



Director's Comments

Empowerment through Partnership

by Laura J. Millin

This fall brings MAM back in touch with our community in new and familiar ways, restoring our hope for the future. Long-standing partnerships are being rekindled, including those with Art Associates of Missoula and UM College of Arts and Media's Art Education department to produce the 37th Fifth Grade Art Experience. Exciting new partnerships are lifting off, such as the International Peace Day event co-sponsored by the World Affairs Council and Jeanette Rankin Peace Center. Collaborative partnerships like these are essential for community health and development. The cycle of collaborative planning, community action, community change, capacity building, and renewal are empowering. You may think MAM is just presenting artist talks and discussions, but community building is the real magic here!

in 2018 thanks to the efforts of EmpowerMT youth leaders, has stood as a symbol for the inclusive community in which we live.

Further, MAM is proud to amplify artists' voices and visions with great projects by the women and BIPOC artists that are highlighted in this newsletter. You may have noticed that our classes, tours, interpretation, and talks all center on artists—the most essential collaborative partners we have. These relationships are our lifeblood and the heart of our community.

We are buoyed by the support from sponsors of our fall projects. Dick Anderson Construction, Windfall Studio, Relic Gallery, Holiday Inn Parkside, the Dennis and Phyllis Washington Foundation, First Interstate Bank, Front Street Pizza, Gecko Designs, Harvey Schwier Media, Montana Alzheimer's Association, Missoula Downtown Foundation, Montana History Foundation, and the Montana Arts Council are all in our corner making our good work possible. Thanks to generous project sponsorships during these challenging times, we're able to continue to shine a light on the most important issues and artists of today, while continuing to offer free education for all.

We are empowered by partnership, bolstered by support, and encouraged by the love and reassurance of returning viewers and members. At the same time, we are mourning the loss of our fearless leader, Mayor John Engen. He was a mighty partner in MAM's development and our true-blue champion. Under John's leadership, MAM and the City collaborated in building the Missoula Art Park to expand MAM's footprint beyond our walls. John championed the rainbow sidewalk and personally sponsored one of the colors in honor of a dear friend. John showed up to help MAM commemorate every landmark achievement and celebration for 20 years, gracing us with his always insightful and often quirky perspective. On such occasions he was fond of making the argument of art for art's sake because he professed "art is good for the soul!" May his legacy live on at MAM and throughout his beloved hometown, in which he so ardently believed.



It is with joy that MAM joins EmpowerMT, our partner in building a foundation for Racial Equity, Access, Diversity & Inclusion (READI), in celebrating the re-dedication of Missoula's rainbow sidewalk this October during LGBTQ+ History Month. The rainbow sidewalk, which was created

▲ Late Mayor John Engen (left of center) participates in the ribbon cutting ceremony for Missoula's rainbow sidewalk in 2018.

◀ Marilyn Lysohir, *Dark Side of Dazzle*, 1985-1986, ceramic and wood, copyright the artist.

MAM's 2023 Benefit Art Auction is back in the Ballroom!

Honoring Artists

Featuring Fine Art Auctioneer Johnna Wells, Benefit Auctions 360

Saturday, February 4, 2023, UC Ballroom

Announcing

by Matt and Emily Gibson, Auction Co-chairs

As auction co-chairs, we are thrilled to announce the 2023 MAM Benefit Art Auction Gala is BACK IN THE BALLROOM! The fun and sizzle of a live auction will return Saturday, February 4, 2023, after a three-year pandemic hiatus. We're excited to bring all of MAM's friends together again to celebrate our love for the museum and its work.

MAM will distinguish this year's gala with the theme: *Honoring Artists*. Artists are the lifeblood of MAM, and we'll highlight exceptional individuals and the fantastic work of all the creative spirits who have exhibited and contributed to MAM over the years.

MAM's gala returns to the UC Ballroom with a slightly different feel. Silent auction online bidding will culminate that night. The live auction will feature a tightly focused selection of work to create exciting and engaged bidding. We're delighted to have long-time MAM auctioneer Johnna Wells and team back to keep the energy high and maintain the pace. The reorganized event will take less time and still offer the festive atmosphere of the table groups and excellent cuisine.

The live auction selection and the juried silent auction will hang in the Carnegie Gallery as part of a Benefit Auction Exhibition, January 6 through February 2, 2023, with an opening reception on First Friday, January 6. Throughout the month of January, MAM will host preview parties to introduce the artworks. Through an online platform proven to yield higher bids, silent auction bidders will have a chance to bid early and often during the weeks leading up to the auction.

The Benefit Auction remains MAM's chief annual fundraiser and is crucial to maintaining free admission for all visitors, making our exceptional exhibitions of contemporary art accessible to everyone. We could not do it without you!

MAM extends a special thanks to our lead sponsors from Missoula's generous business community that make it all possible: US Bank, Presenting Sponsor, and Dick Anderson Construction, Artist Champion Sponsor. Thank you all for your generous support of MAM. We're eager to raise our glasses with you on February 4 for MAM, for art and for Missoula.

► Judith Rizzio, a spotter with Benefit Auctions 360, at the last in-person auction in 2020.



Presenting Sponsor



Artist Champion Sponsor



A Season of Identity and Change at MAM

by Megan Torgerson

Black feminist Audre Lorde once said, “When I dare to be powerful, to use my strength in the service of my vision, then it becomes less and less important whether I am afraid.” Like Lorde, the artists included in MAM’s fall and winter season have stepped so fully into their personal power that their liberatory works release audiences from their own fears—opening doorways for critical examinations of self, society, and history.

Once again, the majority of MAM’s exhibitions this season feature women and BIPOC artists. This was not by design, but because projects like Marilyn Lyoshir’s *The Dark Side of Dazzle*, a confessional on the effects of war on families at home and on the ground, and Raven Halfmoon’s ceramic sculptures, which draw from traditional Caddo culture while restoring human dignity to the Indigenous narrative, are profoundly necessary and relevant. A trailblazer in sculpture, Lyoshir helped gain respect for the medium during an era when ceramicists were viewed simply as craft artists. Halfmoon, a contemporary artist and activist from the Caddo Nation in Oklahoma, too has been recognized for her fearlessness and was featured in *Vogue* in 2021 and in 2018 received the Fund

the Change award from the Activist and Social Justice Arts Organization in Oklahoma.

Empowering new generations of artists to use their voice is embedded in MAM’s work—from the Teen Art Project installation, *Fragments*, on Higgins Avenue to the new group exhibition, *Imaging the Sacred*, featuring the works of Birdie Hall, Talia Roberts, Daphne Sweet, and April Werle.

The four women artists engage the topic of conventional and fringe spiritual movements through explorations of Christian mysticism, planetary properties, and representations of feminine spirituality. For this project the emerging artists rooted into their connections with the Earth, their diasporas, and their corporality to reimagine histories, reconnect to the natural world and reclaim the power and positivity of women’s bodies. *Imaging the Sacred* reminds us of what is sacrosanct, and that art and the creative process can heal, humanize, and empower.

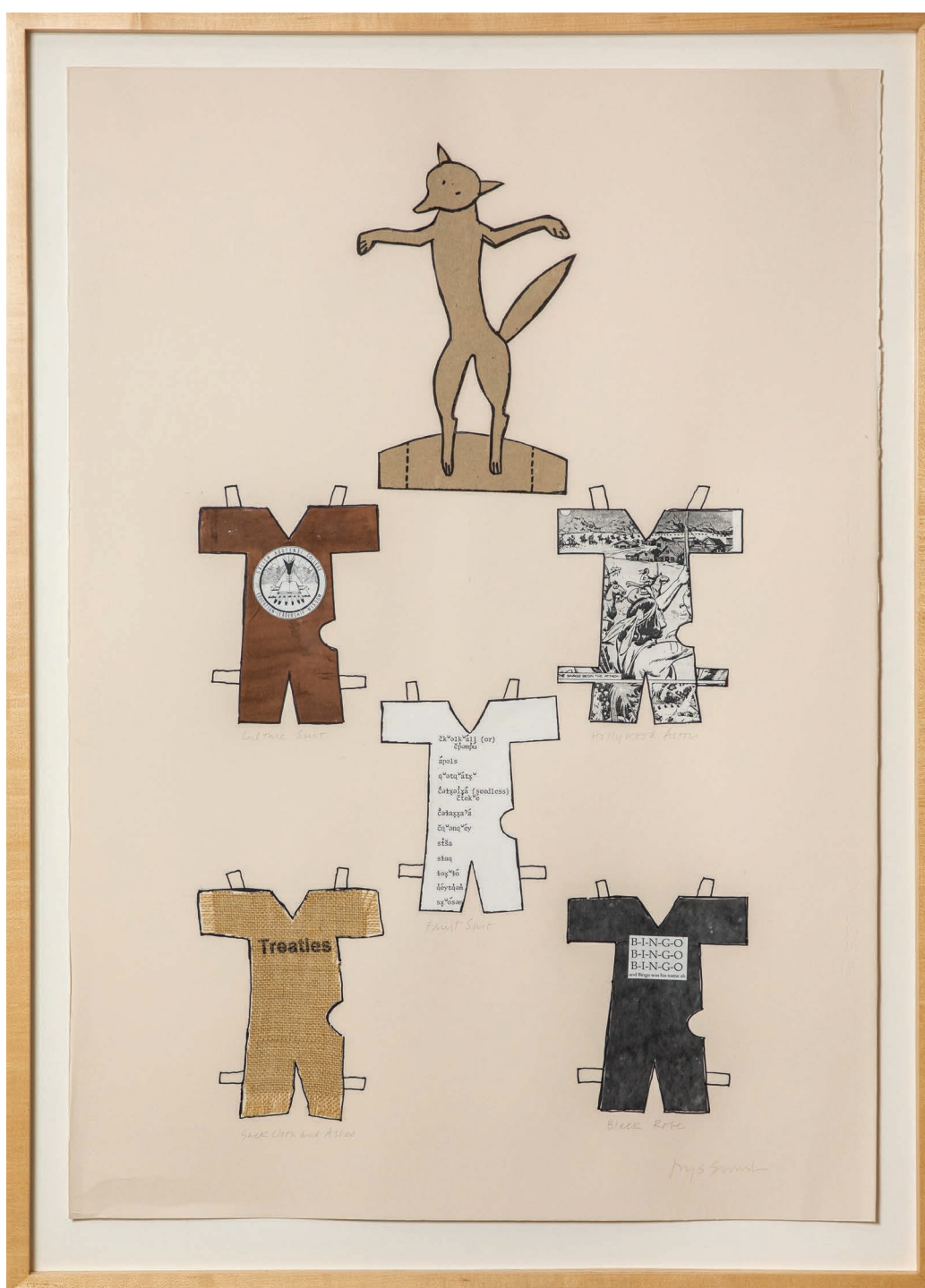
MAM’s influence to amplify underrepresented voices projects well beyond the borders of Montana. This summer, four of Jaune Quick-to-See Smith’s works from MAM’s permanent collection were selected for an upcoming

exhibition at the Whitney Museum of American Art in New York: *Parallax: Re-imagining the Canada-US Border*. As an enrolled Salish member of the Confederated Salish and Kootenai Nation, Quick-to-See Smith’s body of work is grounded in the themes of personal and political identity taking on contemporary American society.

In 2017, leading feminist voice and Guerilla Girl Donna Kaz recognized MAM’s longstanding commitment to creating space for empowering women and Indigenous artists. Kaz, originally from the New York-based collective of feminist art-activists whose critical interventions helped point to the patriarchy inherent in the art world, visited MAM for a Montana Book Festival reading. While at the museum, she viewed the exhibitions *Jaune Quick-to-See Smith: In the Footsteps of My Ancestors*, REZ MADE, an exhibition of photographs by students from Two Eagle River School on the Flathead Reservation; *Linda Stoudt: Shed/AfterNow*; and *Our Side: Elisa Harkins, Tanya Lukin Linklater, Marianne Nicolson, and Tanis Maria S’eiltin*. Her response was, “I don’t have to declare this space a sexist-free zone. This entire museum is sexist-free. This museum kicks ass!”

▼ Teen Art Project participants Audrey Willis (left) and Caitlyn Helmer (right) install *Fragments* in front of First Interstate Bank downtown.





▲ Jaune Quick-to-See Smith, *Coyote Paper Dolls*, 1999. Collage (burlap, cardboard, ink, and graphite) on paper, 30 x 22 inches, Missoula Art Museum Collection. Slikati Photo + Video, copyright courtesy of the artist.

MAM at the Whitney

MAM Collection to enhance Jaune Quick-to-See Smith retrospective at the Whitney

This summer, Laura Phipps, associate curator at the Whitney Museum of American Art in New York visited MAM to select four works from the MAM Collection that will be included in the 2023 Jaune Quick-to-See Smith retrospective at the Whitney: a painting titled *Flathead Vest: Father and Child*, and three prints *Coyote Paper Dolls*, *Modern Times*, and *We Are All Knots in the Great Net of Life*.

MAM holds the largest reserve of works on paper by the artist in the country. Quick-to-See Smith, a Salish member of the Confederated Salish and Kootenai Nation, has been instrumental in guiding both the formation of MAM's Contemporary American Indian Art Collection and founding the Lynda M. Frost Contemporary American Indian Art Gallery, solely dedicated to presenting exhibitions of contemporary Native art.

New Exhibitions

by Brandon Reintjes, Senior Curator,
and John Calsbeek, Associate Curator



▲ Raven Halfmoon, *Red River Dreaming*, 2022, stoneware and glaze, courtesy Kouri + Corrao Gallery, photo Chris Autio, copyright the artist.

Raven Halfmoon

August 19–December 31, 2022 / Lynda M. Frost
Contemporary American Indian Art Gallery

It is difficult not to feel awe when encountering Raven Halfmoon's (Caddo Nation) monumental sculptures. Her bold, monolithic figures are positioned at eye level to engage the viewer directly. The surfaces of her coil-built ceramic pieces are characterized by a heavy texture made with repeated indentations and thumbprints, covered with viscous black, white, or red glaze over exposed areas of raw clay. She contrasts these large, organic forms with geometric motifs, drawn from traditional Caddo tattoos or declarations in bold letters—the artist's name or pithy phrases that counter racism and stereotypes.

With dual degrees in ceramics and cultural anthropology from the University of Arkansas, Halfmoon is well-poised to interpret and expand upon the long tradition of Caddo ceramics. It was the extraordinary variability of Caddo vessel form, decorative technique, and size that drew Halfmoon to ceramics. Upon graduating, Halfmoon participated in a residency at the Red Lodge Clay Center as well as the Archie Bray Foundation for the Ceramic Arts in Helena, where most of the work for MAM's exhibition was created. This exhibition also prompted a collaboration with the University of Montana's Ceramics Department, where Halfmoon took advantage of one of the largest kilns in an academic setting to create several pieces for upcoming museum exhibitions.

MAM thanks Relic Gallery, exhibition patron, for its generous support.

Omnipresent

Photographs from the MAM Collection

Aresty Gallery / October 29, 2022–February 11, 2023

For the first time in its history, MAM is presenting an overview selection of nearly 200 photographic objects from the MAM Collection. Changing collection practices, developments in photography, and a periodic collection review prompted this inceptive exhibition.

Since its invention, the photographic image has served as myriad modes of communication. The earliest photographs functioned solely to document time or place, be it a blurry portrait, a landscape, or architecture. Equipment and printing processes rapidly improved in the 20th century, and photography became a mainstream medium for journalists and artists alike. Of course, none of the advancements that made the Kodak Brownie camera accessible to amateurs in 1951 up through the digital, point-and-shoot revolution in the 1990s can match what the introduction of the iPhone

in 2007 has done for amateur photography. Today, the photographic image is omnipresent in our daily lives.

The images incorporating the Omnipresent exhibition explore a range of genre and style, including the voyeuristic photojournalism of Missoula's Stan Healy in the 1950's, the meticulously staged narrative stories of Holly Andres, and the traditional and contemporary landscapes and people photography of Jill Brody, David Spear, and others. Viewers will see printing techniques from traditional silver gelatins (black and white) by contemporary master Lee Friedlander and our hometown darkroom master Chris Autio, with experimental photo transfers and gum bichromate.

Photography as a fine art medium has been challenged throughout history. Today's accessibility to a powerful digital camera and image viewing device invigorates the conversation about photography, past and present, as an art medium. What makes viewing printed photographs different than on a handheld device? Is the intention of the photographer different when shooting on film than when shooting with an iPhone or another digital camera?



▲ Marcy James, *Digging for Water*, Area 4, ca. 2006, Cibachrome on gorilla board, MAM Collection, gift of the artist, 2006.12, copyright the artist.

Imaging the Sacred

BIRDIE HALL
TALIA ROBERTS
DAPHNE SWEET
APRIL WERLE

September 27, 2022–February 18, 2023



▲ April Werle, *Mga Nunal sa Batang Babae*, 2022, acrylic on panel, 30 x 30 inches, copyright the artist.

◀ Birdie Hall, *The Mother of God and Pomegranates*, 2022, triptych in the artist's studio, copyright the artist.

Four dynamic women artists answered MAM's invitation to create a group exhibition incorporating the aspect of sacred into their visual practice. They responded with engaging and sometimes ironic and humorous moments, intertwining spirituality into their new works through representations of the body, nature, and their own cultural backgrounds.

Birdie Hall lives in Dillon, where she teaches at UM-Western and maintains a studio practice. For this exhibition, she approached the theme by engaging with Christian mysticism. Hall received a BA from MSU-Bozeman in history and philosophy of Science and began making art, then pursued an MFA in printmaking from NYU in New York. Art critic Amanda Fortini writes, "Her work, which often combines visual and textual elements, is born of an interest in a return to bodily experience...as well as with a deep concern for the liberation of all sentient beings from suffering."

Since moving to Missoula, Talia Roberts has participated in MAM's 2021 and 2022 auctions and completed an OpenAIR residency in Moiese, Mont., where she began using pigments made directly from



▲ Daphne Sweet, *Grieving Gloves*, 2022, Acrylic, airbrush, pencil on canvas, 48 x 36 inches, copyright the artist.



▲ Talia Roberts in her home studio during a visit with MAM curatorial staff.

the landscape. Born and raised in Miami, Fla., she graduated as the Eleanor Layfield Davis Scholar of Fine Art in Painting with a BA in Studio Art and Psychology from Wake Forest University in North Carolina. MAM's invitation coincided with a shift in Robert's practice and a move to focus on earth pigments bringing the viewer closer to the natural world. She draws on her Columbian, Indigenous South American, and Jewish cultural heritages to connect spiritually. For these paintings, which refer to a calendar associated with the planetary properties, Roberts collects river stones and crushes them to create pigments with the subtlety of earth tones—an experience “of curiosity, gathering, creating oil paint by hand, and making meaning of the finished work by analyzing one's emotions, drawing from metaphors, and archetypal themes that arise when looking at colors.”

Daphne Sweet was born in California and came to UM to study “where Rudy Autio had taught ceramics,” graduating in 2022 after a seven-year study of every discipline offered at the department. Sweet approached the theme of spirituality characteristically through the body, where her figurative paintings and drawings depict wellness and ease, reclaiming women's bodies as embodiments of health, strength,

and positivity. Obsessed with the Rococo, Greek sculpture, and Henri Matisse, Sweet recycles classical compositions and depictions of the female nude throughout art history, infusing them with her unique visual vocabulary.

April Werle is a mixed Cebuano American artist and daughter of a Pinay immigrant. Werle tells stories rooted in the Filipino diaspora by reimagining memories and oral histories visually. Her artworks contrast depictions of hand gestures with traditional Filipino patterns and abstracted landscapes. Hand gestures play a significant cultural role in her work. She explains, “The gesture of amin, or mano po, is a Filipino practice of paying respects to elders through physical touch. The act of amin involves touching the elder's hand to one's forehead to receive blessings.” Werle recognizes and emphasizes the importance of hands as givers of wisdom.” Werle serves on the Arts Missoula Board of Directors and Global & Cultural Affairs Committee and has founded the Missoula Public County Schools BIPOC Student Mural Program, the BIPOC Arts Advisory Council, and has partnered with Filipino American brands and organizations like Filipina American News and Kuyate.



▲ Talia Robert's collected river rocks that she crushes to create pigment.

The Dark Side of Dazzle

Marilyn Lysohir



Marilyn Lysohir's *The Dark Side of Dazzle* is a room-sized installation that fills MAM's Carnegie Gallery. Lysohir created the piece to remember and honor the service of her mother and father who both served in World War II before they met and later married, while pointing out the profound effects war has on spouses and families at home as well as those in conflict.

The central focus is a 24-foot-long, nine-foot-high replica of a World War era battleship that Lysohir built with ceramics and wood. The entire surface of the ship is painted with a camouflage pattern known as Dazzle. The patterning was created by the British Royal Navy during World War I to confuse the spatial recognition of German U-boats and later adopted by the US Navy. It continued to be used into World War II. Lysohir's created an original pattern for her work with pastel blue, pink, yellow, green, and black. The colorful, geometric painting has a disarming effect on the otherwise menacing form of a battleship.

The installation also combines stories, paintings, and drawings with situational vignettes that show personal. Visitors are welcome to sit and listen to, or read, first-hand stories from veterans of World War II, the Korean War, and Vietnam.

Other elements in the installation include a life-sized woman wrapped in a towel, standing in front of a bathroom sink, next to a bathtub in which floats a scaled down version of the battleship. Across the gallery stands a bedroom dresser and chair, a pair of shoes on the floor, the bottom drawer is partially open to reveal another battleship. The consistent Dazzle pattern on the furniture, shoes, wrapped around the women's body along with the hidden battleships throughout the domestic scenes heightens the ever-presence of distant conflict.

Born in the rust belt town of Sharon, Pa., Lysohir earned a BA from Ohio Northern University in 1972, followed by a move to Pullman, Wash., to earn her MFA from Washington State University in 1979. Across the state line, in Mosco, Idaho, she began her career breaking ground as female ceramic sculptor. Her first solo exhibit in 1984 in Los Angeles, *Bad Manners*, established Lysohir as one of the leading ceramic artists of the 1980s.

MAM is honored to work with Lysohir again after presenting her *Good Girls* 1968 in 2010 and to present this important piece that resonates as much today as it did 37 years ago when it was created, the true testament of great art.

MAM extends our thanks to exhibition patrons Windfall, Inc. and Holiday Inn Parkside for their generous support.



Traveling Exhibitions

by Brandon Reintjes, Senior Curator, and John Calsbeek, Associate Curator



▲ Willem Volkersz, *Follow Your Bliss* (1994–2015), neon, paint, wood, found objects, 103 x 133 x 47½, copyright the artist.

Willem Volkersz

The View from Here, A 25-Year Retrospective

Traveling now through 2024 to the South Dakota Art Museum in Rapid City, S.D.; Boise Art Museum, Idaho; Missoula Art Museum; Hallie Ford Museum of Art at Willamette University in Salem, Ore.; and Yellowstone Art Museum in Billings.

Montana-based artist Willem Volkersz is known for his neon and paint-by-number installations. These poignant observations of American culture, folk art, immigration and travel, and world history are both painterly and sculptural. His work exhibits a love of embellishment and storytelling. His role as a folk art collector and patron of self-taught artists, coupled with his appreciation of and fascination with Americana, have fueled his art making over the course of his nearly 60-year visual arts career.

A native of the Netherlands, Volkersz immigrated to the United States with his family after World War II. He studied art and architecture at the University of Washington before earning an MFA in painting at Mills College in Oakland, Calif. After teaching at the Kansas City Art Institute for 18 years, he came to Montana State University in Bozeman in 1986 to direct the School of Art and teach until his retirement in 2001.

Volkersz's work has been featured in 46 solo exhibitions and in over 200 group shows in the US, Canada, England, Scotland, China, and Taiwan. He is the recipient of many awards, including a Fulbright Senior Scholar Award and 2020 Montana Governor's Arts Award, as well as grants from the Mellon Foundation, Gottlieb Foundation, and Montana Arts Council. He's been a visiting artist and lecturer at almost 100 institutions in the US, Canada, Europe, and China.

Kristi Hager

For the Record: Photographing Montana's Historic Bridges, Powerhouses, and Missile Sites, Inside and Out

Traveling through the Montana Art Gallery Directors Association.

When Montanans go outside to experience the natural world, it is not without traveling along the roadways, hiking under valley-spanning powerlines, fishing below dams, or floating under bridges. Utility infrastructure is ubiquitous and familiar. Some of it features in our scenic photos and memories. These places are relatable and recognizable, part of our perception of Montana.

The *For the Record* exhibit of Kristi Hager's photographs includes many of Montana's most historic structures. Over the past 20 years, Hager photographed dams, power plants, missile

sites, and bridges across Montana for the Historic American Buildings Survey and Historic American Engineering Record, which are now archived in the Library of Congress. One of her mandates, aside from straight documentation of the sites, was to produce an image of the highest aesthetic quality. This effort resulted in a vast archive of more than 600 images.

While acting as a significant, almost poetic, visual record of Montana, Hager's documentation of these historic structures provides a valuable resource for researchers and historic preservation efforts. Some of the structures captured are no longer extant. Other structures have continued to weather, disintegrate, or be actively dismantled.

Hager's archival quality 4 x 5-inch photographic negatives were contact printed to ensure quality, but never enlarged. Recently, Tom Ferris scanned and corrected the negatives for Hager, printing them on archival Hahnmuhe paper as 16 x 20-inch images for the exhibition.

Funding for this exhibition has been generously provided by the Montana History Foundation.



▲ Kristi Hager, *Antelope Coulee*, near Vaughn, Mont., two-span riveted steel Warren through truss, archival digital print from scanned 4 x 5 negative, copyright the artist.

Peter Rutledge Koch

Hormone Derange Broadside

In 2021 and 2022, Peter Rutledge Koch generously donated a series of broadsides from his *Hormone Derange Editions*, which were added to MAM's permanent collection and are available for purchase in MAM's bookstore at \$100 each. Proceeds will be devoted to building a poetry program at MAM.

Born in Missoula, Koch attended UM and received a bachelor's degree in philosophy before traveling. He returned to Montana in 1974 and set up Black Stone Press to publish the literary journal *Montana Gothic*. It was during this time that he became intensely interested in the printing process and typography.

Koch reinvigorated the broadside medium to highlight Montana poets and artists, which gradually expanded outward to include luminaries such as New York poet John Yau and Canadian poet Robert Bringham. Originally, broadsides were single sheets of paper printed on one side only that were chiefly textual rather than pictorial, posted in public places first as royal proclamations and official notices and later as vehicles for political agitation and popular culture ballads, songs, and scaffold speeches.

Koch's series was, for the most part, illustrated with antique copper-faced electrotypes that he salvaged from defunct Montana county newspapers and wood engravings by Missoula artist Dirk Lee.

As to the name, Koch explains, "The first broadside was the song 'Lament O' the Laundromat' by my friend, the Bozeman singer/poet Greg Keeler. I had a longish off-cut from a fine printmaking paper that would just suit the hand-setting of the song in 16-point Pegasus metal type. I commissioned my friend the San Francisco architecture critic and illustrator Zahid Sardar to enhance it with a cartoon likeness of Greg in the headdress he describes in his song, 'With her panties o'er my head.' In addition to printing a humorous lament, I wanted to start a new publishing imprint under the name *Hormone Derange* lifted from H. L. Chase's *Anguish Languish* and his lunatic version of the cowboy-Western classic 'Home on the Range,' which resonated so well with Keeler's poem. Thus began a series of 'Westerns,' poems, and texts that would utilize the numerous offcuts of interesting printing papers that lay about my studio and an opportunity to print from the metal type that I had in abundance."

► Peter Rutledge Koch, *Hormone Derange Editions*, Dave Thomas's *The Ten Thousand Things*, broadside.

The Ten Thousand Things

Well let's see there's
shobolts hebolts and stress rods
there's make-up bolts inbed bolts and
carriage bolts
there's nuts and washers to fit all sizes
of each.

There's rattle guns 18
and 24 inch
crescent wrenches — spud
wrenches
and porto-power
jacks.

There's double jacks and jack hammers
pinking eyes and inbed plates.

There's Foreman Frank for whom
I work
and foreman Al and foreman
Stan and foreman Rags
the superintendent and his vice.

There's the dry shack the print shack
the fire barrels
the lumber stockpile. There's 2 x 4's
2 x 6's 2 x 12's 4 x 6's 1 x 2's
1 x 4's 1 x 6's
In all different lengths.

There's the Safety Man and
"Access Closed"
signs there's roped off areas
and KEEP OUT
DANGER ABOVE signs.

There's water jugs on the cranes
and there's the nip truck
and its driver bringing in the
goods
nobody can find there's okum
and tie wire big rolls of tape
red plugs
and rock anchors
wing nuts
and cable clamps
not to mention cables and their
shackles
and turn-buckles.

There's the sky turning ever more purple
as the shift
swings toward
its end black by
lunch and stars
from then on mercury
vapor lamps and a
heavier coat.

There's pull ropes to the cans up concrete
columns
there's catwalks
and scaffolds.

There's times when I wander
about picking up
and sorting bolts
there's times when a chance glance
at a star
trying to outshine
the lamps

is all the rest I get. It happens every night
from 4:30 pm
to 12:30 am
at Libby Dam

Oh damn! I forgot nails! 16 common
16 duplex 8's the same
roofing nails and blue
heads.

There's just no end to it
sorting bolts on the edge
of artificial light
the tune of an engine
the shadow of the dam.

David Thomas
d. thomas

September 1971
libby, montana

Designed and re-printed in an edition of 100 copies
by Peter Rutledge Koch, with the assistance of
Yao-Fen You, Max Koch, and Leona Christie.
Copyright 1991 David Thomas. Berkeley, 1996.

HORMONE DERANGE EDITIONS
Last Chance Gulch

INCLUSION EMPOWERMENT TRANSPARENCY COLLABORATION CELEBRATION

Creating a Culture of Philanthropy at MAM

By Tracy Cosgrove, Deputy Director for Finance and Advancement

Last year in this space I wrote that equity and inclusion are essential partners of artistic excellence, and that when we take down barriers and ensure that the arts landscape reflects the voices and values that are unique to the community, we can connect our audience to the places we live and to our diverse culture in new and wonderful ways. Equity and inclusion are also essential partners of philanthropy and advancement. When we create a true culture of giving where everyone plays in the same space and isn't separated, we empower our donors, our programs, our mission, and our curiosities to create better institutions and communities. When the value of our artistic empowerment work is aligned with the philanthropic values of our donors and members, we create new forms of community empowerment.

Here at MAM, our museum is free of admission. And most of our programs and educational offerings are free. We rely on donations and memberships to keep us accessible to our community and our audiences, to create ever-changing exhibitions for all to see, and to produce the rich programming to spark curiosity and engagement. We are funded by a diverse mix of donors who have a shared purpose of celebrating art here in Missoula for our communities and beyond. We rely on and celebrate this larger swath of human generosity—both the

broad and specific recognition that MAM is a cultural and community asset that produces greater good for our city. When donors are empowered to fuel that which sparks their curiosities and fuels their visions for an engaged community, we are empowered to amplify the capacity of our community to create and sustain those spaces.

And we are humbled by this generosity.

Each year we look to empowering new generations of donors and members who can help us with our important work. To MAM, each member and donor is an important philanthropist and an important part of our cultural philanthropy. Each gift—regardless of size—transforms us and our possibilities. Be it a \$50 membership or a \$500,000 donation, we are sustained by these gifts to support our challenging exhibitions, our Fifth Grade Art Experience, the Contemporary American Indian Art Collection, and all the programs, artists, and people who make MAM an everyday place for art and learning.

If you haven't been to MAM in a while or need to renew your membership, we welcome you back and encourage you to invite a friend to MAM for a lecture, an opening, a class, our auction. Together, we can empower the next generation of arts philanthropists here in Missoula and beyond. We promise it will be a magical experience.



▲ Youth admiring James Lavadour's *Sunflower*, on loan courtesy of the TIA Foundation.

Looking Back at Summer

by Kay Grissom-Kiely, Curator of Education

Summer education programs were busier than ever this summer. MAM hosted nine weekly summer camps, 20 ARTreach tours for community partner organizations, six weeks of art making and tours for TRIO-Upward Bound students, and a two-month arts and leadership program for high school students, Teen Art Project (TAP).

Children of all ages filled the classroom and galleries each morning with big smiles on their faces. With over nine different summer camps, taught by exceptional teaching artists, kids soaked buckskin and designed drums based on the Salish tradition, sketched and created 3D sculptures from live raptors with Kate Davis, printed from gel plates and our large printing press, molded clay figurines and sculptures, beaded original designs, and more. Stay tuned for art camps next summer and remember to register early!

Animal sculptures in the Art Park and James Lavadour's landscape painting from MAM's collection were

the highlights 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 and University of Montana AmeriCorps Service Intern Brooklyn Little, who took on the role of touring these groups from the Flathead Nation and Missoula Boys and Girls Club, Soft Landing, Flagship, Watson Children's Shelter, YMCA, and more. MAM's ARTreach program has served between 250 and 700 kids each summer since 2013.

For the first time, MAM partnered with TRIO-Upward Bound at the University of Montana to lead exhibition tours and art-making experiences based on the Contemporary American Indian Art Collection and

exhibitions at MAM. Educator and Outreach Coordinator Cameron Decker led the art workshops at the Payne Family Native American Center at UM, and docents led tours of an exhibition featuring James Lavadour (Walla Walla/Confederated Tribes of the Umatilla) and his artwork *Sunflower* as well as the exhibition *Terrain: Plateau Native Art & Poetry*.



► Summer camp participants got inspired by MAM's exhibitions and created their own works of art.

Now In-Person

FIFTH GRADE ART EXPERIENCE

Fifth graders from all over Missoula, the Bitterroot, and the Flathead Nation are pouring into the museum each morning this fall and winter for MAM's 37th Fifth Grade Art Experience (FGAE). Most kids are visiting MAM for the very first time and experiencing first-hand the works MAM's Indigenous and non-Indigenous exhibiting artists. Following a docent-led interactive tour and creating their very own original work of art inspired by the art of Cebuano and Pinay artist, April Werle, they walk to the Missoula Public Library for related programming. In December, MAM will take FGAE across the state with its virtual Museum as Megaphone, in collaboration with the local education and tech company, Inspired Classroom. Students will interact with April Werle live from MAM's gallery exhibition *Imaging the Sacred*.

EMBODIED ENGAGEMENT

Providing an alternative form of self-care and self-expression once a month on Tuesdays, visitors of all abilities are invited to this free, gentle-guided experience with art using alternative forms of engagement, like breath, stillness, close looking, deep listening, and mindful movement. Mind Your Self instructor Kate Crouch will lead each session in different galleries and exhibitions at MAM. Tuesdays at noon: October 18, November 8, and December 13. No advanced registration required, just come to MAM.

FREE SATURDAY FAMILY WORKSHOPS

The whole family is invited to make art together in artist-led, free workshops. Each of these fall workshops will be taught by three exhibiting artists from MAM's exhibition *Imaging the Sacred*. Each artist will guide participants through the show and create artwork inspired by what they see. Please arrive a few minutes early to ensure a spot. Children under age 7 should be accompanied by an adult. All materials are provided—just bring an open mind. Saturdays from 11 a.m. to 12:30 p.m.: October 15 (April Werle), November 19, (Talia Roberts), and December 10 (Daphne Sweet).

NEW WORKSHOP PRINTMAKING FOR ADULTS

Led by Bev Glueckert, the new two-part Printmaking for Adults workshop explores monotype and relief prints, happening Saturday, October 22 and 29, from 10 a.m. to noon. Participants will learn about different variations with time to experiment with their own images. Register for one or both workshops online at missoulaartmuseum.org.

For a full listing of IN-PERSON education classes, workshops, and programs for all ages, visit missoulaartmuseum.org.

ART IN THE MOMENT WITH THE MONTANA ALZHEIMER'S ASSOCIATION

After three years of presenting Art in the Moment virtually on Zoom and as pre-recorded videos, this free program incorporating art and companionship for individuals living with early-stage memory loss and their care partners is now back in-person. Continuing MAM's partnership with the Montana Alzheimer's Association, Art in the Moment will be held on the first Monday of October, November and December 2022 from 1:30 to 3 p.m. This free, interactive program includes an exhibition tour and viewing of individual works of art, as well as art-making instruction with teaching artist Bev Glueckert. Register in advance at montana@alz.org or call 406.318.8242.



▲ Marc Steinberg, Acrylic on Paper, 2021, copyright the artist.

Remembering Marc Steinberg

Marc Steinberg, a retired doctor, was an avid painter and participant in MAM's Art in the Moment program. After an Alzheimer's diagnosis in June 2020, Marc picked up a paintbrush for the first time and began to fearlessly expand and express himself in glorious colors. In his artist statement he wrote, "Here I am, with Alzheimer's stealing chunks of me, the giant questions of 'What will I do? What's next?' present every conscious moment. Then, painting grabs me. I find myself immersed in joy and calm, with an abundance of beauty flowing from my brush."

Marc and Debbie participated in Art in the Moment monthly starting in August 2020 on Zoom and listening to recorded sessions. Marc died in spring 2022.

Teen Art Project Answers:

What connects us to a shared sense of place?

by Lori Warden

Teens involved in the second annual Summer Teen Art Project (TAP) had us all pondering an important question: What connects us to a shared sense of place?

Building connection in a safe space for teens to express themselves is one of the priorities of MAM's TAP program. The summer program began last year in an effort to address the isolation and anxiety overwhelmingly affecting teens during and after the pandemic.

"The TAP program is embracing teens within our community," said Kay Grissom-Kiely, MAM's Curator of Education. "We are giving them a place to share their voice, explore their creativity, and collaborate with their peers to create something truly meaningful for our community."

The result of this year's program was *Fragments*, a 96-foot-by-13-foot multimedia installation that incorporated public art, photography, poetry, and technology while engaging the community in three elements: the voice of our youth, their memories of place, and the pedestrians showing the passage of time as they walk over the piece. *Fragments*, made of biodegradable wheat paste, was installed in September in front of the First Interstate Bank building along Higgins Avenue. The authentic display of individual creativity and collaborative voice was the combined work of 15 teens from Missoula and outlying communities, including students with TRIO-Outward Bound which serves regional Indigenous students.

The project, led by MAM resident artist Janaina Vieira-Marques who is a Brazilian-American and art director, educator, and artist, sought to first expose TAP participants to diverse voices through exposure of MAM's summer exhibitions that presented perspectives of Indigenous people and other marginalized populations from across the globe.

To assist teens in finding their own voices, Sarah Fathima Mohammed, a Muslim-American teen from San Jose, Calif. and a National Teen Poet, met with TAP participants virtually. Through poetry, Fathima Mohammed supported the students in contemplating and articulating the question of connection to a shared sense of place. Lines from the students' individual poems were then combined to create a poetic collaboration called *Surrounded by Mountains*, which the public can listen to at missoulaartmuseum.org/class/teen-art-project-fragments.

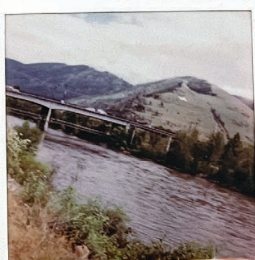
"During this process, I have grown so much as an artist, but also as an individual," said Athena Mayahi-Barret, a two-year TAP participant. "I've found myself in poetry and realized how cool collaborating with different voices in art is. This art piece is an amalgamation we've been doing as individuals, something we all have a part of, something that we all can take pride in."

In addition to creating poetic narrative, Vieira-Marques, supported by the University of Montana's AmeriCorps Service Intern Brooklyn Little, set the teens out to capture their own places of meaning. Through Polaroid photography, they built a visual patchwork of landscapes, homes, and familiar and less familiar places around the community, much of which was incorporated into the public art piece.

"As we explored the meaning of a shared sense of place, the teens built a sense of purpose and belonging," said Vieira-Marques. "We provided a safe space to explore mediums of personal and collaborative expression while welcoming teens of different backgrounds and perspectives to simply be themselves."

The art installation has passed, but the memory of its creation is forever stamped in those who created it and those who felt its purpose and meaning.

Landscapes





Thank you, Summer 2022 Teen Art Project sponsors!

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MISSOULA ART MUSEUM

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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.

Situated on the traditional, ancestral territories of the Séliš (Salish or "Flathead") and Qlispé (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.

FREE EXPRESSION. FREE ADMISSION.

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

HOURS

Tuesday, Wednesday, Friday, Saturday
10 AM–5 PM
Thursday 10 AM–7 PM
Closed Sunday and Monday

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MAM salutes Advanced Litho Printing for 60 years of excellence!

MAM is proud to keep our printing business local. We thank Advanced Litho for their generous sponsorship of this newsletter and for their decades of work in printing and serving nonprofits and fine arts with care.

Artist Willem Volkersz wrote the following after visiting the Advanced Litho shop during the printing of his retrospective catalog for the MAM-sponsored exhibition *The View from Here*: “Advanced Litho Printing owner Bill Cady gave us a tour of the (large!) printing plant and settled us into a conference room. After the printing of the catalog started, we would be called in to do a press check every 15 minutes or so, until all the ‘signatures’ were printed and approved by Diane and myself. On occasion, we had them tweak the color, but the craftsman in charge, Loren, has an excellent eye and had often already made minor adjustments by the time we were called in. The owner and staff were wonderful and gave us a warm welcome and we left mid-afternoon feeling happy with the printing.”

Willem Volkersz: The View from Here, A 25-Year Retrospective is now on view at the Boise Art Museum and will travel to MAM in 2023 and the Hallie Ford Museum of Art at Willamette University in 2024, concluding the tour at the Yellowstone Art Museum later that year.

▲ Advanced Litho team members press check Willem Volkersz’s catalog *The View from Here*, photo courtesy of Willem Volkersz.