



 **MISSOULA
ART
MUSEUM**

FALL/WINTER 2021

Director's Comments

Laura J. Millin

I take great comfort as we live and work through an incredibly challenging time in recognizing that we are not alone! Our professional associations, especially the Montana Nonprofit Association and the Association of Art Museum Directors, strengthen us at 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 unanticipated 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 Studio resume this month. We have launched the 36th 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. Heman 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 Assiniboine (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 to MAM.
- ...embracing diversity and equity as foundational to our institution (see Tracy's message on page 15). Presently 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.



◀ Anne Appleby, detail of *The Forest*, 2021, oil on canvas on panel, 60 x 144 inches, photo by Slikati Photo + Video, copyright the artist.

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, Bently Spang, Melanie Yazzie, Jason Elliot Clark, Joe Feddersen, and Molly Murphy Adams. If you're traveling to Billings, check out the CAIAC works featured in this show, which is open until July 24, 2022.

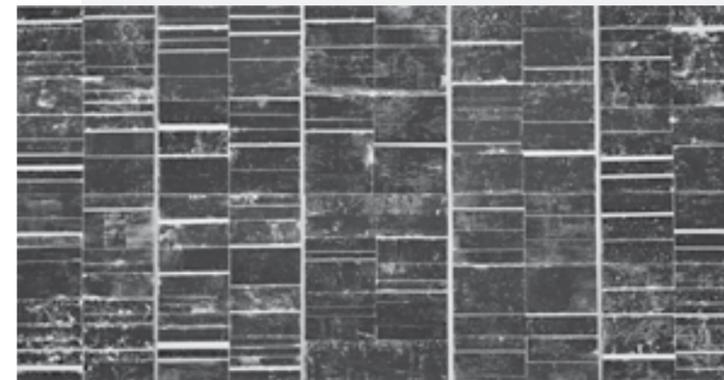
Featured Acquisitions

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 appliquéd 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 decoration used in Dresden, Germany's, once-flourishing ceramic industry." This acquisition was made possible as a partial donation of the artist and purchase through the Terence Karson Memorial Acquisition Fund for Emerging Contemporary Art.

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



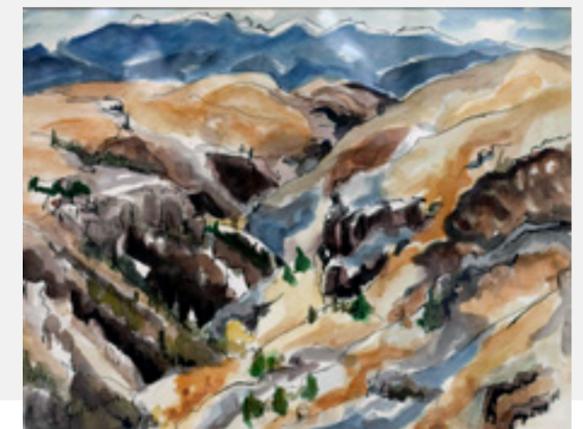
▲ Jon Lodge, *StrataFracture*, 2021, carbon particle strata, gesso on canvas, copyright the artist, 2021.

StrataFracture 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 *StrataFracture*. 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.

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. ▲

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 Art Host program] has given me a chance to tell people, not just artists, "Don't forget to stop at the museum." I will continue promoting MAM with the Apsáalooke community, starting with the market on the Crow Reservation." —Samuel

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, pow wows, 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.



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



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



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



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



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.



Fall Exhibits

The themes of the fall and winter exhibit cycle at MAM approach existential questions related to our collective and personal trajectories as human beings. Artists often herald the future by questioning the past and scrutinizing the current moment. When taken together, these solo shows present a reckoning of who we are, where we've come from, and where we're going.

This fall at MAM:

Anne Appleby: Hymn for the Mother
August 6–December 31, 2021
Carnegie Gallery

Neal Ambrose-Smith: č čen' u kwes xwúyi (Where Are You Going?)
August 31, 2021–February 26, 2022
Lynda M. Frost Gallery of Contemporary American Indian Art

Below the Bark: Artwork of Disturbance Ecology
October 1, 2021–February 26, 2022
Silver & Shott Galleries

Andrea Joyce Heimer: Pastime
October 20, 2021–January 29, 2022
Aresty Gallery

Jodi Lightner: Gathered Coherence
October 1, 2021–March 1, 2022
Travel Montana Lobby

► Jodi Lightner, detail of *Gathered*, 2014, acrylic and ink on Mylar, 7 panels 14' x 3' each, copyright the artist.

Jodi Lightner: Gathered Coherence

Billings-based artist Jodi Lightner presents a series of intricate 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 Monte Castello di Vibio, Italy; Vermont Studio Center in Johnson, Vermont; Ucross Fellowship, Wyoming; and as an emerging artist in residency at Penn State Altoona.



Neal Ambrose-Smith: č čen' u kwes xwúyi (Where Are You Going?)

With a dual exhibition title in Séliš and English, artist Neal Ambrose-Smith queries our present, collective situation and expresses the anxieties and uncertainties of contemporary life. Ambrose-Smith, a descendant of the Confederated Salish and Kootenai Nations, created this body of work over the past four years to address the seismic political and cultural shifts that have taken place. His work is typified by fluency in the mediums of printmaking, painting, drawing, sculpture, and neon. His exhibition coincides with a residency at MATRIX Press at the University of Montana. His exhibit will be one of the core features of the Fifth Grade Art Experience, and a catalog of his work will be published in fall 2021. č čen' u kwes xwúyi is Salish for "where are you going?" and is also the name of a large-scale neon sculpture that anchors the show. This exhibit is sponsored by Dick Anderson Construction, and funding for the catalog is generously supported by The Andy Warhol Foundation.

Ambrose-Smith holds an MFA in printmaking from the University of New Mexico. He has shown his prints internationally in South Korea, France, Ireland, and across the United States, and has taught new tech printmaking workshops at universities and conferences for more than a decade. Currently, he is the chair of the Studio Arts Department at the Institute of American Indian Arts in Santa Fe, where he has directed the printmaking program since 2015. His work is held in the collections of the New York Public Library Print Collection, the Smithsonian National Museum of the American Indian, the Denver Art Museum, the Eiteljorg Museum of American Indians and Western Art, and others.



▲ Neal Ambrose-Smith, *Coyote Whispers in Italian*, 2019, oil, acrylic, and collage, copyright the artist.

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 to 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*.



▲ Andrea Joyce Heimer, *During Hide and Seek In The Woods Behind The Houses We Looked For Each Other Over And Over And Over Again*, 2021, 30 x 40 inches, acrylic and oil pastel on canvas, copyright the artist.

"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.



Fall Exhibits Continued

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, *Bark Beetle Book Vol. 1: Insect Killed*, beetle-bored bark in epoxy resin, laser-cut wood, pyrography on wooden beads, steel wire, linen thread, 3.5 x 5 x 2.5 inches, copyright the artist.



▲ Tim Musso, *Life Cycle of Dendroctonus Jeffreyi*, woodcut, 85 x 48 inches, copyright the artist.

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.



▲ Jim Frazer, *Glyph 7*, 2017, patinaed copper leaf on wood, 37 x 23," copyright the artist.

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.



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.



A Preview of *Hymn*

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, *The Forest*, 2021, oil on canvas on panel, 60 x 144 inches, photo by Slikati Photo + Video, copyright the artist. ▲

“What 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

“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. The resulting individualistic artworks have a gravity that precludes their accessible coloration or sensual surfaces.”

—Brandon Reintjes,
senior curator at MAM

“Appleby is neither romantic nor ascetic in her work or relationship to the land. Her reverence for the land and everything connected to it is pragmatic. Her viewpoint is that of oneness with trees rather than separation from them, and, in this way, the spiritual and physical worlds are seamlessly bound together. Appleby draws from the physical recognition of seasons of color in her work to a deeper place of understanding nature that, she contends, resides dormant in many of us. In an art-historical context, her paintings might appear reductive, speaking to the minimal aesthetic; however, Appleby remains close to the content of her subject and does not obliterate it. She consciously honors the physicality and spirituality of Mother Earth as the creator of our physical form. Appleby’s artistic practice is an offering, guiding us to return to our place in this communion. As she keenly describes her role as an artist, “That’s my job, to hold the feminine.”

—Grace Kook-Anderson,
Arlene and Harold Schnitzer Curator of
Northwest Art at the Portland Art Museum

This catalog is available for purchase at the museum or online at missoulaartmuseum.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





Brian Maguire, *Aleppo 4*, 2017, acrylic on canvas, 78 1/2 x 157 1/2 in, copyright the artist. ▲

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. Secretary of the Interior Deb Haaland recently created a Missing and Murdered Unit taskforce within the Bureau of Indian Affairs to take on and solve these cases. Missoula, adjacent to the Flathead Reservation, within a short distance of the Blackfeet Reservation, and host to a significant Native urban population residing within the city, is an ideal place for Maguire to conduct research on this topic. He has applied his subtle, sensitive, humanitarian approach to the plight of MMIP.

Maguire (b. 1951, Dublin) is an Irish artist whose work stems from his involvement in the civil rights movement

of Northern Ireland in the 1970s. In his work, Maguire draws attention to marginalized voices by occupying a role as facilitator, which he is uniquely careful not to exploit. Starting in 2010, the artist has created work in Juárez, Mexico, in response to the proliferation of women murdered by the cartels in the wake of the Mexican drug war (a practice known as *Feminicidio*). Maguire's efforts have been profiled in *Blood Rising*, a 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 Conscience*, 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.

public works are instruments of a social and psychological truth families retain; the girl (or boy) is at her very best, smiling for the camera, safe in the atmosphere of family. It is from this work, chosen by the family, that I rephotograph 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 those 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.



▲ *Arizona 8*, 2021, acrylic on canvas, 42 x 58 inches, copyright the artist.

BR: Is the goal of all your art outrage?

BM: Yes, exactly.

BR: You also move between the private and public spheres a lot with this work.

BM: I do in all of my work. It demands from the artist sensitivity and discretion. I carry the families' trust. These

*A note on terminology: The disappearance and killings of Indigenous women and girls is often referred to as MMIW, or MMIWG. 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 Lucic. 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."



MAM Yields Returns on Investment in Artistic Excellence and Inclusion

By Tracy Cosgrove, Deputy Director For Finance And Advancement

This year MAM has debuted a new rubric and way to distinguish the Missoula Art Museum and our work in the community, state, and region. This is our investment in READI, or Racial Equity, Access, Diversity, and Inclusion. Since 2006 MAM's work has included an intentional focus on American Indian art and artists in our exhibition, education, and collection spaces. Not artifacts or "cowboys and Indians" paintings, but a contemporary and meaningful reflection of both emerging and established Native artists' voices. The Lynda M. Frost Gallery for Contemporary American Indian Art is a dedicated space that ensures that Native exhibitions will always be on view, and MAM has also showcased Indigenous artists and their work throughout the museum in its other galleries over the years.

Our READI investment also encompasses our commitment to free admission and free educational programming. We practice a radical welcome: MAM's doors are open to every visitor free of charge, and over the last five years we have funded buses to bring schoolchildren from rural and Tribal communities to the museum to engage with MAM's exhibitions and with teaching artists.

Over the last several years, MAM staff and board have also been working on strengthening our internal supports of READI work via community and values conversations, listening sessions, speakers and trainings, and rigorous reflection on strategic directions, policies, procedures, and practices.

And for the first time we have endeavored to quantify this expression of how we align our funding to READI: **17 percent of last year's operating budget reflects this work.** While we see this as a strong indicator of our commitment, we are continuing to find ways to enhance and expand this investment. In addition, our staff and board composition reflect **23 percent and 18 percent Black, Indigenous, or people of color (BIPOC), respectively.** This is well beyond the BIPOC populations in the communities we serve—for both Missoula and the state of Montana.

We believe that equity and inclusion are essential partners of artistic excellence. And when we take down barriers and ensure that the arts landscape reflects the voices and values that are unique to our community, we can connect our audience to the places we live and to our diverse culture in new and wonderful ways.

Our individual and collective stories, as well as the celebrations and challenges of our time, are told through the arts. And while the last year dealt us some significant challenges, it is thanks to the generosity of our donors and supporters that MAM was able to sustain this work, sustain our staff, and create meaningful ways for people to engage and connect to the diverse cultural landscape and be nourished of mind and soul.

We thank you, and we invite you to continue to invest in MAM as a vibrant and creative vehicle to inform, engage, and connect us to the people and places where we live.

Visit missoulaartmuseum.org/donate to support MAM today.

EDUCATION & COMMUNITY OUTREACH

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 Auvray-Stiritz, 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 any way we can go downstairs 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."

Above right: Teaching artist Cameron Decker shows campers how to make monoprints during Printmaking with a Purpose. Right: Campers show off their abstract 3-D creations during the Abstract Art Adventures camp.



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, Bev 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@missoulaartmuseum.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



▲ Teens and community members celebrated the unveiling of all eight murals, August 2021.

first-ever community public art and mural series for high school students, Teen Art Project: Community Public Art & Murals. This is the first-ever mural program of this scale for high school students in Missoula. Resident artist Janaina Vieira-Marques collaborated with 20 dedicated high school students to lead a free arts and leadership program that inspired teens to develop content and design large murals based on the question: "What is freedom?" The project fostered community conversation and civic engagement while helping youth find and amplify their civic voices. Students reflected on their rights in relation to responsibility while addressing the freedom to be in nature, freedom of choice, and

Freedom is... "Jagged shapes, round lines, different textures—all of it coming together in one place and being in harmony."

—*Summer Short, TAP artist*

freedom of expression. These nine murals were unveiled this summer at the Allez! Alley and on the exterior of MAM and Adventure Cycling, where they will be on display through October/early November. Support for this project comes from so many people who believed in MAM, such as the Montana Arts Council, Adventure Cycling, the Dennis and Phyllis Washington Foundation, and the Missoula Downtown Foundation, a partner organization of the Downtown Missoula Partnership, and Bridge Pizza. See more on page 19!

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! mural unveiling in July.

EDUCATION

READY, SET, Create!

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.

Public programs and events at the Missoula Art Museum are subject to change due to the COVID-19 pandemic. Please visit www.missoulaartmuseum.org/events for an up-to-date calendar, as well as recordings of virtual events, like interviews with artists, webinars, and more!

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 will begin in January 2022—visit our website for more information!

CLASS PAYMENT POLICY

All classes require preregistration. Please register at least one week in advance to ensure sufficient attendance and avoid possible class cancellation. Call the museum front desk or visit missoulaartmuseum.org to register. Your registration is confirmed only with full payment or a nonrefundable \$20 deposit. Registration fee (minus \$20) is refundable only if cancellation is made a week before the class begins. Please note: All prices are listed as member/nonmember.

FOR TEENS

Teen Art Scene

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

Teen Art Project (TAP)

Thursdays // October 7-December 2 // 2:30-5:30 PM // FREE

Teens work closely with a teaching artist to develop new art techniques while collaborating on a group art project related to a specific theme. No class held the week of Thanksgiving. Participants will get hands-on experience organizing and preparing an exhibition of their individual and collaborative artworks in the Lela Autio Education Gallery. Visit missoulaartmuseum.org/teens to register!

Teen Open Studio (TOS)

Saturdays // 1-3 PM // FREE

Middle- and high-school-aged artists are invited to this weekly open studio time. Looking for 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.

VIRTUAL 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 Grissom-Kiely and teaching artist, Bev Glueckert.

Art in the Moment is sponsored by the Montana Geriatric Education Center and Administration on Aging, Administration for Community Living, and Montana Department of Health and Human Services, and the Montana Alzheimer's Association.

Register in advance by emailing montana@alz.org.

COMMUNITY OUTREACH

DOCENT PROGRAM

MAM volunteer docents lead hundreds of schoolchildren, adults, and special groups through exhibitions each year. MAM's education team offers monthly trainings for those interested in becoming docents. Year-round docent enhancement sessions take place monthly at MAM. Join us to build a community, make new friends, and share our love of art. MAM will provide the necessary tools, skills, and practice for docents. No previous experience is necessary. Visit missoulaartmuseum.org/volunteer to submit your application.

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 exhibits by Neal 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!

TEEN ART PROJECT // SUMMER 2021



Resident teaching artist Janaína Vieira-Marques (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."



The murals address the question "What is freedom?" and the results encompass weeks of discussion and design.



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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 EXPRESSION. FREE ADMISSION.
335 N. Pattee St., Missoula, MT, 59802
missoulaartmuseum.org | 406.728.0447

HOURS
Tuesday-Saturday
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