



## Director's Comments Laura J. Millin

Over the past two difficult years our foundations and systems have been shaken. We know that MAM—and museums in general—have proven to be vitally important to the infrastructure that girds our communities, along with public schools, small businesses, churches, and local governments. And MAM has stepped up to contribute to our community's collective strength and resilience. MAM tends and nurtures Missoula's heart and soul by providing:

- Issue-driven, cutting-edge contemporary exhibitions
- Innovative and collaborative art education for our youth in Western Montana and across the state
- Creative spaces that foster mental well-being by reducing isolation and encouraging the exploration of subject matter that inspires, challenges, and connects us
- Programs for our disabled and aging populations, addressing challenges such as memory loss
- A human-centered culture that embraces equity, diversity, and inclusion

Indeed, in Brussels, doctors prescribed museum visits for COVID stress! Yet the hard, cold truth is that MAM's attendance has decreased by more than half since the pandemic began, and, unfortunately, MAM's level of donations and financial support mirrors this decline. We understand that audience disengagement is a natural outcome of the crisis, but it has had a devastating impact on MAM.

What is threatened? We would hate to cut programming and pull back from our vital outreach to rural and Tribal, Montana. We are working hard to restore our general operating funds and will carry-on. We need your help.

Art demonstrates the compassion we need in our world so desperately today. Recent and current exhibitions at MAM have looked both environmental and human rights issues in the eye and with our hearts. We cannot back down from this vital work. We live our values, and we remain committed to nurturing culture, health, and well-being. We do this with the support of each of you.

Spring and summer exhibitions at MAM have enthusiastic support of our community of business sponsors, such as SG Long Financial, Roemers Point S, Good Food Store, Caras Nursery, Flanagan Motors Mazda, Residence Inn Missoula Downtown, as well as the support of generous foundations such as the Cultural Vision Fund, Culture Ireland, the Charles Engelhard Foundation, and generous individuals such as Brian and Karen Sippy, the Williams Family, and Chris Comer & Linda Gazzola. Heartfelt thanks to you all.

And, of course, hats off to First Security Bank, recipient of the MAM Award this year, for their lifelong sustaining support of MAM!! MAM's bank since 1972, it was bank president Hal Frazier's passionate encouragement that gave me strength to tackle the museum's first major capital campaign to renovate and expand the Carnegie Library Building, completed in 2006. The bank has continued to nurture MAM's development under the compassionate leadership of Scott Burke. We are grateful for the advocacy and support of our hard-working banker Bryan Flaig and the friendship of Bill Johnston, Community Relations Officer. (Read more on the Advancement News section on page 15.) So, please, don your summer hat and join us for the MAM Award celebration in the Art Park in June!



◀ Raven Halfmoon (Caddo Nation), *Natural Hands, Natural Rider*, 2020, stoneware and glaze, photo by John Berens, artwork copyright the artist.

## Collection News

by John Knight, Registrar

The Missoula Art Museum Collection has been quite active this autumn and winter. Various museums across the region, and Missoula city and county offices, are currently exhibiting the Collection works. Here are a few of the many sites where you can find Collection pieces:

Twenty-five works from the Willem & Diane Volkersz Contemporary American Folk Art Collection were on display this spring in *Compelling Visions* at the South Dakota Art Museum in Brookings, South Dakota. This exhibition accompanied Willem's solo exhibition of his neon sculptures called *The View from Here: A 25-Year Retrospective*, which will be on view at MAM in spring 2023. The Volkerszes folk art collection at MAM represents a fraction of the hundreds of objects they have collected and ranges from works by Alva Gene Dexhimer (1931–1984) to the Reverend Howard Finster (1916–2001). The Volkersz folk art gift to MAM includes drawings, paintings, constructions, and sculptures, as well as letters and photographs from their travels throughout America. Almost all the artists are considered self-taught, or "outsider" artists, meaning their practice began without the support of instruction or academia.

Over the past year, we have been changing out the Art in Public Places artworks in various Missoula city and county offices. Art in Public Places is one of many ways the museum makes the collection accessible to Western Montanans. Missoula County owns about 200 works in the Missoula County Art Collection at MAM and provides valuable resources for the entire collection. We collaborate with city-county department heads to select artwork for display in public office spaces, like reception areas and waiting rooms. Visit our website for a full list of participating locations.

# Featured Acquisitions

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

### **On the Roof by Jeneese Hilton**

MAM received a generous donation of six works from longtime supporters Pat and Jeff Aresty in late 2021. Among the gifts was *On the Roof*, 1987 by Jeneese Hilton (Blackfeet). This work is a wonderful abstract expressionist painting on paper by Hilton that helps to strengthen the body of works by the artist already held in the Collection. Along with *On the Roof*, Pat and Jeff also donated works by Jay Rummel (1939–1997), George Gogas, Ryan Mitchell, Thom Ross, and Nancy Erickson (1935–2022).

Jeneese Hilton (Blackfeet), *On the Roof*, 1987, 41 ½ x 29 ½ inches, oil on paper, MAM Collection, gift of Pat and Jeff Aresty, 2021.13. ▶



### **Coyote says: Blah bleh honk bark snort by Neal Ambrose-Smith**

During his recent exhibition, *č'ceń u k' es x'úyí (Where Are You Going?)*, Neal Ambrose-Smith participated in a residency at MATRIX Press at the University of Montana. MAM sponsors

this important residency program and works closely with director Jim Bailey to connect exhibiting artists with the community. This print by Ambrose-Smith is one of nine works donated to the museum by MATRIX. During his time as a resident artist, Ambrose-Smith printed a record-setting 144 prints! MAM is grateful to MATRIX Press for bringing this and eight other MATRIX Press residency prints by Ambrose-Smith into the Collection.

▲ Neal Ambrose-Smith, *Coyote says: Blah bleh honk bark snort*, 2021, 15 x 22 inches, screen print on dyed Arnhem 1618 paper, gift of MATRIX Press, MAM Collection, 2021.12.

### **Colliding Black Holes and Arrow of Time by Phoebe Knapp**

In November 2021, the Contemporary Collector's Circle (CCC) met at the museum to consider an acquisition of a selection of works by Billings-based sculptor Phoebe Knapp. Among the selected works by the CCC were *Colliding Black Holes*, and *Arrow of Time*, the first two pieces by Knapp to enter the Collection. These pieces were acquired by purchase through the CCC, an anonymous donor, and as a gift of the artist. As a membership-based committee, the CCC meets three times a year in spring, autumn, and winter. Dues from this special membership group are dedicated to making an ambitious acquisition to the Collection.

Phoebe Knapp, *Colliding Black Holes*, 2017, 33 x 66 x 30 ½ inches, wood and metal, MAM Collection, purchased with funds from an anonymous donor and the CCC, 2021.18. ▶



# Report From Front Desk

by Nicolle Hamm and Hannah Harvey, Visitor Engagement/Security Officers

When a guest enters the museum, they'll be greeted by a Visitor Engagement/Security Officer (VESO). In addition to being a friendly, welcoming face, VESOs handle various tasks around MAM, such as helping guests interpret artwork, operating the bookstore, and monitoring the museum's well-being.

VESOs and MAM staff, like all of us, felt a lack of connection with the community as the pandemic continued. However, events like the 2022 Benefit Art Auction boosted visitation and fostered a feeling of community for both visitors and MAM staff. Additionally, MAM's recent exhibitions have created plenty of positive dialogue and opportunities to reconnect with our guests.

**Here are some highlights of the myriad responsibilities of a VESO:**

**Helping guests engage with the exhibitions:** The size of MAM allows for intimate and detailed interactions with guests. *Anne Appleby: Hymn to the Mother* provided visitors a place to rest, with large, monochromatic, meditative paintings accompanied by the sounds of children playing in Flathead Lake's Blue Bay. One visitor told us that they spent time noticing how the light changed around the pieces. From different angles, they were able to see minute color changes that mimicked the light on Montana rivers. One young visitor danced in front of *Water Voice*, the video element of Anne's exhibition, and told us that it was their favorite piece in the museum.

Many visitors were excited by Neal Ambrose-Smith's exhibition *č čėń u k'wes x'ųyi (Where Are You Going?)*. Visitors loved the "three-in-one" aspect of the exhibition: The work transformed as the light from the large neon piece changed colors, 3D glasses added an element of surprise as each piece changed, and we would turn the lights off for visitors, allowing the black light to illuminate "hidden" aspects of the show.

*Andrea Joyce Heimer: Pastime* was a big hit with our visitors. Many guests told us it reminded them of growing up in Montana, saying that the long, narrative titles were like short stories or synopses of childhood memories. A group of elderly visitors toured the gallery, pointing and giggling at the angular figures and saturated colors, discussing the nature of memories and how Andrea captured their essence.

**Overseeing groups and field trips:** We were lucky enough to be able to safely have Fifth Grade Art Experience (FGAE) in person this year! Supervising the fifth graders is a huge part of our day-to-day routine from September until December. We open the museum early to give the introduction to the fifth graders, regaling them with information about the museum's history and walking them through all the "rules" that we have at MAM. Occasionally, we lead tours for the students through the exhibitions, and we're always impressed by what they notice and their insightfulness in interpreting the art. Many fifth graders expressed excitement to come back to MAM with their parents and walk them through the shows at the museum.

**Managing the lobby bookstore:** Through a heroic effort on the part of MAM staff and artists, we have four new MAM publications available in our bookstore. *Anne Appleby: Hymn*, *Jon Lodge: Fracture*, *Neal Ambrose-Smith: č čėń u k'wes x'ųyi (Where Are You Going?)*, and *Willem Volkersz: The View from Here: A 25-Year Retrospective*. These publications are available for purchase at the museum or through our website. We also ship catalogs, books, and gifts across the country. This spring we have sent MAM publications to the library at the National Gallery of Art in Washington, D.C. and the Institute of American Indian Art in Santa Fe, New Mexico.

We look forward to continuing to connect with our community through our newest exhibitions. Come see us!

► Hannah and Nicolle at their home base: the front desk.



# Spring Exhibitions

## Romey Stuckart: Within and Without

Romey Stuckart (1955–2020), like most Westerners, reveled in near access to natural spaces. Stuckart moved to northern Idaho in 1987 where she began to make paintings of the forest in the Cabinet Mountains Wilderness, adjacent to the towns of Hope and Sandpoint. In 1992, she was awarded both the Guggenheim Fellowship and Idaho Commission for the Arts State Fellowship, followed by a National Endowment of the Arts visual artist fellowship in 1993. This level of support provoked a shift in her work that reflected her interest in the energy underlying the natural world. Stuckart meditated on this shift, noting, “The paintings recognize the nature of reality as participatory;

individual perception reflecting not an objective truth but an inner reality.”

Jim Edwards, curator of exhibitions at the Salt Lake Art Center who organized an exhibition of Stuckart’s work in 2003, commented that her work suggests “natural processes in states of transformation.” Stuckart also maintained a strong drawing practice throughout her career, progressing from psychologically intense self-portraits and still lifes to the works included in the exhibition that, as she said, “giv[e] visual form to the unseen.” The exhibition is accompanied by a catalog with an essay by Ben Mitchell. **Catalog support comes from Sandpoint A.I.R.; Hope Circle, LLC; and Humanities Montana.**

Born Rosemary Stuckart in Sublimity, Oregon, Stuckart studied fine arts at Gonzaga University, which included a year in Florence, Italy. She later received an MFA from the University of Iowa, Iowa City, in 1981 where she met and married Stephen Schultz in 1984. From there, she participated in artist residencies and filled teaching positions in Iowa, Virginia, New York, Texas, Washington, France, and Italy, among others. After a decade of teaching and traveling, the couple moved to Hope, Idaho, in 1987. Stuckart’s résumé includes a long list of national and international exhibitions. During the decades that followed, Stuckart pursued her two main interests—healing arts and artmaking—before she passed away in 2020.

◀ Romey Stuckart, (1955–2020), *Trestle Creek*, 1989, oil on canvas, copyright the artist.



## Ellen Ornitz: Burnt Fossils

Most well-known as a sculptor, ceramic artist Ellen Ornitz renewed her practice during the pandemic with this series of ceramic vessels. Created with a primitive fire technique, her palette is limited to the color of the clay and the influence of smoke during the firing process. The vessels are intended, as she says, “to look unearthed, time-scoured and fossilized...Functionality is not my primary objective in making these vessels, although they are usable containers. My greater interest lies in the shape of the form and its layered surface treatments. The challenge is to balance seemingly spontaneous choices with an appearance of symmetry. Creating this body of work has been an adventure of sorts, both formally and through experimentation with new pottery methods.”

This fascination carries over from her sculptures, which were inspired by the exhumed bodies of Pompeii and Iron Age “bog” people from northern European, the details of their faces and clothing preserved by ash and peat tannins, respectively. Ornitz is an avid gardener who enjoys working in

the earth, and her vessels often reveal the imprint of leaves and plants. The work in this series is about transience and transition, and embodiment of mortality, and mediating fears and anxieties about the pandemic, connected materially through ash, peat bog, earth, mud, and clay.

Ellen Ornitz has been a practicing ceramic and mixed media artist for nearly 50 years in the Gallatin Valley. Former curator of exhibitions and education at the Emerson Center for Arts and Culture in Bozeman, Ornitz is now a full-time artist. She earned a BA in painting and printmaking from the University of California, Santa Cruz, and a master’s degree in secondary art education from Indiana University, Bloomington.

Ornitz has served on the board of the Montana Arts Council, the Museum and Art Gallery Directors Association (MAGDA) and as an advisor to the Bozeman Sculpture Park. She also served as a juror for the Yellowstone Art Museum’s annual art auction and for numerous student exhibits at Montana State University and the University of Montana.

▲ Ellen Ornitz, *pgf22.5cx9h* and *pf19cx7h*, 2019–2020, low-fire ceramics, copyright the artist.

— This spring at MAM:

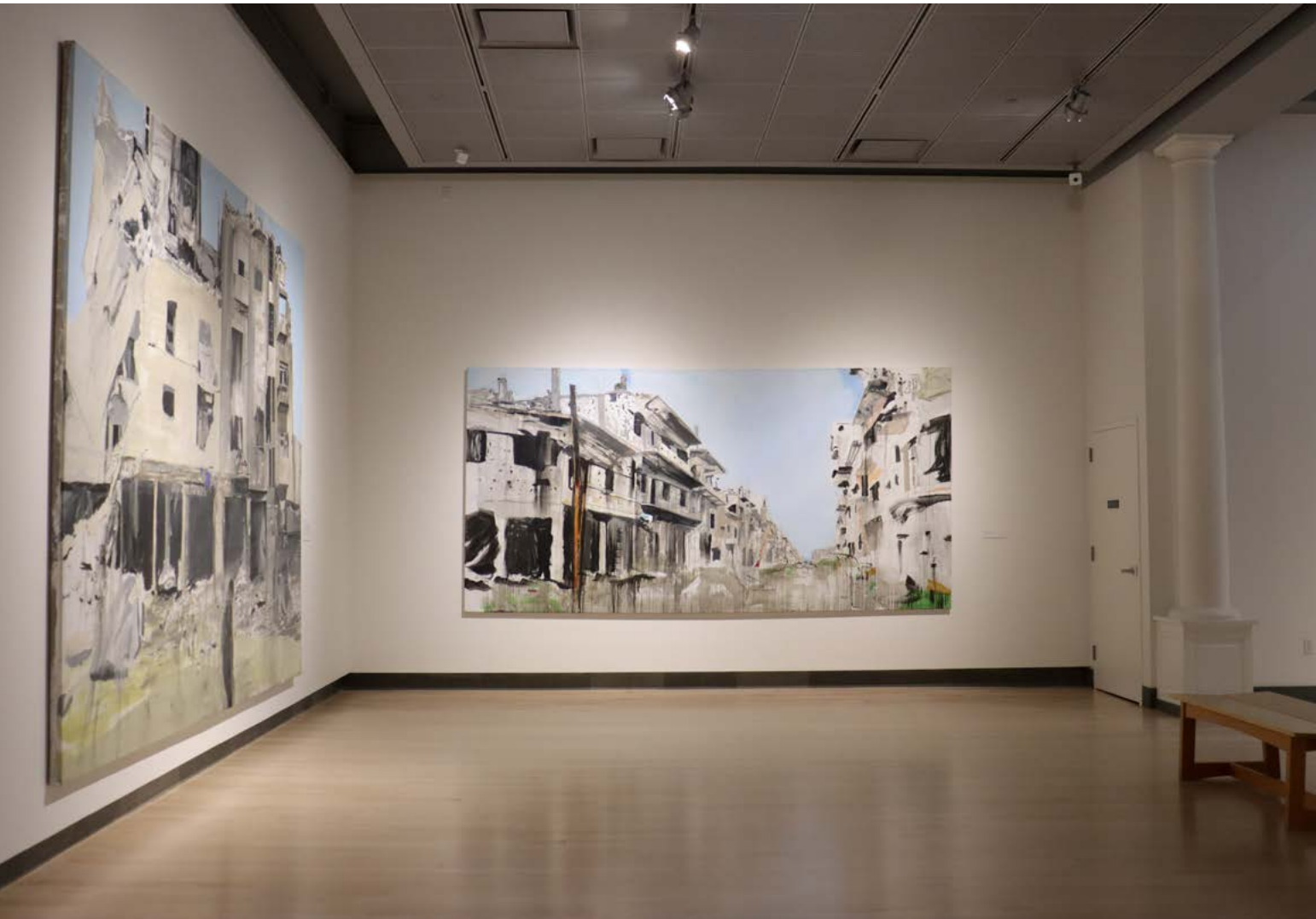
**Romey Stuckart: *Within and Without***  
February 22–June 11  
Aresty Gallery

**Ellen Ornitz: *Burnt Fossils***  
March 4–June 4  
Shott Gallery

**Brian Maguire: *In the Light of Conscience***  
March 18–August 13  
Carnegie Gallery

**An Unnatural History: *Animal Images in the MAM Collection***  
March 4–May 28  
Silver Gallery





▲ Installation view of *In the Light of Conscience*, courtesy of MAM, all artwork copyright the artist.

## Brian Maguire: In the Light of Conscience

Irish artist Brian Maguire draws attention to marginalized voices and human rights atrocities on large canvases. “The goal of my work is public outrage,” he said in an interview with the museum in 2021. His painting techniques are striking and evoke intense responses in the viewer. This exhibition unites several recent bodies of work from his travels around the world. Bombed-out buildings depicted in dripping paint characterize his Aleppo series from 2017. Additional paintings in the show reference immigration and refugee crises, border crossings, and drug wars in Mexico.

Maguire’s artwork has roots in his involvement in the civil rights movement of his native Ireland in the 1970s and his extensive travels. Over the course of his career, he has spent time in Aleppo, Syria; Ciudad Juárez, Mexico; and other communities around the world. Maguire tackles these profound issues with a journalist’s attention to detail and his immense artistic talent. He visits and listens with families of displaced or missing peoples and works with professionals on the frontlines of these migratory and geopolitical issues.

This is the artist’s first exhibition at a museum in the United States. He has shown extensively across Europe and galleries in

the United States, also participating in shows in Korea, China, and Japan. Maguire’s work is represented in the collections of Irish Museum of Modern Art; Dublin City Gallery (The Hugh Lane); Museum of Fine Art Houston, Texas; Gemeentemuseum Den Haag, The Netherlands and others.

This overview of the artist’s human rights-focused paintings includes important loans from the Tia Collection in Santa Fe, New Mexico, Fergus McCaffrey Gallery in New York City, Rhona Hoffman Gallery in Chicago, Kerlin Gallery in Dublin, and collectors Christian Groenke and Gulia Bruckmann. **Exhibition support comes from Culture Ireland and Fergus McCaffrey, with community sponsor support from the Williams family, Residence Inn Missoula Downtown, and additional support from Christopher Comer and Linda Gazzola.**



## An Unnatural History: Animal Images in the MAM Collection

This exhibition represents a small selection of artworks from MAM’s Collection with a focus on the animal as subject matter. Some of the earliest artwork known to humanity are drawings of animals and human figures. Human dependence on animal populations for sustenance through hunting and domestication is the story of our inextricable evolution.

For some artists, the animal is simply a muse. *Dog*, by folk artist E.W. Riley, is a perfect example. The seated dog is a stylized form carved from wood that conjures a naïve and endearing feeling. Positioned nearby, *Untitled* is Francis Pearson’s sculpture of a mallard duck. While the piece is an homage to folk art, Pearson uses found objects, natural materials, and paint to capture a surprisingly natural gesture of the bird, which invites viewers to look more closely. The other sculptural artwork in the exhibition, titled *Beyond Opposites* by Brad Rude, is a non-linear narrative told through a variety of cast bronze symbols—apple, horse, cart, pail, rocks. These three sculptural objects demonstrate a lineage between folk and contemporary art in two, albeit quite large, conceptual leaps.

Indigenous artists often depict animals that are culturally significant or to make commentary on contemporary society. Paintings by artists Jaune Quick-to-See Smith (Salish-Kootenai, Métis-Cree, Shoshone-Bannock) and Susan Stewart (Apsáalooke) honor the horse’s relationship with and influence on Native American identity. Stewart’s painting, *Untitled*, is from her *Red Elk Dogs* series. Horses came to North America from Europe, and Indigenous people did not have a word for the animal. The term “Elk Dog” was used by many tribes and explained the animal’s size and related to the use of dogs as beasts of burden. The *New Traditional Money Maker* by Jason Elliott Clark (Algonquin) offers biting commentary on the impacts of “Indian Casinos” on reservation lands. Other artists included in the exhibition are Rick Bartow (Mad River Band of Wiyot Indians), Jeneese Hilton (Blackfeet), Ernie Pepion (Blackfeet, 1944–2005) and Duane Slick (Meskwaki/Nebraska Ho Chunk), as well as Jay Rummel (1939–1998) and others.

► Brad Rude, *Beyond Opposites*, 1996, bronze, MAM Collection, anonymous gift, copyright the artist, 1999.03.



# Exhibitions

# Summer



## Marcus Amerman: Indian Country

Marcus Amerman is a multi-faceted artist who creates personal expressions across diverse mediums and techniques. He is a painter, beadwork artist, sculptor, and performance artist. Though Amerman may be better known for his beadwork portraits and representational landscapes, this exhibition focuses on contemporary blown glass and mixed media interpretations of traditional objects from his Choctaw heritage. The title of this show is borrowed from one of Amerman's popular "photobeadalist" pieces, which is reminiscent of mid-20th century tourism postcard.

Amerman was born in Phoenix, Arizona, and grew up in the Pacific Northwest. He divides his time between Kooskia, Idaho, and Santa Fe, New Mexico. He received a bachelor's degree in fine art from Whitman College in Walla Walla, Washington, with additional art studies at the Institute of American Indian Arts in Santa Fe. He draws upon a wide range of influences to create strikingly original works that reflect his background of having lived in three different regions with strong artistic traditions, his academic introduction to pop art and social commentary, and his inventive exploration of beadwork.

The exhibition features a diverse range of blown glass vessels and sculptures. Approximately half of the glass pieces were made in collaboration with master glass artist Preston Singletary (Tlingit). Amerman reinterprets vessels and effigies made by the pre-Columbian Mound Builders of the Mississippi River valley. The range of style and expressions that glass offers is on display from the sculptural vessels, the large plates with etched-line design, to the purely sculptural, stylized bison heads and figures.

Amerman restlessly creates in numerous media and inventively explores artistic forms to create insightful social and cultural commentary. He simultaneously upholds thousands of years of creative, artistic expression, while declaring that Indigenous people are still here, still creating, still part of the conversation, and in fact, all Americans are all living in Indian Country. This exhibition is sponsored by Roemer's Point S Tire & Auto, and SG Long Financial.



▲ Marcus Amerman (Choctaw) with Preston Singletary (Tlingit), *Buffalo Man*, 2010, blown and sand carved glass, copyright the artist.



## Todd R. Forsgren: The World is Round

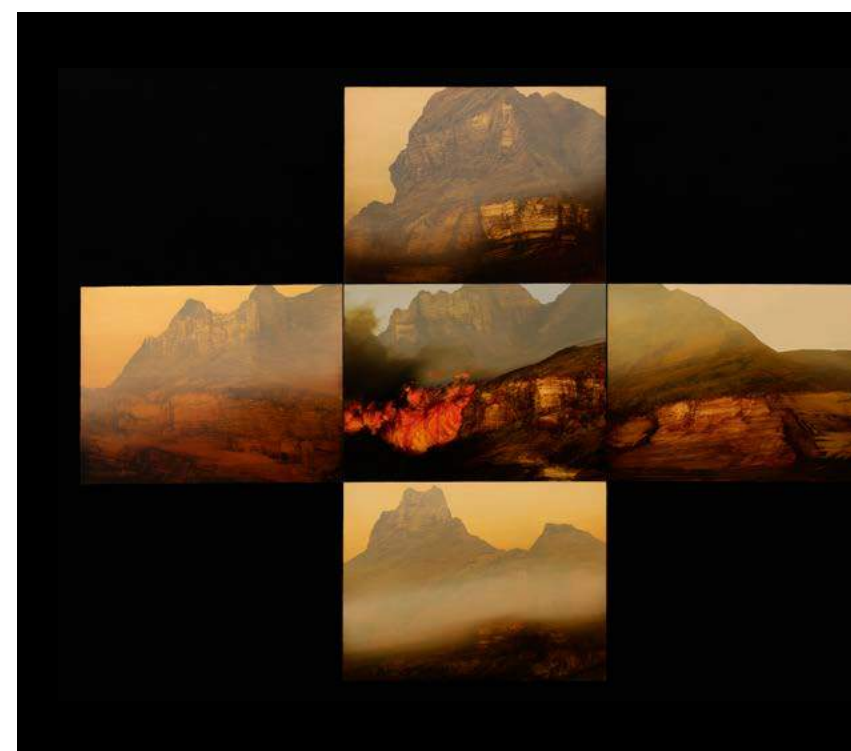
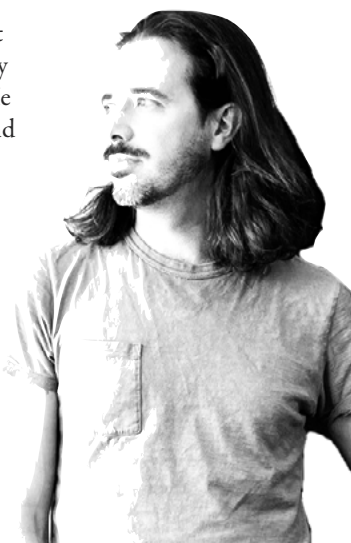
As an artist and professor of photography, Todd R. Forsgren is immersed in both the history of photography and its unique position as a contemporary visual medium. He is a prolific image-maker, often blending digital and analog film practices with video and installation to satisfy his personal, aesthetic curiosity but also to instruct his students. At once playful, subversive, absurdist, and perceptive, this series encapsulates the most experimental part of Forsgren's practice, one that has eluded easy definition and casts a wide net to collect his disparate photographic investigations and experiments.

The failure and inevitable obsolescence of technology are at the heart of this series, titled *The World is Round*. Forsgren says, "For much of human history, we've relied on the five senses to understand our surroundings. But these evolved senses can't give us a complete picture, especially when confronted with ideas beyond direct observation, such as globalization. For these situations, we've come to rely on a combination of abstract thought and technology to grasp complex concepts. Using these tools, we can begin to understand a world beyond ourselves, and even learn

how our senses can mislead us. Though the data from these tools can certainly be misused as well." In this work, visual corruptions, degradations, and aberrations abound. He delights in making visual puns, especially those that poke fun at worn photographic tropes.

Forsgren lives in Billings, Montana, where he teaches at Rocky Mountain College and serves as the director of the school's Ryniker-Morrison Gallery. He studied at Bowdoin College and received an MFA in photography from J.E. Purkyne University in the Czech Republic. He was an artist-in-residence at the Sitka Center for Art and Ecology, the Artist's Enclave at I-Park, and Maryland Hall for Creative Arts as well as a Fulbright Fellow in Mongolia. His photographs have been featured in National Geographic, Slate, Wired, The Guardian, and other publications. They've been shown at numerous venues including the Cleveland Museum of Art, Noorderlicht Photography Festival, the Academy Art Museum, and many others.

▲ Todd R. Forsgren, *Readymade, the Color of Water*, 2020, digital photograph, courtesy and copyright the artist.



## Re-Imagining Landscape: Selections from the MAM Collection

This exhibition pairs James Lavadour's (Walla Walla/Confederated Tribes of the Umatilla) *Sunflower*, on loan from the Tia Collection, with selections from the MAM Collection. *Re-Imagining Landscape* prompts viewers to rethink and represent Western scenery with new consideration.

◀ James Lavadour, *Sunflower*, 1999, oil on panel, courtesy of the Tia Collection, copyright the artist.

# Summer Exhibitions Continued



## Raven Halfmoon: New Monuments

Raven Halfmoon (Caddo Nation) is from Norman, Oklahoma, and has recently finished a two-year residency at the Archie Bray Foundation for the Ceramic Arts in Helena, Montana. She is only one of a very few Native American artists to participate in this prestigious residency program. Halfmoon is ambitious, focused, but easy to talk to and ready to engage in discussions about her artwork and heritage, which are lovingly intertwined. Halfmoon's artwork is a continuance and expansion of contemporary Caddo culture with her vivid, monumental figurative sculpture. *New Monuments* features her bold monolithic figures, which are characterized by their repeated features—rows of eyes, the copied visual staccato of parted hair extending like an impossible coiffure, duplicated and mirrored faces, each visage facing the opposite direction. This exhibition will feature entirely new work created by Halfmoon during her upcoming residency at the University of Montana.

Raven Halfmoon is a member of the Caddo Nation of Oklahoma. She attended the University of Arkansas where she earned double bachelor's degrees in ceramics and cultural anthropology and delved into ceramic residencies immediately afterward. She has steadily gained momentum in her career with every passing year and garnered an impressive series of awards and accolades, including being named the 2018 Fund the Change recipient from the Activist and Social Justice Arts Organization in Oklahoma, a Burke Prize finalist at the Museum of Arts and Design, in New York City, the American Craft Council Emerging Voices Award, and Ceramics Monthly Emerging Artist—all in 2019, and, last year, a John Michael Kohler Arts Center residency. Her first exhibition in New York City, *Okla Homma to Manabatta*, was on view at Ross + Kramer Gallery in early 2021. Halfmoon is represented by Kouri + Corrao Gallery in Santa Fe, New Mexico.

▲ Raven Halfmoon (Caddo Nation), *Caption*

This summer at MAM:

**Marcus Amerman: Indian Country**  
March 14–July 15  
Lynda M. Frost Gallery of Contemporary American Indian Art

**Todd R. Forsgren: The World is Round**  
June 14–September 10  
Silver & Shott Galleries

**Raven Halfmoon: New Monuments**  
August 2–December 31  
Lynda M. Frost Gallery of Contemporary American Indian Art

**Contemporary Folk Animals**  
May 6–October 8  
Missoula Art Park

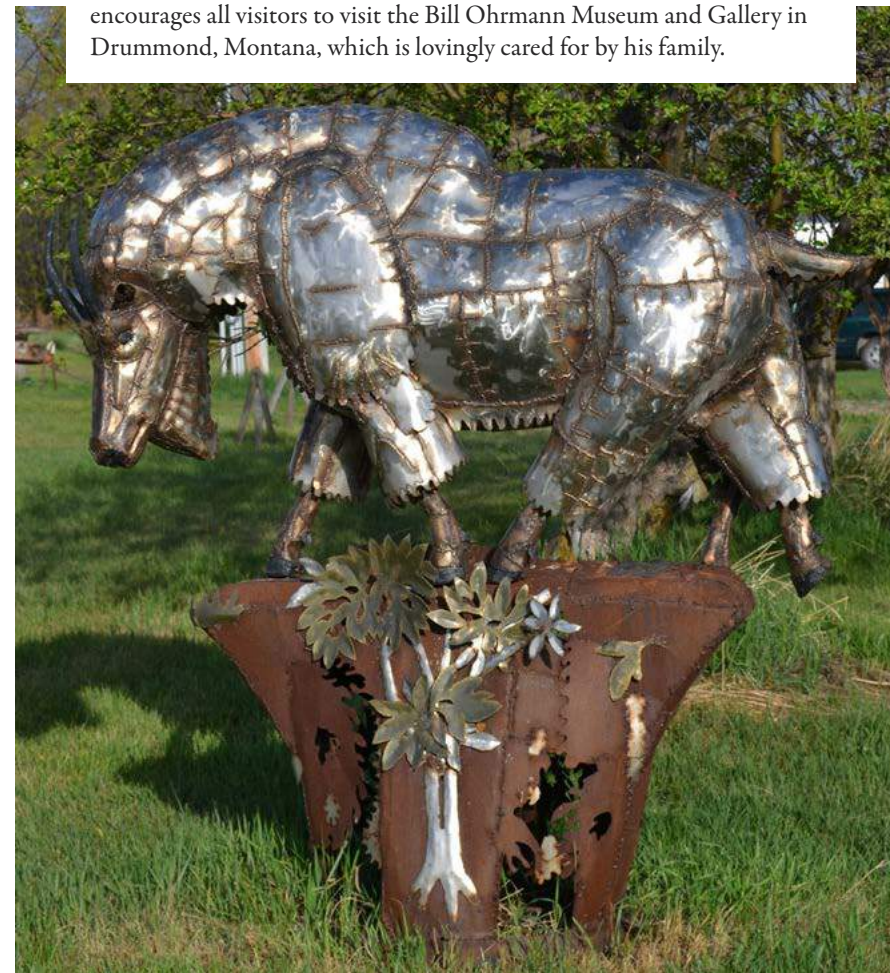
## Contemporary Folk Animals

Featuring an elk and goat from Drummond rancher Bill Ohrmann (1919–2014), a bison and owl from Bozeman artist Kirsten Kainz, and a horse created by Missoula sculptor George Ybarra, this summer exhibition in the Missoula Art Park is a miscellany—a fun selection of animal sculptures by Montana artists. These sculptures, despite being made by contemporary artists, are gathered under the 'folk' banner, which is just a way of working that reflects the cultural life of a community using common materials or common approaches while demonstrating affection for storytelling. The animals depicted in this exhibition are familiar across western Montana and these ambitious artists have presented each creature as oversized versions of their real-world counterparts. This exhibition is sponsored by Brian and Karen Sippy (in memory of Kevin Gordon), as well as the Good Food Store and Caras Nursery.

George Ybarra is a professional metal sculptor who has worked both as an artist and curator in Missoula since 1994. Ybarra's metal fabrications combine aspects of modern art with the uninhibited landscape to form original sculptures. His installations can be found in Montana, Oregon, and Washington.

Kirsten Kainz is a multi-disciplinary artist from Bozeman, Montana. She discovered metalsmithing while in college at Southern Illinois University at Carbondale and pursued it as a career. Alongside her rigorous and routine studio practice, she works on commission for clients across the United States.

Bill Ohrmann was a self-taught artist with an uncanny versatility in both painting and sculpting. Ohrmann drew upon his ranching and animal husbandry roots for influence in his artwork. He was born in Hall, Montana, and lived in Drummond until he passed away in 2014. MAM encourages all visitors to visit the Bill Ohrmann Museum and Gallery in Drummond, Montana, which is lovingly cared for by his family.



## Traveling Exhibitions

**Neal Ambrose-Smith: č čēn u k'wes x'w'úi (Where Are You Going?)**  
This multi-media exhibition by Salish and Kootenai descendent Neal Ambrose-Smith will continue to travel throughout the state this summer:

**Salish Kootenai College, Pablo**  
March–May 2022

**Lewistown Art Center**  
May–July 2022

**Sean Chandler: The One Defined to Be No One**  
Aaniiih artist Sean Chandler's first museum exhibition in many years is traveling under the auspices of the Montana Art Gallery Director's Association (MAGDA) through 2024:

**Danforth Art Museum, Livingston**  
June 24–July 22 2022

**Schoolhouse History & Art Center, Colstrip**  
September–November 2022

**Paris Gibson Square, Great Falls**  
May–September 2023

**MonDak Heritage Center, Sidney**  
October–December 2023

**Holter Museum of Art, Helena**  
January–April 2024

**Joeann Daley: Montana Remembered**  
Joeann Daley (Order of Preachers, Dominican Sisterhood) has an exhibition of prints traveling through 2023. Daley founded the Copper Village Museum & Art Center in Anaconda and was a co-founder of MAGDA. *Montana Remembered* is traveling under the auspices of MAGDA through 2023:

**Copper Village Museum & Art Center, Anaconda**  
May–June 2022

**Carle Gallery in Butte**  
September–October 2022

**Holter Museum of Art, Helena**  
July–September 2023

**Missoula Art Museum**  
October–December 2023

◀ Bill Ohrmann (1919–2014), *Mountain Goat*, 2008, welded steel, copyright the artist.

## Cameron Decker Joins Education Department

In fall 2021, MAM welcomed a new member to the staff. Cameron Decker is our educator and outreach coordinator. This position supports the educational vision for the museum and is responsible for developing a program of art education that complements the museum's mission.

Cameron Decker is a proud member of the Diné (Navajo) Nation and a Salish descendant. He was previously employed at Salish Kootenai College where he has taught courses in studio arts since 2011. He was hired as Fine Arts Department chair in 2016. Cameron received his BFA in art history from the University of New Mexico and an MFA in integrated arts in education from the University of Montana. He is a painter, printmaker, and ceramic artist. He takes pride in educating people about art and bringing people together for meaningful art experiences. His wife, Aspen, is a member of the Confederated Salish and Kootenai Tribes. She is one of the few fluent speakers remaining and is teaching Cameron how to speak Salish. Together they are raising their four young children to be creative, cultural, and fluent Salish speakers.

*"I am proud to be a part of the team at MAM. Being here has given me so much inspiration as an artist and educator. Along with engaging with our exhibitions, meeting docents and artists, and learning new skills, my favorite part has been getting to know the Missoula community."*



## Hannah Harvey Joins the VESO Team

Hannah Harvey came on as a Visitor Engagement/Security Officer in September 2021. As an artist and born-and-raised Montanan, Hannah has always been passionate about Montana and the wonderful creative communities here. Hannah attended the University of Montana, where she studied art education and worked as the Student Supervisor of the University Center Gallery on campus. She also spent a portion of her college career as an education intern here at MAM. After graduating with her BFA in 2019, she is thrilled to bring her educational background and love of the arts to her position as a VESO.

*"My time at MAM has been fantastic so far. My favorite part of this position is communicating with visitors from all different backgrounds and examining their responses to the artwork. It's important to me that people understand that the museum can be for everybody, and my goal is to help dissolve some of the preconceived notions that visitors may have when they come through the doors. Art is for everyone!"*

## MAM Honors First Security Bank for Philanthropic Leadership

By Tracy Cosgrove, Deputy Director For Finance And Advancement

Following a pandemic hiatus, the MAM Award is back at the Museum, and we are honoring another philanthropic leader in our community: First Security Bank. Over the years First Security's generous and significant support has inspired MAM's creative vision for a bold future. When

community, and we seek to leverage the museum space to foster connections between artists and audience, and art and ideas, and people, place, and culture.

ACCESS. EQUITY. ENGAGEMENT. These are the shared values that enable us all to create

*Thank you, First Security, for being committed to ACCESS. At MAM we honor the museum as a critical space for creativity, inspiration, and education, and we welcome everyone free of charge.*

MAM was looking to expand the footprint of the Museum outdoors with the Art Park, First Security and bank president Scott Burke answered our call with not only a multiyear pledge of support, but an invitation and challenge to the Missoula community to join them in helping to build this community asset. It was successful, and we are proud to present another season of outdoor sculpture for the sixth year thanks to their leadership.

We will thank and honor First Security Bank at our MAM Award event in June. We hope you can join us in celebrating both their vision and largesse as philanthropic leaders in Missoula. We know there is something more than financial support that distinguishes philanthropic leaders in the nonprofit space. These are people, businesses and foundations that are committed to a longer-term vision. They invest in strengthening people, organizations, and communities in the areas they live, serve, and thrive. They collaborate across our community to increase its assets. They connect to the shared values and aspirations that promote excellence from the inside out. And, in this way, they both live and reinforce MAM's newly articulated CORE VALUES that guide our mission and service in Missoula.

Thank you, First Security, for being committed to ACCESS. At MAM we honor the museum as a critical space for creativity, inspiration, and education, and we welcome everyone free of charge.

Thank you for being committed to EQUITY. At MAM we acknowledge that museums are not neutral, and we maintain a commitment to diverse representation, perspectives, and dialog so as to build a better, more equitable world. We recognize our unique obligation to elevate and create space for Indigenous art and artists.

Thank you for your ENGAGEMENT with the arts and with MAM. At the Museum we honor the importance of art to a health and engaged

long-term value for Missoula and beyond—to tell our individual and collective stories with shapes and colors, to articulate the celebrations and the challenges of our time through the arts, and to connect us to the people and places where we live. And we wouldn't be able to do it without community leaders like First Security.



Scott Burke, President & CEO, First Security Bank.

*Visit [missoulaartmuseum.org/donate](https://missoulaartmuseum.org/donate) to support MAM today.*



# Making Change

by Kay Grissom-Kiely, Curator of Education

What does it mean to be a change-maker as a museum educator? We ask this question of ourselves in our department often. We believe that it's our responsibility when interacting with audiences, designing programs, training docents, and hiring professional teaching artists.

At the core of MAM education is action, a constant movement towards positive social change and bringing people together into a more just, equitable, compassionate, and connected society. We strive to create art opportunities for people to flip perspectives and change lives for the better. Contemporary art embodies this type of power.



▲ Kay and Cameron live-streaming into classrooms during Museum as Megaphone, winter 2021.

We believe that profound art experiences and connections with contemporary art, artists, and the community are at the epicenter of change. The MAM education team recently highlighted how we do this in two programs at the National Arts Education Association (NAEA) Conference. The conference was titled "Museums as Change-Makers." Cameron and I shared the recent Teen Art Project and the Embodied Engagement series with museums across the country.

Last summer, MAM debuted an arts and leadership program for high school students called Community & Public Art Mural. In this program, over 20 teens worked in collaboration with resident artist Janaína Vieira-Marques to design and create nine murals based on the question: What is freedom? Teens challenged the community to listen to what the next generation of artists are grappling with today and learned how to communicate effectively—through the visual arts—and be part of a civic discourse.

At the beginning of the pandemic, art museums across the country faced the huge challenge of how to connect and engage audiences with art and artists while closed or at limited capacity. We worked with local expressive art educator, Kate Crouch, to present a new series called Embodied Engagement. Each month, Kate focuses on an artwork from a different exhibition on display. She uses movement, mindfulness, and breathing to bring the audience on an emotional and physical journey toward art engagement. The most popular episode to date was a collaboration with Project Tomorrow MT in awareness of National Suicide Prevention month. MAM continues to offer this program virtually each month. This program is produced in part with Missoula Community Access Television (MCAT) and can be accessed through our YouTube channel.

All art museums have the potential to serve as agents of change—bringing people of all backgrounds together, contributing to local communities, and changing people's lives. To learn more about how MAM is enacting change and translating ideas and talk into action, visit our website.



## SUMMER TEEN PROGRAMS

Registrations are underway for Summer Teen Art Project: Fragments: What Connects Us to a Sense of Place? Resident Artist Janaína Vieira-Marques will lead this summer program. Over 20 teens will create a site-specific installation in a downtown public space to engage the community during the high tourist season. This arts and leadership program will connect youth voices to their community by addressing the question: What connects us to a sense of place? Throughout this design process, teens will explore memory, identity, and place when developing the concept for their large-scale photographs that will be attached to a downtown site using wheat-paste. The installation will be interactive with the community and is intended to be naturally biodegradable. This program is FREE for high school students and will occur on Tuesday and Thursday afternoons from 2–5 PM from June 14 to July 28. Visit [missoulaartmuseum.org/teens](http://missoulaartmuseum.org/teens) to register.

## ARTREACH

Kids ages six to 12 will visit MAM throughout the summer months as part of their summer camps. Now in its eighth year, campers from partner organizations throughout Missoula County and the Flathead Indian Nation will join us in art-looking and art-making during summer afternoons at the museum. Led by MAM docents and teaching artists, kids will have fun while exploring the art of Choctaw artist Marcus Amerman and creating a related art piece of their very own.

## TRIO-UPWARD BOUND

MAM is excited to announce a new partnership with the TRIO-Upward Bound summer program at the University of Montana. TRIO-Upward Bound is a national program funded by the U.S. Department of Education. It aims to provide necessary skills for high school students in pursuit of secondary education. Over 40 participating high school students from Browning and Heart Butte, Montana, will join education staff and docents for inquiry-based tours of current exhibitions, exhibiting artist talks, relevant dialogue, and art-making during this six-week summer program. Students will spend their mornings engaging with art on display at MAM and creating their own inspirations under the guidance of our educator and outreach coordinator, Cameron Decker, and at Payne Family Native American Center at the University of Montana.

## FIFTH GRADE ART EXPERIENCE & DOCENTS

MAM docents are making magic in the galleries throughout the year. Our amazing docents meet monthly to engage with each other and work through inquiry-based strategies that lead to self-discovery in the gallery classroom. Most recently, our monthly meeting focused on how filling in the gaps of understanding with assumptions, instead of open communication during tours, can lead to chain reactions of bad decisions and miscommunication. This is part of MAM's education goal to ensure learner-centered teaching and dialogue in museum tours. How can MAM be a place for relevant and difficult conversations, and how might we equip gallery educators to be comfortable, or feel confident, in engaging with uncomfortable topics or questions? MAM works to inspire awe and creativity for all during tours so that participants take their experiences at MAM out into the world.

September is a big month of training for docents and student docents from UM's art education, all in preparation for the 37th annual Fifth Grade Art Experience (FGAE) during the fall. Interested in joining our dynamic group of MAM docents? Contact [kay@missoulaartmuseum.org](mailto:kay@missoulaartmuseum.org).

◀ Participants in the 2021 summer TAP celebrate the installation of their murals.

# READY, SET, Create!

A combination of in-person and virtual education programs are thriving at MAM! Visit [missoulaartmuseum.org/covid-19-updates](https://missoulaartmuseum.org/covid-19-updates) for the latest information.

## IN-PERSON PROGRAMS

### FOR KIDS

#### After School Art Adventure

Tuesdays // 3:45-5:15 PM // through May 24  
Ages 6-11 // \$63/70

Join the fun! Kids create artwork inspired by MAM exhibitions. Each session includes a short tour and a series of art projects including drawing, painting, printmaking, and 3-D exploration. Scholarships and prorated prices available. Taught by Pat Hoban.

### SUMMER ART CAMPS

#### Weekly // Morning Sessions

Ages 6-12, depending on the camp // \$100/125

MAM offers morning art camps for kids each week throughout the summer. Kids 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, as these camps sell out quickly. Sibling discounts and scholarships available. Each weekly session is limited to 15 students.

### TEEN ART SCENE

Ages 12-18. Free snacks and all art supplies provided. Bring your friends! Follow @mam\_teens on Instagram.

#### Teen Open Studio

Saturdays // 1-3 PM // FREE

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

## 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 or visit [missoulaartmuseum.org](https://missoulaartmuseum.org) to register. Registration is confirmed only with full payment. Registration fees are refundable only if cancellation is made at least one week before the class begins. Please note: All prices are listed as member/nonmember.

#### Teen Art Project (TAP)

Tuesdays & Thursdays // 2-5 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 get hands-on experience organizing and preparing an exhibition of their individual and collaborative artworks in the Lela Autio Education Gallery. Limited to 20 students. Visit [missoulaartmuseum.org/teens](https://missoulaartmuseum.org/teens) for more info.

#### Summer TAP // June 14-July 28

This arts and leadership program connects youth voices to their community by addressing the question: What connects us to a sense of place? Throughout this design process, teens explore memory, identity, and place when developing the concept for this installation. The installation will be interactive and made with wheat paste. Taught by Janaína Vieira-Marques.

### FOR ADULTS

Saturdays // 9 AM-12 PM // \$50/75

Adult workshops are back! Saturday mornings in the MAM Classroom and all materials included. Limited to 10 students. Register online or call the museum.

#### May 14 // Buck Morigeau, Flathead Reservation Arts

Inspired by *Marcus Ammerman: Indian Country*, participants get the chance to explore the world of contemporary Native American art. Buck Morigeau is a respected cultural artist and knowledge keeper for the Confederated Salish and Kootenai Tribes. He creates works inspired by traditional forms, and early reservation period adaptations to those forms. In this workshop, participants tour the exhibition and create their very own shield form, decorated with images of personal identity, protection, and heritage.

#### June 4 // Ellen Ornitz Process Demonstration

In this adult workshop, participants get the opportunity to meet Ellen and tour her gallery exhibition. She then provides an in-depth demonstration of her creative process working with plaster molds and creating vessels. She describes her primitive firing techniques that allow her to achieve her unique aesthetic.

## FOR EDUCATORS

### 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. Build a community, make new friends, and share your love of art. MAM provides the necessary tools, skills, and practice for docents. No previous experience is necessary. Volunteer today! Contact Kay Grissom-Kiely at [kay@missoulaartmuseum.org](mailto:kay@missoulaartmuseum.org).

### Educators Workshop

June 16 // 1-2:30 PM // FREE

MAM invites educators to a workshop about Contemporary Native American Art and resources available at MAM. By examining *Marcus Ammerman: Indian Country*, participants learn about themes of transformation, place and landscape. Marcus is a Choctaw artist who is most well-known for his beadwork, but also works in multiple mediums including collage, glass, and mixed media. This workshop is in-person and offers 1 PIR credit from the Office of Public Instruction.

### NEW! Lunch & Look with Cameron

1st & 3rd Thursdays // Monthly // 12-1 PM

Are you a current MAM docent or interested in joining MAM's docent Community? Want to engage with current art exhibitions and practice asking open-ended questions? Join educator and outreach coordinator Cameron Decker for an informal art discussion. Please bring your own lunch.

## VIRTUAL PROGRAMS

All the following programs are free and accessible via the MAM website:

### Art in the Moment

First Monday of each month // 10:30 AM-12 PM // FREE

This program provides a comforting art-engagement experience for those in the early stages of dementia and their caregivers. Sessions are presented live via Zoom. 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. This program is generously sponsored by the Montana Geriatric Education Center and Dementia Friendly Missoula. Registration required. Email [montana@alz.org](mailto:montana@alz.org).

### 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. Printable art-making worksheets offer hands-on making ideas for all ages.



### MAM BOARD OF DIRECTORS

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### MAM IS FUNDED IN PART BY

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

### HOURS

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

### GRAPHIC DESIGN

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

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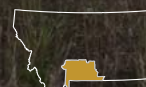
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Ensamble Studio (Antón García-Abril and Débora Mesa), *Inverted Portal*, 2016,  
at Tippet Rise Art Center near Fishtail, Montana.



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