



MISSOULA  
ART  
MUSEUM

SPRING/SUMMER 2021

## Director's Comments

Laura J. Millin

We are reinforced and humbled by the love and support that poured in from across the country in February for MAM's Big Night: the 2021 Benefit Art Auction. In the midst of the pandemic, we were forced to break with the grand tradition of an annual gala and were richly rewarded by the unexpected. MAM gained new friends who both collected art and donated and regained old friends who returned to our circle of supporters for the first time in years. Altogether, a bigger, broader circle of art lovers attended and embraced a wider circle of artists and artworks than ever before in the 49-year history of MAM's art auction. All this without the expensive trappings of event production! We are grateful to artist donors, collectors, bidders, and supporters who all gave for the love of art and the love of MAM. Thank you for sticking with us on this wild ride.

The response to MAM's Big Night underlines our instinct that art and culture are needed more now than ever. MAM is striving to meet the challenges of today by continuing to present progressive exhibitions and programming with contemporary emerging and Indigenous artists (see pages 6–7 and 12–13). MAM is continuing to strengthen its collection while actively sharing it through our art in public places program throughout Missoula. MAM is actively publishing catalogs that delve into artists' work and challenge us to think critically about who and where we are in time and space (see back cover). Our greatest pride and joy are the high-quality virtual educational programs for teachers, families, and individuals (see pages 16–17). MAM's virtual exhibition-related programs including artist interviews, talks, and tours for the public have been ongoing and will soon get a boost when our new Digital & Audience Engagement Specialist comes on board. This crisis is teaching MAM to reach audiences in new ways and to bring contemporary art to the community.

We feel extremely fortunate that MAM had met its \$5 million fundraising goal set by our 40 Forward Campaign (see page 15) before the pandemic descended and had a strong infrastructure undergirding the organization. MAM invested the generously donated funds in ways that positioned the intuition to weather the crises by strategically expanding staff, extending our educational outreach regionally, growing endowment to assist with operating and the expanded education outreach and building our outdoor gallery in the Art Park!

Still, we are challenged to respond to rapid change and reimagine and reposition the museum for the future. The work ahead will ask us to do no less than reinvent the museum by developing a new strategic plan, mission, vision, and values, continue to develop new programming that attracts new diverse audiences, and measures success through community impact.



◀ Nancy Erickson, *Toklat Wolf: Patience*, 2005, satin, fabric paints, machine stitched, appliqued and quilted, 61 x 41 inches, MAM Collection, gift of the artist, copyright the artist.

# The Missoula Art Museum: At a Glance

By Carey Powers, Marketing & Communications Coordinator

Welcome to our newsletter! You're holding an important piece to the Missoula Art Museum's interpretive strategy, or how we think about audience engagement with the art within our walls. This strategy guides us in our quest to welcome and allow visitors—you—to deeply engage with contemporary art in the spirit of fostering creativity and catalyzing civic engagement.

Additionally, the museum is guided by two main statements that are rooted in everything we do:

### Mission Statement

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

### Land Acknowledgement

Situated on the traditional, ancestral territories of the Séliš (Salish or "Flathead") and Q̓lispé (upper Kalispel or Pend d'Oreille) peoples, MAM is committed to respecting the indigenous stewards of the land it occupies. These rich cultures are fundamental to artistic life in Montana and to the work of MAM.



▲ Visitors view Jay Laber: *Reborn Rez Wrecks* in the Art Park, fall 2020.

## The Missoula Art Museum is:

*A free, contemporary art museum in western Montana:*

- The museum is housed in the former Carnegie Library in downtown Missoula. MAM opened its doors as the Missoula Museum of the Arts in 1975 through grassroots movement of artists and community members.
- The building was renovated in 2006 and now contains eight galleries, including the dedicated Lynda Frost Gallery for Contemporary American Indian Art. The Missoula Art Park, an outdoor sculpture park, opened in 2017. MAM also has a library, bookstore, vault and large classroom, complete with a printing press.

*Home to the Contemporary American Indian Art Collection (CAIAC):*

- The CAIAC was created in 1997 with two gifts of works on paper by Jaune Quick-to-See Smith (Salish Kootenai). Today, this collection features almost 250 objects by the nation's most recognizable and powerful Native artists. It is the most sought-after part of the collection, with frequent requests for loans.
- Currently, MAM holds the largest collection of contemporary American Indian art in the state of Montana and the largest collection of Quick-to-See Smith's work of any museum.

*Pushing the boundaries of arts education with:*

- The Fifth Grade Art Experience (FGAE) invites every public and private elementary school in Missoula County and beyond (within a 70-mile radius) to participate in a tour of the museum, a hands-on art-making activity, and a visit to the Missoula Public Library at no charge. FGAE serves an average of 45 to 50 fifth-grade classes each year and has reached over 50,000 youth since its inception in 1985.
- Museum as Megaphone, a free, interactive, online platform designed in 2019 by MAM and Inspired Classroom — a Missoula-based education tech company. Originally planned as a way to give schools outside of western Montana the opportunity to engage with contemporary art, Museum as Megaphone is now the core of educational programming at MAM during the pandemic. Learn more on pages 16 and 17.

*Motivated by a small, caring, and hardworking staff:*

- We love this museum, and we hope you do, too. All of the articles and features in this newsletter were written by us, with love, for you.

# Expanding MAM's Collections: Creating and Preserving Our Story

By Laura J. Millin, Executive Director

During the 40th anniversary of the museum in 2015, we developed a long-term strategy for institutional development to serve our community and create an even more extraordinary cultural destination in the heart of downtown Missoula. Recognizing that our mission—to serve the public by engaging audiences and artists in the exploration of contemporary art relevant to the community, state, and region—demands that we continuously shape our efforts to improve our reach and impact, we launched a \$5 million comprehensive fundraising campaign, called 40 Forward. The campaign successfully ended on June 30, 2020, surpassing its goal, and raised upward of \$5.3 million. That's a lot of love of art and love of MAM!

One of the four major components of this campaign focused on strengthening the core of MAM's Permanent Collection, which comprises emerging and contemporary artists with two distinct areas of focus: Contemporary American Indian Art and Montana Modernists. We renewed our commitment to distill and preserve these rich movements that speak to our place in art history, and to the influence of its art and artists. MAM led this effort with robust curatorial work that featured publications and scholarship, touring exhibitions, loans, and collection expansion. The results were overwhelming:

- We added 62 acquisitions to MAM's Contemporary American Indian Art Collection (CAIAC).
- Artworks from the CAIAC were featured in three exhibition catalogs, a touring exhibition traveled extensively statewide, and several loans were made to institutions across the county.
- The Montana Modernist collection grew substantially with 54 artworks, and three touring exhibits featured Montana Modernists.
- Altogether, MAM's collection was expanded with gifts from 50 donors. Gifts of art, gifts in support of acquisitions and ongoing care to the collection represented 23 percent of the 40 Forward Campaign donations, totaling \$1.2 million.



▲ George Gogas, *Rubens Revisited X*, 1988, acrylic on canvas, gift of George and Lynn Gogas, photo courtesy of Slikati Photography, copyright the artist, 2020.08



▲ Willem Volkersz, *Safe Haven*, 2011, neon, wood, paint, found objects, gift of Brent Campbell, photo courtesy of Slikati Photography, copyright the artist, 2020.10.

► Dwight Billedeaux (Blackfeet), *Recycled Warrior*, 1999, mixed media, gift of Mary Stranahan, photo courtesy of Slikati Photography, copyright the artist, 2018.13.



Interested in supporting these programs? Donations and memberships make them possible. Visit [missoulaartmuseum.org/donate](https://missoulaartmuseum.org/donate) to give or become a member today!

# The Radical Welcome & The Role of Virtual Programs

By Jenny Bevill, Educator and Outreach Specialist, and Brandon Reintjes, Senior Curator

Free admission at the Missoula Art Museum has always been central to extending a Radical Welcome to all visitors. This guiding philosophy holds the museum responsible for breaking down barriers to entry and engagement for everyone. Previously, this included initiatives like free bus programs to bring schoolchildren into the museum. During the coronavirus pandemic, the Radical Welcome is expanded to include virtual offerings of all kinds. Using the guiding principles outlined below, MAM seeks to amplify the artist's voice while augmenting the role of contemporary art as an educator, incubator, and convener for social engagement. Taken together, this results in the museum serving as an institution that reflects and helps its community.

**Acknowledgement:** MAM holds a dedicated focus on contemporary Native artists in the Lynda M. Frost Contemporary American Indian Art Gallery and through the MAM Collection. In addition, all programs, classes, and tours at MAM, including our virtual courses, begin with a land acknowledgement statement, which was written in collaboration with Salish and Kootenai Tribal leaders. This reflects MAM's ongoing commitment to center Native voices and provides opportunities for contemporary American Indian artists to showcase their work.

**Access:** Virtual programs at MAM are always free and self-paced to afford maximum flexibility for delivery. They can be guided by the teacher or parent or accessed independently by the student. Virtual access to tours and art-making allows our creatively aging population, as well as those with special needs, to more fully and safely participate.

**Action:** Building awareness of contemporary American Indian artists working today creates a broad opportunity to recognize the contributions and significance of Native culture, as well as stop the erasure of Native people and begin to undo the harmful effects of colonization.

An example of the Radical Welcome in action is MAM's *Museum as Megaphone*, an online learning platform designed to amplify the voices of artists and students by offering virtual courses and spotlighting contemporary American Indian artists. At its inception, Megaphone was envisioned to reach Montana's rural and Tribal populations—those for whom distance, geography, and whether presented challenges to visiting the museum galleries in person.

The Radical Welcome flips the script of traditional, hierarchical learning by putting the tools directly into the hands of teachers and students. Virtual delivery, including feedback and sharing, cultivates a conversational and caring relationship between the museum and the people it serves. MAM works with a long list of partners, including the Montana Office of Public Instruction and the Indian Education for All department, to chart this course.



# Spring Exhibitions

Offering a fresh start following a long, strange year, the spring exhibitions at MAM provide an opportunity to dive back in and connect with great works of art by accomplished artists. MAM presents five solo exhibitions — each of which takes on the task of envisioning a utopia or dystopia in their own way, allowing the viewer to reinvent the world with the artist's direction, and consider relationships and outcomes at their most fundamental levels.

Visit the Lynda M. Frost Contemporary American Indian Gallery to experience the phenomenal special single-object exhibition on loan from Art Bridges, featuring Nicholas Galanin's *I Think It Goes Like This (Gold)*. Galanin works from his experience as a mixed ancestry American, Tlingit, and Unangax artist to engage the complexities of contemporary Indigenous identity, culture, and representation. In this piece, Galanin deconstructs a mass-produced totem pole, manufactured in Indonesia, and sold in gift shops throughout Sitka, Alaska, where the artist lives, as a provocative reference to the appropriation and commodification of Native culture and decimation of Indigenous knowledge. With support from the Art Bridges Foundation.

Nancy Erickson's solo exhibition honors the artist's 2020 gift of 22 pieces to the MAM Collection. These works are organic, free form quilted paintings, which operate as sophisticated visual statements of environmental activism, expressing the artist's concerns about humanity, the animal world, and the planet. However, Erickson made these works with an important premise: "All the works...are part of an ongoing series of visual narratives taking place in a post-nuclear time in an artist's studio," as a device that gives her free license to imagine the most fantastic. Not to be confused for whimsical depictions of wildlife, Erickson combines her life-long environmental activism with neon-bright quilted sculpture to examine how animals and humans interact over time.

Missoula artist Eric Carlson debuts new drawings in his first museum exhibition, *Entanglements*. Drawing on his experience as an illustrator and anthropologist, Carlson created a series of complex, large-scale pieces that tell stories inspired by his fieldwork in Glacier National Park, Hawaii, and Alaska. Carlson uses drawing and painting to explore the enmeshed relationships of living organisms over millennia rather than capturing snapshots of nature. "These paintings are in motion, alive, energized by the creatures who inhabit them," he says of the works.

Jon Lodge presents new work in a solo exhibition, *Fracture*. Lodge draws on his life as a jazz musician and commercial printer, as well as the traumatic experience of losing his home to a rockslide, to visualize the small breaks and changes that affect our world. The pieces in *Fracture* are not paintings, but use the simplest form of paint, white gesso (usually a surface preparation), to receive carbon. Lodge creates what he calls a "planned system of randomness," which allows him to create circumstances to allow the art to make itself. Thank you to exhibition and catalog sponsors: Aunt Dofe's Gallery, the Helori M. Graff Charitable Foundation, Robin Graff Evans, and Nancy and Brad Pickhardt.

► 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.

On view at MAM this spring

**Nicholas Galanin: *I Think It Goes Like This (Gold)***

January 19–April 24

Lynda M. Frost Contemporary American Indian Gallery

**Nancy Erickson: *Reclaiming (A Post Nuclear) Eden***

January 26–May 22

Aresty Gallery

**Eric Carlson: *Entanglements***

February 22–May 22

Silver and Shott Galleries

**Jon Lodge: *Fracture***

March 5–July 17

Carnegie Gallery

**Nicholas Galanin** is a Tlingit/Unangax artist whose work offers perspective rooted in connection to land and broad engagement with contemporary culture. Galanin's works are vessels of knowledge, culture and technology — inherently political, generous, unflinching, and poetic. He employs diverse materials and processes to expand and forward dialogue on what artistic production is and how it can be used to envision possibility. Galanin allows his concepts to determine his materials and processes. His practice is expansive and includes numerous collaborations with visual and recording artists.

*"The goal of colonization is often consumption and extraction, and then it just continues on. But it's through memory and connection to places—and sharing that memory and connection—that we can demonstrate, share, and educate about ways of being in a world that are healthy for not just us but our future generations. [My practice involves] challenging what forms of Indigenous art might look like, or how it's activated through conversation and community."*

Galanin received a BFA from London Guildhall University in England and an MFA from Massey University in New Zealand. He has also apprenticed with master carvers and jewelers, including his father. Galanin participated in the Venice Biennale in 2017, the Whitney Biennial in 2019, and the Biennale of Sydney in 2020. He was named a United States Artists Rasmuson Foundation USA Fellow in 2012. His work is in the permanent collections of the LACMA, Museum of Fine Arts Houston, Denver Art Museum, Peabody Essex Museum, Princeton Art Museum, and Vancouver Art Gallery. Galanin lives and works in Sitka, Alaska.





**Nancy Erickson** is one of Montana's most treasured living artists. She was born in Ohio but grew up on a ranch in Livingston, Montana, near livestock and wildlife. Erickson's love for animals and the natural world inspired her to study science at the University of Iowa where she earned a BA in Zoology in 1957 and an MS in Food and Nutrition in 1962. She began to study painting while living in Buffalo, New York, and moved to Missoula in 1965 to pursue art at the University of Montana. In 1969 she received an MFA in painting. Erickson has participated in more than 500 exhibitions around the globe since 1965.

Erickson is a pioneer in contemporary fiber arts and internationally celebrated for contributions to the medium. Her large, free-form, quilted animals are her most endearing and enduring works. For more than 50 years, Erickson has addressed human/animal interactions that explore both conflicts and fantastical folly. She lives in a mountain canyon near Missoula, with Ron, her partner of many years, and with the deer, cougars, and bears who have lived in the canyon for centuries.



▲ Nancy Erickson, *Felis Forever #1*, 2002, velvet, satin, cotton, felt fabric paints, oil paintsticks; machine stitched and appliquéd, 39 x 69 inches, copyright the artist.

**Jon Lodge** grew up in Red Lodge, Montana, and studied jazz performance and composition at Berklee College of Music in Boston in the 1960s. After becoming the school's photographer and art director, he gradually migrated into visual media. Lodge performed jazz from 1964 to 1973 in the Boston area before returning to Montana. He recently retired from Artcraft Printing in Billings where he managed the printing shop for many years.

Lodge's work fuses systems and methodologies of music and visual art with idiosyncratic materials and processes to operate in what he calls a planned system of randomness. His work is featured in the permanent collections of the Yellowstone Art Museum, Missoula Art Museum, University of Wyoming Art Museum, Nicolaysen Art Museum, and MAM.



▲ Jon Lodge, *Shear Zone (fracture)*, shredded vulcanized rubber, carbon particle strata, and gesso on canvas, 2020, 40 x 20 inches, copyright the artist.



# Spring Exhibitions Continued

*“The paintings direct attention to our nation’s valued natural spaces and the importance of direct engagement with them. The simple process of sitting, sketching, seeing, and remembering in these natural settings honors the places and the creatures who reside there, and who continue to build entangled worlds.”*



**Eric Carlson** is an archeologist and illustrator from Juneau, Alaska. He has worked as an on-site illustrator for excavations at Neolithic and Early Bronze Age sites in Jordan, Early Monastic and Medieval sites in Western Ireland, and at Late Prehistoric village sites in northwestern Alaska. As an illustrator, he publishes scientific and archeologic work as well as fictional book illustrations. Most recently he has been working for the National Park Service in Glacier National Park. During the winter months, his off-season from work, Carlson lives in Missoula and paints from a studio in the back of Art Haus Framing.

Carlson has had a steady presence in Missoula art exhibitions since his solo show at the Brink Gallery in 2015. In 2019 he was published in two books about the prehistory of Montana and the prehistoric hunter-gatherers of the Great Plains. Carlson's exhibition at MAM is his first museum show.

◀ Eric Carlson, *Bear and Cubs Comprised of Sandbill Cranes (...Eating Thimble Berries)*, North Fork Flathead River, MT, 2020, acrylic and graphite on paper 2020, 38 x 50 inches, copyright the artist.

*“In the improvisational atmosphere [of playing jazz], it all comes together and has this structure, this relationship to the melodic pattern, to harmony, and to rhythm. In free jazz, we eliminate some of those structures, but there is still the interface or the grid of even the instrumentation locked in to give it form. All of that feeling and intellectual connection, I have translated into my visual art making process.”*



▲ Eben Goff, *Butte Speculator*, 2015, 24 framed archival pigment prints, 17 1/2 x 20 3/4 inches each, 76 x 136 inches overall, courtesy of the artist, copyright the artist.

# Summer Exhibitions

This summer, MAM is participating in *EXTRACTION: Art on the Edge of the Abyss*, which is a special project of the CODEX Foundation. It aims to produce a multimedia and multiveneue art intervention, which investigates extractive industry in all its forms. With sites stretching throughout the United States and abroad, MAM is part of an organic collective of participating artists, art venues, curators, and arts supporters. MAM has developed a suite of exhibitions aimed at offering different perspectives.

*Edge of The Abyss: Artists Picturing the Berkeley Pit* includes artists Jean Arnold, Eben Goff, Kristi Hager, Marcy James, Peter Koch in collaboration with Didier Mutel and Nolan Salix. These artists present a dynamic range of perspectives in reaction to this undeniable feature of the Western landscape and psyche—from awe at the grandeur of landscape to concerns about land use and environmental impact.

A second exhibition focuses instead on *The Space of Hope*. The title of this exhibition is taken from a quote by author Rebecca Solnit: “We don’t know what is going to happen, or how, or when, and that very uncertainty is the space of hope.” Rather than focus on the devastation wrought by the intertwined processes of industrialization, extraction, climate change, cultural displacement, and colonization, this juried group exhibition will imagine solutions and amplify voices that serve as a counternarrative to the historical power structures that are inherent with extraction.

In addition, MAM presents Jerry Rankin: *Golden Sunlight*, a suite of eight collagraphs focused on the environmental threats posed by the Golden Sunlight mine near his home in Whitehall, Montana. Rankin states, “Ecological residue from hard-rock mining has scarred and poisoned land and water far beyond its

**This summer at MAM**  
**EXTRACTION: Art on the Edge of the Abyss**  
**Edge of the Abyss: Artists Picturing the Berkeley Pit**  
 June 7–September 18  
 Aresty Gallery

**The Space of Hope: A Collective Response**  
 June 7–September 18  
 Silver & Shott Galleries

**Pennies from Hell: Selections from the MAM Collection**  
 May 18–September 2  
 Lela Autio Education Gallery

**Jerry Rankin: Golden Sunlight**  
 May 18–September 2  
 Travel Montana Lobby Gallery

**Anne Appleby: A Hymn for the Mother**  
 August 6–December 31  
 Carnegie Gallery

**Sean Chandler: New Works**  
 May 7–August 14  
 Lynda M. Frost Contemporary American Indian Gallery

boundaries. These actions playing against the friction of seismic plate shifting create strong visual metaphors and figure prominently in my latest work.” This exhibition was organized by the Missoula Art Museum and is touring the state under the auspices of the Montana Art Gallery Directors Association (MAGDA).

The MAM Collection is featured in *Pennies from Hell: Selections from the MAM Collection*, which focuses locally, investigating the problematic legacies of Milltown Dam, the Clark Fork River, the Blackfoot River, the Anaconda Smelter, and the Berkeley Pit, with works by George Gogas, Mark Abramson, Gennie DeWeese, Edgar Smith, Susan Barnes, Karen Rice, and others.

Finally, Appleby’s elegiac *Hymn to the Mother* reimagines the artist’s practice with a suite of narrative paintings responding to climate change because of extraction, industry, and technology. In this new series of works, Appleby distills her perceptions of natural elements from the forest surrounding her home and studio outside of Jefferson City, Montana. Through a subtle approach employing various

mediums and imagery, the exhibition examines the romantic ideas we hold culturally in relation to the reality and effects of a warming planet. A printed catalog will accompany the exhibition with essays by curator Grace Kook-Anderson and art historian and critic Tyler Green. The accompanying catalog will be sponsored by the Andy Warhol Foundation for the Visual Arts, Franklin Parrasch Gallery, and Tinworks.

Coinciding with the *Extraction* exhibitions, Sean Chandler (*Aaniiih*) presents his first solo exhibition at a Montana museum and first significant exhibition in over a decade. His work infuses experiences from his childhood in Eastern Montana, including his love of Major League Baseball, and the history of Native assimilation into white culture, as well as teachings from his father. His father, Al Chandler, grew up on an Indian Residential School near Pierre, South Dakota, and was later the focus of a 1983 PBS documentary short called *I’d Rather Be Powwowing*. Sean Chandler: *New Works* will feature entirely new pieces by this talented Montana artist. This exhibit is sponsored by the Andy Warhol Foundation for the Visual Arts.

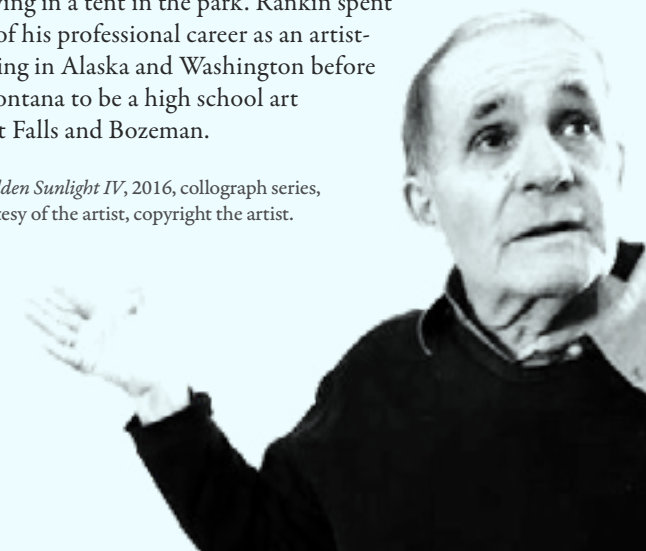
*“Within each panel, I’ve illustrated the progressive vandalized and irreparable landscape, the increasingly toxic waste pond lake, and the chewing and tearing at the seams of the earth caused by rock removal; the devastation occurring without consequence, without imagination...The work is another response to the dangers that Montana’s industrial climate poses to the entire range of ecological systems.”*



**Jerry Rankin** is one of Montana’s most significant living artists. He was mentored by two of the titans in Montana’s early Modernist art movement: Rudy Autio in high school and Robert DeWeese at Montana State University. He went on to earn his MFA in printmaking from the University of Montana. During his decades-long career as an artist, Rankin has developed a distinct visual language and his endless curiosity and investigation of the natural world through his studio practice continues today. Rankin’s images are reflections on the landscape around him, as he sees it. He stated, “In 2015 I began a series of drawings, which I developed into prints exploring the expansion of the Golden Sunlight mine near Whitehall, Montana.”

Rankin was born in Ohio and raised in Bozeman, Montana. His father was an engineer on the Going-to-the-Sun Road in Glacier National Park, and Jerry spent summers as young boy living in a tent in the park. Rankin spent the better part of his professional career as an artist-educator, teaching in Alaska and Washington before returning to Montana to be a high school art teacher in Great Falls and Bozeman.

◀ Jerry Rankin, *Golden Sunlight IV*, 2016, collagraph series, 22 x 30 inches courtesy of the artist, copyright the artist.



# Summer Exhibitions Continued

**Anne Appleby** lives on a timbered mountainside outside of Jefferson City, Montana. Her home and studio look into the woods where the landscape and flora provide Appleby with endless inspiration. She is known for painting focused meditations on the natural cycles of the plants and trees. *A Hymn for the Mother* is a departure for Appleby with limited, muted color paintings that explore traditional, romantic landscapes as opposed to distillations of pure color.



▲ Anne Appleby, *River*, 2013, oil on canvas, 60 x 215 inches, courtesy of the artist, copyright the artist.

*A Hymn for the Mother* is Appleby's third major exhibition at MAM including *Anne Appleby and Wes Mills* in 2000 and *Here We Are* in 2009. She was a Portland Art Museum Contemporary Northwest Artists Award winner in 2013. Born in Harrisburg, Pennsylvania, Appleby earned a BFA at the University of Montana in 1977 and an MFA in 1989 from the San Francisco Art Institute. Appleby is represented by the Eli Ridgeway Gallery in Bozeman, Montana, Anglim Gilbert Gallery in San Francisco, Parrasch Heijnen Gallery in Los Angeles, and Franklin Parrasch Gallery in New York.

*“My interest as a painter is in the fragile and ever-changing phenomena of the temporal world in which we live. There is a subtle and rich beauty in our lives when we honor this seemingly obvious truth. I paint plants because they reflect this truth in their annual cycles through the seasons that come about through exposure to light.”*

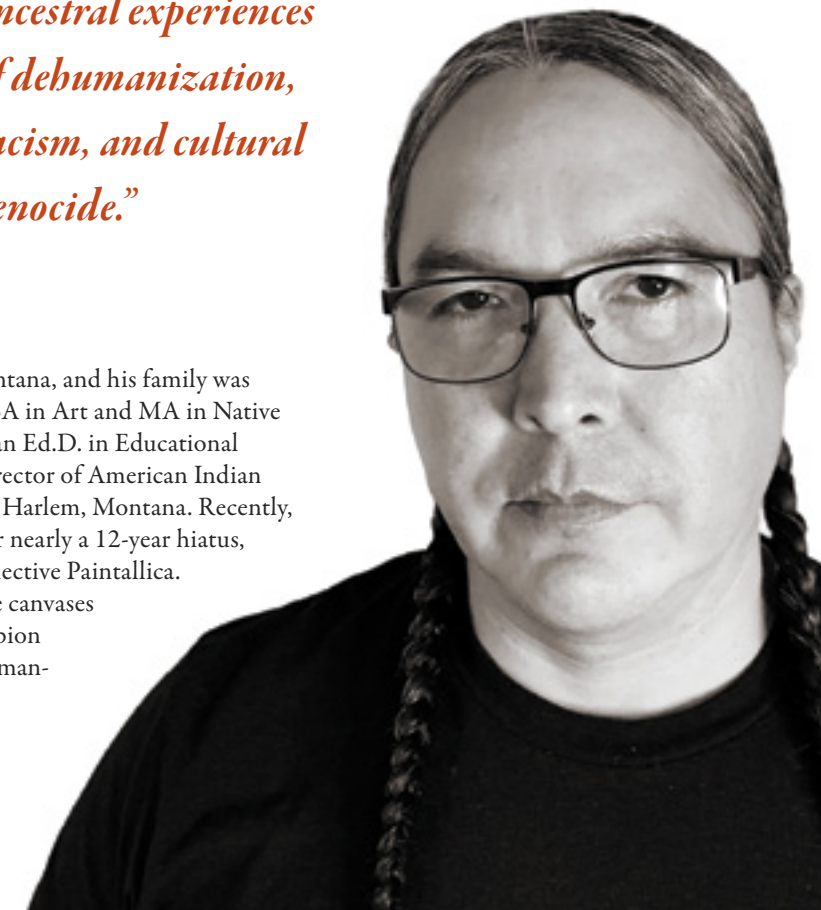


▲ Sean Chandler (Aaniiih), *Waiting for the Good News*, 2021, oil on board, courtesy of the artist, copyright the artist.

**Sean Chandler** (Aaniiih) grew up in Glendive, Montana, and his family was among the only Native family in the community. He received his BA in Art and MA in Native Studies at Montana State University in Bozeman. He later earned an Ed.D. in Educational Leadership from the University of Montana while employed as Director of American Indian Studies at Aaniiih Nakoda College on the Fort Belknap Agency in Harlem, Montana. Recently, he was promoted to president of the College in August 2020. After nearly a 12-year hiatus, Chandler returned to creating art in 2018 and joined the artist collective Paintallica. His pieces range from oil, acrylic, paint stick, and charcoal on large canvases to drypoint prints and drawings. He cites Blackfeet artist Ernie Pepion (1943–2005), Salish Kootenai artist Corwin Clairmont, and Bozeman-based artist Jay Schmidt as mentors of his.

He has received awards and exhibited at the Heard Museum in Phoenix, Arizona, and the Eiteljorg Museum in Indianapolis, Indiana, with work collected by the Museum of Natural History in Paris and the Minneapolis Institute of Arts Museum, Minnesota.

*“Once in the mode to create, I like to just let the work take me where I’m supposed to go... But very often, parts of the painting that seemed to be the best expressions turn out to be better by covering them up. Maybe that is due in part to me, covering myself, layer by layer. More likely, however, it is a line formed by my own contemporary experiences in mainstream society connected to the years endured by ancestral experiences of dehumanization, racism, and cultural genocide.”*



## Robert Harrison: It Takes a Village

May–October 2021 in the Art Park

Harrison is at the forefront of radical change in the ceramic community. Author of *Sustainable Ceramics: A Practical Guide* and leading the National Council on Education for the Ceramic Arts Green Committee, Harrison challenges the medium's extractive history and encourages its long-term sustainability.

Harrison is internationally known for his large-scale, site-specific architectural sculpture. For the Missoula Art Park, Harrison will exhibit site-specific wire-mesh house structures that continue his exploration of his architecturally based work.

The concept for his installation juxtaposes and stacks small and large iconic house forms with human scale and bright colors. Harrison invites the Missoula community to contribute material—brick, stone, porcelain—to fill the interior space. The accumulation of house forms suggests a community, giving voice to the adage that celebrates collective action.

He has received numerous accolades from national and international ceramic academies. Most recently, he was awarded the Artist Innovation Award by the Montana Arts Council in 2019.



### \$100,000+

Andy Warhol Foundation for Visual Arts  
Drollinger Family Foundation  
Charles Engelhard Foundation  
City of Missoula  
Missoula County

### \$50,000+

Anonymous  
Adventure Cycling Association  
Art Associates of Missoula  
The Bartow Trusts  
Cultural Vision Fund  
Katy & Paul Ehlen  
Montana Office of Tourism: Tourism Infrastructure Investment Program  
Nancy & Ron Erickson  
Horejsi Foundation  
The Estate of Terence Karson  
The Estate of David Mooney  
Karen & Brian Sippy  
Diane & Willem Volkersz  
Dennis & Phyllis Washington Foundation

### \$25,000 to \$49,999

Anne Appleby  
Arne Autio  
Tracy Blakeslee  
Caras Nursery & Landscape  
Stephanie & Dana Christensen  
Tracy Cosgrove  
First Security Bank  
Bill & Rosemary Gallagher Foundation  
Emily & Matt Gibson  
Harsch Investment Properties  
The Estate of Helga\* and Bill\* Hosford  
Katherine Markette  
Missoulian  
J. Scott Patnode  
Malcom B. Sippy\*  
Sara Smith & Steve Curtis  
Southgate Mall Associates  
Alexander C. & Tillie Speyer Foundation  
SPVV Landscape Architects  
Geoffrey Sutton  
Trecacy Foundation  
US Bank

### \$10,000 to \$24,999

Anonymous (2)  
Sharon E. Alexander  
Betsy Wackernagel Bach  
Big Sky Commerce  
Kim & William Birk  
Ann & Thomas Boone  
Laura & Larry Brehm  
Jill Brody  
J. Martin Burke  
Checota Foundation  
Sue Horn Caskey  
Ric Collier & Aden Ross  
Nancy Cook & Tom Berninghausen

Leslie Ann & Paul Dallapiazza  
Dick Anderson Construction  
Stephen Egli & Teresa Henry  
Linda & Jon Ender  
Joe Feddersen  
First Interstate BancSystem Foundation  
Holiday Inn Downtown  
Kay Grissom-Kiely & Daniel Kiely  
Henry S. Gurr  
GW Development  
Marianne & Terry Hammerschmidt  
Valerie Hedquist & Edward Callaghan  
Jane S. Heman Foundation  
Institute for Museum & Library Services  
Margaret Kingsland & John Fletcher  
Caryl & Doug Klein  
Sophia & Daniel Lambros  
LEAW Foundation  
Ken Little  
Llewellyn Foundation  
Longview Foundation on behalf of Amy & Drew Dolan  
MATRIX Press  
Deborah Doyle McWhinney  
Sheila Miles  
Laura Millin & Craig Menteer  
Missoula Broadcasting Company  
Missoula Independent  
Montana Arts Council  
Montana Department of Natural Resources and Conservation  
Nasgovitz Family Foundation  
Patt & Terry Payne  
Nancy & Brad Pickhardt  
Pleiades Foundation  
Providence St. Patrick Hospital  
Kim & Ruth Reineking  
Harold Schlotzhauer  
MJ & Michael Schutte  
Stockman Bank  
Linda Stoudt & Stuart Borbridge  
Don Voisine  
Janet Whaley & Phil Hamilton

### \$5,000 to \$9,999

Anonymous (2)  
Allegiance Benefit Plan Management  
Molly Murphy Adams  
Anderson ZurMuehlen  
Adrian Arleo  
Association of Art Museum Directors  
Lar Autio & Susan Ridgeway  
Chris Autio  
Laura G. Barrett Endowment Fund  
Stephen Braun  
Tom Browder  
John Buck  
Marcia Butzel  
Community Medical Center  
Jenny Craft

Crowley Fleck  
Dudley Dana  
Ann & Dan Doyle  
Karen & Ken Dial  
Sarah Edelman  
The Flower Bed  
Dean French & Jennifer Morgan  
Stephanie Frostad  
Josh Gimpelson & Megan Morris  
Lynn & George Gogas  
Good Food Store  
Keith Goodhart  
Robert Harrison  
Anne & Sam Hummel  
Kate Hunt  
Kim Karniol & James Scott  
KBGA Radio  
Caroline & Willis Kurtz  
Anita & Rick Leggott  
Jon Lodge & Jane Waggoner Deschner  
Asha Murthy MacDonald  
Alan McNeil  
Missoula Downtown Business Improvement District  
Missoula Community Access Television  
Missoula Construction Counsel  
Mountain Broadcasting  
Virginia Moffett  
Kathleen Nickel  
Noah Phillips  
NorthWestern Energy  
Noteworthy Paper and Press  
Poteet Construction  
Sandra Bemis Roe  
Thomas Ross & Brenda Thayer  
James R. & Christine M. Scott Family Foundation  
Sliki Photography  
Jaune Quick-to-See Smith  
Kate Sutherland & Shayne Williams  
Starr Taber  
Kaori Takamura  
Thendara Foundation  
Michelle & Carl Thornblade  
US Forest Service  
Pam & Sandy Volkmann  
Cathy Weber & Tim Speyer  
Nadia White  
Bente & Don Winston  
Sukha Worob  
Monte Yellow Bird  
Nancy Zadra

### \$2,500 to \$4,999

Anonymous (2)  
120N Higgins  
Art Vault  
Lisa Autio  
Blackfoot Communications  
Ben Bloch  
Diane & Fred Bodholt  
William & Phyllis Bouchee Family Fund  
Ira Byock & Yvonne Corbeil  
Nina & Pat Brock  
GB Carson  
Pam Caughey

Josh DeWeese  
Gigi Don Diego  
Juliette Dechamps Donlan  
Kay & Michael Duffield  
Joyce & Ed Eck  
Larry Eick  
Mae Nan Ellingson  
Edd Enders  
Ren Essene & Holmes Hummel  
Kim & Jeffrey Fee  
Hadley Ferguson  
Hunter, Inc.  
Flanagan Motors  
Patricia Forsberg & Stephen Speckart  
Frontier West  
Karen & Hilton Gardner  
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Beverly & Stephen Glueckert  
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Carol L. H. & John W. Green  
Doosy\* & Don Habbe  
Carole Jensen  
Glenn Kreisel & Jennifer Leutzinger  
Kathryn Kress  
Ellen Kuntz  
Steven Young Lee  
Beth Lo  
Marilyn Magid  
Sara Mast  
Nancy Matthews  
Maxus Consulting Engineers  
Jerry McCauley  
Gordon McConnell  
Bobbie McKibbin  
Leslie Van Stavern Millar II  
M. Scott Miller  
Susie Miller & Elon Gilbert  
Missoula Community Foundation  
Missoula Wine Merchants  
Montana Cultural Trust  
Montana Geriatric Education Center  
Montana History Foundation  
Jeanne Sayer Moseley  
Connie Murray  
William Nichols & Robin Tawney-Nichols  
Marshall Noice  
Ron Perrin  
Portland Loo  
PROP Foundation  
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Gayle & Dan Weinberg  
Western Montana Clinic  
WGM Group  
R. David Wilson  
For the full list of donors, visit: [missoulaartmuseum.org/40-forward](http://missoulaartmuseum.org/40-forward)

# MAM Raises \$5.3 Million

**Most Successful Campaign Secures Museum's Bold Future**  
By Tracy Cosgrove, Deputy Director For Finance And Advancement

Right in the middle of COVID season 2020, MAM completed its comprehensive philanthropic campaign. 40 Forward: Creative Vision, Bold Future surpassed its \$5 million goal in the largest fundraising initiative since the expansion and remodel of the museum in 2006.

Over 1,800 members, friends, businesses, and community members contributed to the record-breaking \$5.3 million raised.

Private donations accounted for more than 93 percent of the funds raised, with more than 80 percent of those gifts coming from individuals and businesses, a testament to the value that our community places on contemporary art in Missoula.

Over the span of the campaign, many demonstrated their support of MAM — from long-time supporters to new donors, from board members to docents, and from artists to the foundations and businesses that value their work as the visual story-tellers of our time. These gifts helped create new space and new distinction for MAM's work, with a new outdoor sculpture park, cutting-edge partnerships and programming, especially in the area of Contemporary American Indian Art, an expanded collection, and a growing endowment that ensures MAM's legacy of providing its signature educational programs and exhibitions for years to come. Today MAM is a local contemporary art museum with a national reputation for innovative programs and exhibitions.

To all of you, we say thank you. Together, we have built a strong base in support our creative vision. And from this, we will continue to craft our bold future as move forward.

- Our **vision** of an outdoor sculpture park now ensures the future of dynamic 3-D exhibition programming every year in downtown Missoula.
- Our **vision** of a collaborative program for growing collection, research, and art scholarship started under the 40 Forward Campaign heralds the future possibility of creating a space for this at MAM.
- Our **vision** of a dedicated educational program for students and young artists will continue to secure the future of this program in perpetuity with the Art Associates Education Fund within MAM's endowment.
- Our **vision** of producing challenging exhibitions and programs will continue to garner national distinction and future funding partnerships and collaborations in support of world-class art programming.

We would like to acknowledge our campaign leadership — the volunteers and board members who helped us complete the campaign — and thank them for their outstanding service. Thank you for sharing MAM's vision, and for making this campaign success a reality.

**40 Forward Leadership Team**  
Betsy Bach, Leslie Dallapiazza, Brian Sippy (chair), Cathay Smith, Kate Sutherland

**Momentum Team**  
Sharon Alexander, Betsy Bach, J. Martin Burke, Vivian Brooke\*, Mae Nan Ellingson, Jerry Fetz, Nici Holt, Margaret Kingsland, Toni Matlock, Ruth Reineking, Jocelyn Siler, Brian Sippy, Sharon Snavelly  
**ART PARK TEAM:** Margaret Borg, Leslie Dallapiazza (chair), Kevin Gordon\*, Ginny Merriam, John Paoli, Nancy Rittel, Jim Sayer, Sheila Snyder, Marcia Williams

**Business Team**  
Leslie Dallapiazza (chair), Paul Filicetti, Matt Gibson, Bill Johnston, Sara Smith, Jonathan Weisul\*

**Legacy Team**  
Betsy Bach (chair), Stephanie Christensen, Josh Gimpelson

**Next Generation Team**  
Lara Dorman, Inge Erickson, Becca Nasgovitz, Cathay Smith (chair), Taylor Valliant

**Regional Team**  
Brian Sippy (chair), Kate Sutherland, R. David Wilson



## Kevin Gordon Memorial Acquisition Fund

MAM is proud to announce that an art acquisition fund in memory of Kevin Gordon was established with a generous lead gift in Kevin's honor from Susan and Roy O'Connor, with additional gifts from 25 other loving friends and from Kevin's dear family: Kim, Philip, Olivia, Michelle, Lukas and Astrid. Please join us in creating a lasting tribute to Kevin by making a donation to help purchase artwork for MAM's permanent collection in his memory.

◀ Kevin Gordon (1956-2021) accepting 2018 MAM Award. Photo: Sliki Photographers



# Museum as Megaphone

By Kay Grissom-Kiely, Curator of Education

Museum as Megaphone, the Missoula Art Museum's distance-learning platform, was born out of a simple idea: to bring the museum experience to children across the state, for free. Given the size and demography of Montana, schoolchildren often face economic barriers to accessing MAM, as well as geographical and weather-related concerns.

We gathered decades of experience as well as best practices in the field of art education, museum education, and visual arts, to build this just for you. The technological expertise of Inspired Classroom, a Missoula-based tech company, has designed a site that is easy to navigate and mirrors the actual experience of coming to MAM as closely as possible.

The pilot program was launched in 2019 and served two classes of sixth graders at St. Ignatius Middle School on the Flathead Reservation. It successfully delivered a tour and a hands-on art-making experience and facilitated sharing. In early 2020, this program was expanded to deliver MAM's signature *Fifth Grade Art Experience* (FGAE) to eight rural schools across the state,

including schools on the Crow Agency and Fort Peck Reservation.

Now, in response to the global pandemic, social justice reckoning, and urgent need for virtual delivery of arts education, the fledgling program delivers arts-integrated curriculum to hundreds of students across the state isolated in their homes. Inspired Classroom supplied the technology, coordination, and marketing to schools statewide for the "Live Days," where fifth grade classrooms teleconferenced with exhibiting artist Doug Turman. Additionally, MAM delivered over 630 sanitized art supply kits to Missoula County Public Schools so each child, whether learning in-person or virtually, could participate in the art-making section of FGAE.

## The 35th year

of Fifth Grade Art Experience ran from October through December 2020. It served **1,270** students from **87** classrooms across **11** counties in Montana. Here's what some of the participants had to say:

"Usually when I do art, I crumple it up, but Doug [Turman] made me realize that if it is not the way I wanted, to keep it and look at it later!"

—Student, Franklin School

"My students really enjoyed the experience, from the Q & A and creating with Doug [Turman], to sharing their own artwork, to exploring MAM virtually through all the resources you shared. We would love to participate in anything that MAM has to offer in the future."

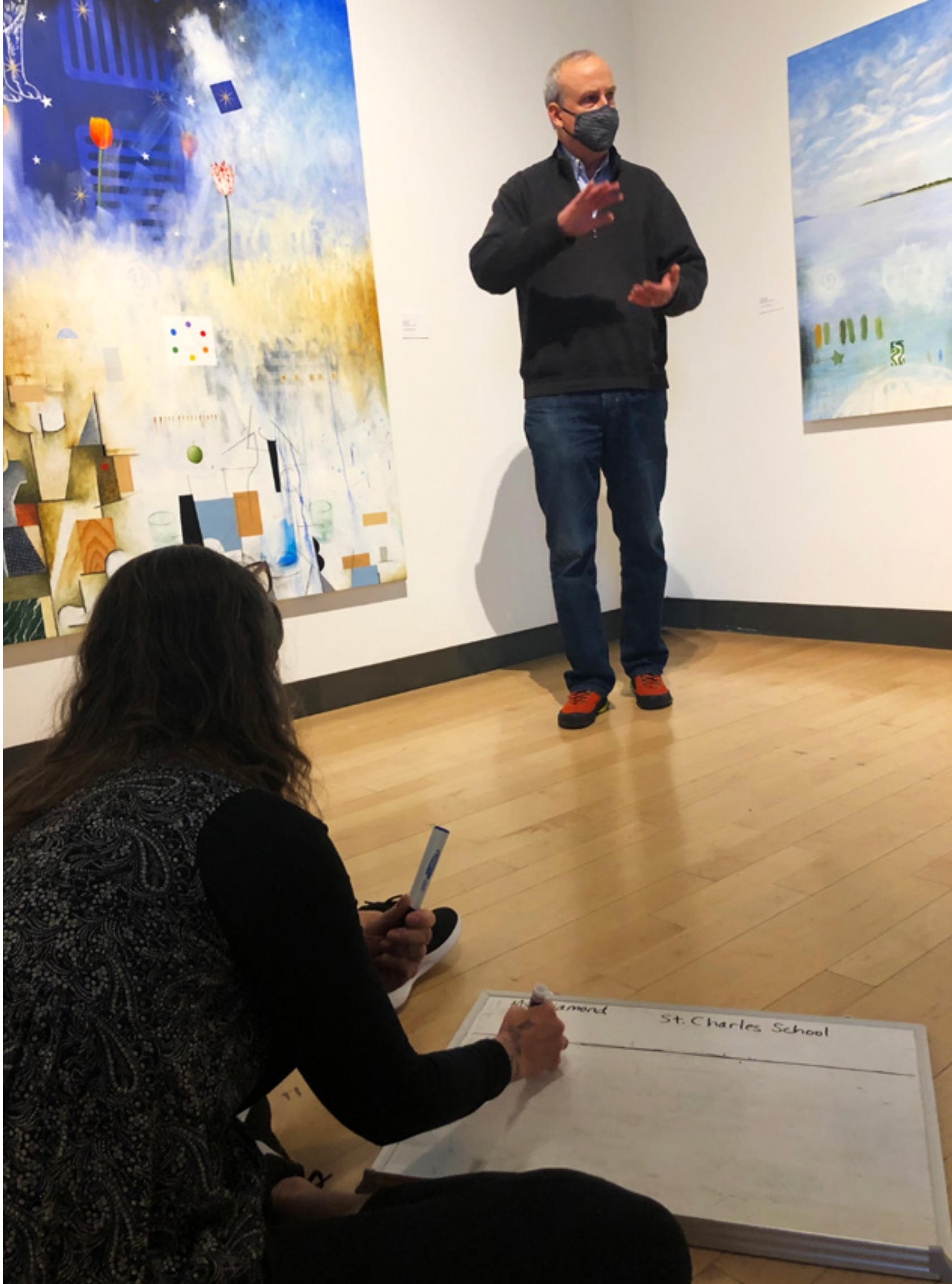
—Teacher, Seeley Lake Elementary School

### Interested in checking out this program for yourself?

All you need is a Wi-Fi connection and a computer with a camera and microphone to participate! Teachers and families can access this platform whenever they choose, with three online courses that are self-paced, appropriate for in-person, remote, or hybrid classrooms, meet Montana state content standards in visual arts, social studies, English/language arts, and Indian Education for All. Visit [missoulaartmuseum.org/virtual-programs](https://missoulaartmuseum.org/virtual-programs) to learn more.

#### The following courses are available now:

- *Love Letters to the Collection*: Students engage with contemporary Indigenous art and artists and write letters to works of art from MAM's Contemporary American Indian Art Collection. Appropriate for all ages.
- *Witness to Wartime: The Painted Diary of Takuichi Fujii*: An exploration of an artist's experience at the Minidoka Internment Camp in Idaho during World War II and drawing connections with current national and global events through reflective art and journaling prompts. Appropriate for middle and high school students.
- *Fifth Grade Art Experience*: The 35th year of this program featured three contemporary art exhibitions at MAM: *Doug Turman: Curious*; *Kristi Hager: Equal*; and *Love Letters to the Collection*. Grades 3–8 are invited to join this self-paced course that includes artmaking with simple materials found at home.



# Ready, Set, Create!

## Education & Community Outreach at MAM

### IN-PERSON PROGRAMS

#### FOR KIDS

##### After School Art Adventure

Tuesdays // 2:45-4:15 PM

Ages 7-12 // \$63/70

Join the fun! 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. Receive a 20% discount if signing up for two or more series. Scholarships and prorated prices available. Taught by Paige Viera.

Series III: April 27-June 1

Public programs and events at the Missoula Art Museum continue on a virtual/hybrid basis due to the COVID-19 pandemic. Please visit [www.missoulaartmuseum.org](http://www.missoulaartmuseum.org) for an up-to-date calendar, as well as recordings of virtual events like interviews with artists, webinars, and more!

##### Summer Art Camps

Weekly // Morning sessions

Ages 6-12, depending on the camp

MAM offers morning art camps for kids each week throughout the summer. Engage with professional artists and contemporary art on display, while using various media to create original works of art. Enroll early to ensure your spot. Sibling discounts and scholarships available. Each weekly session is limited to nine participants.

June 14-18: Raptors and Art // ages 7-12 // 10 AM-12 PM

Create life-sized raptor sculptures, detailed drawings, and monoprints from live falcons and owls. Taught by Kate Davis and Bev Beck Glueckert.

June 21-25: We Make a Village // ages 9-12 // 9 AM-12 PM

Guided by themes of community and sustainability, campers will create a group sculpture from found materials. Taught by Patrick Hoban.

June 28-July 2: The Woods Are Our Teachers // ages 7-9 // 9 AM-12 PM

Campers will venture outside to draw, paint, and sculpt using commonly extracted materials like rocks, graphite, and clay to make both temporary and permanent art pieces made from found natural materials. Taught by Paige Viera.

July 5-9: Jazz on Canvas // ages 6-9 // 9 AM-12 PM

Inspired by Jon Lodge's exhibition, Fracture, campers will make paintings inspired by music. Taught by Nikki Rossignol.

July 12-16: A.R.T.: Analyze, Reflect, TRY! // ages 9-12 // 9 AM-12 PM

Campers will try out various painting techniques and create original and expressive art journals. Taught by Cameron Decker.

July 19-23: Tales from the Junk Pile // ages 7-9 // 9 AM-12 PM

Campers will learn basic sculpture construction practices, tool use, adhesives, and finishes while making sculptures from recovered and recycled materials. Taught by Melissa Madsen.

July 26-30: Printmaking with a Purpose // ages 7-9 // 9 AM-12 PM

In appreciation of the natural landscape and environment, campers will come away with a portfolio of prints including monoprints and collographs. Taught by Cameron Decker.

August 2-6: So Many Books to Make! // ages 9-12 // 9 AM-12 PM

Activities include experimenting with dying cloth for covers, sewing pages together, and using care in folding papers, and designing well-balanced books. Taught by Susie Risho.

August 9-13: Abstract Adventures // ages 6-9 // 9 AM-12 PM

Campers will enjoy a week of experiments in color-mixing and application of paint while exploring Abstract Expressionism and Color Field painting. Taught by Nikki Rossignol.

Visit [missoulaartmuseum.org/summer-camps](http://missoulaartmuseum.org/summer-camps) to register or call the museum!

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 five and up, per Missoula County guidelines. Visit [missoulaartmuseum.org/covid-19-updates](http://missoulaartmuseum.org/covid-19-updates) for more information on how we're keeping you safe.

#### FOR TEENS

##### Teen Art Scene

Ages 12-18. Free snacks and all art supplies provided. Bring your friends! Follow @mam\_teens on Instagram. Pizza and drinks provided by Bridge Pizza. Special thanks to the LEAW Foundation for supporting the following programs:

##### Teen Open Studio (TOS)

Wednesdays // 2:30-5:30 PM // FREE

Looking for an inspiring, informal environment to create with unlimited materials and supplies? Drop into this open studio time to work on school projects or individual creations.

##### Teen Art Project (TAP) \*NEW!\*

Wednesdays // 2:30-5:30 PM // FREE

Teens work closely with teaching artists to develop new art techniques while collaborating on a group art project related to a specific theme (see below). Participants will get hands-on experience organizing and preparing an exhibition of their individual and collaborative artworks in the Lela Autio Education Gallery. Email Jenny Bevill at [jenny@missoulaartmuseum.org](mailto:jenny@missoulaartmuseum.org) for more information or drop in during Teen Open Studio.

##### Schedule of projects:

April-May: Art and Poetry with Jenny Montgomery

June-July: Community Public Art & Murals with Janaina Viera-Marques

#### 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 to register, or visit [missoulaartmuseum.org](http://missoulaartmuseum.org). 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 first class meeting. Please note: All prices are listed member/nonmember.

#### VIRTUAL PROGRAMS

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

##### Lunch Club

Third Wednesday of each month // 12-1 PM

MAM's popular program goes live on YouTube each month and offers an opportunity for safe, guided, and lively discussions over lunch. Grab your sandwich and tune in from your desk! MAM educator and outreach specialist Jenny Bevill will lead individuals during this one-hour respite from a busy workday. Contact Kay Grissom-Kiely to RSVP at [kay@missoulaartmuseum.org](mailto:kay@missoulaartmuseum.org).

##### Art in the Moment

First Monday of each month // 2 PM

This program provides a comforting art-engagement experience for those in the early stages of dementia and their caregivers. Pre-recorded sessions are uploaded to MAM's YouTube channel and focus on a current exhibit in the museum. Teaching artist Bev Glueckert and education curator Kay Grissom-Kiely guide individuals on a slow-paced journey of art, looking, reflecting, and drawing in a relaxed environment. No registration required!

##### Saturdays with MAM!

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 a nonverbal way to engage through the senses. Printable art-making worksheets offer hands-on making ideas for all ages, using the same artwork.

#### 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. These trainings are happening virtually now. Year-round docent enhancement sessions occur on Zoom on the first Tuesday of each month, 11 AM to 12:30 PM. 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. Contact Kay Grissom-Kiely at [kay@missoulaartmuseum.org](mailto:kay@missoulaartmuseum.org) to volunteer today.

##### UM CONNECTS

This new, LIVE, virtual program connects University of Montana students to the Missoula community during the spring semester. UM students will get to experience MAM and contemporary art and participate in exciting hands-on art-making projects from wherever they are. Consists of a series of three virtual workshops making art/self-care, connected to exhibits at MAM followed by an invitation to visit the museum in-person. FREE sketchbook given to all participants. Interested students should contact Devin Carpenter, Director of New Student Success at [devin.carpenter@mso.umt.edu](mailto:devin.carpenter@mso.umt.edu).

##### 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. They can be completed as a class or independently. All you need is a Wi-Fi connection and a computer with a camera and microphone to participate! This program was created in partnership with Inspired Classroom, a Missoula-based tech/education company. See page 16 for more information.



#### MAM BOARD OF DIRECTORS

Betsy Wackernagel Bach (Past President), Colin Boyle, Stephanie Christensen (Vice President), Lara Dorman, Inge Erickson, Paul Filicetti (Secretary), Matt Gibson, Josh Gimpelson (Treasurer), Cathay Smith, Amy Leary, Amy Sings In The Timber, Cathay Smith, Kate Sutherland (President), R. David Wilson

#### MAM STAFF

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John Calsbeek, Associate Curator  
Tracy Cosgrove, Deputy Director for Finance & Advancement  
Madeleine Ford, Development Officer  
Kay Grissom-Kiely, Education Curator  
Nicole Hamm, Visitor Engagement/Security Officer  
John Knight, Registrar  
Laura J. Millin, Executive Director  
Carey Powers, Marketing & Communications Coordinator  
Brandon Reintjes, Senior Curator  
Dylan Running Crane, Visitor Engagement/Security Officer

#### MAM IS FUNDED IN PART BY

Missoula County and the City of Missoula. Additional support is generously provided by the Andy Warhol Foundation for the Visual Arts, Art Bridges, the Cultural Vision Fund, Bill & Rosemary Gallagher Foundation, Jane S. Heman Foundation, Humanity Montana/CARES, LEAW Foundation, Llewellyn Foundation, Montana Arts Council, Montana Cultural Trust, Montana Geriatric Education Center, National Endowment for the Arts, 21st Century Community Learning Center Grant, Art Associates of Missoula, and MAM patrons, business sponsors and members.



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](http://missoulaartmuseum.org) | 406.728.0447

#### HOURS

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

#### GRAPHIC DESIGN

Yogesh Simpson Design Co. | [yogeshsimpson.com](http://yogeshsimpson.com)

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## CATALOGS & PUBLICATIONS

### Corwin Clairmont

*Two-Headed Arrow/The Tar Sands Project*  
\$25

The Missoula Art Museum is honored to present *Corwin Clairmont: Two-Headed Arrow/The Tar Sands Project*, a catalog about Clairmont's 2018 exhibition of the same name. This catalog is the definitive monograph of Clairmont's (Salish and Kootenai) 2018 exhibition. Features six essays by leading contemporary Native artists and scholars. This project was supported by funds from the PROP Foundation and the Andy Warhol Foundation for the Visual Arts.

Look for new exhibition catalogs featuring *Anne Appleby: Hymn to the Mother*, *Jon Lodge: Fracture*, and *Sean Chandler: New Works* to be published this summer!

Visit [missoulaartmuseum.org/catalogs](http://missoulaartmuseum.org/catalogs) for more information.