Collection News
by John Knight, Registrar

We have been active this past summer in sharing the MAM Collection with various museums and institutions across the Intermountain West. Here are a few of the many places you can see pieces from the Collection!

Seven works from the Native Perspectives on the Trail: A Contemporary American Indian Art Portfolio are on display at the new Missoula Public Library. Along with two prints by Miriam Schapiro (1923–2015), an enamel painting by Harold Balazs (1928–2017), and an oil painting by Sheila Miles. The pieces are exhibited as part of MAM’s Art in Public Places program. This program shares works from MAM’s Collection with various Missoula city and county departments, enabling the public to enjoy the MAM Collection. Stop by the third and fourth floors to see these works on your next visit to Missoula’s new public library!

In mid-July, the Yellowstone Art Museum opened the exhibition I Refuse to Be Invisible, which explores concepts of invisibility through the lens of contemporary African American and Native art. Borrowing works from the Contemporary American Indian Art Collection (CAIAC), the exhibition features pieces by Jaune Quick-to-See Smith, Brenty Spang, Melanie Yazzie, Jason Elliott Clark, Joe Feddersen, and Multi Murphy Adams. If you’re traveling to Billings, check out the CAIAC works featured in this show, which is open until July 24, 2022.

Director’s Comments
Laura J. Millin

I take great comfort as we live and work through an incredibly challenging time, recognizing that we are not alone! Our professional associations, especially the Montana Nonprofit Association and the Association of Art Museum Directors, strengthen us in this challenging time with new tools and perspectives, buoy us with empathy and comradery, and connect us with new networks. We are all a work in progress! As my colleague Amy Gilman, Director of the Chazen Museum at the University of Wisconsin-Madison said, “the era of the visionary museum director is over.” Increasingly, my role is not to provide a bold, futuristic outlook, but to greet the present with compassion, manage change, re-evaluate the institution, and build our team and community partners in new ways.

While institutional shifts are usually slow and incremental, we face an imperative, and at the same time an unprecedented opportunity, to reimagine our museum and our public service by:

• ramping up our virtual communications and programs to connect with our communities who cannot visit the galleries in person. Our new Digital Engagement Specialist Dylan Running Crane, a citizen of the Blackfeet nation, will lead us in telling our stories to a broader audience (see page 14). This effort earned the support of the M.J. Murdock Charitable Trust, with a grant from their COVID-19 Arts & Culture Resilience Fund Initiative and Phase II of the Art Bridges Bridging Ahead Initiative.

• maintaining our ever-rigorous educational programming. The Teen Art Project and Teen Open Studios resume this month. We have launched the 56th season of the Fifth Grade Art Experience (FGAE) with visits from schools in Missoula County and four surrounding counties. The winter will bring the virtual FGAE through our innovative Museum as Megaphone platform and will reach rural schools across Montana, thanks to support from the Jane S. Human Foundation.

• leveraging the expertise of our board in many ways. A hearty welcome to our newest board member Kate Shanley, an enrolled member of the Fort Peck Aissubiine (Nakoda) Tribe in northeastern Montana. Kate is the Chair of Native American Studies at the University of Montana and Special Assistant to the Provost for Native American and Indigenous Education. She is also a well-published author and poet and longtime friend of MAM.

• embracing diversity and equity as foundational to our institution (see Tracy’s message on page 15). Presumably we are working our way through an organizational READI Audit (racial equity, access, diversity, and inclusion) as we prepare to launch into a new strategic plan with this lens. We look forward to sharing this new strategic direction and messaging with you in 2022.

• offering issue-driven contemporary art exhibitions that put us all in touch with artists’ voices and perspectives. We maintain that we are not neutral and have an opportunity to inform and shape the future. Clearly, there’s no going back! No resting on our laurels! Thank you for sticking with us as we move forward at MAM.

Featured Acquisitions

The MAM Collection Committee, composed of board members, community volunteers, and staff, got to work considering new additions to the Collection this past spring. Here are three notable new acquisitions:

Dresden by Maggy Rozycki Hiltner

Originally exhibited as part of her solo exhibition at MAM What Lies Beneath in 2017, Dresden is a rigorous example of Hiltner’s talent as a textile artist. The piece consists of a black, over-dyed found cotton quilt that features a Dresden Plate design, which in turn has been applied with skeletons of men, women, and children. Hiltner states: “Dresden features a found quilt with the Dresden Plate design, a pattern popular in the 1920s and 30s. It reflects the elaborate decorations used in Dresden, Germany’s, once-flourishing ceramic industry.” This acquisition was made possible as a partial donation of the artist and purchased through the Terrence Keenan Memorial Acquisition Fund for Emerging Contemporary Art.

Maggy Rozycki Hiltner, Dresden, 2016, over-dyed found cotton quilt, linen, cotton, copyright the artist, 2021.

Untitled by Isabelle Johnson (1901–1992)

MAM received a generous gift of two paintings by the late Isabelle Johnson from artist Theodore Waddell. As a teacher at Eastern Montana College in Billings from 1949 to 1965, Johnson influenced Edith Freeman, Donna Loos, James Poor, and Waddell while nurturing their artistic careers. These two pieces mark the first time MAM has acquired any of Johnson’s work and strengthens the Montana Modernist focus in the Collection. As part of this gift, Waddell also donated three fabulous works on paper by Jaune Quick-to-See Smith, which will serve to build the CAIAC.

Isabelle Johnson, Untitled, watercolor, copyright the artist, 2021.

Strata Fracture by Jon Lodge

Following his recent solo exhibition, Fracture, artist Jon Lodge offered a piece to the MAM Collection. After much deliberation, the Collection Committee selected Strata Fracture. This piece is monumental in size at 80 x 154 inches and represents the culmination of years of study as a musician and artist. It is a major work by Lodge and served as an intellectual anchor point for the audience and staff alike during his exhibition. We are excited to own and care for such a significant work by the Billings-based artist.

New Outreach Program Focused on Making Personal Connections with Tribal Communities Across Montana

by Jenny Bevill, Educator & Outreach Specialist, and Carey Powers, Marketing & Communications Coordinator

In winter 2021, MAM exhibited an incredible object from the Art Bridges collection: I Think It Goes Like This (Gold) by Tlingit artist Nicholas Galanin. Faced with a recent issue (the pandemic) and an ongoing one (the sheer size of the state of Montana), the staff at MAM proposed a new program to help spread the word about Galanin’s installation. The Art Host program was based on the idea that representatives from Montana’s Tribal communities act as the perfect conduit between Native peoples and the museum. This helped meet MAM’s strategic goal to form relationships with people living on each of Montana’s seven reservations and with the currently landless Little Shell Tribe of Chippewa Indians. Each Art Host received a stipend for their time, energy, and insight. Using funding provided by Art Bridges, MAM facilitated meetings and trainings with the Art Hosts, a meeting between Art Hosts and Galanin, and a discussion between Galanin and Art Bridges Associate Curator Ashley Holland. The overall project outcome is stronger relationships with Tribal people, and relationships on every reservation, which has long been a strategic goal of the museum.

MAM planned to represent the seven federally recognized Indian reservations in Montana, plus the Little Shell Tribe of Chippewa and the Missoula urban Indian population. MAM Educator & Outreach Specialist Jenny Bevill consulted with the Montana Office of Public Instruction and reached out to the Tribal College Association to make connections on the reservations. The result was eight individual hosts, made up of professors, public health advocates, therapists, and artists.

The goals of the Art Host program were threefold:

- Build relationships between Tribal communities and MAM, and relationships among the different Indian reservations, and contemporary Indigenous art and artists through use of art hosts
- Practice a Radical Welcome and facilitate a bridge for remote communities to easily access MAM’s free virtual offerings/bring virtual programming to reservations across the state
- Engage and connect Tribal communities with nationally recognized contemporary Indigenous art and artists and to amplify their voices through educational, creative, and civic opportunities.

As the program drew to a close, MAM staff held many debriefing sessions with the hosts. These conversations underscored that this program was a good first step, but it’s only the beginning. The pandemic hindered the ability to create relationships, but not entirely. Art Hosts are enthusiastic about meeting one another in person and continuing the relationship with MAM. MAM staff members are also looking forward to making visits to each community/reservation and attending related events, such as studio visits, art markets, powwows, and gatherings. We are grateful to the first class of Art Hosts for their commitment and care to this project, and we are looking forward to expanding upon this program in the future.

Meet the Art Hosts:

Camille Carter
Representing the Fort Belknap Reservation, Aaniiih Nakoda Tribe. Humanities professor at Aaniiih Nakoda College.

Aaron Lafromboise
(Blackfeet)
Representing the Blackfeet Reservation, Blackfeet Tribe. Director of library services at Blackfeet Community College.

Alaina Buffalo Spirit
(Northern Cheyenne)
Representing the Chief Dull Knife Reservation, Northern Cheyenne Tribe. Ledger artist.

Co Carew
(Mescalero, Apache)
Representing the Flathead Reservation/Salish Kootenai Tribes. Artist and art therapist.

Lauren Small Rodriguez
(Northern Cheyenne)
Representing the Missoula urban Indian population, Indigenous Public Health grad student at University of Montana.

Chelysa Owens-Cyr
(Pasqua First Nations/ Nakona/Cree)
Representing the Fort Peck Reservation/Assiniboine and Sioux Tribes. Recent graduate of Fort Peck Community College.

John Murie
(Cree)
Representing the Rocky Boy’s Reservation/Cree, Métis, Chippewa Tribes. Art professor at Stone Child College and beadworker.

Samuel Enemy Hunter
(Crow)
Representing the Crow Reservation, Crow Tribe. Beadworker and clothing designer based in Lodge Grass.

Nicholas Galanin, I Think It Goes Like This (Gold), 2019, wood, paint, gold leaf, variable dimensions, Art Bridges Collection. Photo courtesy of Slikati Photography, copyright the artist.
Jodi Lightner: Gathered Coherence

Billings-based artist Jodi Lightner presents a series of intimate drawings, including a 30-foot site-specific installation in the atrium of the museum. Gathered Coherence draws on selections from her MAGDA exhibit Straight There and Back while focusing on her detailed architectural responses. This exhibit is sponsored by 120N Higgins and the Art Vault.

"Themes in this exhibition examine how architecture coexists with what we are thinking and imagining. Within any space, whether it is a palace or a barn, it is possible to have the mind wander and the imagination take us to a completely different location or experience. More than just a daydream, the mind has the power to transport us to another time or place, making it possible to be in two places at the same time."

Jodi Lightner is an associate professor of art and chair of the art department at Montana State University, Billings. She received her MFA in painting from Wichita State University, Kansas, and continues her studio practice in Montana while exploring the Northern Rocky Mountains and freeing the wild West. Lightner enjoys artist residencies focused on studio practice and has spent time at the International School of Painting, Drawing, and Sculpture in Montecastello di Vibio, Italy; Vermont Studio Center in Johnson, Vermont; Ucross Fellowship, Wyoming; and as an emerging artist in residency at Penn State Altoona.

Andrea Joyce Heimer: Pastime

Pastime is a collection of paintings and drawings by Andrea Joyce Heimer. Heimer prefers to work thematically and draws on her origin story and the history of her closed adoption. She recently made contact with her biological mother, and with it, is uncovering details about her birth and connection since Montana. This discovery ignited an interest in the role of physical place and the construction of identity. This exhibit is sponsored by Clyde Coffee.

Andrea Joyce Heimer was born in Billings, Montana, and lives in Bellingham, Washington. Heimer’s narrative painting and drawing practice investigates the subject of loneliness—largely informed by autobiographical stories such as her own adoption—in order to examine how humans experience feeling alone. Her work has been covered in outlets including Art in America, Wall Street Journal, New York Times, The New Yorker, New American Paintings, and Huffington Post.

"Each piece is an autobiographical narrative set at a site of personal significance in Montana with emphasis on representing the physicality (structures, landscape, animals) of the place. Personal narratives will intertwine with historical stories linked to that location (to be determined by research, historical documents, and local folklore). Place is integral to our formation and being. Where we grow up matters to who we become."

She received an MFA from the New Hampshire Institute of Art and has taught at the Oregon College of Art and Craft, Emily Carr University of Art and Design, and Western Washington University. Her work has been included in international shows at Almine Rech in Paris, Pinakothek der Moderne in Munich and Nino Mier in Brussels. In 2017, Heimer was one of 55 artists selected to participate in the 15th Istanbul Biennial. She is currently pursuing doctoral studies on alternative pedagogies and the feminization of post-secondary art education.
Below the Bark: Artworks of Disturbance Ecology

Below the Bark exemplifies MAM’s commitment to exhibits that combine societal and environmental phenomena with art. Three artists and a local scientist from the University of Montana created this exhibit in response to the bark beetle infestation, deforestation, and climate change. This infestation has commercial, recreation, and environmental impacts within western Montana and the greater North American forest ecosystems. The term “bark beetle” is typically used as a catchall for over 600 species of weevils that feed on the interior bark of trees. This show focuses on pine and spruce bark beetles, which have destroyed millions of acres of forests in recent years. Shifting climate patterns, like milder winters, allow for the proliferation of these beetles to kill off massive swaths of trees. The works presented are strongly influenced by not only artistic inspiration and practice, but by scientific research and philosophy. This exhibit includes linocut and woodcut prints, photography, handmade books and climate charts. This exhibit is sponsored by the Holiday Inn Downtown.

“Over my 25-year career as an ecologist and entomologist, I have seen, firsthand, massive alterations in forest ecosystems due to climate change. Bark beetles have been at the forefront of these changes. These insects are fascinating, complex organisms that have evolved elaborate adaptations to use wood as a food resource, overcoming the potent defenses of pines. These adaptations allow the tiny beetles to become important engineers of western forest ecosystem structure and function. Climate change has shifted their role as natural disturbance agents that renew the forest to agents of devastation.”

—Dr. Diana Six, professor of forest entomology at the University of Montana and scientific consult for this project.

Suze Woolf

Suze Woolf is a Seattle-based artist. After an initial undergraduate degree, she pursued fifth-year studies in printmaking and ceramics at the University of Washington. Her professional career has included the graphic design of printed materials and interface designs for commercial and prototype software applications. Her work is about human relationships to nature. A painter, she explores media from watercolor to paper casting, artist books to pyrography and installation—sometimes all together. Her work has been exhibited across the United States and is publicly held in collections in Washington state.

Jim Frazer

Jim Frazer studied painting with Fairfield Porter while an undergraduate at Amherst College, after which he studied photography with John McWilliams while in graduate school at Georgia State University in Atlanta. With colleagues from Georgia State, he helped to start Nexus, a non-profit photography gallery that later became The Atlanta Contemporary Art Center. He was the first photographer to have a solo exhibit at Atlanta’s High Museum of Art, and his hand-colored photographs of Southern landscapes were widely collected and exhibited both regionally and nationally.

Tim Musso

Tim Musso is an artist fascinated by the natural world and its many complex ecological relationships. Taking the physical world as his starting point, Musso gathers imagery collected from his long-distance hikes (over 5,000 miles to date) and weaves intricate visual stories that give insight into the interconnectedness of the natural world. Musso exhibits his work internationally with works in both museums and private collections. He received his MFA in printmaking and his BFA in graphic design from California State University, Long Beach.
A Preview of

Anne Appleby: 
A Hymn for the Mother is on view at MAM through December 31 and is sponsored by The Wren, with additional support from Ruth and Kim Reineking. A Hymn for the Mother will travel to Parrasch Heijnen Gallery in Los Angeles for exhibition in 2022. This article features excerpts from Hymn, the accompanying exhibition catalog:

Anne Appleby is best known for her edge-to-edge canvases that are sometimes categorized as color field paintings. However, upon closer inspection they reveal themselves to be complex and luminous meditations focused on specific natural cycles of the plants and trees, achieved through layers of semitranslucent colors. At first glance, her work is easy to misread or relegate to minimal or reductive abstraction. Instead, she is a committed painter who distills the minutiae of the natural world with an intense specificity. She is deeply invested in the particularities of phenomenon, essence, and observation. Her work is not subject to stylistic whims or vacillating trends, but remains a constant, ongoing investigation into natural cycles and the practical and spiritual utility of the component parts of the natural world.

Appleby’s paintings ask you to do is lose yourself, enter the interior space that can come with looking, but, in these content-driven times, seldom does. In Last Light (August), I felt as if I was trying to look into a dense fog, to discern what was form and what was light, unable to fix on any part of the painting. The effect is disconcerting because Appleby conjures an in-between state, where nothing attains definition, nor is anything completely dispersed. Rather than seeing a form or a field, I found my focus readjusting as I tried to see into the painting—their layered surfaces certainly invite the viewer to do that. The colors evoke nature but not in any nameable way; the sense of a wet dawn or evening glow shrouded in mist is perhaps the strongest.

What to me is most disconcerting about these paintings—but also contributes deeply to the pleasure in experiencing them—is that I began to feel bodiless, like a ghost, when I looked at them. They didn’t mirror me; rather, I felt as though I were beginning to mirror them. I could begin to enter the painting through my eyes—and they certainly pulled me into their miasma. Yet for various reasons, including their size, I felt I could not physically enter them."

—John Yau, art critic

This catalog is available for purchase at the museum or online at missoulartmuseum.org/catalogs. Support for this publication comes from the Andy Warhol Foundation, Franklin Parrasch Gallery & Parrasch Heijnen Gallery, Los Angeles, Jon Lodge, and Tinworks Art.

$30 for MAM members
$40 for nonmembers

This text continues...
Irish Artist-in-Residence Brings Care, Prestige to Create Portraits of Missing Indigenous People

By Brandon Reintjes, Senior Curator and Carey Powers, Marketing and Communications Coordinator

In 2020, Irish artist Brian Maguire was invited by MAM to participate in the Emily Hall Tremaine Curatorial Research project investigating how the museum might present an exhibition around the issue of Missing and Murdered Indigenous People (MMIP). MAM is planning a juried exhibition of contemporary Native artists who are engaged with this issue in addition to an exhibition of Maguire’s work featuring portraits of those who have gone missing. Maguire was in Missoula from May to September 2021, a rare artist-in-residency for the museum. Maguire came as a 2021 Fulbright Scholar, a prestige that allowed him to travel from Ireland specifically for this project.

The epidemic of MMIP is taking place across the United States and Canada. Thousands of men, women, and children go missing or are murdered each year and the web of federal, state, local, and Tribal jurisdictions often complicate these cases. In 2014, documentary co-produced with Mark McLoughlin. In 2017, Maguire spent time in Aleppo, Syria, and created an entire body of work cataloging the devastation of the city—after years of war. Maguire is enthusiastic about developing a series devoted to the stories of MMIP, similar to his approach in his Feminicidio series. Maguire has visited reservations in Montana and met with family members of MMIP, in a similarly respectful manner he has developed in all his work.

Maguire’s artistic response to the political and racial content inherent in the topic has informed the development of an exhibition of Indigenous and non-Indigenous artists with the goal of bringing greater awareness to the topic and leading to better institutional response. After Maguire’s visit, MAM found it necessary to plan two exhibitions of the artist’s work. The first in 2022, called Brian Maguire: In the Light of Consistence, will feature a broader selection of his work, followed by an exhibit in 2023 featuring his MMIP portraits from across Montana.

MAM’s senior curator, Brandon Reintjes, sat down with Brian this summer in his studio in Missoula to discuss the trajectory of the project so far:

Brandon Reintjes (BR): Brian, you are here as a prestigious Fulbright Scholar, working with MAM. What are the goals of this time in Missoula?

Brian Maguire (BM): To meet with families of the Missing and Murdered Indigenous People, and, if there is agreement, to paint the portrait of the missing or murdered relative. I do two paintings—a domestic size work for the family and a larger work to show publicly. The public work is part of a series of works I have made over the past 20 years, which aim to present the stories of those without power so that we can imagine social transformation. The world needs to know about this crisis happening in Native American Country. I work with the families very privately and listen to the story, then create the two works. The larger of which is for exhibition. Portraiture has long been the arena of the rich, powerful, and glamorous, but many artists have reclaimed it for a less powerful public. In his 2018 essay on my work, Gavin Delahunty references Allen Sekula’s 1976 manifesto Dismantling Modernism, Reinventing Documentary in which he called for a ‘political economy, a sociology, and a non-formalist semiotics of media that could provide the framework for a critical representational art or art that points openly to the Social world and to the possibility of concrete social transformation.’ That is what I try to do. My goal is public outrage.

Brandon Reintjes (BR): Is the goal of all your art outrage?

Brian Maguire (BM): Yes, exactly. My goal is public outrage. The world needs to know about this crisis happening in Native American Country. It is from this work, chosen by the family, that I etchograph and paint the image. I aim to memorialize the human being that is obliterated. Valerie Werder writing on my work in an essay, The Man Who Makes Photographs by Hand identifies the thing which painting contains and which photography loses as presence. What Valerie calls the presence is a sense of the person taken. These works are intended to show the public what is gone from this world.

Brian in his studio, 2021, photo courtesy of MAM.

BR: You’ve spoken about how bright and talented some of the people who’ve been murdered were, how impressed you are at their capacities and capabilities.

BM: Yes, and the world loses out on their talent and potential. A person is unique, all these little events from childhood upwards form the young adult, and their death robs us all of that person’s future.

BR: What is the plan for the works created during your residency?

BM: My hope is that an exhibition will be made and will travel to tell these stories in middle America, and simultaneously across Indigenous communities; that this exhibition will contribute to the discussion in Montana and throughout the US about the MMIP. There are today National and State task forces examining the issue. The previous president and the Department of Justice and the current president all have focused their attention on this issue. While in some cases I have been told by family members, and certainly in the past, people have not been well served by law enforcement, it is also true that in more recent cases law enforcement could not have done more to investigate the disappearance and murder of the family member and to recover the body.

Brian in his studio, 2021, photo courtesy of MAM.

UPCOMING SHOWS

Brian Maguire, Aleppo 4, 2017, acrylic on canvas, 78 x 54 inches, copyright the artist.

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*Note on terminology: The disappearance and killings of Indigenous women and girls is often referred to as MMW, or MMWIG. For the sake of this project, MAM is using MMIP (Missing and Murdered Indigenous People) to include the plight of men and boys as well.
MAM is proud to spotlight two new hires to the team!

**John Knight | Registrar**

The registrar is responsible for overseeing the care of the permanent collection of the museum, as well as incoming loans, database management, and other special projects.

John brings more than a decade of work in the arts at contemporary art galleries, art centers, fabrication studios, and with artists. In his position as registrar, John cares for MAM’s collection and works with the museum’s curators, exhibiting artists, and donor base. John appreciates MAM’s dedication to diversity and the need to acknowledge and recognize the historic and contemporary communities that exist in Montana. He serves on the board of directors of KALICO Art Center in Kalispell, Montana, and mentors young artists regionally and nationally.

Prior to working at MAM, John lived in Portland, Oregon, where he co-directed Williamson Knight Gallery and co-curated the project Cherry and Lucie. He is a conceptual artist who exhibits nationally and internationally. John’s work examines the constructs of class and identity and their relationship to architecture and design. Originally from Cincinnati, Ohio, John received a BFA in Sculpture from the University of Cincinnati, and an MFA in Visual Studies from Pacific Northwest College of Art.

“I look forward to caring for the work in MAM’s collection while also advocating for the Contemporary American Indian Art Collection, emerging artists, and artists who are regionally tied to Montana and the Intermountain West. Further, I look forward to sharing the collection with the public and the various institutions nationally that we partner with. It is important that MAM’s collection be an active collection that is viewed throughout the region,” he said of the new position.

**Dylan Running Crane | Digital Engagement Specialist**

This brand-new position represents the museum’s commitment to storytelling in all digital forms and will bring the museum’s programs, exhibits, and collection to a broader audience.

Dylan Running Crane has been working at the museum as a visitor engagement security officer since 2019. She is attending the University of Montana as a film studies major where her promotional and digital storytelling work has focused on highlighting young Native voices. Dylan grew up in Browning, Montana, and is a citizen of the Blackfeet Nation. Along with filmmaking, Dylan is a musician and writer, and is always looking for new ways to explore and understand her community and the perspective that comes along with it. She hopes to continue using these mediums to start conversations with other underrepresented voices.

“I am so excited to start my new position as the digital engagement specialist. I’m hoping that my new title will allow me the opportunity to connect with communities that may not be able to visit the art museum in person. It’s important to me that institutions like MAM can communicate with folks who may be experiencing contemporary art for the first time, and I think the digital world is the easiest place to make that introduction. I’m super excited to be the facilitator of that.”
**The Docent Program: Looking Back at the Summer**

by Kay Grissom-Kiely, Curator of Education

Robert Harrison’s sculptures in the Art Park and museum architecture were the highlight of MAM’s ARTreach program this summer. MAM docents led campers from Missoula-based organizations on interactive sketching and looking tours and sent groups back to their camps with “project boxes” filled with art supplies, project instructions, an instructional video, and family and friend passes to return to MAM. A big thank you to four enthusiastic docents—Janie Cook, Nancy Deskins, France Ayurved-Stitziel, and AmeriCorps education intern Sage Senterfeit—who took on the role of touring these groups, while sometimes sweating in the heat, from the Missoula Boys and Girls Club, Soft Landing, the YWCA, Watson Children’s Shelter, and more. MAM’s ARTreach program has served between 250 and 700 kids each summer since 2013.

“My most moving experience leading ARTreach tours was working with the Soft Landing children,” said MAM docent, Janie Cook. After doing some architectural sketches, one of the kids asked, “Is there anyway we can go downtown to make some more art?” Janie replied, “Yes, there are several summer art camps available for your age group.” With the help of a generous class sponsor and MAM’s scholarship program, this enthusiastic child enrolled in an art camp just two weeks later. This was a beautiful example of how MAM bridged two programs and supported the interest of a child through visual art.

“After going over history, museum etiquette, and introductions, we began touring It Takes a Village in the Art Park. We took time to observe the sculptural pieces, draw, write down thoughts, and share descriptive words. We shared ideas and looked at some pictures of his other works of arches, brick sculptures, different works using clay pipes, porcelain, and clay objects. We then talked about being an artist and looked at a picture of Robert Harrison,” said Nancy Deskins, MAM docent. “One of the kids, wide-eyed and grinning, commented to Nancy, "WOW, he is old. You have gray hair also! So, how old do you have to be to be an artist?" There was a flurry of laughs and giggles. Nancy answered, “You can be any age. Your age, younger, or older. Anybody can be an artist!” They were hooked and thrilled at the discovery and even more willing and excited to visit a museum and let their creative imaginations soar,” said Nancy. “This is exactly why I’m a docent at MAM.”

**What’s Next for the Docents at MAM:**

MAM loves watching fifth graders pour out of the big, yellow school bus each fall morning at 8:45 AM, with their backpacks, coats, and lunchboxes in tow for the annual Fifth Grade Art Experience (FGAE). Docents and MAM staff members greet them. Most kids are visiting MAM for the very first time, and this year they get to walk over to the new Missoula Public Library for related programming, following a docent-led interactive tour and creating their very own original work of art. We are grateful that FGAE is resuming in person, and they get to experience the remarkable art exhibitions first-hand of both Indigenous and non-Indigenous artists, featuring Anne Appleby, Neal Ambrose-Smith, and Jodi Lightner. All of us at MAM profoundly missed seeing the docents each morning and experiencing a full museum of creative and inquisitive fifth graders!

**Art in the Moment Partners With the Montana Alzheimer’s Association**

After a year of presenting Art in the Moment as a pre-recorded art looking and responding program for those experiencing memory loss and their caregivers, MAM is excited to partner with The Montana Alzheimer’s Association to launch a Zoom version of Art in the Moment on the first Monday of each month through June 2022 from 10:30 AM to noon. This interactive program will run live on Zoom with an exhibition tour and viewing of individual works of art, as well as art-making instruction with Teaching Artist, Beverley Glueckert. Art in the Moment is generously sponsored by Montana Geriatric Education Center, Missoula Community Access Television, and the Montana Alzheimer’s Association. For more information, please contact kay@missoulamuseum.org.

**Teens Work Together To Make New Murals**

TAP inspires young people to nurture their growth and build their futures through art and community. Throughout the summer, MAM launched Missoula’s one-of-a-kind Teen Art Project: Community Public Murals, an after-school arts experience for high school students. In collaboration with the Missoula Public Library, the Downtown Missoula Partnership, and Bridge Pizza, MAM docents assisted with all aspects of education programming, working with kids and teaching artists during summer camps, and working closely with high school students during the TAP summer mural project. Thank you, Sage!!

**AmeriCorps Education Intern**

Our education intern, Sage Senterfeit, graduated from Hellgate High School in 2020 during the beginning of the pandemic. She is a rising sophomore at Trinity College of Dublin where she studies art history and architecture and aspires to be a professional artist. Sage assisted with all aspects of education programming at MAM, and we were busy! This included leading ARTreach tours, working with kids and teaching artists during summer camps, and working closely with high school students during the TAP summer mural project. Thank you, Sage!!

Sage, at left, at the Allez! Alley mural unveiling in July.
A combination of in-person and virtual education programs are thriving at MAM! Safety protocols are in place, like plexiglass dividers and sanitized art supplies. Masks are required for all children enrolled in MAM programs, and MAM staff and teaching artists will wear masks while interacting with children. Visit missoulaartmuseum.org/covid-19-updates for more information on how we’re keeping you safe.

MAM programs, and MAM staff and teaching artists will wear masks while interacting with children.

IN-PERSON PROGRAMS

FOR KIDS

After School Art Adventure Tuesdays // 3:45–5:15 PM Ages 6–11 // $63/70 Children are invited to create artwork inspired by MAM exhibitions. Each session includes a short tour and a series of art projects including drawing, painting, printmaking, and 3-D exploration. Scholarships and prorated prices are available. Taught by Paige Viera.

Series I: September 21–October 26 Series II: November 9–December 14 Series III: January 2022–February 21

ART PROJECT // SUMMER 2021

Resident teaching artist Janaina Viciera-Marcues (shown here, seated) led 20 students through the planning and design stages of creating nine murals. She noted that “the discussions focused topics that resonate in their own lives, like LGBTQ+, pride, cultural and gender identities, and religious tolerance... Together we created a space that was safe for the manifestation of ideas and opinions, and where they learned to coexist respectfully and peacefully.”

COMMUNITY OUTREACH

MUSEUM AS MEGAPHONE

Teachers, parents, and caregivers: This FREE resource is for you! Meet Montana Core Standards in Indian Education for All (IEFA), social studies, visual arts, and English language arts through looking at, discussing, and making art. These virtual, arts-integrated offerings are based on MAM exhibitions and are interactive and self-paced. The 2021–22 courses feature solo exhibitions by Nezil Ambrose-Smith, Anne Appleby, and Jodi Lightner. All you need is a Wi-Fi connection and a computer with a camera and microphone to participate! Visit missoulaartmuseum.org/virtual-programs for more information!

FOR TEENS

Teen Open Studio (TOS) Saturdays // 1-3 PM // FREE Middle- and high-school-aged artists are invited to this weekly open studio. Before an inspiring, informal environment to create with unlimited materials and supplies! Drop in each week to work on school projects or individual creations, no RSVP or registration needed! TOS is supported by the LEAW Foundation.

Teen Art Scene Ages 12-18. Free snacks and all art supplies provided. Bring your friends! Pizza and drinks provided by Bridge Pizza.

VITAL PROGRAMS

All of the following programs are free and accessible via the MAM website. Open to all ages.

EMBODIED ENGAGEMENT

Third Saturday of each month Looking for something creative and fun to watch or make from home? Tune in to MAM’s YouTube channel anytime and let MAM help clear nervous energy and tap into the imagination. Embodied Engagement with Kate Crouch offers guided meditation, movement, and breathwork inspired by images from current exhibitions. This is a nonverbal way to engage through the senses. Printable art-making worksheets offer hands-on making ideas for all ages, using the same artwork.

ART IN THE MOMENT

First Monday of each month // 10:30 AM–12 PM This program promotes connection and companionship for individuals living with early-stage memory loss and their care partners through art. Entering its fifth year, the MAM is partnering with the Alzheimer’s Association-Montana Chapter to bring the program to the comfort of your own home via Zoom. This interactive art program will focus on a current exhibit at the museum. Taught by educator curator Kay Grisom-Kiey and teaching artist, Bev Glickert.

MAM is accredited by the American Alliance of Museums (AAM). Missoula Art Museum is wheelchair accessible from the building’s main entrance at N. Pattee Street. MAM staff is available to help meet special needs.

FREE EXHIBITION, FREE ADMISSION.

335 N. Pattee St., Missoula, MT 59802

missoulaartmuseum.org | 406.728.0447

HOURS

Tuesday–Saturday 10 AM–5 PM Closed Sunday and Monday

GRAPHIC DESIGN

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Benefit Art Auction

February 5, 2022

Learn more: missoulaartmuseum.org

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