Tuesday - Friday 10 AM - 5 PM
Saturday - Sunday 12 PM - 5 PM

MAM BOARD OF DIRECTORS:

Liz Dybdal (President), Betsy Bach (Vice President), Leslie Ann Jensen (Treasurer), Mae Nan Ellingson, Dustin Hoon, John Paoli, Brian D. Sippy, Sharon Snavely, Bobby Tilton, C. Norman Williamson

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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, 21st Century Community Learning Center Grant, 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.

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Support **YOUR**
Contemporary
Art Museum

Every gift counts and participation is key to the success of our Campaign. All **new** and **increased** donations will be matched 1:2 by the Charles Engelhard Foundation. Please join MAM's Circle of Giving today! Please choose your tax-deductible donation amount:

- \$25 \$50 \$100 \$250 \$500* \$1000**
- Other amount \$ _____

All gifts are acknowledged online and in the Annual Report. Those who donate \$500 or more will also receive a complimentary Benefactor Membership.

*Recognition on Annual Campaign Donor Wall

**Carnegie Club distinction on Annual Campaign Donor Wall

PAYMENT

I will pay in full now with (circle one): **check** **cash** **credit card**

Card Number _____

Expiration Date ____ / ____

My blank, voided check is enclosed.

Note: MAM Accepts Visa, MC, Discover.

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Ask your employer if they will match your Annual Campaign donation to MAM. Many employers have an Employee Match Program. This will double your gift!

My employer, _____, will match my gift.

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Donor Date _____

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AT THE 41ST BENEFIT LIVE AUCTION **MAM** PRESENTS

74 ORIGINAL ARTWORKS
LUXURY RESIDENTIAL VACATION
PACKAGE FROM EQUITY ESTATES
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PAIRING AT PLONK
FUND-A-DREAM



EQUITY ESTATES LUXURY VACATION PACKAGE

Vacation like a rock star in your choice of more than 20 luxury residences. Equity Estates is a luxury residence fund with properties in more than 20 vacation destinations all over the US, the Caribbean and in Europe. The lucky winner can choose to vacation in any of the residences for 7 nights. Enjoy planning the outstanding vacation experience in any one of your favorite beach, mountain or city destinations with your very own personal travel concierge. Stipulations and limitations apply. For more information visit missoulaartmuseum.org

Est. Value: \$14,000-20,000 // 100% Donation from Pat & Jeff Aresty



PLONK

PLONK CHEF'S TABLE DINNER

Be the first to experience and savor a private chef's table dinner in the wine cellar of Missoula's newest and hippest restaurant Plonk. Ten friends will share a 4 course meal with wine pairing selected by one of Plonk's Sommeliers. Plonk's estimated opening February/March 2013.

Est. Value: \$1200 // 100% Donation from PLONK