



Montana's Circle
of American
Masters
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April/May/June 2016 ■ Montana - The Land of Creativity

Providing information to all Montanans through funding by the National Endowment for the Arts and the State of Montana



You are cordially invited to attend an Arts Conversation with National Endowment for the Arts Chairman Jane Chu.

Helena: 6-7 p.m. Tuesday, March 29 at the Myrna Loy Center, 15 North Ewing Street and

Missoula: 12:30-1:30 p.m. Wednesday, March 30 at Missoula Children's Theatre, 200 North Adams Street

Seating is limited. RSVP at <https://www.surveymonkey.com/r/CQ635MD>

Chairman Chu is visiting Montana as part of the NEA's 50th Anniversary Celebration. We'll hear an update on NEA initiatives and programs, such as Creativity Connects, plus a Q&A with attendees.

Please plan to join us! Admission is free! Visit the NEA's website at www.arts.gov to learn more about their 50th anniversary celebration and Chairman Chu.

The Montana Arts Council has found Jane Chu to be an ardent, effective advocate and an incredibly warm, supportive and visionary leader. Let's give her our best Montana welcome! We hope you can join us!

The Chairman's agenda is completely booked for this trip, so she is unavailable for individual meetings/appointments not already on her agenda. You will have an opportunity to meet her individually after the Arts Conversations, however.



Jane Chu

Montana Teacher Leaders in the Arts enters 2nd year
Application deadline is March 30

By Emily Kohring
Director of Arts Education

Imagine teaching juggling for brain development. Dancing the Underground Railroad to learn history. Playing improvisation games to build confidence. Painting stretched deer hide with natural pigments to understand culture.

These are just a few of the deep arts learning experiences a group of 16 teachers immersed themselves in last summer at the Montana Teacher Leaders in the Arts Summer Institute at Salish Kootenai College.

Building on the success of the pilot program, the Montana Art Council and the Montana Office of Public Instruction will once again partner for the 2016-2017 Montana Teacher Leaders in the Arts program. Through this innovative professional learning program, MAC and the OPI seek to develop teacher leaders who can support teachers in K-12 public schools statewide in integrating the arts into their classrooms. The application process is now open to all K-12 Montana educators with a deadline of March 30.

See Montana Teacher Leaders on page 6

Montana Office-on-the-Road
MAC staff visits seven northern cities this spring

By Arni Fishbaugh, Executive Director

Montana Arts Council (MAC) staff members Executive Director Arni Fishbaugh, Grants Director Kristin Han Burgoyne, Business Development Specialist Cinda Holt and Montana Artrepreneur Program/Folk Arts Director Sheri Jarvis hit the road again this spring on two major road trips to northwestern and northeastern Montana.

A public Arts Conversation will be held in each loca-

tion, and everyone in the area is invited to attend. These meetings will start with a brief "state of the arts in Montana" presentation, followed by Q&A and a discussion on any topic attendees wish to cover. The last hour of the meeting will be spent in break-out roundtables for artists, governance and boards of directors, and grants sessions.

See page 2 for complete schedule

Eight Montana artists win Artist's Innovation Awards

Eight Montana artists are recipients of the 2015 Artist's Innovation Awards. The winners are: sculptor Louis Habeck of Billings; fiber-artist Maggy Rozycki Hiltner of Red Lodge; ceramicist Steven Lee of Helena; performer Jack Gladstone and sculptor Kate Hunt from Kalispell; and poet Heather Cahoon, writer Deidre McNamer and performer Jeremy Sher from Missoula.

The Artist's Innovation Award of \$3,000 is made possible by funding from the National Endowment for the Arts. Winning artists who receive this cash award must also convey their artistry to other Montanans during the course of the upcoming year.

As a clay artist, ceramicist Steven Lee is the recipient of the Jessie Wilber and Frances Senska Individual Artist Award, established by a private gift to the arts council from Stacy Hamm and Sage Walden.

Review panels comprised of experts in the fields of visual arts, performing arts and literary arts met in early December to select the winners. This honor rewards Montana artists who demonstrate innovation in their work as well as originality and dedication in their creative pursuits.

The Montana Arts Council established this award program in order to foster environments where the innovation and creativity of artists are valued and celebrated.

See Artist Innovation Awards on page 8



Jack Gladstone

Deidre McNamer

Jeremy Sher



Heather Cahoon

Louis Habeck



Maggie Rozycki Hiltner

Kate Hunt

Steven Lee

Losing legends

Lela Autio: The end of an era

By Cory Walsh

Reprinted with permission from the *Missoulian*, Jan. 26

Lela Autio, a painter, sculptural artist and pioneering Montana modernist, died Saturday, Jan. 23, at age 88.

Autio and her late husband Rudy were among the generation credited with helping build the contemporary art community in the state after World War II.

"She was always on the cutting edge of where things were going. She was doing it before anyone else was," said ceramic artist Josh DeWeese, a family friend.

In addition to her colorful, abstract expressionist work, she was dedicated to art education and to her home city, whether it was advocating for new schools and playgrounds, or kick-starting what later became the Missoula Art Museum.

Her legacy will be "long-lasting," said Steve Glueckert, the retired longtime curator at the MAM.

Autio had been diagnosed with kidney cancer that rapidly spread to her lungs.



Lela Autio

See Lela Autio on page 5

Kelly Roberti: "A true gem"

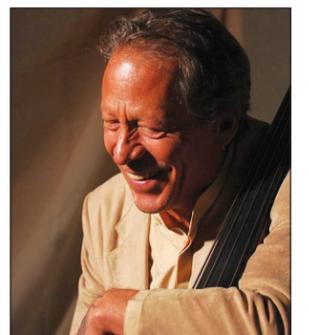
Bozeman bassist, composer and recording artist Kelly Roberti died Monday, March 7, after an eight-month battle with lung cancer. "It's a huge loss," said his longtime friend, composer and pianist Eric Funk. He was 62.

Roberti, who played music as long as he could, told a reporter with the *MSU Exponent* last fall: "Playing makes me feel good. You can get lost in the music, find your center and forget all the bull-- that goes with this disease."

In the same interview, Funk praised Roberti's playing as "immediately honest ... I never have to guess what he's thinking or feeling. He plays directly from his heart, mind and soul. He's technically limitless and always expressively capable."

Roberti received a Governor's Arts Award in 2010. He was raised in Bozeman by a family of music teachers and performers, and steeped in many musical genres.

He played his first gig at age 11 and went on to tour with legends in jazz, rock and world music, including Arnett Cobb, Eddie Harris, Peter Gabriel, Freddie Hubbard and Tommy Flanagan.



Kelly Roberti

See Artist Innovation Awards on page 12



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Nominations close March 31 for Governor's Arts Awards

The Governor's Arts Awards program honors outstanding citizens and organizations in Montana whose significant achievements in the arts, or on behalf of the arts, benefit all Montanans.

Anyone or any organization in Montana with commensurate accomplishments can be nominated for the Governor's Arts Awards. (Awards are not given posthumously.) The Governor of the State of Montana presents the awards through the Montana Arts Council.

- Nominations and all support materials must be submitted by March 31, 2016.
- The awards ceremony is slated for early December 2016.

The paperless process requires nominators to submit all materials online and nominations will be managed via email. Online forms and support materials that were submitted on behalf of nominees endorsed during past awards cycles may be available to nominators who wish to use them to update a nomination for the 2016 cycle.

If a nominator would like to access past information, please contact Cinda Holt at the Montana Arts Council, cholt@mt.gov or 406-777-0090.

Call for C&A Project Advisory Committee

Applications for membership on the Cultural and Aesthetic Project Advisory Committee will be accepted through May 2, 2016. The Montana Arts Council makes half of the appointments to this committee and the Montana Historical Society makes the other half.

The arts council looks for a broad range of professional arts expertise, and also geographic, racial and gender balance for the committee. Obligations of the four-year terms include attending a two-day panel meeting every other year and reviewing up to 100 grant applications online each grant cycle.

The next meeting is scheduled for Oct. 20-21, 2016, in Helena. If you are interested in being considered, please send a letter of interest and a resume or bio electronically to Kristin Han Burgoyne at kburgoyne@mt.gov by May 2, 2016.

Cultural Trust guidelines available online April 1

Cultural and Aesthetic Trust Guidelines will be posted on the arts council's website, art.mt.gov, April 1. The deadline is Aug. 1, 2016, for the July 1, 2017-June 30, 2019 grant period.

In 1975, the Montana Legislature set aside a percentage of the Coal Tax to restore murals in the Capitol and support other cultural and aesthetic projects. The Montana Arts Council administers the program for the Legislature.

Applications must be for cultural and aesthetic projects, including but not limited to the visual, performing, literary and media arts, history, archaeology, folklore, archives, collections, research, historic preservation and the construction or renovation of cultural facilities. Applications are encouraged for applicants serving rural communities, underserved racial and ethnic groups, people with disabilities, institutionalized populations, youth and the aging.

Applications must be made online. For information and guidelines, visit art.mt.gov.

ARNI'S ADDENDUM

Arlynn Fishbaugh, Executive Director
afishbaugh@mt.gov



Arts Conversation Schedule: Spring 2016

Northwest Montana: April 12-14 Eureka

6:30-8:30 p.m. Tuesday, April 12
Glacier Bank Community Room, 222 Dewey Ave.

Libby
7:30-9:30 p.m. Wednesday, April 13
Venture Inn Fireside Room,
W. Hwy. 2, 1015 9th St.

Plains
7-9 p.m. Thursday, April 14
Building 2 of the Clark Fork Valley Hospital, 10 Kruger Road (Building 2 is at the southeast end of the campus)

Northeast Montana: June 10-14 Havre

5:15-7:15 p.m. Friday, June 10
Havre Inn Suites Banquet Room (Best Western), 1425 Highway 2 West

Glasgow
9-11 a.m. Monday, June 13
Cottonwood Inn Banquet Room, 45 1st Ave. Northeast

Malta
7-9 p.m. Monday, June 13
Malta Business Center, 46 S. 1st St. E.

Fort Belknap
7-9 p.m. Tuesday, June 14
Ekib-tsah-ah-tsik (Sitting High) Cultural Center, Aaniiih Nakoda College (formerly Fort Belknap)

The staff will also be visiting artists' studios, galleries and local arts groups. If you'd like to meet with any of our staff personally, we'll try to fit you in – please email me at afishbaugh@mt.gov so we can set up a time. We want to experience as much of the local arts scene as possible!

The June visits are taking place in conjunction with a business meeting of the Montana Arts Council in Havre, where we're also going to attend the Montana Actor's Theatre production of "Equivocation." During that same trip we'll be attending Fort Peck Summer Theatre's production of "The Last Five Years."



Correction

An image that appeared on page 12 of the January-March issue of *State of the Arts* in an article titled "Western Art Week" was incorrectly identified. The correct title and artist credit for the watercolor painting shown above is "Gerald's Boots" by Jessica Glenn, who participated in the Montana Watercolor Society's Art-Rageous show and sale, March 18-20 at La Quinta Inn in Great Falls. The artist lives in Columbia Falls and serves on the board of the Montana Watercolor Society. Learn more at jessicaglen.com. Our apologies for the mix-up!!

Folks around the state requested these Office-on-the-Road visits, and the arts council is so pleased we were able to include it in the budget this fiscal year. We spent three days in

MAC on the Road: If you would like to meet with any of our staff personally, we'll try to fit you in! Please email Arni Fishbaugh at afishbaugh@mt.gov so we can set up a time.

Billings this fall visiting with people from throughout the area, and were delighted with all the fine conversations and feedback we received.

As we do these and other visits,

and see all that is going on throughout the state through this newspaper, as well as listening to everyone who calls and emails and comments on Facebook, the staff and council are always reminded that we have the luckiest jobs in the world to work for you.

Each day the artists, arts organizations, arts educators and arts supporters around this state are a source of constant inspiration to, and a reinforcement of, the agency's Vision Statement which spotlights the arts as the reason "Big Sky Country is the very best place on Earth to live, learn, work and play."

MAC's Executive Director application deadline May 9

Arni Fishbaugh is retiring Sept 30. The council is now accepting applications to fill her position. The Montana Arts Council offers an exciting opportunity for the next executive director of this state agency in Helena, MT.

The new director will build on the success of the council's work to promote the benefits of the arts to the state's economy, facilitate arts learning and promote the public value of the arts, as described in our Operating Framework found at art.mt.gov/MAC_Framework_2014_2019.pdf.

Responsibilities include providing leadership to the arts in the state, working with the legislature, representing the agency and the arts, directing operations and managing staff.

Salary: \$80,000 to \$96,000 DOQ, plus a

state benefits package.

Deadline: Closes May 9. For more information see www.statecareers.mt.gov (scroll through to the Executive Director listing).

STATE OF THE ARTS

State of the Arts is published four times a year by the Montana Arts Council and produced by *Lively Times*.

State of the Arts welcomes submissions of photographs, press releases and newsworthy information from individual artists and arts organizations.

Please check with the Montana Arts Council for reprint permission.

2016 Deadlines: The deadlines for submissions are June 1 for the July-September issue; and Sept. 1 for the October-December issue. Send items to: Montana Arts Council, PO Box 202201, Helena, MT 59620-2201; phone 406-444-6430, fax 406-444-6548 or email mac@mt.gov.

Subscriptions: *State of the Arts* is available free of charge to Montana residents as a public service of the Montana Arts Council. To subscribe, call 406-444-6430, or update or sign-up online at www.art.mt.gov. Out-of-state subscriptions are \$15 per year; mail your check to Montana Arts Council, PO Box 202201, Helena, MT 59620.

CONGRATS TO ...

Dolce Canto, Missoula's premier vocal ensemble, which embarks on its first-ever international tour April 1-9 at the invitation of some of the most prestigious choirs in South Korea. The tour will include concerts in the cities of Iksan, Ansan and Ulsan, as well as a performance at the American Embassy in Seoul. Among the highlights: The group will perform the Asian premiere of "The World Beloved: A Bluegrass Mass," a pairing of choral and bluegrass music featuring the world-renowned bluegrass band Monroe Crossing as orchestral accompanists. Carol Barnett, the composer of this piece, will be traveling with the choir throughout the tour. The group will also perform "The Stars Still Shine," a John Muehleisen composition, in collaboration with its South Korean hosts. The song is inspired by the separation between North and South Korea, and speaks to the hope of a peaceful reunification. This work was made possible by the Dale Warland Singers Commission – a nationally recognized award given through Chorus America. In the spirit of goodwill, Dolce Canto will be sharing each of its concerts with a Korean choir, several of which are recognized as among the finest in the world. In addition, Dolce Canto is the recipient of a U.S. State Department Arts Envoy Grant, given to artists who travel to foreign nations promoting goodwill and serving as cultural ambassadors.



Dolce Canto

Helena native and Grandstreet Theatre alumnus **Kurt Crowley**, who is part of the team staging the sell-out Broadway musical "Hamilton" that won a Grammy Award Feb. 15 for Best Musical Theater Album. Crowley is associate conductor and plays keyboard for the show, which also claimed Drama Desk, Drama Circle and other awards for its 2015 Off-Broadway production, and is expected to be a major contender for the Tony Awards this year. Crowley took his first piano lesson at age 4 in Helena, and was active in theatre school and production at Grandstreet Theatre beginning in kindergarten. He left Helena at 13 to attend a boarding school in New Hampshire, but would return each summer and participate in Grandstreet's theater program. After graduating from Harvard University, he moved to New York City, where he was active in musical theater. After about six months, he was recruited by Alex Lacamoire, music director for "Hamilton," to audition for a national tour of "In the Heights." "He hired me there on the spot," Crowley told the *Independent Record*. That show also claimed a Grammy and went on to win a Tony for Best Musical, boasting the same creative team as "Hamilton." "Mr. Lacamoire always brings me along as his sort of right hand," Crowley told the *IR*. "He asked me if I want to come aboard (with 'Hamilton') and I've been on board ever since." Crowley credits his experience with Grandstreet for helping him understand "that there was a professional world of performing arts out there," he told the *IR*. "It's been a long and fruitful journey from there to here." In addition to his role in "Hamilton," Crowley is also music supervisor of "Carmen la Cubana," an Afro-Cuban adaptation of "Carmen" that opens in Paris April 8.



Kurt Crowley and "Hamilton" cast and crew celebrate a Grammy win. (Photo by Cherie B. Tay)

– Excerpted from the *Independent Record*, Feb. 22

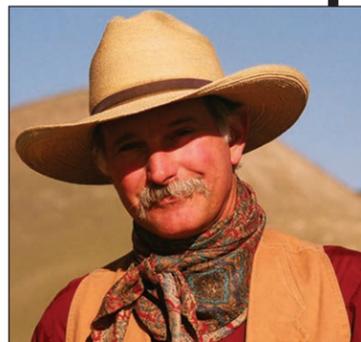


Mark Vargo on the set of "Salem" (Courtesy of Mark Vargo)

Mark Vargo, a Montana State University School of Film and Photography alumnus and recent visiting film professor, who was featured in the November issue of *American Cinematographer* magazine, the international journal of the American Society of Cinematographers. Vargo, who taught at MSU this fall, was featured in the journal's Close-Up section, where he discussed the film that made the strongest impression on him as a child ("Darby O'Gill and the Little People" scared me to death"), key artistic influences (*National Geographic* magazine) and favorite genres (old horror films), among other topics. Vargo, who has been a member of the ASC since 2000, said he wanted to belong to the organization as long as he can remember. "It's quite an honor to be invited to join such a prestigious organization," he said. "It is a chance to get together with professional colleagues and talk about what we've done, what we've learned, what we would do again, or not." The cinematographer and special effects artist graduated from MSU in film production in 1977. He is known for his work on the films "3:10 to Yuma," "The Green Mile," and "In the Line of Fire." He was nominated for an Oscar for best visual effects for his work on "Ghostbusters." He has worked on more than 36 films and three television shows. This spring Vargo will be shooting season three of "Salem" in Shreveport, LA. When not on location, Vargo lives with his family in Bozeman, where he enjoys skiing, still photography and videography.

– Courtesy of MSU News Service, Dec. 26

Montana native **Dave Stamey**, who was named Entertainer of the Year by the Western Music Awards for the fourth consecutive year. Stamey will headline the 2017 Montana Cowboy Poetry Gathering in Lewistown. *Cowboys and Indians* magazine has called him "the Charley Russell of Western Music." In 2010, 2011 and 2013, *True West* magazine named him Best Living Western Solo Musician. Stamey now resides in Orange Grove, CA.



Dave Stamey

The **Valley Voices Community Choir**, which was invited to perform at New York City's Carnegie Hall this coming November after being "discovered" via a YouTube video the choir posted online. Forty members of the choir will participate in a performance of Handel's "Messiah" as part of the Distinguished Concerts International New York concert series on Nov. 27. "It's a pretty big honor they have selected us," Valley Voices Director Allyson Kuechmann told the *Daily Inter Lake*. "I was walking a foot off the floor when

I found out." The Flathead Valley choral group was the only choir in the Pacific Northwest invited to the prestigious concert this year. Local vocalists join other singers from around the world to form the Distinguished Concerts Singers International Choir. Kuechmann, who has directed the 70-member choir since it began in 2000, said she received an email last summer from Neil McDonald, a Distinguished

Concerts' talent scout who had seen a YouTube video featuring the Valley Voices. "Normally people send in audition tapes," she told the *Inter Lake*, "but he said, 'You're exactly what we need.'" Jonathan Griffith, artistic director and principal conductor for Distinguished Concerts International New York, said the choir received the invitation "because of the quality and high level of musicianship demonstrated by the singers." A gala concert is planned for May 22 at Glacier High School to raise funds for the trip to New York City. "It's really a once-in-a-lifetime opportunity," Kuechmann said about the Carnegie Hall performance.

– From the *Daily Inter Lake*, Feb. 16

Ronan High School senior **Ryan Dresen**, who performed Feb. 7 at Carnegie Hall in New York City as part of the Carnegie Hall Honors Performance Series. Only 750 students were accepted to perform from among 18,000 auditions sent in from high school students from countries all over the world. The series includes performances by five different student groups: two choirs, a symphony, a string ensemble and honors band. He was selected to play French horn in the honors band. Dresen arrived in New York City Thursday, Feb. 4, and practiced six hours a day with the 150-member band for Sunday's concert. "A lot of them were better than me," he told the *Lake County Leader*. "It was an inspiration to practice more." But when he stepped on stage for Sunday's concert and heard the sound, "it's just mind blowing." Ronan High School's band director, **Alicia Lipscomb**, applied to be a chaperone and was in charge of 15 students during the four-day visit to the Big Apple.

– From the *Lake County Leader*, Feb. 18



"Deep Creek #1" by Sandra Dal Poggetto is on the cover of Basalt literary journal.

was going to face down the wolves of New York; instead, I moved to Montana where the real wolves were ..." Basalt is a nonprofit annual published by the College of Arts and Sciences at Eastern Oregon University.

Missoula artist **Nancy Seiler**, who was recently selected by New York-based Golden Artist Colors as their newest Artist Educator – she's the first and only artist in Montana with this designation. The 85 Golden Artist instructors live and teach throughout the world. Seiler has taught art to children and adults from her Missoula studio as well as at the Yellowstone Association Institute, the Montana Natural History Center, Montana Osher Lifelong Learning Institute (MOLLI) at The University of Montana, and most recently as part of Spark! Arts Integration in Missoula County Public Schools. Seiler says she's been experimenting with Golden Fluid Acrylics since 2010, and teaching art workshops since 2003. "This experience, and having my work published in *AcrylicWorks*, *The Best of Acrylic Painting*, really helped my application stand out," she writes.

More Congrats on next page



Send us your good news

Artists, writers, musicians, arts educators and arts administrators: Please let us know about major awards and accomplishments, especially beyond the borders of Montana.

Send your good news to Congrats, c/o *Lively Times*, 33651 Eagle Pass Trail, Charlo, MT 59824; or email: writeus@livelytimes.com.

If you include a digital photo, please make sure it's at least 200 lines per inch (lpi or dpi) and a file size of over 500kb.



Nancy Seiler

Congrats compiled by Kristi Niemeyer for State of the Arts



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NEA awards seven grants to Montana organizations

The National Endowment for the Arts recently announced its latest round of grantees. Montana arts organizations garnered seven of these awards.

Challenge America grants went to the following:

- **Billings Symphony Society:** \$10,000
- **Whitefish Theatre Co.,** \$10,000
- **City of Great Falls** (on behalf of the Mansfield Center for the Performing Arts), \$10,000
- **Great Falls Symphony Association, Inc.,** \$10,000

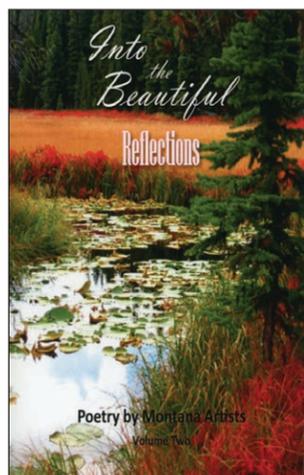
Also on the list:

- **Alberta Bair Theater, Billings:** \$10,000, Presenting and Multidisciplinary Works

- **Archie Bray Foundation, Helena:** \$20,000, Visual Arts
- **Montana Preservation Alliance, Helena:** \$20,000, Visual Arts/Imagine Your Parks

MORE CONGRATS TO ...

Humanities Montana, which received a \$45,000 award from the Pulitzer Prize Board to support a year of programming in celebration of Pulitzer Prize-winning poetry. The award is part of a 2016 commemoration of the 100th anniversary of the prizes through Pulitzer's Campfires Initiative. Throughout 2016 Humanities Montana will partner with a dozen Montana organizations to create over 70 events that celebrate great American poetry. Two large-scale readings and discussions featuring Pulitzer Prize-winning poets will bookend the year, but many of the planned events will involve children and young adults, and rural communities. "Working with partners throughout the state, Humanities Montana will bring



Into the Beautiful, Reflections

Montanans together to learn and reflect on moving, important poetry. What a wonderful gift to the state," said Ken Egan, Humanities Montana's executive director. Partner organizations include Arts Without Boundaries, Missoula Writing Collaborative, Big Sky Writers, Reflections West, Montana Public Radio, High Plains Book Festival, Montana Book Festival, The University of Montana, and Montana State University-Billings.

The winners of the second annual poetry contest sponsored by The Dramatic Pen Press in Lolo. A photograph titled "Skalkaho Glamour" by **Susan Boelman** was selected for the cover. **Lisa Noble** of Missoula took first place in the adult poetry category for "Veiled Reality"; Gardiner student **Sharidan Brown** won first place in the teen category for "The Land That I Love," inspired by a visit to Arlington Cemetery; and **Emmy Claire Fanguy** of Missoula took first place in the child's division for "Peaceful Reflections." Contest entries were published in *Into the Beautiful, Reflections*, edited by S. E. Thomas. Learn more about the contest at thedramaticpen.com.

TRANSITIONS

Welcome to **Hillary Rose**, the new executive director for the Great Falls Symphony. Rose replaces **Carolyn Valacich**, who retired in December. Rose says the symphony "has been an integral part of my life since a very young age." She attended most concerts with her mother as a child. "We would devour the program notes together and wait with anticipation as musicians would start to file onto the stage and fill the theater with the sounds of their scales and warm-up routines." She was principal clarinetist with the Great Falls Youth Symphony – "an experience that taught me the importance of preparation and professionalism." She earned a full-ride scholarship to The University of Montana for music performance, where she served a term as president of the Symphonic Wind Ensemble and obtained certification in Entertainment Management and a bachelor's in Music Performance. She returned to Great Falls a decade ago, and spent seven years working with BioLife Plasma Services, most recently as an assistant manager. She still plays clarinet, including a stint with the symphony before having her daughter. In a letter to patrons she wrote, "After almost a decade of working in the corporate world, I am humbled by the opportunity to serve as your new executive director."



Hillary Rose

CONDOLENCES TO ...

The family and friends of **David Lincoln Kirk**, 69, of Willow Creek, who died Nov. 19 in Central Point, OR. He was among the recipients of the Montana Arts Council's first Artist's Innovation Awards in 2009. The proprietor of Aunt Dofe's Hall of Recent Memory grew up in Traverse City, MI, and later made his way to the West Coast; he spent time serving with AmeriCorps in an Eskimo village in Alaska, then nestled in San Francisco for a stint of art and building. He enjoyed all things eclectic—movies, art, food, life, and he built things. "Kirk's artwork incorporates a series of handmade wooden boxes, objects and artifacts that encourage the viewers to touch, explore and participate interactively. His studio in Willow Creek is open for anyone in the community who is working on artistic projects, and he represents a trend by modern artists to use art for the good of the community," noted the *Bozeman Daily Chronicle* in 2009. And the *Billings Gazette* lauded his quirky art gallery in Willow Creek "for innovations in the way it presents artists' work. Aunt Dofe's is a challenging space. Aunt Dofe's innovations have been involved in encouraging the viewer to become the artist."



David Lincoln Kirk

The family and friends of **Jean Margaret Matthews**. The musician and co-founder of Chapter One Book Store died Dec. 16 at her home near Hamilton; she was 58. Matthews, a native of Illinois, moved to Montana in 1978, and earned a degree in psychology from The University of Montana and a nursing degree from Montana State University. In 1986, she and her husband, Russ Lawrence, pooled their meager savings and negligible business experience to buy Chapter One Book Store. They worked side by side to build the bookstore into a community resource. Matthews became an advocate for adult literacy, helping to create the Literacy Bitterroot program, serving as its president, and working with adult clients. After 23 years helming the book store, in 2009 she and Russ fulfilled a lifelong dream and joined the U.S. Peace Corps, serving in Chivay, Peru; she totally rocked the traditional costume of the region, and danced the Wititi, the "dance of love," like nobody was watching, even though they all were. On returning from their service, she and Russ launched Encounter Peru, together guiding two trips back to their adopted tierra. Music was one of her great joys, and she indulged her gifts playing in various groups, including the Bitterroot Community Band and the Light and Variable Winds, or simply playing with a friend for the pleasure of it. She capped her career playing flute and pennywhistle with The Crested Hens, performing Celtic music with heart and élan. She also created the "Tuesday at 12" series of free summer concerts in Hamilton, which has endured for 26 seasons. A lifelong thespian, she sang, acted, directed, worked backstage or played in the pit band, primarily with the Hamilton Players, where she literally helped build the stage. Being with children, traveling to remote destinations, and reveling in whimsy and high-minded silliness were among her favorite pursuits.



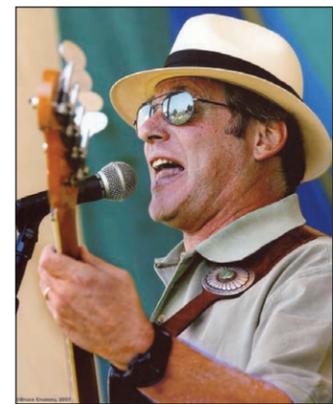
Jean Margaret Matthews

– From the *Missoulian*, Dec. 19

The family and friends of **Pat Eckerson**. The Butte mason died Dec. 6; he was 28. Born Jan. 20, 1987, he grew up in Butte and attended Whittier Elementary, East Middle and Butte High. Starting at a young age he showed athletic prowess in every sport he tried. When he turned his focus to track and field he was 2005 Class AA state champion discus thrower his senior year. He went to Montana State University on a track and field scholarship and in his senior year he placed second at the Big Sky Conference meet, was named men's team All-Conference for indoor and outdoor events and the Bobcats' track and field Outstanding Field Performer. In 2010, he graduated with a degree in English but put aside his love for language to return to Butte and follow in his father's footsteps as a mason. He became a journeyman and a member of the Bricklayers Local 2 union. His craftsmanship with wood, brick, stones and steel was years ahead of his time. In 2012 he met Nerissa Cook of Los Angeles, and in 2014 they were married; she became gallery director at the Butte Silver Bow Library's Carle Gallery. The couple purchased their first home in the Flats and he quickly set to work transforming it into a dwelling to reflect their creative energies.

– From the *Montana Standard*, Dec. 9

The family and friends of Missoula musician **Rick Waldorf**. He died Dec. 27 at age 64, departing in his sleep for a long gig somewhere beautiful and close enough, if you listen closely, you can hear him playing. Waldorf was born Dec. 20, 1951, and lived in an apartment over a candy store in Brooklyn. He moved to Los Angeles as a youngster, taught himself to play the bass and eventually started the Live Wire Choir. His escapades included gigs in Harrah's in Las Vegas, where the band shared the bill with Glen Campbell and Sammy Davis Jr. He toured successfully for many years making a living as a musician, and escaping near death several times in the infamous tour bus Mona. He fell in love with Missoula and landed there in the early '80s, where he went to technical school for electronics. He also played with a long and impressive list of local bands. He met the love of his life, Teresa, in the Hayloft Saloon in Lolo in the summer of 1990; they got engaged in a hot-air balloon, married, and raised two red-haired boys. Waldorf worked at The University of Montana for almost 25 years as a network specialist and could fix almost anything. He believed we should never sweat the small stuff and always thought the best of people.



Rick Waldorf

– From the *Missoulian*, Jan. 1

The family and friends of **Don Bjertness**. The retired Billings Municipal Judge and ardent vocalist died peacefully at his home Feb. 19. He was 85. Bjertness earned a Juris Doctor degree in 1957 from the University of North Dakota; his education was interrupted by serving in the Air Force for three years as a flight surgeon's surgical tech in the Korean War. He loved music, and sang in choirs all his life beginning when he was five years old. He sang in the Billings Symphony Chorale for 32 years and in his church choir at King of Glory until about two months before his death. In later life he enjoyed volunteering at the Moss Mansion and as a Billings Clinic patient escort. He was also a skilled woodworker.

Lela Autio: "The end of an era" (from page 1)

The early days

Lela Moniger grew up in Great Falls during the Depression. Her mother died when she was only 3 years old, and she and her two sisters and brother were raised by their father, a ranch hand from Belt. Tragically, her brother died in a drowning accident when he was 8.

According to a biography she prepared with the family, she became interested in art during high school and won a scholarship to attend Montana State College in Bozeman.

While studying there, she met her husband, Rudy Autio, the influential ceramic artist.

Glueckert said she was in the "first class" of Montana modern artists, who learned under figures like ceramicist Frances Senska and painters Robert and Gennie DeWeese.

"Lela had a real sense of Montana art history and she really spoke to how it all began," Glueckert said.

After college, the couple moved to Helena. There, Rudy and Peter Voulkos co-founded the Archie Bray Foundation, which they helped build from a brickyard into an institution, and plant the seeds of ceramics as a medium for modern sculpture, not just pots and cups.

"It started here in Montana, and a lot of people don't know that," Lela said in an interview last year. "Here's where it all started."

Voulkos decamped for California and laid further groundwork in the field, and the Autios moved to Missoula in 1957, when Rudy got a teaching post at The University of Montana.

While he set up the college's first ceramics department, she pursued her master's in fine art, finishing in 1961.

She developed a career as an educator, including 10 years teaching at Hellgate High School, three years with Head Start and a year as an artist-in-the-schools in Bozeman, all the while pursuing her artistic muse.

A proud modernist

In her own work, Autio was a proud modernist.

"I never did a popular, traditional painting of horses and elk and all that sort of thing. I always did abstract expressionism," she said.

She began as a painter, but said she was too critical of her own work. "I couldn't live up to my own expectations," she said. And so she began focusing on sculptures made of fabric, or plastic, vinyl and Plexiglass.

While the material varied from hard-edged neon plastic to fabric wall pieces with tubular forms, her sense of color and an impulsive joy remained key components.

"Both Rudy and Pete would talk about how the really innovative artist of the three of them was Lela," Glueckert said. "So, in many ways, she was an artist's artist."

She was prescient in her work, too. Glueckert pointed out that she was creating abstract soft sculpture before any artists in the country gained wide recognition in the medium.

"When you look at her work, there are very

few artists nationally that did art like her," he said, adding that her art was more universal than "Montana" or "regional" in its outlook.

Glueckert said it moved away from romanticism or narrative in favor of expressive design and her bright palette. "Her work was just like she was," he said. "There were no doubts about it."

She also acted as a role model for artists in general and younger women artists in particular, DeWeese said.



Lela Autio with fellow Governor's Arts Award recipient Laura Millin, executive director of the Missoula Art Museum, during the 2015 awards ceremony. (Photo by Cinda Holt)

"She lit the crowd up"

In 2015, she was honored with a Montana Governor's Art Award, citing her art, advocacy and community involvement.

At the ceremony in Helena, "she lit the crowd up," said her son Chris Autio. "People were laughing and joyous. That's the kind of person she was."

Her art was the subject of a career survey in 2000 that was shown at the Missoula Art Museum and the Holter Museum of Art in Helena. In 2012, three of her Plexiglass pieces were selected for the Montana Triennial, a statewide survey of contemporary work.

She continued making work until her health slowed her down. In a diary entry her son Arne Autio found, she described herself as "a prisoner of art."

While she kept a parallel art career, she also was dedicated to her family: raising four children while Rudy spent nearly 30 years teaching and pursuing work of his own.

Two of their children are well-known local artists: Chris, a photographer whose work has been shown across the state; and Lisa Autio, an expressive mixed-media artist and librarian. Lar Autio is an established doctor. Arne is a retired engineering associate in Portland, OR. Lela is also survived by many grandchildren.

Rudy Autio died from leukemia in June 2007.

"Our biggest champion"

Chief among Autio's legacy is the lead role she played the beginnings of the Missoula Art Museum. She said when she first moved to Missoula, she and other women artists struggled to get any acknowledgement of their work.

She recalled agitating to get only a few paragraphs about one of her shows in the *Missoulian*, and once inquiring about showing work at Turner Hall on campus and being flatly rejected because of her gender.

In 1973, she was working in fabrics and arranged a large show with artists also working in the medium, Nancy Erickson and Dana Boussard. She arranged to show their work at the vacant Carnegie Library building and joined the communitywide effort to reserve the lease for a museum.

Laura Millin, MAM's executive director, said Autio was "our biggest champion in that effort," involving herself in the "down-and-dirty organizing work."

"She really believed that a city of our size should have a museum. This is something that was a fundamental cultural asset that needed to be developed," Millin said.

From that early advocacy, the museum has grown to its current size and routinely rotates exhibitions of contemporary art.

"She's been an important voice for contemporary art in the state of Montana," DeWeese said. "Not only with her work, but her support of different efforts."

"Anything but elitists"

Glueckert said she could be pointed with her humor and constructive in her criticisms out of a belief that dialogue can make art better, and she was vehement about the quality of art in Montana.

"She used to say, 'We need to be unapologetic about the number of great artists in the state. Art here can stand up anywhere.' She really believed that," Glueckert said.

What's more, both she and Rudy chose to stay in Montana and build their careers and family here, where they were engaged with community life.

"They were anything but elitists. They wanted to talk and be part of the dialogue," Glueckert said.

She would write letters to the editor or take part in protests for causes she believed in. In the 1970s, she helped get playgrounds built for Rattlesnake and Lincoln schools.

"What gift it was to us to have known and experienced these two remarkable people," Glueckert said.

Speaking last year after the governor's award was announced, Autio said that "at my age, which is 88, you think back how you got there. And most of it's by friends or people that help you along the way." She listed off her art instructors and friends like Voulkos and the DeWeeses.

"We got help from a lot of different areas, that I felt we couldn't have made it without them. They were good friends and that's the one thing you remember when it's all over, is the work you've done for yourself, as a statement, and the work you've done for the community," she said.

DeWeese said her passing feels like "the end of an era."



5

Two museums host auctions in April

Paris Gibson Square Museum of Art in Great Falls and the Holter Museum of Art in Helena each host annual art auctions in April, preceded by auction exhibits at both museums.

Paris Gibson's 19th annual Art Auction is slated for April 9. The event connects art collectors with the region's finest artists, against the backdrop of lively music, good food and drink. Proceeds support the museum's exhibitions and related educational programs. Call 406-727-8255 or visit www.the-square.org

The Holter Museum of Art's auction begins at 5 p.m. April 22 at the Gateway Center in Helena. Enjoy a little good-natured competition, lively company, and great art during an event that attracts artists and benefactors from throughout the region. This year's event celebrates the long-time support of featured live auction artist Doug Turman and Nexus Award winner Mary Jane Davidson.

Visit www.holtermuseum.org or call 406-442-6400 for details.

Nearly 20 Montana artists showcased in new book

Painted Sky: 106 Artists of the Rocky Mountain West, a handsome new book by E. Ashley Rooney, showcases works by 19 Montana artists, plus a plethora of other artists working in the West. The hardbound, full-color book features more than 600 photos of these artists' works, including sculpture, mixed media, paint, photography, and other contemporary media. Plus, each artist offers a personal description of his or her work.

Rose Fredrick, curator of the annual Coors Western Art Exhibit and Sale, contributes insights on "Contemporary West: Myth, Truth, and What Lies Between." She writes in the Foreword that the book offers a survey "of western artists ... who have taken the notion of what it is to be a Westerner and used it to help further the dialogue of not simply what is Western, but what is good art." In her intro-

duction, Rooney says she selected artists who "not only tell the stories of today but also create the excitement for tomorrow."

The roster of Montana artists includes: **Janel Acheson**, Belgrade; **Carolyn Anderson**, Havre; **Karen Boylan**, Bozeman; **George Bumann**, Gardiner; **Julie T. Chapman**, Missoula; **Jerry Cornelia**, Sidney; **Elizabeth Dove**, Missoula; **Michael Haykin**, Boulder; **Kate Hunt**, Kalispell; **Kirsten Kainz**, Belgrade; **Kathy Bonnema Leslie**, Bigfork; **Ainsley**



McNeely, Billings; **Shawna Moore**, Whitefish; **William and Marilyn Stevens**, Trego; **Bern Sundell** and **Lexi Sundell**, Ennis; **Theodore Waddell**, Sheridan, and Haley, ID; and **R. David Wilson**, Missoula.

Rooney has authored and co-authored many books on art and design, with topics ranging from contemporary artists to architectural design trends. Fredrick has tirelessly worked to promote artists of the western United States.

The book sells for \$50 and is available through Amazon and regional booksellers.

ARTS EDUCATION



By Emily Kohring
Director of Arts Education
bigskyartsed.wordpress.com

Big Sky Arts Education

Deadline April 4 for Artist in Schools and Communities FY17 grants

Guidelines for the FY17 Artists in Schools and Communities program are available on the MAC website for projects occurring between July 1, 2016 and June 30, 2017.

All grant requests \$1,500 and over in the Arts Learning Partners, Arts Learning Experience, Artist Residency, and Special Projects categories are due 5 p.m. Monday, April 4. Grant requests \$1,500 and over submitted after the April 4 deadline will not be considered.

Grants up to \$10,000 are available and must be matched 1:1 with other funds (MAC will provide a 2:1 match for first-time applicants, Class C schools, or small rural schools supervised by a county superintendent). Complete guidelines for FY17 are found on MAC's website.

MAC's AISC grant panel will convene in an online meeting on Thursday, May 12, to consider grant requests and make recommendations for funding.

Pending availability of funding, grant requests under \$1,500 will be considered on a rolling basis until funds are depleted beginning June 1, 2016.

The Montana Arts Council strives to provide access to quality arts learning to develop the creative potential of Montanans of all ages. Towards that end, the Artists in Schools and Communities program provides matching funds that support a wide range of arts learning experiences and artist residencies for participants of all ages with professional working artists, as well as other special projects that support arts learning in schools and community settings.

To discuss an idea for a potential arts learning project for your school or community, contact Emily Kohring, director of Arts Education, at (406) 444-6522 or ekohring@mt.gov.

New federal education bill, and new opportunities

Though Congress may seem hopelessly gridlocked at times, last December a major bipartisan milestone was achieved when, after many years of fits and starts, the Elementary and Secondary Education Act was finally reauthorized. This legislation, known as the Every Student Succeeds Act (ESSA), replaces No Child Left Behind (NCLB), a source of much angst over many years, particularly among arts educators, who found themselves increasingly on the margins during the NCLB era of punishing accountability, high-stakes testing, and narrowed curriculum.

Good news, arts education allies! Thanks

to some strategic and effective lobbying by several arts education advocacy groups, arts educators have reason

to be cautiously optimistic that they won't spend one more decade on the margins. Here are some key provisions of ESSA that benefit arts education:

• **Music and the arts are part of a "well-rounded education."** Due to NCLB's punishing accountability measures, reading and math were counted as far more critical to academic success, leaving other subjects fighting for space in the curriculum. Under ESSA, a much more comprehensive list of subjects, including music and the arts, are explicitly listed as critical to a well-round-

ed education for all students. Schools are expected to assess their ability to provide this "well-rounded education" and will be able to use federal dollars in Titles I, II and IV to address deficiencies toward providing a well-rounded education to all students.

• **Music stands alone!** Due to some very effective lobbying by the National Association for Music Education and the music education community as a whole, music is listed as a stand-alone subject. The arts in "music and the arts" refers to all other visual and performing art forms taught in schools, including visual and media arts, dance and theatre.

• **Title I funds can be used for music and the arts.** Also due to NCLB's accountability system that punished schools for not meeting "Adequate Yearly Progress," Title I funds were

often entirely focused on providing struggling students reading and math support. Under ESSA, Title I funding for both school-wide and targeted programs are to be used to support a "well-rounded education" that can include music and arts programs. As all arts educators know, music and arts programs can boost academic achievement for struggling students, and we have an increasing body of research to back that up.

• **Federal funds can support professional development in the arts for educators.**

Continued on next page

Parents and allies of arts education, let your local schools and districts loudly know how much you value the arts as part of the well-rounded education of each child in your life.

6

Statewide Youth Symphony forms in Helena

The Montana Youth Symphony Orchestra (MYSO) is a newly formed non-profit arts organization based in Helena. The MYSO consists of students ranging from 13-25 and incorporates musicians from across the state to perform works from various composers and to learn from accredited teachers, educators and professional musicians.

MYSO is developing a program called "Save the Strings" for students from 4th through 6th grade in the public schools in Helena to enhance their talents and plans to have professional teachers teach at the elementary school level once a week in a classroom during or after school. Scholarships will be available to families with limited resources and instruments will be provided at no cost for low income students if needed.

Gary Hamlin is the founder and executive director of Montana Youth Symphony Orchestra. John Peskey, the music director/conductor for the MYSO, teaches orchestra and various string programs at Helena High School and Capital High School.

Auditions for fall 2016 will begin soon around the state. For information, visit montanayouthsymphonyorchestra.org.

Montana Teacher Leaders (continued from page 1)

The pilot cohort of Montana Teacher Leaders in the Arts totaled 16 educators, including music specialists, visual arts specialists, elementary classroom teachers and one special education teacher. Schools represented included AA high schools, several Class C schools, six reservations schools, and even one of Montana's one-room schoolhouses.

Susan Luinstra teaches eight students at tiny Bynum School along the Rocky Mountain Front: "The Teacher Leaders in the Arts Program opened my eyes to the importance and ease with which art can be integrated into our classroom curricula each day. Art connections are everywhere!"

"Many of us work in buildings where there is limited to no access to arts specialists, so the chance to exchange ideas, learn new things, and gain advocates is invaluable," says pilot cohort member Jodi Delaney, who teaches upper elementary Montessori at Broadwater Elementary School in Helena.

Teacher Leaders in the Arts candidates complete a rigorous program that includes a nine-day, on-site summer institute at Salish Kootenai College on the Flathead Reservation. This year's summer program is scheduled for June 20-29 and will be led by members of the pilot cohort, along with



The pilot cohort of Montana Teacher Leaders in the Arts gathered last summer at Salish Kootenai College in Pablo. This year's group meets June 20-29.

master instructors in arts learning, including Salish Kootenai College instructor Frank Finley. Guest workshops and field trips are also part of the summer workshop.

During the school year the program continues through a webinar series and online meetings with cohort members, as well as a final gathering in April. Candidates also receive support for a field project in the teacher leader's school or region.

During the Teacher Leaders in the Arts program, candidates:

- Gather arts-based tools to spark creative, engaged, and joyful teaching and learning for all learners, in any classroom environment.
- Study the relationship between arts learning and brain theory.
- Understand how the arts build critical habits of mind that lead to future success.

• Work collaboratively with other educators to build a curriculum that supports an arts-integrated learning model.

• Advocate for and champion arts learning back in their schools and communities by sharing their knowledge and skills with other educators.

• Become catalysts for change to create more equitable access to arts learning opportunities for K-12 students in Montana schools.

"The program impacted my teaching in ways I did not expect," says Jennifer Ogden, arts specialist from Victor. "It was nice to be able to meet and swap

strategies with 'Magic Teachers' across the state who work in different kinds of schools." Through the Montana Teacher Leaders in the Arts program, MAC and the OPI hope to build a strong network of coaches, mentors and advocates for arts learning across the state. This network of "Magic Teachers" will be able to provide professional learning and leadership on a local, regional and state level, increasing the available resources teachers can call on to help integrate the arts into their curriculum.

All teachers in Montana K-12 public schools, administrators, teaching artists and retired teachers are eligible to apply. Find all registration information on MAC's homepage at art.mt.gov or contact Emily Kohring, ekohring@mt.gov.

NATIVE NEWS

First Peoples Fund awards go to Montanans

First Peoples Fund, a nonprofit that supports indigenous artists across the country, recently awarded prestigious grants to Montana artists Jack Gladstone and Valerie Veis.

Community Spirit Award

This year's selection committee designated five Community Spirit Awards to seven recipients who work with generosity and wisdom to sustain the cultural fabric of indigenous communities.

Jack Gladstone is a lyric poet, international performer and storyteller, recording artist, composer, teacher, speaker, coach, and Rose Bowl champion. Like each Community Spirit Award honoree, Montana's troubadour maintains a many-faceted and interconnected web of accomplishments and commitments. And, like his fellow artists, Gladstone is being honored through the Community Spirit Award not for his individual achievements but for his contributions to the collective good.

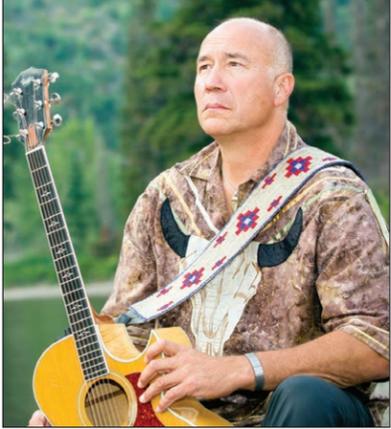
Gladstone, a Blackfoot who lives in East Glacier, is creatively driven to restore the narrative themes that have long provided the framework to nurture individual and collective identities within tribal communities.

"My hope is that my art continues to strengthen my community through the innovative production and presentation of mythic, historical and ecological tradition," he says.

Gladstone defines his community broadly and inclusively — "the Blackfeet Nation of Montana, the neighboring Indian nations of Montana, the nations of the Americas and the

entire world." But it is his enduring commitment to the children of Montana that inspired Patti Rae Bartlett of Seeley Lake to nominate him for the 2016 Community Spirit Award.

"In the course of the past 30 years, Jack has been an iconic positive role model, both culturally and athletically, to students across the state of Montana," she says. "Jack shares Montana's indigenous heritage with students and communities through both story and song. This prompts students of all ethnicities to reflect upon their own identities and encourages them to trace their own ancestral paths."



Jack Gladstone (who also appears on page 1 as one of the Artist's Innovation Award recipients).

Artist in Business Leadership

Valerie Veis (Montana Little Shell – Chippewa-Cree), a basketry and painting artist from Fairfield,

received a \$5,000 business entrepreneurial grant and fellowship.

"I'm honored that my artwork and commitment to my community have been recognized by First Peoples Fund. This grant and leadership training will help me expand my work and market, and allow me to continue to give back to my culture and community," said Veis.

First Peoples Fund, based in Rapid City, SD, focuses on community and economic development for tribal communities through support for Native artists; the organization recently announced a roster of 27 Native artist-fellows from across the country for 2016.

"We are proud to continue to grow our First Peoples Fund family of artist-entrepreneurs," said President Lori Pourier. "We believe that when Native artists have support and opportunities to build reliable and consistent incomes through their work, they thrive, their families thrive and whole communities thrive."



Valerie Veis

New education bill (from previous page)

Under Titles I, II and IV, funds can support teacher training in music and the arts as part of providing a "well-rounded education" to students. Imagine arts specialists being provided professional learning opportunities by their district relevant to what they actually teach, and classroom teachers being offered workshops on using arts-based tools to increase student engagement and understanding?

• Protection for students from pull-outs. ESSA includes specific language that discourages students being pulled out of arts classes for remedial instruction in math and reading — a huge frustration for arts specialists. Pulling students from classes they love for remediation will be a thing of the past!

ESSA will not go into effect until the 2017-2018 school year, and the Department of Education will make clarification in the upcoming months. Title IV, part A, which provides supplemental funding for a "well-rounded education," remains only partly funded, and arts education advocates are continuing to push for an increase in that portion of the bill.

In the meantime, states and local school districts will work to figure out how the new decision-making power they have gained back from the federal government will impact teaching and learning in public schools. Now is the time to make your voices heard.

Educators, we have the opportunity in this next year to make sure when we talk about providing a well-rounded education to every

student, we are including music and the arts and the myriad benefits that go along with them. The next time an administrator tells you "we can't use these funds for your arts program," know that it may no longer be the restrictions of federal education law that is creating the obstacle.

Artists and arts organizations, now is the time to let your local schools and districts know about all the K-12 programming you have to offer, and how accessing your resources can help a school provide the music and arts learning that is now critical to their well-rounded curriculum.

Parents and allies of arts education, let your local schools and districts loudly know how much you value the arts as part of the well-rounded education of each child in your life.

With greater flexibility and more state and local control over how federal education funding can be used, the arts education community has an opportunity to be part of a robust conversation that gets beyond our recent narrow discussions of accountability and limited definitions of achievement and fulfills the promise of an equitable and well-rounded education for every child.

For more information on ESSA and the arts, the "Everything ESSA" page developed by the National Association for Music Education (NAfME) is an excellent resource: <http://goo.gl/FyntGq>.

First Peoples Fund posts opportunities for Native artists

Artist in Business Leadership

The **Artist in Business Leadership Program** strives to cultivate entrepreneurial artists to a small business level — meaning that they have a consistent, reliable income, where business concepts are understood and applied.

The First Peoples Fund selects artists based on demonstrated artistic talent, evidence of possessing the qualities of an entrepreneur, and indication of embodying the values of the organization. This self-directed, independent business arts fellowship is a one-year program supported by individualized professional development training, and working capital funds to strengthen marketing strategies. The fellowship also provides a focus on new work to stimulate creativity and a renewal of energy in Native art expression.

Eligibility

• Artist applicants must be in mid-career (5 or more years) in their experience in marketing their art at Indian art markets, galleries, and have wholesale experience.

• Artists will have chosen art as a means to obtain economic self-sufficiency for their family and to establish themselves as independent, credible artists with viable community-based businesses.

• Artists must demonstrate a strong vision and articulated plan for implementing effective market strategies over the one-year fellowship period and for effectively using this opportunity to explore new works and demonstrate marketing initiative.

Cultural Capital Program

The First Peoples Fund's **Cultural Capital Program** provides tradition bearers of tribal communities the opportunity to further their important cultural work. The program is designed to support previous year Community Spirit Award recipients allowing them to commit more time in teaching and sharing their ancestral knowledge and practices with others who want to learn.

The grant program aids artists in developing local networks for leveraging other resources and provides technical assistance and capacity-building support as needed by the master artist/teacher. First Peoples Fund is interested in Cultural Capital projects that will impact the next generation through reciprocity and community spirit. Examples of this include:

- Passing on knowledge as mentors and leaders;
- Documentation for the next seven generations to access this knowledge; and
- Artists as cultural resources.

Eligibility

• Artist applicants must be past First Peoples Fund Community Spirit Award recipients or a Community Spirit Award nominee finalist.

• Applicants may also be invited by FPF or nominated by a Community Spirit Award recipient.

For both programs:

• Artists must be a member of a tribe from the Northern Great Plains region including South Dakota, North Dakota, Montana, Wyoming, Minnesota or Nebraska; the Eastern Plateau region of Idaho, Oregon or Washington; the Great Lakes Region of Minnesota, Michigan or Wisconsin; the Eastern Seaboard states; or Oklahoma, Native Hawaiian, or an Alaskan native tribe. Affiliated Canadian First Nations artist are also eligible.

• Grant amount: \$5,000

• Application deadline: Sept. 15

For further information or to apply for support, visit www.firstpeoplesfund.org.



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Native Voices theme for 2016 Montana Folk Festival

The Montana Folk Festival's theme to interpret in the Montana Folklife Area for 2016 is "Native Voices — the Varied Expressions of Montana's Native Peoples."

According to Festival Director George Everett, this theme will guide the activities, displays and demonstrations of the popular Montana Folklife Area.

The interpretation of the theme will include an assortment of traditional and tribal representatives to celebrate the range of experiences by Montana's Native peoples.

"This year we are inviting our visitors to listen to the native voices and their varied expressions. For centuries before Montana became a state, native voices interpreted life and the land in song, poetry, dance and art," notes Everett. "Our goal is to invite representatives from all of the tribes in the region that has become known as Montana."

The annual festival, July 8-10, features performers who represent musical traditions from around the world on six stages.

The festival remains free of admission; for more information visit montanafolkfestival.com.

Artist's Innovation Award recipients (from page 1)

Winners by region

Billings

Visual artist Louis Habeck is an interdisciplinary artist, with sculpture as his primary focus. He uses nontraditional materials, but whether through painting or sculpture, he prefers to depict peculiar, melancholy creatures, which somehow manage to retain a slight sense of whimsy. Panelists praised his innovative and creative use of materials, and the compelling execution of his vision.

Of his recent work, Habeck says, "I have been painting still lifes, portraits and landscapes on creatures that I have sculpted instead of using traditional flat canvases ... My current body of work involves the sculpting and casting of life-size triceratops heads."

Habeck was born and currently resides in Billings. He graduated from The University of Montana in 2011, receiving a Bachelor of Fine Arts with an emphasis in photography, however his work spans the boundaries between most mediums.

He has given multiple sculpture lectures and demos for classes at Northwest College, Montana State University Billings, and the Montana Art Education

Association (MAEA) Conference, and spent last spring as the artist-in-residence at the Yellowstone Art Museum's Visible Vault.

Visual artist Maggie Rozycki Hiltner, Red Lodge, earned a BFA in sculpture from Syracuse University before turning to fiber arts as a specialty. She lives in Red Lodge with her two daughters and her husband, David Hiltner, who directs the Red Lodge Clay Center.

Rozycki Hiltner is known for her use of vintage imagery and traditional techniques to create complex, contemporary art. Her work has been featured in group and solo exhibitions all over the United States and internationally, from Los Angeles to New York City, and from Montana to Kansas to Michigan.

Last fall, she was the artist-in-residence at the Yellowstone Art Museum while her 288-square-foot hand-stitched piece, "Vantage Point," was on exhibit. Currently, her large-scale collaged embroidery is part of the touring exhibit, "Extreme Fibers: Textile Icons and the New Edge," on display through March 6 at Michigan's Denos Museum Center.

In 2016, she will have solo exhibitions at the Lawrence Arts Center, KS; Bellevue Arts Museum, WA; and in May 2017 at the Missoula Art Museum. Her work is carried in Montana at Toucan Gallery in Billings, tart in Bozeman, and Turman Larison in Helena.

Helena

Ceramic artist Steven Lee received his MFA in ceramics from the New York State College of Ceramics at Alfred University in 2004. In 2004-05, he lectured and taught at numerous universities throughout China. While there, Lee created a new body of work as part of a one-year cultural and educational exchange fellowship in Jingdezhen, Jianxi Province.

He has taught at Interlochen Center for the Arts in Michigan, the Clay Art Center in New York, the Lill Street Studio in Chicago and Emily Carr Institute of Art and Design in Vancouver, BC. Lee is currently the resident artist director of the Archie Bray Foundation.

Lee describes his work as "a collage of forms and motifs from various origins – Chinese, Korean, French, Dutch, English,

Minoan, etc. The pieces I create, appropriate elements of form, decoration, color, image and material from various cultures and historical periods."

The artist creates exquisitely shaped and painted pots, then uses the clay's own tendency to crack or slump to blow apart the traditional forms, resulting in beautiful, innovative new works.

Kalispell Performing artist

Jack Gladstone is an enrolled citizen of the Blackfeet Nation. He illustrates American Indian culture through a mosaic of music, lyric poetry and spoken word narrative. A 2015 winner of the Governor's Humanities Award, Gladstone calls himself a "storysmith, forging ancient, historical and contemporary narratives into accessible lyrical art."

A former college instructor, Gladstone co-founded Glacier National Park's renowned lecture series, "Native America Speaks" in 1985. Gladstone has released 15 critically acclaimed CDs. His latest release, *Native Anthropology*, garnered the prestigious "Best Historical Recording" from the Native American Music Association.

In the spring of 2013, Gladstone became the first Montanan to receive the C.M. Russell Heritage Award, given to honor his contribution to the "legacy, culture and life of the American West."

This past year, he debuted an elementary and middle school writing program utilizing Charlie Russell's artwork as primary documents. Students discover clues within Russell's compositions that promote an appreciation of his perspective toward the featured work and then write narratives, song lyrics, or poetry using the topics at hand.

Visual artist Kate Hunt was raised in a town of 900 on the plains of Montana, and the subtle power of the landscape has influenced her work. Hunt graduated from the Kansas City Art Institute and Cranbrook Academy of Art. She has shown nationally and internationally and her work is in many prominent collections.

Hunt's work is object oriented. Her materials include steel, twine, boat-building epoxy, encaustic, and newspaper. Hunt first started working with newspaper at the Kansas City Art Institute. Her teacher, Joan Livingstone, had her make a "Chinese finger trap," the kind found at carnivals that tightens as you try to pull your fingers out. From there she started building large weavings with newspaper.

In describing her choice of material, Hunt says, "I realized early on that newspaper lent itself to me because it is easy to get, durable (there is a reason our landfills are filled with the stuff) and very forgiving. While I use it as a construction material, everyone has a history with newspaper that brings another layer to the work that I love."

Missoula

Literary artist Heather Cahoon grew up in St. Ignatius on the Flathead Indian Reservation, where she is an enrolled Pend d' Oreille. She holds an MFA in poetry from The University of Montana and was the recipient of the 2000 Richard Hugo Memorial Scholarship and the 2005 Merriam Frontier Award for publication of her book, *Elk Thirst*. She also holds an interdisciplinary doctorate in history, anthropology, and Native American Studies. Her writing has appeared in numerous national and international publications.



Steven Lee at work on a Dragon Vessel.

She lives in Missoula with her husband and sons and teaches Native Studies and poetry at UM.

Cahoon's writing combines traditional lyric poetry, full of images from the western landscape, with complicated cultural issues. In describing her own work, she says "... it is my aim that my poetry will positively affect my commu-

nity and other people attempting the daunting and often unmapped task of processing the things that have pained them most."

Literary artist Deirdre McNamer graduated from The University of Montana School of Journalism in 1973 and began her professional writing career as a journalist, working for the Associated Press in Portland, OR. In 1980 she moved back to Missoula and took a job at the *Missoulian*, where she began to move away from straight news reporting to long feature stories and profiles, which won regional newspaper prizes. In 1982, she was awarded a National Endowment for the Humanities Fellowship for Professional Journalists at the University of Michigan.

In 1985 she entered The University of Montana's creative-writing program, earning an MFA in 1987. Her first novel, *Rima in the Weeds*, was published in 1991 and won that year's Pacific Northwest Booksellers Award for fiction. Two more novels, *One Sweet Quarrel* (1994) and *My Russian* (1999) were *New York Times* Notable Books of the year, and *Red Rover* (2007) won the Montana Book Award from the state library association and made Best Books of 2007 lists in *Artforum*, the *Los Angeles Times*, and the *Washington Post*.

McNamer has continued to write short essays for *The New Yorker* and many other publications. She has taught creative writing at the college level since 1992, served as chair of the fiction panel for the 2011 National Book Awards and judged the 2015 PEN/Faulkner awards.

Performance artist Jeremy Sher is a professional actor living in Missoula. He has co-founded several performance ensembles over the past 20 years in France, Spain, Seattle, St. Louis and Chicago. He has performed and trained in disciplines from classical theatre to Japanese dance, often with multi-national casts.

Sher has trained in Suzuki and Viewpoints with Anne Bogart and SITI Company in New York and

Chicago, and has led Suzuki training groups in Seattle, St. Louis, Paris and Chicago. He has also taught improvisation and movement workshops at several universities across the country. His passion lies in "devising" – a process of creating original work on one's feet in the studio.

Since moving to Missoula in 2012, Sher has worked with the Montana Rep ("Circle Mirror Transformation," Missoula Colony), and done several staged readings in town and in Idaho with award-winning playwright Robert Caisley ("Happy," "Lucky Me," "Art"). He created a hit show combining his pastry-chef experience with original comedic interpretation in 2014, which toured the Pacific Northwest in February.

Panel reviewers used such terms as "elegance," "taste," and "humor" to praise Sher's creative and innovative professionalism.

For more information on the winners and the Artist's Innovation Award program, visit: www.art.mt.gov/artists/artists_innovation.asp.



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"Peenkerton Discovered Floating on a Sea of Regret" by Louis Habeck



"Providence" by Maggie Rozycki Hiltner



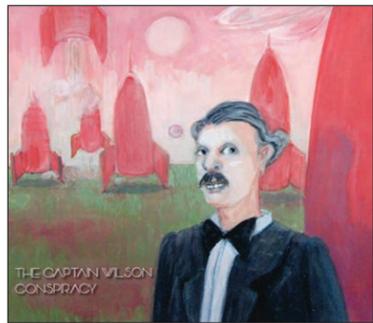
"10 Columns" by Kate Hunt

ABOUT MUSIC

— By Mariss McTucker

The Captain Wilson Conspiracy: *Used Rocketship Salesman*

The Captain Wilson Conspiracy's first album is delightful. The Missoula jazz quartet, together for five years, comes from divergent musical backgrounds and tastes. They've all played with other groups, and regularly appear at Jazzoula and First Night venues. Finding each other Montana was the glue that drew them together to write and perform original instrumental compositions.



Keaton Wilson, electric piano, Steve Kalling, upright bass, D.R. Halsell, guitar, and Ed Stalling, drums, have cooked up a stew that they say covers "the subtle and intimate, to boundless and wild."

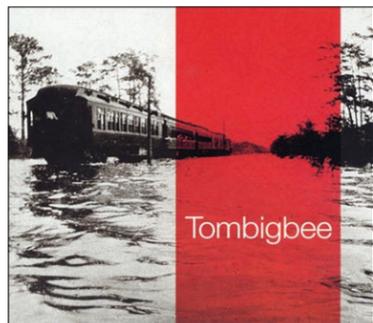
Bassist Kalling's "I Don't Know Yet" has him tiptoeing in on bent notes, oddly timed, before the band struts in with a unison riff; Halsell picks a bah-doodle-dah guitar riff on his jumper, "Issue 2"; and "River at Heart (for Bolt)" features guest artist Amelia Thornton, whose smooth and silky viola, paired with impeccable guitar work, sets up a dreamy sequence. Wilson's "Erin's Song" has a marvelous syncopated intro that segues into a Latin rhythm; and Wilson's "We and They" throbs with energy.

There's lots of elastic jive here, and I've barely scratched the surface. Jazz lovers, you best give this CD a spin. Heck, everyone should! By the way, the band doesn't know who Captain Wilson is, either.

Visit thecaptainwilsonconspiracy.org.

John Dendy: *Tombigbee*

Long-time Helena musician John Dendy has a new recording out with the same name as his band, Tombigbee. The musicians are comfortable playing together, and it's obvious. Dendy reunited with banjo player Zach Owen and violinist Karen Newlon, who provides harmony vocals and delightfully smooth accompaniment.



The album has nine self-penned tunes that Dendy either wrote or co-wrote with Owen; Dendy helped flesh out Owen's banjo riffs to create songs, then added a few of his own tunes that the banjo worked well with.

Besides his soulful bass/baritone lead singing, Dendy contributes upright bass and harmonica to round out the band's minimalist sound. He's a guitarist, too, but likes the absence of that instrument here, commenting, "It leaves more space and doesn't sound like every other Americana record out there."

The album kicks off with a mournful blues tune called "Worry None for Me." Dendy starts it solo, singing from deep within while playing a south-of-the-border bass line. Newlon's silky strains sail over Owen's percussive chops as the two join in.

In the bluesy finger-snapper "Neighborhood Inferno," gravel-voiced Dendy sings, "I can't take my records, I can't take my books, I can't take a lifetime of your disappointed looks." It's propelled by an interesting melodic strain.

The instrumental bluegrass, "Flang," finds Owen finger-picking the quickie, and he and Newlon intertwine chops in an oddly dissonant coupling. Then Dendy jumps in on harmonica to kick up an all-out jam. Definitely different! And on the instrumental stutter-step "Escalante," liner notes say it all: "bidding-ting, bidding-ting, ting-ting-ting-ting." Ha! 'Nuff said.

Dendy likes this instrumentation for a lot of genres, but particularly appreciates the "darkness and space" of the "Tom Waits-y vibe" on a few. His voice suits this niche perfectly, with its attendant exotic bass lines and slowed-down feel.

This is Dendy's first recording since *I Got Lucky* in 2005. He promises it won't take him another ten years to put out more music.

Visit johndendy.com.

Shakewell: *Shakewell EP*

Missoula-based Shakewell rose from the ashes of the old Shakewell and Three Eared Dog, to bust out "tectonic dance grooves." The music is as infectious as a communicable disease, and if no other part of your body gets it, your feet certainly will. The energy of their live performance flies off the CD.



Lead singer Cove Jasmin, the son of acclaimed Bitterroot performer and teacher Chip Jasmin, rocks the place with his polished and malleable vocals. He also adds keys and percussion.

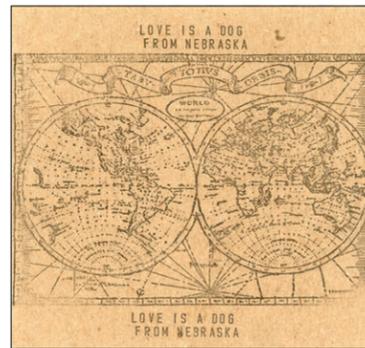
On Emmet Ore's R&B composition, "Indubitable," Jasmin trots out lots of dips and woos and trills with his warbling tenor; Ore's crackerjack guitar leads are light and graceful; drummer and percussionist Aaron "Trickshot" Johnson keeps the punch going in tandem with Emmet's brother Sam on bass, and Jordan Smith provides rhythm guitar and cool harmony vocals. The Big Hornz duo (Tanner Fruit, alto sax, and Nathan "Rock Bottom" Crawford, trumpet) bop and jab their way through the music.

"Indubitable" is their first single, and it should be. It has a great hook. Jasmin's "When I Feel" has a quick, syncopated pace, horns punctuating this sexy tale of love at first blush on the dance floor. Ore's "Made Your Mind" comes with a bluesy, jazzy feel. Can't wait for the full-length album, coming soon.

Visit www.shakewell.band.

Travis Yost: *Love Is a Dog from Nebraska*

Missoula musician Travis Yost says the quirky title of his first solo album, *Love Is a Dog from Nebraska*, is inspired partly by poet Charles Bukowski and in part by his love of dogs. Relationships, lost souls, loneliness, trucks and cars, nose to the grindstone – he's ambitious thematically on eight original tunes.



Yost is a multi-instrumentalist who's drummed for Tom Catmull for years and helped found Stellarondo. He has gobs of instruments and a mobile studio, recording and producing many bands, and he did everything on this CD. He plays guitar, bass, drums, pedal steel, and keys/synth. He's obsessed with guitar effects too, and he uses them to sound like a lot of people, no mean feat.

Yost's stories come to life with a combination of fine mid-baritone singing and technical prowess. On "A Dog," we hear a Springsteen-esque wall of guitars and drums before the piece quiets to a spare acoustic sound. Yost sings softly, Neil Young like, only to scream out periodically for dramatic tension. The lyrics tumble out with a stream-of-consciousness flair. "A dog behind the wheel, mess-kit electrolyte," he intones.

Surfer-guitar sounds, sustained and reverb-y, drive the languid "After I'm Gone." Yost's sweet, high warble shows he can swoop easily into a pretty falsetto, giving an emotional lift to his melodies.

"All the Sin" follows a fallen angel who chooses to live among earthly sinners, absorbing their worries as any angel would. She wades through humanity and breaks hearts along the way; it's an old tale retold as a country waltz with pedal steel. I like it.

"Broken Airy Heart" throbs with an acoustic guitar bestride a fuzzed-up Hofner (Beatle Bass) guitar. "Your life is on the line," Yost sings, "you tell me that I'm dying working overtime." This guy writes interesting stuff, and knows how to use the gizmos to give it flair. Visit themightytravis.bandcamp.com.

Amber Ikeman: *Free*

Bozeman singer/songwriter Amber Ikeman's debut album, *Free*, has a modern folk bent. She tired of her nine-to-five job and longed to see the West, so the transplanted Floridian took to the road to start a new life a couple years ago, lured to Montana by the beauty of the Yellowstone. Her nomadic journey led her to compose tales about a present-day western pioneer, struggling and discovering herself.



She's been performing for nigh on 20 years, was influenced early on by her parents' interest in folk music, and trained in music and voice. It's obvious. Her well-trained soprano shows off excellent control and intonation.

Ikeman plays guitar and piano, and is accompanied by many well-known Bozeman-area pickers. There's Chris Cundy on organ/piano, Jody Engstrom and Parker Brown on upright bass, co-producer Chris Cunningham on lots of instruments as well as backing harmonies, Thomas Roberts on drums, and Chelsea Hunt and Trevor Krieger on violin and fiddle, respectively.

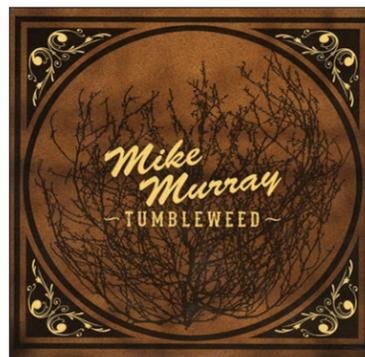
The first tune, an airy country loper, is "Angels Landing." It speaks of redemption and contains pretty fiddle and rolling guitar. "The Runaway (Take Me, Jamie)" has a spooky flair. "Take me, Jamie, burn all the past away," Ikeman sings. She counts Joan Baez among her influences and I'm hearing that nuance here, especially on Baez's early recordings of old English folk melodies. Ikeman's delivery is trembly and emotional, which is fitting.

"Roots" is a quiet ballad; Ikeman seeks the strength and stability of a tree, holding her up and giving her permanence in an impermanent world. Piano and violin augment this vibrant and powerful tune.

On "Give Me a Home" Ikeman borrows from the old chestnut "Home on the Range," but adds a melody that sounds almost operatic in sensibility. It features sweet slide guitar and violin interplay, and makes for a peaceful finale to the album. Visit www.amberikeman.com.

Mike Murray: *Tumbleweed*

Kalispell singer-songwriter Mike Murray is ever the balladeer, using his mid-range baritone to weave through songs covering the scope of human emotions. He wrote all the tunes on his third album, *Tumbleweed*, and rounded up a bunch of local musical friends to help him out on the CD.



There's his wife, Jessica, on background and lead vocals, Christopher Krager, bass and backing vocals, Marco Forcone on drums, Ryan Wickland on pedal steel, and local favorite John Dunnigan on banjo. Nick Spear and Kevin Van Dort add backing vocals, and Brent Jameson guests with a smokin' hot guitar solo on "Cold Cold World."

Murray worries about aging, and fights the battle against insecurity. He is baffled, like the rest of us, about how to earn wisdom, and sings of unabashed love. And he couches those subjects in absorbing country-folk melodies.

The whispery soft waltz, "Audrey's Song," highlights Murray's ability to slide around in his vibrato-y tenor range; an alternate version of "Bury Me in Montana" is a slow rocker imbued with the sentiment we who love this place all feel; and "Big Jim" is a great folk tale about a hard-nosed trucker, boxer, and World War Two veteran, inspired by his and Krager's late grandfathers.

Murray whistles the intro on "Every Man for Himself," and Jessica shares lead on the love song, "Never Flown This High." There's much more, to be sure. Visit mikemurraytunes.com.



ABOUT BOOKS



10

How to submit a book for State of the Arts

To submit a book by a Montana author for inclusion in *State of the Arts*' "About Books" section:

Please send a copy of the book to *Lively Times*, 33651 Eagle Pass Trl., Charlo, MT 59824; or submit the following information electronically to witeus@livelytimes.com or mac@mt.gov:

- Title, author, publisher, and month/year published;
- A brief description of the book (no more than 200 words), and a short bio of the author;
- A cover image: minimum 200 dpi in pdf, jpg or tiff file;
- If other publications or authors have reviewed the book, send a brief sampling of those remarks.

If you would like us to return the book, include a note with it saying so. (We will pay for shipping.)

E-books: We'll also mention books that are only electronically published: send title, author, a cover image, website for downloads, and a brief paragraph about the book.

Books submitted to *State of the Arts* appear in this publication at the Montana Arts Council's discretion and as space permits. They will not necessarily be reprinted in *Lively Times*.

Disgraced

By Gwen Florio

Foreign correspondent and veteran journalist Lola Wicks, cursed with a reporter's nose for a good story, cannot help but seek the truth behind a startling series of events that occurs when she takes a detour while embarking on a vacation to Yellowstone Park.

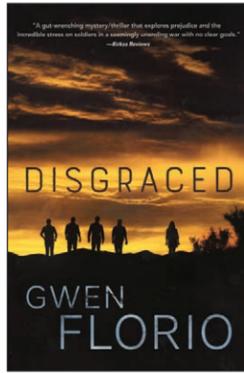
Wicks promises to give a young female soldier, Palomino Jones, returning from Afghanistan, a ride home from the Casper, WY, airport. While at the airport, Lola witnesses the suicide of another returning soldier. Reading a newspaper story about a violent act committed by two more of the returning soldiers raises Wicks' journalist hackles and she quietly decides to unearth the truth about what's tearing these former buddies apart.

Lola is no stranger to life-threatening situations, but this time it's more complicated due to the presence of her precocious five-year-old daughter, Margaret, and her faithful dog, Bub.

Each interview with a returning soldier ends with a different story about a mysterious tragedy that killed one of their comrades, a Native American, in Afghanistan. Someone does not want the truth exposed and will go to violent lengths to bury the secret, and maybe Lola with it.

Kirkus Reviews describes Florio's third novel as "a gut-wrenching mystery/thriller that explores prejudice and the incredible stress on soldiers in a seemingly unending war with no clear goals."

The Montana-based journalist and novelist has reported from the far reaches of the Middle East to a small town in Wyoming; her work has been nominated for the Pulitzer Prize and the Pushcart Prize and her first novel, *Montana*, won a High Plains Book Award and the Pincley Prize for debut crime fiction.



— Judy Shafter

The Divine Botany

By Cara Chamberlain

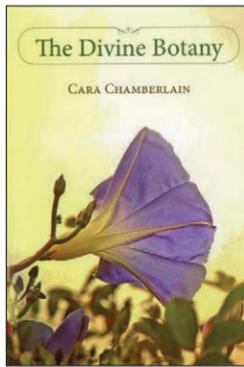
What a complex, faceted realm plants inhabit – a universe, really, of its own. Billings poet Cara Chamberlain traces the roots, vines, leaves and flowers of the botanical world in a collection that's as intricate and redolent as its subjects.

She somewhat loosely follows the lead of Dante's *The Divine Comedy*, but in this version, a chloroplast travels from the *Inferno* ("Marsh of Ruined Souls," "Gates of Hell," "Limbo"), through *Purgatorio*, rife with spiritual perils (sloth, wrath, gluttony, spiritual indifference and the like), to *Paradiso*, culminating in "Vision of God or, The Chloroplast Achieves Enlightenment." Each section is punctuated with ironic "Notes," offering scholarly interpretation and, in some cases, the history of plants and terminology from a chloroplast's perspective.

The poems comprise a connected journey, and not an easy one. Yet the elegant layers, like a forest's floor, describe a rich, nimble intellect, a poet who seems like the "alchemist/ oxygen-maker" herself. Each page delivers riveting, luxuriant language: "Where the moon charades/ as blemish or scar/ above the grocery of insomniacs ..."

"Did you think flowers were merely pretty? Think again. Worlds – human and non-human – collide in these poems and transfix," writes Marianne Boruch, author of *The Book of Hours*.

Chamberlain's poems have been published in such journals as *Boston Review*, *Tar River Poetry*, *Passages North* and *The Southern Review*. Her previous collection is *Hidden Things*.



— Kristi Niemeyer

The Flood Girls

By Richard Fifield

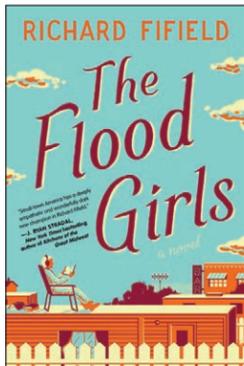
Best-selling novelist Jackie Collins not only praised Richard Fifield's debut before she died last September ("edgy and original"), her paperbacks are also the favorite reading material of young protagonist Jake Bailey. He's a gay teenager in a miniature Montana town, Quinn, that's run by fierce women and volunteer firefighters.

Jake has clothing for every occasion, purchased at the local thrift store: polyester leisure suits, a private-detective outfit, a complete set of motorcycle leathers, a silver snowsuit with red moon boots. And he has 59 enemies, including the entire football team.

Fortunately, he has allies too, including his new neighbor, the wayward Rachel Flood. She's back in Quinn, freshly sober and trying to make amends to the community and especially her mother, Laverna – proud proprietor of the Dirty Shame. Add Laverna's best friend and protector Red Mabel, "who fairly resembled a black bear," their sworn enemy Black Mabel, a drug dealer, thief and drunk driver; toss in the members of the Flood Girls softball team, guns, Madonna, and the local evangelical community, and we arrive at a funny, tragic, utterly unique vision of rural America.

"Reading this novel is like unwrapping the wackiest birthday gift you've ever received," writes Spokane author Sharma Shields.

Fifield grew up in Troy, earned an MFA from Sarah Lawrence College, and for the past 20 years has worked as a social worker with adults with intellectual disabilities while volunteering as a creative writing teacher in Missoula.



— Kristi Niemeyer

For the Love of the Bitterroot

By John James Stroud

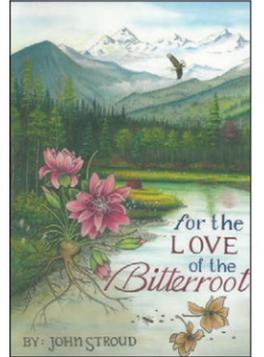
John Stroud has gained statewide recognition for his fight to save the Montana's state flower – the Bitterroot – from extinction due to loss of much of its natural habitat. His efforts have earned this Bitterroot Valley resident the nickname Johnny Bitterroot Seed.

His autobiography, published by Stoneysdale Press of Stevensville, utilizes text and photographs, to tell Stroud's life story. It's even more remarkable because of Stroud's life-long affliction of dyslexia. He only learned to read in his 60s, with the help of retired teacher Ila Niemann, and went on to write two books.

"I can read up to a low third-grade level," he told the *Ravalli Republic*. "I still struggle. I've written a book now that I can't even read." Stroud spent nearly three years working with Noel Hunt, who transcribed his stories on a computer.

The autobiography "is an incredible testimony to a life in which downright grit and a will to achieve has triumphed over an affliction that John's will couldn't change – but still he found deliverance," wrote Stevensville author Dale Burk. "It hasn't been an easy ride for John. Like most disabilities, he coped as best he could and most of all it was his perseverance – and the help of a few incredible people ... that prevailed."

For more information, visit stoneysdale.com.



Blood on the Marias, The Baker

Massacre

By Paul R. Wylie

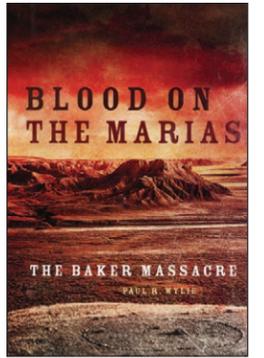
Although the Baker Massacre has been documented in other texts, author Paul Wylie brings the tragedy front and center with a detailed account of what happened in the early morning hours of January 23, 1870 on the Marias River.

U.S. Army soldiers, under the command of Major Eugene Baker, descended on a winter encampment of friendly Piegans, killing 173 women, children and old men, many of them ill with smallpox. The natives were defenseless as the able-bodied men were away hunting.

Wylie paints a detailed picture of the setting, sets the tone for the sentiment of the times, and offers a thorough look at the military officers, many of them battle-hardened by their Civil War duty. The book contains several black and white photographs and an impressive bibliography.

"... Paul Wylie takes on this difficult story in a smartly written, exhaustively researched account that begins in the earliest days of Piegan contact with whites and carries through their darkest hour. It's a tough tale, rightly well told," says author Paul L. Hedren.

Wylie, a retired attorney who lives in Bozeman, also wrote *The Irish General: Thomas Francis Meagher*.



— Judy Shafter

The Drummond Tale

By Seth O'Connell

"For three generations the men of the Drummond family found peace and purpose hunting elk in the Rocky Mountains of Western Montana."

O'Connell's compelling story follows two brothers, orphaned as teens, as they carry on the hunting traditions of their father and grandfather. As adults, the boys' paths diverge: Shannon, the eldest, pursues education and a life of politics and family. Edgar, the younger brother, struggles to find his place in a turbulent world, mostly of his own making, as he lives out his family's legacy: The Drummond men "died young, they died broke and each fall they slipped off into the mountains with an insatiable fever."

The brothers become estranged until frightening events in their everyday lives bring them together in a fascinating adventure in the wild, where they re-forge a bond that cannot be ignored, even under the most dangerous of circumstances.

O'Connell has previously authored *The Twilight of Summer* and *Dying in the Twilight of Summer*. He resides in Helena.

— Judy Shafter

Uncompromising Souls: The Lives and Work of Artist Helen West Heller and Husband Roger

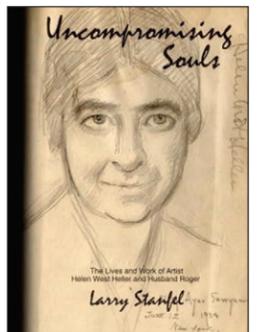
By Larry Stanfel

Retired professor Larry Stanfel of Roundup has written a detailed biography of artist Helen West Heller and her eccentric husband, Roger. It chronicles her twin circuits of Chicago and New York, the first, unsuccessful sorties to find a career in the arts; her Anarchist involvement and her success as a woodblock printmaker and poet.

It also explores the life of her second husband, 16 years her junior, who was considered a polymath genius; their seven years together on her family's farm in western Illinois; and her subsequent abandonment of him to assault the art world a second time.

Heller was a premiere woodcut artist in Chicago from 1921-1932; executed prize-winning but poorly rewarded work in New York City thereafter, where she died alone and on welfare in 1955. The book has 65 illustrations and an annotated text with background on the couple's personal and working lives.

In addition, Stanfel published *The Complete Poetry of Helen West Heller*, which is illustrated with selections of her art. She published more than 100 poems between 1899 and 1927, some in the leading literary journals of that time. For more information, visit www.larrystanfel.com.



ABOUT BOOKS

Poems of Spirit and Place

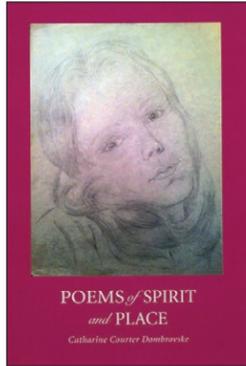
By Catharine Courter Dombrovské

Montana transplant Catharine Dombrovské travels far and wide in her collection of poems, from British Columbia and the rugged coast of California, through the arid Southwest to her home on the Rocky Mountain Front.

"It was so cold last night/ the waves froze on the lake" she writes from Argenta, BC; and in Chacon, NM, "silent lightning flares from secret wars behind the horizon." She finds a white egret, "sun playing on your/ wings of blowing snow," in northern California, and "the burning bitten gold arc/ sinks beneath the canyon" in eastern Utah. She encompasses much of Montana too, from Glacier Park to Badger Creek, Virginia City to the Tobacco Roots. Her travelogue is often more internal than external ... a journey of spirit, spanning four decades. Prayer, in the form of poems: "each note a weapon/ a laser/ to pierce the brutal heart of doubt ..."

Former Montana Poet Laureate Tami Haaland writes that her "fine poems investigate the quiet mystery of western landscapes and celebrate the wild places that provide us with inspiration and rest."

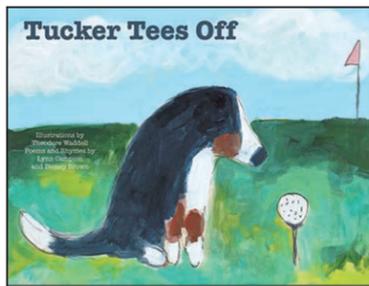
— Kristi Niemeyer



Tucker Tees Off

Illustrated by Theodore Waddell, with poems and rhymes by Lynn Campion and Stoney Brown

Award-winning painter and sculptor Theodore Waddell makes art about the things he loves. He is best known for his "landscapes with animals," vast canvases that bring together western subject matter and the painterly approach of Abstract Expressionism.



Waddell and his wife, Lynn Campion, together with nationally recognized PGA Pro Stoney Brown, have released *Tucker Tees Off*, the third in a series of children's books featuring a winsome Bernese mountain dog.

Tucker is joined on the golf course by other canines and various creatures in a story stitched together with rhymes and poems related to golf. Campion and Brown deliver humorous yet meaningful advice that every age can treasure as Tucker strives to finish all 18 holes.

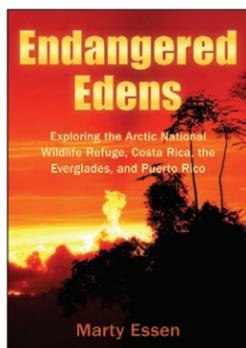
Published by Bar R Books of Helena, the 68-page book features 28 full-color illustrations. The first two volumes in the series are *Tucker Gets Tuckered* (2006) and *Tucker's Seasonal Words of Wisdom* (2014).

In 2015, Waddell received the Montana Governor's Award for the Arts, and he was also named Artist of the Year by the Yellowstone Art Museum, Billings. Campion is a photographer and writer, and has published two books involving horses and cattle.

Endangered Edens: Exploring the Arctic National Wildlife Refuge, Costa Rica, the Everglades, and Puerto Rico

By Marty Essen

The long-awaited follow-up to Marty Essen's six-time award-winning book, *Cool Creatures, Hot Planet: Exploring the Seven Continents*, takes the author and adventurer to new terrain. Whether traveling with Essen and his wife, Deb, in the Arctic National Wildlife Refuge, Costa Rica, and Puerto Rico, or going solo with the author in the Everglades, readers will experience nature's "endangered Edens" in a way few have.



In addition to Essen's entertaining and thought-provoking stories, *Endangered Edens* also features more than 180 stunning color pictures. Like his previous efforts, Essen's new book merges the genres of wildlife photography, adventure travelogues, and environmental education into one absorbing book.

"A magical, fun journey through some of the world's hidden and not-so-hidden Edens, as seen through the eyes of a true wildlife aficionado and author whose writing makes the pages come alive and vibrate with the sound and pulse of nature. A book that once started is impossible to put down," writes Dr. M. Sanjayan, senior scientist at Conservation International and host of the PBS television series "EARTH: A New Wild."

Essen lives in Victor with his wife, two dogs, and three rainbow boas.

Belt Buckle Bunny

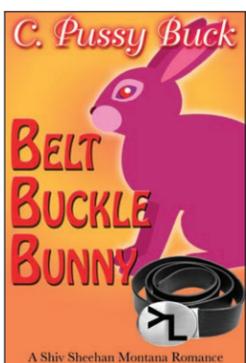
By Kyle Morrow

Raised in a fifth-generation ranch family, Kyle Morrow uses the idiomatic language of rural Montana to create her fast-paced Montana romances.

After getting her master's in creative writing from Aberystwyth University, she wrote her first novel, *Belt Buckle Bunny*.

"Growing up on an isolated ranch in the Missouri River Breaks, I would ride my horse, daydream, get lost in books and begin writing," she says. Her goal is to give readers "a fantastic escape into the western way of life."

Described as a "Montana romance with a rodeo erotica subplot," *Belt Buckle Bunny* tells the story of a young cowgirl, Shiv Sheehan, who writes rodeo erotica under the pseudonym C. Pussy Buck. The author says she was inspired by *Fifty Shades of Grey*.



Other novels in the prolific Augusta, MT, writer's hopper include: a prequel to *Belt Buckle Bunny* titled *Two Crow Omen*, and *Black Iron Brandy*, due this spring.

Literary Butte: A History in Novels and Film

By Aaron Parrett

In his introduction, Butte native Aaron Parrett writes, "Almost from its inception in the 1860s, those who have visited the place agree that there's no place quite like it on earth."

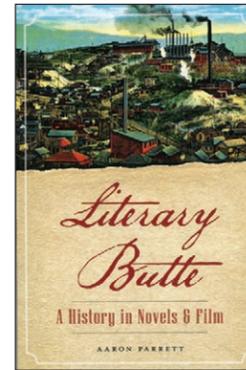
"Butte, America" a phrase coined by the local chamber of commerce in the 1980s, is "... a kind of microcosmic crystal of the entire country" with ethnic diversity, struggles between corporate forces and social justice, a host of colorful personalities who rose to national attention, and its inhabitants' indomitable pride in their city. It's little wonder that a remarkable number of writers have chosen to use Butte as the setting for their work.

The city's literary notables range from the scandalous Mary MacLane (1881-1929) to contemporary poet Ed Lahey (1936-2012). Famous out-towners include detective writer Dashiell Hammett, author of *Red Harvest* and *The Thin Man* novels, who came to Butte to work for the Pinkerton Detective Agency.

"Butte on Film" is a much shorter list, but includes one of the city's most famous personalities, Robert Craig Knievel, aka Evel Knievel, in a 1971 biopic that features some excellent shots of the city, including a scene in the iconic M&M Bar.

In his afterword, Parrett notes that novels set in Butte not only depict human misery and environmental abuse, but also present a town of "remarkably honest" and "surprisingly philosophical" people who "endure and triumph in small, appreciable ways." Long live Butte, America!

— Judy Shafter



Survivors Said

By Matt Pavelich

"There was a time about twelve thousand years ago when I could run from one end of the known world to the other. I was *Homo Somthingelus*, child of a parallel line of evolution." So starts Matt Pavelich's absorbing collection of stories, which travels full tilt from one end of the human experience to the other.

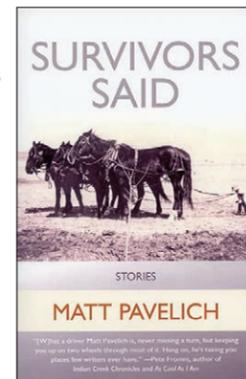
He imagines in "Himself, Adrift," that Irish revolutionary and one-time governor of Montana Territory Thomas Meagher survives his attempt at suicide, and finds himself wintering in a wigwam with an enlightened trio "of Socratic interlocutors."

A high school band director had "come to live as if driven by a metronome"; a woman who survives her sixth suicide attempt "wore her determination about her like bandoliers"; the fullback for Hinch High School's Hellcats plays football "like an act of revenge." A widower writes to his daughter that the business of surviving his wife "has proven entirely unromantic. I've discovered in myself a rat's fortitude. One simply goes on."

Pavelich's characters accomplish so much more than surviving here. They animate the pages, feel alive in large, constantly shifting landscapes, make us happy – in the way that fine storytellers do – to be readers. "What a driver Pavelich is, never missing a turn, but keeping you up on two wheels through most of it," says author Peter Fromm. "Hang on, he's taking you places few writers ever have."

The author, who lives in Hot Springs, has written two novels, *Our Savage* and *The Other Shoe*. This is his second collection of short stories.

— Kristi Niemeyer



Grand Lady of the Lake:

The Remarkable Legacy of Yellowstone's Lake Hotel

By Michelle Trappen

The Lake Hotel, as it was originally called, was built in 1889-1891 by the Northern Pacific Railroad as part of its efforts to bring East Coast and European travelers out west to experience the wonders of America's first national park. The hotel boasted three stories, 51 modest rooms, electric lights, and steam heat.

Noted architect Robert Reamer designed the hotel's first major expansion project, adding new wings and stately columns to the exterior.

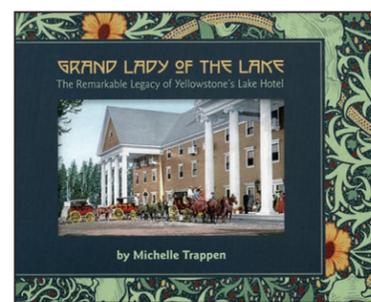
The Great Depression and both world wars affected park attendance and resulted in periods of closure for the Lake Hotel. Downsizing, and even threats of demolition, alternated with renovations and redecorations.

In 1981, a massive restoration project was undertaken that went on for ten years. The hotel reopened in 1991 as The Lake Yellowstone Hotel, and celebrated its 100th anniversary by earning a spot on the National Register of Historic Places.

The latest renovation took place during the winters from 2012-14, and entailed stripping the walls down to the studs, replacing flooring, repairing the original windows, and redesigning the rooms at the cost of \$28.5 million. The Grand Lady of the Lake will celebrate 125 years in 2016 with a return to its former glory and designation as a National Historic Landmark.

Author Michelle Trappen is a journalist who moved to Yellowstone in 2012 where she has worked as a concierge, yellow-bus driver and tour guide. The book contains 136 photographs, some by noted Yellowstone photographer, F. Jay Haynes.

— Judy Shafter



Meadowlark Award offered for women writers

The Meadowlark Award, formerly given after an annual short-story writing contest for Montana college students, has been reconfigured as a biennial book award for women writers. Under the new guidelines, the award's \$1,000 cash prize is augmented with a book contract from Riverbend Publishing in Helena. Application deadline for the 2017 award is Dec. 31, 2016.

The award is open to women writers who have never published a book, and the book must be based in or substantially about Montana. It may be fiction or nonfiction, including memoirs, essays, adventure, travel, novels, and short-story collections.

Entries will be judged by the executors of the Meadowlark Award and by Chris Cauble, Riverbend's publisher, with assistance from various Montana authors, editors, and booksellers.

The award is named for the book, *When the Meadowlark Sings*, written by Nedra Sterry when she was 82 years old about growing up along Montana's Hi-Line. Before her death in 2013 at age 94, Sterry created the Meadowlark Award with an endowment from her book royalties. For details, visit www.riverbendpublishing.com.

FILM CLIPS NEWS FROM THE MONTANA FILM OFFICE

Montana movie, actress make world premiere at Sundance

Montana-made feature film "Certain Women," shot in Livingston in March and April 2015, made its world debut at the 2016 Sundance Film Festival and received immediate critical acclaim and praise for the performance of Montana actress Lily Gladstone.

"Certain Women" is the sixth feature from acclaimed filmmaker-director Kelly Reichardt ("Meek's Cutoff," "Night Moves," "Wendy and Lucy") and produced by Independent Spirit Producer's Award-winners Neil Kopp and Anish Savjani of film production company Filmscience ("Green Room," "Blue Ruin").

Set in Montana, the film is based on short stories from *Both Ways is the Only Way I Want It*, a collection from award-winning, *New York Times* bestselling author and Helena native Maile Meloy. The film's story explores how the lives of a lawyer, a cowboy and a married couple intersect in the "New West," where the men are struggling to get their lives right in the face of aging, injury and bad luck – and the women are imperfectly blazing a trail.

An impressive and talented cast includes Laura Dern ("Wild," "Jurassic Park"), Michelle Williams ("Dawson's Creek," "My Week with Marilyn"), Kristen Stewart ("Still Alice," "Twilight Saga"), Jared Harris ("Mad Men," "Sherlock Holmes: A Game of Shadows") and James Le Gros ("Point Break," "Night Moves").

Lily Gladstone, cast in a supporting role opposite Kristen Stewart, took on her most prestigious role to date following her work on Montana independent features "Winter in



Lily Gladstone

the Blood," "Jimmy P." and "Subterranea." In "Certain Women" Gladstone plays a ranch hand who develops an intense yet innocent fascination with a young lawyer (Stewart) teaching local night school and must negotiate the terms of their ambiguous rapport.

Lauded by critics as a revelatory newcomer to independent film, Gladstone's performance was collectively praised as the standout role in the Montana triptych. From *Rolling Stone*, "warm, silent and just as confused by her heart as we are, Gladstone's gentle turn reveals a talent who can hint at greater depths of feeling than most performers could ever hope to show."

Since "Certain Women," Gladstone has also appeared in feature films "Buster's Mal Heart" from director Sarah Adina Smith, and "Walking Out" from directors Alex and Andrew Smith; both were shot early this winter in Montana.

Raised on the Blackfeet Reservation, Gladstone received her BFA in acting with a minor in Native American studies from The University of Montana and has gone on three national tours with the Montana Repertory Theater. A champion of social justice, human rights and youth outreach, Gladstone works closely with Missoula's Roxy Film Academy, Longhouse Media and several other advocacy groups.

A recipient of the Big Sky Film Grant, "Certain Women" is the first Montana feature since 2005 to receive official selection to the Sundance Film Festival. Previous Montana movies to premiere at Sundance include Travis Wilkerson's "Who Killed Cock Robin?" and Alex and Andrew Smith's "The Slaughter Rule."

"Official selection to Sundance is a coveted reward for the dedicated work of independent filmmakers and Montana's production workforce, and it's wonderful to see a film that had such positive economic impact in Montana receive this honor," said Montana Film Commissioner Deny Staggs.

"Certain Women" was filmed for 30 days in the Livingston/Bozeman area, hiring a largely Montana-based crew and spending over \$1.4 million in state. Following the Sundance premiere the film is seeking domestic distribution and is expected to hit Montana screens later in 2016.

The Montana Film Office, a program of the Department Of Commerce, posts film news, casting calls and crew calls online weekly at www.montanafilm.com and on Facebook at [facebook.com/MontanaFilmOffice](https://www.facebook.com/MontanaFilmOffice).



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Blackfoot Pathways offers residency for UM grads

In collaboration with The University of Montana, Blackfoot Pathways: Sculpture in the Wild is launching an Emerging Artist-in-Residence Program, open to UM School of Art graduates who have graduated in the past five years. It takes place Sept. 12-Oct. 1, in tandem with the professional artist-in-residence program. The selected artist will receive a \$3,000 stipend and \$2,000 material budget.

Application deadline is May 31; visit www.sculptureinthewild.com.

Preservation Road Show heads to Red Lodge

This year marks the 50th anniversary of the National Historic Preservation Act, the most visionary action in our nation's history to protect our irreplaceable heritage.

In honor of this milestone, the Montana Preservation Alliance is planning a Preservation Road Show that will outshine them all. So, grab your walking shoes, hop on the tour bus, and join the MPA June 1-4 in Red Lodge. Ride along with historians, authors, preservationists, archaeologists and tribal experts as they visit ancient rock-art sites, historic trails, barns, churches, ranger stations, school houses, downtown storefronts, and more.

Red Lodge is one of Montana's best-pre-

served small towns, with a vibrant downtown and an array of historic buildings, including one of the most inspiring preservation projects underway in Montana today – the community's effort to repurpose the Old Roosevelt School as a state-of-the-art performance center.

The MPA Road Shows are designed to appeal to a wide audience, including preservation professionals and tradespeople, teachers and students, museum staff, downtown managers, historic home and business owners, tourism and community leaders, and more. Tours will immerse participants in the history and heritage of the Red Lodge area, and en-

courage the stewardship of cherished places.

National speakers include:

- Barbara Pahl, western regional vice president of the National Trust for Historic Preservation;
- Kimber Craine, director of program initiatives for the President's Committee on the Arts and Humanities;
- Dr. Carroll Van West, director of the Center for Historic Preservation, Middle Tennessee State University; and
- Betsy Bradley, director of the Cultural Resources Office in St. Louis.

For details, call 406-457-2822 or visit www.preservemontana.org.

Kelly Roberti: "A true gem" (from page 1)

During the late 1980s, Roberti organized tours throughout the U.S., and also hired well-known recording artists to tour with his NRE trio, comprised of Roberti on bass, Bob Nell on piano and Brad Edwards on drums. He recorded over 50 albums with Montana artists, as well as some of the greatest jazz musicians in the world, including the renowned jazz saxophonist and bass clarinetist David Murray.

The *Village Voice* described Roberti as "a shaman of the bass with the ability to take the receptive listener into a wonderland of thought."

Funk, who performed with Roberti on many occasions, said the bassist "stands rarely among his colleagues as a seasoned, authentic jazz artist who has occupied the world's stages with the legends."

In nominating Roberti for the Governor's Arts Award, he credited the bassist with inspiring generations of Montana musicians as both a teacher and performer "who wields honesty into the mix of their musical training."

Roberti brought many master musicians to the state, including Murray, Don Pullen and Emily Remler, and paired them with locals, both in workshops and performances. "Kelly has always challenged other players living in Montana to truly explore our depth of commitment and dedication to the jazz idiom as well as our personal musical development," wrote jazz artist M.J. Williams.

Roberti helped found the Bozeman Blues and Jazz Society in 1982 and continued producing jazz performances over the next two decades, organizing more than 100 memorable performances by some of



Kelly Roberti

the greatest figures in jazz, including Nat Adderley, Eddie Harris, Tommy Flanagan, Ray Brown, Woody Shaw, Arnett Cobb and David "Fathead" Newman.

"I can think of no single person I have known who knows more about jazz," said Ray Pratt, one of the society's co-founders and professor emeritus of political science at Montana State University. "He has lived the music and performed it with some of its greatest practitioners."

"Jazz with Kelly Roberti," a free summer series launched at the Bozeman Public Library in 2008, helped infect a younger generation with a passion for jazz, and reintroduce the genre to others. Paula Bes-

wick, the library's foundation director, lauded Roberti for "his dedication, skill, and ability to bring the community together under the umbrella of music."

Matthew Savery, music director and conductor of the Bozeman Symphony, called Roberti "a true Montana gem," revered for his playing, teaching, composition and contribution to the world of music.

Roberti married Japanese graphic designer Yae Inoue on Leap Day, Feb 29, 2012. However, due to immigration issues, Inoue was forced to return to Kawasaki, Japan, less than a month after their wedding. After nearly two years apart, they were reunited in January 2014.

In an interview in 2010, Roberti said, "I am a poet, in love with the language we share. I search for the irony daily that sustains us and try desperately to shape it into form ... humorous or not. My music comes from observation and the need to be communal."

Last fall, Funk told the *MSU Exponent*, "He's like life itself. Sometimes broken, sometimes harsh, sometimes joyous, sometimes hurt. He mirrors his experience and the experiences of others."

Fortunately for us, his musical legacy lives on. His latest album, *Slumber*, was released in 2010. He also appeared several times on the Montana PBS program 11th and Grant with Eric Funk, performing with the Tappan/Roberti Quartet featuring Ann Tappan on piano, Roberti on bass, MJ Williams on vocals, and Brad Edwards on drums in 2007; with Missoula pianist David Morgenroth in 2009; and as part of a group of Montana musicians performing a selection of Christmas favorites in 2011. Those programs are available at www.montanapbs.org/11thGrantwithEricFunk.

– Kristi Niemeyer

ABOUT VISUAL ARTISTS

“George Gogas: Odyssey”

Through April 23 at the Montana Museum of Art and Culture,

Missoula

This exhibition celebrates Missoula artist and educator George Gogas, who was honored March 5 during the College of Visual and Performing Arts’ annual Odyssey of the Stars. From small prints and studies to large canvases, the exhibition surveys more than 40 years of creative work, charting the artist’s development of a unique visual language.



“Too Lazy to Work No. 25” by George Gogas

He and his wife, Lynn, have been staples of the local arts community for decades, rarely missing an exhibition reception or lecture. Always generous, Gogas is quick to offer encouragement to young artists or mild criticism to those who need it.

As an artist, he is equally enamored with, and influenced by, both western art and modernism. He manages to be not only tolerated, but celebrated in both circles.

He’s the rare artist who can talk horses and describe abstract principles in the same breath. If you ask him about his painting he’ll say, “Oh, you know me, I’m just a mid-20th century formalist,” almost by way of apology.

Gogas is the well-loved creator of a series of imagined meetings between Charles M. Russell and Pablo Picasso called Judith Basin Encounters. This exceptional series takes the two proverbial leaders of these seemingly irreconcilable styles, who were contemporaries but never met, and depicts their fantastical exploits with tongue-in-cheek aplomb.

Gogas also creates almost completely abstract paintings, such as his Rubens Revisited or Gold Band series, which he describes as “just paint on a canvas.” The artist is quick to point out that the paintings have “no narrative, no symbolism, no social message,” but instead reflect a series of relationships between visual elements.

Gogas was educated in the Missoula public schools and holds a bachelor’s degree in art from The University of Montana and an MFA from the University of Washington. He went on to teach art in public schools for 30 years, having a profound effect on his students – some who became artists in their own right.

Gogas retired in 1985 to pursue art-making full time. He is a passionate supporter of art of all kinds, consistently exhibits his work, and always has a good story to tell.

Bayla Arietta

May 13-June 30 at the Emerson Center Lobby Gallery, Bozeman
Artist’s website: baylaart.com

Missoula artist Bayla Arietta works primarily in watercolor and depicts whimsical narrative renditions of everyday life.

Born and raised in the Hudson Valley, Arietta has been incessantly painting and drawing the people and environments around her since the day she could first hold a crayon. Pursuing a career in illustration, she has studied all over the world including Italy, Mexico, and the Camberwell College of Arts at the University of Arts London, and earned a BFA from the Hartford Art School in Connecticut.



“Complementary” by Bayla Arietta

She has extensive teaching experience in painting, drawing, print-making, and bookbinding, and has planned and coordinated shows for youth and young adults with developmental disabilities.

Arietta’s work has been displayed in numerous exhibits and galleries across the country, including the Missoula Art Museum, the Arts Center of the Capital Region in Troy, NY, and the U.S. Botanic Garden in Washington, DC. Her illustrations have adorned album covers, product packaging and logos, and been featured in films, such as Allen Coulter’s “Remember Me.”

The artist often works with tiny brushes to create elaborate and detailed imagery inspired by intricate illustrated stories from her childhood. She uses paint, pens and water as a form of personal documentation, to immortalize to some degree, the people and places she has made connections with.

Harold Schlotzhauer: “The Shape of Motion”

Through July 3 at the Yellowstone Art Museum, Billings
www.haroldschlotzhauer.com

Harold Schlotzhauer is one of the region’s most prolific and distinctive artists. With decades of experience behind him, he continues to explore the intersection between the observable and the imagined, creating a vivid visual language that soars beyond the edges of the picture plane.

Schlotzhauer’s approach is bold and playful, but dazzlingly serious in its intent to create engaging images that make the intangible real. Shapes, lines, and sweeping color dance together in choreographed movement to elicit a personal response from the viewer. His visual language is inspired by myriad sources, including the traditional Asian arts, graffiti, children’s toys, and the rhythms of nature.

The Montana State University art professor emeritus earned a BFA and MFA from California College of Arts and Crafts, Oakland, and taught at MSU from 1980-2008. His work has been shown at museums and galleries across Montana and the U.S., and internationally in Italy, England, Canada and Japan.

“I am interested in the fluid boundaries between abstraction and representation,” he writes. “My art is a journey to a place created by the imagination and influenced by the extreme polarities of objective and non-objective configuration ...”

“I want a curious ambiguity to be present and long for the viewer to participate in the pleasure of imagining the possibilities.”

His exhibit at the YAM is part of the museum’s Montana Masters Series.



“The Award” by Harold Schlotzhauer

Jimmy Talarico, “Life’s Layers”

Through June at Zoot Enterprises Gallery, Bozeman, with Marylou Blakeslee

Artist’s website: www.memoriestomasterpiece.com

Jimmy Talarico’s artwork is about value and hope. He repurposes “de-valued” materials, namely wax from used candles and ash from discarded paper waste, into objects of beauty. His art becomes a metaphor to address issues of social justice and our intimate struggles with self-worth. Included in this show is his new series “Am I Important?”

Talarico was born and raised south of Chicago, but left shortly after high school to start a life in Montana. He earned a bachelor’s in environmental design and a master’s in architecture from Montana State University, and currently works as a project designer for CTA Architects Engineers.

“My passion for the arts has always been a staple of who I am,” he says. Over the years, that passion inspired public poetry readings in high school, short experimental films in San Diego, furniture design and construction, and two- and three-dimensional art in all media.

He typically begins his current body of work by creating a wax-and-ash slurry. “The wax I use is from candles I purchase at local thrift stores for a very specific reason, they have a memory,” he says. He gleans ash from burning discarded cardboard, mixes it with the wax, and creates a textured black slurry that he trowels onto raw canvas, shapes, and allows to dry. Other materials may include plaster, fabric, wood, flowers or metal. He also adds color for contrast.

“At the core of every piece is an exploration into hope, vulnerability, and the quest for courage,” he says.



“Am I Important?” by Jimmy Talarico

Jennifer Ogden, Looking Up, Looking Down”

April 1-30 at The Artists’ Shop, Missoula

“Look down,” suggests Hamilton collage artist Jennifer Ogden. “Stop a moment to examine the forest floor or peer through murky shallows or shining depths. While you are inhabiting this respite, you could also look up and consider the sanctuary given by a screen of tall branches partitioning you from endless sky.”

The natural world inspires Ogden’s elaborate collages. Using scissors, she snips pieces from the business envelopes and magazines that filter through her mailbox. She then re-contextualizes the textures, colors and patterns into intricate and subtle images of people and places.

Ogden earned her bachelor’s degree in art from the University of Colorado, Colorado Springs, and her teaching certification from The University of Montana. She has taught art to grades K-12 in Victor since 1995 and received the school’s Innovative Teacher Award in 2000; she’s also on the teaching faculty for the Missoula Art Museum and is a teaching artist for the Artmobile of Montana.

She participated in the Montana Wilderness Association’s inaugural Artists Along the Divide in 2014, and her work has appeared at Bitterroot Valley galleries and in museums across Montana.

“In nature we are afforded a sensory experience that awakens childhood memories, freeing us up to conjure the apparitions of our own awareness,” she writes of her nature-inspired work. “The most pressing, crowded worries can fly away into outdoor spaces finally separate from their maker. Like us, they will have finally found their place in the wild.”



“Cold Cobble” by Jennifer Ogden



Send your submissions for About Visual Arts

With About Visual Arts, *State of the Arts* continues to profile living Montana artists (no students, please), whose work is the focus of a current exhibit (on display during some portion of the three months covered by the current issue of *State of the Arts*).

Submissions must include:

- A digital image of the artist’s work, with title of the piece (at least 200 dpi and 500kb);
- A brief bio and description of the artist’s work;
- Dates and title of exhibit; and
- The gallery or museum name, town and phone number.

MAC will select submissions that reflect a cross-section of gender, geography, styles and ethnicity, and are from a mix of public and private galleries and museums.

Deadline for submissions for the July-September 2016 issue is June 1. Send submissions to write-us@livelytimes.com with About Visual Arts in the subject line.

MONTANA'S CIRCLE OF AMERICAN MASTERS



Two new artists named to MCAM roster

By Sheri Jarvis
Folk Arts and Montana Artrepreneur
Program Director

MCAM welcomes applications

Folk arts are artistic expressions that have grown through time within a group or community. They reflect a community or a group's sense of beauty and creativity woven into the tradition of culture.

Many people within a community will recognize and share pride in a traditional craft, style of music, or type of dance that is specifically from that community. By looking closely, it may be possible to recognize the distinctive patterns of particular craftsmen, or the unique and lovely movements of a particular dancer having stemmed from a birthright – a powerful marker of cultural heritage. These “grass roots” arts can be found in every culture and are passed on from one generation to the next, usually through oral tradition, often by observing elders and masters.

The **visual** folk and traditional arts include fine handcraft and decorative arts that are indigenous to a community or family. They reflect the aesthetics and values of the community in which they arise and are often symbols of a group's identity.

Traditional arts are learned informally, through careful observation and practice, usually from elders and masters and are often passed on from one generation to the next. **Montana's Circle of American Masters are recognized as exemplary practitioners of visual traditional art forms, and their work reflects the highest quality of craftsmanship, design and authenticity.**

Induction into Montana's Circle of American Masters is complex and includes rigorous review within a tiered system to ensure program credibility. Members must create works in depth and brilliance that deepen our awareness of the rich and diverse cultural and artistic traditions of the people of Montana.

In addition to mastering artistic excellence for personal and/or economic gain, they must actively participate in their art form, as a practitioner and a mentor or teacher, in order to promote public awareness of, and about, their craft. They must further act as a model for excellence and a conduit for process and inspiration, influencing other generations of artists working within the region and beyond.

MCAM artists can be nominated by anyone in Montana through a multi-step process beginning with a careful review of the criteria and consultation with program staff. Instructions can be found at art.mt.gov/artists/artists_mcam.asp.

Nomination forms are accepted year-round and are submitted for review when they are deemed complete and all supporting information has been gathered. Once the application package is complete, the nomination is reviewed by an expert in the field. If approved, the nomination is then considered by the governor-appointed members of the Montana Arts Council at a biannual meeting.

If confirmed, MCAM nominees will be inducted during a ceremony in Montana's Capitol Rotunda at the first available opportunity. They have the right to use the MCAM logo on printed materials about their art.

Most recent MCAM members

Sarah Pilgrim, Weaver, Wilsall: Pilgrim learned to weave in 1978 in a five-week class. Since then, books, peers, conferences and workshops have been her teachers. She connects with community mostly in quiet ways and she is humble about her gifts. She lives in a community where family and work are intertwined with the land and the landscape and this fact has influenced her work.

Because of the hard work she sees in a ranching community like Wilsall, she is influenced to work just as hard at her art form as a rancher does at his. And it is not just a matter of hard work, but one of questioning practices

and thinking about the past as it is applied to the present and the future: maintaining a respect for traditions while improving and putting our traditions into a modern context.

Work's influence has been interesting for Pilgrim. Her work has been with foreign languages. She believes there is a direct correlation between mastering a foreign

western Montana landscape: the muted greens of the landscape, the brilliant blues of Big Sky Country. She leaves it to the viewer to interpret the artwork, making personal connections between art, artist, and consumer. For me, the colors and textures work together to make an organic work that is as comfortable to wear as it is comforting to wrap myself in nature's beauty.

“Sarah is a generous artist. As her skill has deepened and as she has reached to perfection in her work, she has given much back to the community of fiber artists who have helped her form her work. She reaches beyond teaching classes in special topics and hosting events for like-minded artists: she regularly and selflessly donates work to be auctioned off by charities and community organizations. As an exemplary artist, I believe that Sarah is an excellent candidate for the Montana Circle of American Masters award.”

Bev. Polk, Weaver, Wilsall: Polk grew up in an environment that was saturated with fiber arts. When she was 4 years old, she found a ball of tangled cobalt blue thread in the neighbor's garbage, and instinctively, methodically, untangled it and wound it into a tidy spool. Everyone around her knit, wove, crocheted, embroidered, tatted, or sewed; it's what her mother and grandmother did while waiting at the doctor's office or riding in the car. It's what the neighbor ladies occupied themselves with while chatting over coffee.

It never occurred to Polk that life happened, anywhere, in the absence of fiber. As a result, she knit during second grade recess, wove potholders and placements by the age of 10, and sewed her own clothes during her teen years.

Polk often says that she is “Swedish-by-marriage,” since her widowed mother married a Swede whose Swedish mother was a weaver. As an adult, she has immersed herself in the “eating and sleeping” of weaving – a non-stop journey of learning-through-doing via books, periodicals, weaving conferences and numerous workshops.

Polk and her husband, Tom, live in Wilsall, and acquired with their house a barn-turned-weaving studio where the artist continues her passion for weaving in earnest. She always sells a lot of what she makes to people who come to visit; in addition, she weaves her own towels, curtains, table toppers and runners, the rugs for her home, etc.

She exhibits her work with various artists in Bozeman at venues such as yarn shops, while also hosting open studio shows in her weaving barn in Wilsall. In 2013, she took and completed the Montana Artrepreneur Program course and received her certification.

Polk connects to her community by teaching informally and addressing the intricacies of different weaving situations such as “how to warp a loom for a successful outcome without tears!” Polk has taught many people how to weave over the years on a one-to-one basis, both in her studio or in the student's home if they have a loom.



MCAM weaver Sarah Pilgrim of Wilsall: “As her skill has deepened and as she has reached to perfection in her work, she has given much back to the community of fiber artists who have helped her form her work.”

language and mastering a skill as complex as weaving. The correlation is twofold: in both cases one is working with a traditional foundation and one is making it (the language or the weaving) one's own and going forward from the foundation. Further, language and weaving are both based on systems that have to be mastered before moving on.

She shares knowledge with the weaving community through the Bozeman Weavers' Guild as well as the Montana Association of Weavers and Spinners. Within these organizations, she has taught both at the local guild level and at state conferences.

In addition, she has taught at other guilds around the state (Lewistown, Helena, Billings, Missoula), as well as around the Northwest. She is currently mentoring a new weaver by teaching her skills from the ground up.

Pilgrim welcomes informal visits to her studio: often the community is curious to see a loom and how it works. She welcomes visitors and takes the time to explain what she does by showing them

work on the loom, demonstrating how a loom works, and showing them finished work so a visitor can grasp the process from beginning to end.

Elisabeth Hudnutt, nominator, says the following about Sarah and her work:

“Sarah's fiber art and wearable wovens are beautiful, functional pieces that share an intimate palette of nature with the viewer. The colors she chooses reflect her views of the



MCAM weaver Bev. Polk of Wilsall: “Bev.'s greatest strength for MCAM is her JOY in weaving and her willingness and energy of sharing that joy with others.”

Continued on next page

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Meet up with MAC on Facebook

“Like” us for updates on Montana Arts Council activities and opportunities, as well as information for and about artists, arts events and organizations across the state: www.facebook.com/pages/Montana-Arts-Council/347466251951287.

MONTANA ARTREPRENEUR PROGRAM

MAP: Discovering, showing, telling and funding the story

By Sheri Jarvis
Folk Arts and Montana Artrepreneur
Program Director

Eight new cohorts are off and running for the 2016 Montana Artrepreneur Program (MAP) year serving visual artists across Montana from Frenchtown to Broadus and all points between.

MAP coursework follows a series of workshops based on four over-arching concepts of discovering, showing, telling and funding the “story” by way of the development of 35 pragmatic business tools. In the beginning, some of the most challenging work comes when an artist is called upon to dig deeply to define and articulate the “why” of what they create.

As noted author and speaker Simon Sinek compellingly states in his widely-viewed TED Talk, “People don’t buy what you make, they buy why you make it,” MAP artists recognize that communicating the “why” of what they do is the key to cultivating collectors.

That’s a challenge, however, to visual artists, who, in theory, create from the non-language portion of the brain, the same place where feelings and emotions exist. Finding those words can be very, very hard work.

MAP devotes a significant amount of time and attention to the discovery phase of this process and MAP artists often find their aha-moments through the activities directed throughout the coursework of the program.



Last year’s Flathead Valley Cohort: Learning 35 pragmatic business tools.

Discovery is essential if branding is to be authentic. When we buy handmade art, we’re buying authenticity – we’re looking for a moment of connection with the artist, something real and very tangible. The sale represents a relationship of sorts and it should be honored by authenticity at all levels.

If an artist hasn’t given enough thought to why they create, they can’t possibly tell the story in a meaningful way through their artist statement, their marketing materials, or the personal representation of their art. The

professional artist understands that they have an obligation to participate in relationship-building with their patrons, and that means actively telling their story.

So, right now, 75 Montana artists are sharpening their skills of art, introspection, communication, and business to develop sustainable lives in the arts. They have a lot of work ahead of them to complete 35 tools of business development.

MAP is a tough course – it’s not for the faint of heart. Stay tuned for the next chapter in their story.



Last year’s Three Forks Cohort: Celebrating the joy of MAP community.



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CREATIVZ: Join the conversation

The newest component of the National Endowment for the Arts’ Creativity Connects initiative, CREATIVZ, is designed to inspire a conversation about what artists in the United States need to sustain and strengthen their careers.

As part of the NEA’s 50th anniversary initiative – Creativity Connects – the research project shines a spotlight on how the arts contribute to the nation’s creative ecosystem.

Over the next few months the interactive website, creativz.us, will publish a series of essays by a variety of artists and arts thinkers. The goal is to hear from as many artists and artist support providers as possible; a report will be published and available in June.

To participate:

- Share and join the conversation with artist friends and supporters.

- Add comments to any of the essays on the website or use your favorite social app to say something. If you use social media, please use the hashtag #creativz so we see it.

- Share or follow CREATIVZ on Facebook and Twitter.

Most recent MCAM members (from previous page)

Polk was also asked to travel to Africa in 2004 to help a fledgling and struggling weaving program for the Rafiki Foundation in Uganda (www.rafikifoundation.org). She traveled for two-month stints in the spring and summer of 2004 to help rebuild looms and start a weaving program by teaching teenage students how to weave for the purpose of starting their own future vocations. She has since returned twice more to help with the continuing program.

MCAM reviewer, Deb Essen says, “Bev. is an extraordinary weaver – from both artistic and technical standpoints. Her joyous use of color is happiness personified. From a technical standpoint, her weaving skills are perfection. Her extensive use of turned twill squares for pattern is deceptively simple, but shines to show that Bev. is a skilled weaver.

“Her pieces demonstrate a consistent, even beat, a great awareness of proportion in design, and a skilled use of color in design. Her overshot patterns also demonstrate her consistency in creating pattern over the entire length and width of a piece, a skill that takes practice and patience. Her selvages are ramrod straight – the bugaboo (and envy) of many weavers. Bev. demonstrates so well that it’s

not the number of shafts on your loom, it’s how you use those shafts to create multitudes of beautiful designs.

“I think Bev.’s greatest strength for MCAM is her JOY in weaving and her willingness and energy of sharing that joy with others. Not just as a teacher to those who want to learn to weave, but as a teacher to the public on the artful craft of hand-woven cloth. I think Bev. is a worthy and excellent addition to the Montana Circle of American Masters.”

More MCAM news ...

Woodcarver Tom Dean, who joined MCAM in 2012, reports that one of his fish sculptures landed on the cover of *Wood Carving* magazine (July/August 2011) in tandem with an article he wrote, “Fish Spots: Recreate the Markings on a Carved Trout.” The British publication is a “how to” type of carving publication that caters to carvers



Tom Dean’s carving graced the cover of *Wood Carving* magazine.

around the world, offering ideas and techniques on how to create their own pieces. The magazine is published by GMC Publications (Guild of Master Craftsmen) and is distributed in 57 different countries around the world.

“It was a great experience and the folks from around the world I’ve met because of it have surpassed any of my expectations,” he says.

Dean, a wood artist from Great Falls, is a native Montanan who credits his grandfather and his dad with inspiring his passion and love for the outdoors, fishing and hunting. He loves native trout and tries to capture that one moment that everyone experiences while fishing – “the one that got away.” Working in a range of woods, including juniper, maple, tigerwood, wenge, purple-heart and bloodwood, he creates sculptures that reflect more than 40 years of experiences on Montana’s river, creeks and ponds.

Congress increases NEA budget for 2016

The fiscal year 2016 federal budget bill signed into law in December appropriates \$147,949,000 to the National Endowment for the Arts (NEA). This represents a \$1.9 million increase for the arts agency. As historically has been the case, 40% of the grant funds associated with that increase are set aside for state and regional arts organizations.

On Dec. 21, the House and Senate appropriations committees released report language accompanying the budget bill. The report contains several provisions of note for state arts agencies:

- Congress affirms explicit support of the 40% allocation to state arts agencies.
- Congress praises the NEA’s direct programmatic work in its Healing Arts Partnership program with Walter Reed National Military Medical Center and Fort Belvoir Community Hospital.

- The report urges state arts agencies to explore providing arts therapy programs to service members and their families at the local level. This is encouragement, not a requirement.

President’s 2017 budget proposes modest NEA increase

On Feb. 9, President Obama released his fiscal year 2017 budget proposal to Congress. This document, which is not binding, expresses the Obama administration’s policy priorities for the coming fiscal year and makes recommendations for agency funding levels.

In his FY2017 budget proposal, the president is urging Congress to fund the National Endowment for the Arts (NEA) at \$149.8 million, an increase of nearly \$2 million over current funding.

“While we are disappointed that the administration did not seek a higher level of funding, we are pleased that for the second year in a row an increase in funding for the agency was proposed,” said Isaac Brown, legislative counsel for the National Assembly of State Arts Agencies. “This will serve as an excellent starting point when arts advocates from throughout the country come to Washington, DC, next month for Arts Advocacy Day.” (Learn more at www.americansforthearts.org/events/arts-advocacy-day).

With the budget now proposed, Congress will begin the process of writing and considering appropriations for all federal agencies and the NEA, with the goal of having a budget passed and signed into law before current funding expires on Sept. 30.

– from the National Assembly of State Arts Agencies



Loan financing for nonprofits: Part 1

Using loans to help finance your arts or cultural organization

By Bill Pratt

Montana Mission Investing Group

Arts organizations are well acquainted with the traditional sources of revenue – grants and contracts, contributions from individuals, businesses and organizations, earned income and investment income from cash reserves and endowments. *Another revenue source, loan financing, has the potential to help your organization address financial challenges* including variability in cash flow, the need to initiate programs prior to the receipt or reimbursement of grant or contract funds, accelerating the purchase of equipment or facility renovation and construction, and kickstarting new initiatives.

Increasingly, loan financing is being used, in partnership with commercial lenders, foundations, individuals, and organizations, to provide the capital needed to build organizational capacity and meet identified needs.

Montana examples

Montana's arts and cultural organizations from Billings to Eureka, have used loans to help them meet their mission. Here are some examples:

- **Creative Arts Center (Eureka):** mortgage to finance the purchase of its facility.
- **Big Sky Film Institute (Missoula):** a loan to purchase a condo in the Wilma Theater. BSFI used the space for approximately four years and then sold the space and paid off the loan in full.
- **Exploration Works (Helena):** a five-year loan to pay off aged accounts payable.
- **Holter Museum of Art (Helena):** a loan to remodel the former Montana Powder store into a visual arts facility, and one to repair its roof.
- **Missoula Children's Theatre (Missoula):** a loan to complete its capital improvements.
- **NOVA Center for the Performing Arts (Billings):** a loan to purchase its building.

How loan financing can help your organization

Most of us are very familiar with taking out loans to finance higher educations, real estate, and auto purchases. Businesses often use loans to purchase inventory and meet cash-flow needs in anticipation of year-end sales.

Nonprofits, however, tend to be much less familiar with using loans. In fact, some may see taking out a loan as representing fundraising failure by the staff or board, or believe that the organizations must have all the funds in hand before making significant program or capital expenditures.

It is true that loan financing entails risk and requires additional executive and financial staff involvement, as well as careful board oversight. However, with the appropriate planning and care, it can provide essential and timely revenue.

The uses of financing vary. Much of the experience of arts organizations appears to be for capital projects, such as for the purchase, repair, renovation and construction of arts facilities.

Unlike the traditional approach to funding project development, where all funds are raised before the project begins, financing may enable an organization to accelerate the start and completion of a project.

Other uses include obtaining a line of credit to help an organization weather short-term fluctuations in cash flow, bridge financing to help manage delays in cash flow where grant or contract payments, or other sources of revenue are anticipated at a future date, and "venture capital" to enable an organization to invest in its own growth by kickstarting a new venture or project.

It's not only about the money

Loan financing can:

- expand an organization's relationships with existing funders and key resource people to enable it to get ready for financing;

- identify new individual and institutional funders;
- strengthen and build the board and its expertise;
- enhance organizational capacity, skills and knowledge...
- help change the understanding and the paradigm about how nonprofits are supported; and
- enhance an organization's leadership position in a community.

Benefits of loan financing

- Loans can be faster to arrange than grants.
- Loans are not competitive and must primarily meet the lender's criteria.
- Loans may not be restricted to a funder's focus or requirements. The application will be judged on the basis of the business plan demonstrating an ability to manage and repay the loan while achieving what the organization wants to do.
- Loans often involve less reporting and monitoring.
- Loan payments are made in advance, upon meeting agreed milestones, not installments from funders to reimburse expenditures.

Ensuring that your organization is ready for financing

• You need a strong track record of performance in your community or service area, in order to instill confidence in a lender or funder.

• **You need a strong board** that is skilled and engaged and is willing to explore new ways of funding your organization to meet its mission, and being innovative in how it accomplishes this. Your organization will have to be able to present its need for capital in detail to a lender and identify how much you want to borrow and for how long.

• **Your governing documents must allow** the organization to borrow and potentially, to pledge assets as security. If not, consult with an attorney regarding your legal authority. It is also helpful to have policies and procedures in place to help guide the board and staff, such as regarding what kind of financing is allowed and what level of risk the organization is willing to take on, and the steps needed to manage those risks.

• **Your organization should be able to demonstrate good financial management and record keeping,** as well as skills and systems to manage the loan and repayment. You might want to review the Principles and Practices section on the Montana Nonprofit Association's website, which deals with financial management, and other nonprofit finance resources listed in the resource section at the end of this article to see how your organization measures up.

• **You must have a successful track record of verifiable and predictable income** that shows that you can successfully pay back the loan in the time required. This is a conservative approach and every organization varies in its willingness to take more risk depending upon individual circumstances.

Not ready to seek financing?

This is an opportunity to build your capacity in those areas that need improvement using your own resources, or by seeking grant support. These may include improving financial management systems, beefing up your fundraising or earned income activity, board development, and the like. You may wish to seek outside consultant services to help you do this.

Preparing to seek financing

Identify key resource people to help you develop the project and better understand and find financing options that may be available to your organization, as well as the costs involved. This might be, for example, a commercial loan officer or staff at the local Community Development Financial Institution. Naturally, continue to build your knowledge about the basic issues involved in financing.

Start identifying financing options that best meet your needs, including the costs involved

Increasingly, loan financing is being used to build organizational capacity and meet identified needs ... Montana's arts and cultural organizations from Billings to Eureka, have used loans to help them meet their mission.

and processes needed to receive financing. As with your other fundraising activities, build on your relationships to help you. As the project plans develop, make periodic progress reports to your board about

the various funding and financing options.

Refine your understanding of the need for financing. That can be as simple as preparing a basic request for a short-term loan to meet cash flow needs or a complex project that requires creation of a complete business plan ... the funders may, in fact, require it.

This plan should explain how the project will help your organization meet its mission, and the anticipated outcomes. Some of the things you may need to delineate are the multiple capital and revenue sources, your oversight and management needs, a cash-flow estimate, staffing and contracting requirements and responsibilities, a project timeline, and how you plan to repay the loan.

I assume that your organization is already familiar with pulling together a variety of funding sources to support a particular program or project. Crafting the different elements of a loan package is a similar process.

As with your personal financing, shop around for the best deal regarding interest rates, length of the loan, and loan fees.

A cautionary note: Stuff happens. If after you get a loan, you find that you will have problems making payments, immediately alert the lender(s) and meet with them to create a "workout," which is a mutual agreement to renegotiate terms on a loan to avoid foreclosure or liquidation. The renegotiated terms will generally provide some measure of relief to the borrower in terms of reducing the debt-servicing burden through accommodative measures provided by the lender, such as extending the term of the loan, rescheduling repayments, reducing the interest rate, and so on.

Part Two of "Using loans to help finance your arts or cultural organization" will appear in the next issue of State of the Arts. It will focus on finding loan financing as well as program- and mission-related investing.

Bill Pratt is a co-founder of the Montana Mission Investing Group (MMIG), a network that shares information about mission investing within the Montana foundation community as well as nonprofits with endowments and those looking for financing, the financial services industry and individual investors. The MMIG also explores ways to create Montana-suitable approaches to make mission investing straightforward and easy.

MMIG hosts monthly conference calls, and has co-sponsored a webinar and panel presentation on loan financing and mission investing with the Montana Nonprofit Association, hosted two learning sessions in Missoula and Bozeman, and has recently launched a Google Group to facilitate the sharing of information. To learn more about MMIG, contact Bill at bpratt9@msn.com.

Montana now allows equity crowdfunding

Montana business owners have a new way to raise capital – through equity crowdfunding – now overseen by the Montana Commissioner of Securities and Insurance Monica Lindeen.

Many Montanans are already familiar with various online fundraising mechanisms, such as GoFundMe and Kickstarter. But to raise equity in a company – to sell its own stock to investors – businesses generally have had to undergo a lengthy process to gain approval of the securities. That changed with the unanimous passage of House Bill 481 by the 2015 Montana Legislature.

Now, with just a \$50 filing fee and an application 10 days prior to any fundraising, Montana businesses can raise up to \$1 million from Montana investors in a 12-month period.

"With this new process, more and more Montana entrepreneurs can reach out directly to their customers and neighbors to help them realize their dreams, without costly and complicated regulations or going to the bank," said Lindeen.

Investors must be Montana residents and can invest small amounts, or up to \$10,000, although accredited investors can invest unlimited funds. The company must provide certain disclosures; CSI provides a template at www.csimt.gov to help businesses get started.

LAW AND THE ART WORLD

Some thoughts on art, law and business

By Bill Frazier ©2015

I have returned from my more or less annual trip around the West looking in art galleries, attending art shows and auctions and visiting trading posts and museums. From my observations and experiences, I would like to make some suggestions to both artists and galleries.

Previous articles have mentioned this, and I reiterate, cut the hype. Good art is good art and poor art cannot be made better by hyping it ad nauseum.

My biggest frustration, and I have written about this problem in the past, is the proliferation of copies of other work appearing in galleries that should know better. The number of copies and examples of copyright infringement on the market baffles me. As I wander from gallery to gallery, I almost feel as though I am seeing the same things over and over.

I assume that the only reason that more artists are not getting sued for copyright infringement is the cost and inconvenience of pursuing such matters in federal court. In fact, I have counseled many artist clients to spend the time and energy on the creative process of making art rather than going into a lawsuit. The stress and time involved in a lawsuit can be overwhelming, and rarely productive.

Even though the cost of a copyright infringement lawsuit is often an element of damages to be awarded by the court, if the infringing villain has no money or assets, the plaintiff artist still has to pay up front, and is out the legal fees and court costs. The verdict may be a victory, but a very expensive victory.

In other words, you may win, but still be left with an array of costs and expenses. While some lawsuits are unavoidable, many times artists are better served attempting to resolve matters without threats and court action.

Gifts and donations

Several inquiries have been made recently about gifts or donations of artwork to museums and what documentation is required. This varies from museum to museum, but many want a "Deed of Gift," or similar document

from the donor. This is an acceptable practice and passes title of the artwork from the donor to the museum.

In the case of a donor-artist, the museum normally wishes to receive the copyright, also. If that is the case, the deed of gift document must specifically use the word "copyright." The Supreme Court has held that a transfer, sale or assignment of copyright must use the word copyright. Otherwise, the transfer is not effective. Simply saying something to the effect of "all rights" or "all intellectual property" is insufficient.

Additionally, if the donor wishes to receive a charitable tax deduction for the donation, depending on value, various IRS forms and various types of appraisals will be required. The IRS forms and receipts, and letter of acceptance, will come from the organization receiving the gift, but the individual donor is responsible for providing the appraisal. If the artwork is over a certain valuation, the IRS requires the appraisal to be from what is called a "qualified appraiser," "qualified" being a technical IRS term and not merely an adjective.

Enough hype!

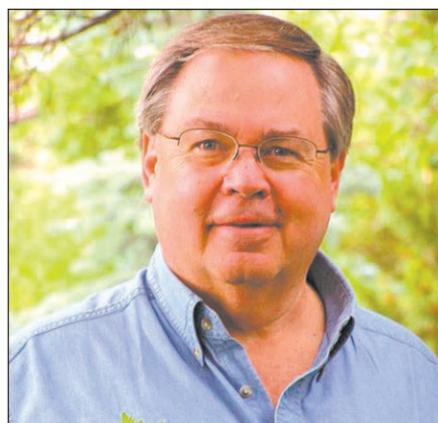
I mentioned hype earlier. The new artist in the gallery is not Remington, so do not tell me he is the next Remington. Trust me, he isn't!

These types of comments affect the entire credibility of the gallery and just make me want to run out the front door. You can tell me about his background, his artistic education and his painting history, but you do not need to tell me how good he is or how famous he will be or how much his work will increase in value, and especially not when you are trying to discount the sale to me.

Auctions: Know the rules

Another word about auctions: Artists, it is very important that you understand the rules of any auction in which you choose to participate. Do not place your work in an auction unless there is a reserve price below which the work cannot be sold.

To be specific, the provision will say "reserve" or "with reserve." The term "estimated value," or similar wording is not the same and



Bill Frazier

will not protect the value of your work. Such a term is for insurance valuation or information to potential bidders.

In auctions, as with any other show, read and understand all of the literature associated with your invitation. All of it together is your contract with the selling entity. If you do not understand something, seek assistance. After it is all over is too late. Most organizations are reputable and will be happy to explain their policies to you.

The investment issue

The "good investment" issue continues to come up with both artists and galleries hyping their work. Artists should not present their work as investments or of "investment" quality, and galleries, especially, should not use this terminology because of potential legal liabilities they could incur. Similarly, neither artists nor galleries should refer to their buyers as "investors." Stick with the terms customer or client.

When buyers are induced to purchase an item based on assurances of investment value, legal protections for the buyer come into play. Most galleries are not equipped to deal with such issues and resulting legal problems. From the IRS standpoint, investment work cannot be hung on the wall to be enjoyed, anyway.

Bill Frazier served a lengthy and invaluable tenure as chairman of the Montana Arts Council. He can be reached at artlaw@itstriangle.com. MAC thanks *Art of the West* for permission to reprint this series.



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IRS reverses course on nonprofit reporting rule

In December, the *Nonprofit Quarterly* reported on an announcement by the IRS that it intended to propose a rule that would allow charities to report charitable gifts on behalf of donors, instead of donors being required to substantiate their deductible gifts by producing receipts with specific information included.

Under the proposed rule, charities would have the option to fill out a form on behalf of their donors, giving the IRS all the information needed to substantiate a donor's deduction of a charitable gift. Opponents cited the additional paperwork and reporting burden, while initially optional, could become expected or even mandatory. More importantly, opponents didn't trust either charities or the IRS to keep donors' Social Security numbers confidential in times of data hacking, identity theft, and the IRS scandal involving nonprofits' confidential filings.

... The public comments opposing the rule likely drowned out the few voices the IRS cited in its announcement of the proposed rulemaking. No doubt, the amount and vehemence of the opponents gave IRS officials more than enough justification for backing away from making a rule they really didn't want to make anyway.

— Michael Wyland,
Nonprofit Quarterly,
nonprofitquarterly.org

Tech Talk: Is your website mobile compatible

By Mark Ratledge

Last year – or even years before, depending on the web traffic stats you read – total web traffic from mobile devices, such as smart phones, tablets, and others tipped over the 50% mark. That means more people are using their mobile devices rather than full-size Macs or PCs for web access. And that trend will continue; there is no going back.

That 50% mark may not mean much at first glance, but it could mean a whole lot when it comes to your own or your organization's web presence. Is your website mobile compatible? If not, you're losing page views. How can you check?

If your site is not mobile compatible, users may just leave when they see that your home page displays too wide on their tiny screens, or that the content is jumbled because the website doesn't know how to react to a mobile device. And with the web being the primary way people find anything these days (when was the last time you picked up a phone book?), you don't want users leaving once they arrive.

Website compatibility for mobile devices

is called "responsiveness." That is, the website responds to the format of the device being used. Back in the bad old days of the web, websites were static in that respect; you got what was there, in one format. But that was before smart phones.

These days, your site won't look exactly the same on a mobile device – it can't because of the screen size – but the site elements and content blocks and images should "shuffle" down into a smaller width (for tablets) or long list (for narrow screen phones), but still be readable and useable. If not, your users may leave.

What can you do? The best thing to do is the easiest: take a look at your site with your smart phone or tablet. Check all the pages for a readable layout. If you use third-party ads, check how they display.

If you use a content management system (CMS) such as WordPress, Drupal or oth-



Mark Ratledge is a WordPress consultant. Check his website at markratledge.com.

ers, your site's mobile compatibility mostly depends on the "theme" (the front-end design) that users see, not the CMS backend where you edit pages and posts. If you use a commercial service like Squarespace or Wix, those platforms offer mobile compatibility out of the box, but they both advise you to test, too.

There are ways to check your site's mobile compatibility without getting too geeky. And this method is useful if you don't have a big collection of mobile devices to check with (like most of us don't), and is more reliable than the websites out there that provide screenshots of your site on different devices. I describe this method – and ways to work toward fixing the mobile compatibility of your site if you find issues – in an article at markratledge.com/?p=1611.

PUBLIC VALUE PARTNERSHIPS

The Three Rs at work in Montana



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Public Value Partnership grants between Montana nonprofit arts organizations and the Montana Arts Council champion the fact that the arts are of benefit to all the citizens of Montana and are worthy of state and federal investment.

Public Value Partnerships utilize three tools we call “The Three Rs” to expand the public value of the work being done by Montana’s non-profit arts organizations:

- Building relationships;
- Creating greater relevance and meaning; and
- Establishing return on investment (measured both as economic vitality and impact on people’s lives).

MAC believes that using “The Three Rs” strengthens participation, understanding and support from audiences, donors and funders. We’d like to share some of the best examples of these stories with you from 2016:

Relationships

WaterWorks Art Museum, Miles City:

Every attempt is made to participate in as many local events as we can. We have a large presence in the local Bucking Horse Sale events that are spearheaded through the Chamber of Commerce. These include



WaterWorks Art Museum: Annual Quick Draw, held during the Miles City Bucking Horse Sale, draws visitors from far and wide. (Photo courtesy of WaterWorks Art Museum)

our Quick Draw/Auction in Riverside Park, the Sunday brunch at the WAM and artists’ receptions.

We provide demos at the local fair each day to raise awareness of programs and exhibits offered at the WAM. We have ongoing relationships with several groups who do after-school care for special needs children as well as having a presence in activities at the VA and nursing homes.

The inaugural Art Squared benefit event allowed students and artists of all skill levels to show and sell unframed 6x6-inch pieces of art

for \$36 in a “Cash and Carry” event. This, because of the open invitation and the price of the work, was very well received by students, families and established artists, as well as those buyers who may not be able to afford expensive pieces of original art. It brought a new audience to the center and many have requested that it continue and grow.

What we learned: Find out the wants and needs of the audience (we do this with one-on-one conversations, workshops etc.). Keep things interesting. Don’t rely on repeating the same programs year after year if they are not well attended.

Relevance

Clay Studio of Missoula: In the past year, we were able to increase funding so that we could increase the hours of our employees. Certainly, this increase enabled our outreach coordinator to have the time to effectively plan out new and innovative ideas for our free outreach summer events, exposing audiences to the multiple possibilities that clay and creativity can have for all.

Continued on next page

New NEA data

Arts and cultural production contributed \$704.2 billion to the U.S. economy

Today’s creative economy gets a big boost from the arts, according to new data from the National Endowment for the Arts and the U.S. Bureau of Economic Analysis. The latest figures cover 1998 to 2013 and they spotlight fast-growing arts industries, export trends, employment figures, consumer data, and more.

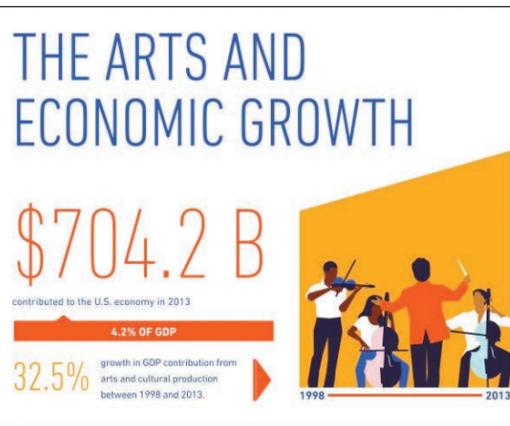
In 2013, arts and cultural production contributed \$704.2 billion to the U.S. economy, a 32.5 percent increase since 1998. Another key finding is that consumer spending on the performing arts grew 10 percent annually over the 15-year period. The Arts and Cultural Production Satellite Account (ACPSA) is the first federal effort to provide in-depth analysis of the arts and cultural sector’s contributions to the economy.

“The new data shows that the production of performing arts services has grown at a faster clip than arts and cultural production in general, contributing \$44.5 billion to the U.S. economy in 2013,” said NEA Chairman Jane Chu. “Notably, the ACPSA reveals that Americans are choosing to spend more on performing arts events such as concerts, plays, and dance performances. This tells us that the arts remain a valuable and desirable commodity for U.S. consumers, and that the arts are a strong contributor to America’s economic vitality.”

The new estimates were adjusted for inflation, resulting in more accurate trend analysis for the 15-year period ending in 2013. Among the new findings:

• **More on the performing arts:** Theaters contributed \$7.1 billion, followed by music (including jazz, rock, and country bands and artists) at \$4.2 billion, and symphony orchestras and chamber groups at \$2.1 billion.

• **Staging economic success:** Between 1998-2013, performing arts (both for-profit and nonprofit industries) – including music, theater, opera, circus, ice-skating, and magic shows – showed a combined 4.6 percent annual growth rate, well above the 1.1 percent average annual growth rate for all ACPSA commodities. In particular, over the same period, the growth rates for opera production



and theater were 7.5 and 6.3 percent, respectively.

• **Show me the numbers:** In 2013, arts and cultural production contributed \$704.2 billion to the U.S. economy, or 4.23 percent of GDP. Arts and culture produced more than some other sectors, such as construction (\$619B) and utilities (\$270B). Top arts and culture industries included: broadcasting (excluding sports); motion picture industries; publishing (excluding Internet); arts-related retail trade (such as art galleries, book stores, and music stores); performing arts companies and independent artists, writers, and performers; and creative advertising services.

• **Culture outpaces other sectors:** Over the 15-year period (1998-2013), arts and cultural production grew by \$165 billion or 32.5 percent. The annual growth rate for arts and culture as a whole (1.8 percent) was on par with that of the total U.S. economy (1.9 percent). But it grew faster than other sectors such as accommodation and food services (1.4 percent), retail trade (1.3 percent), and transportation and warehousing (1.1 percent).

• **Online evolution:** The industry with the fastest growth in arts and culture production between 1998 and 2013 was “other information services,” a category that includes online publishing, broadcasting, and streaming services (12.3 percent). Other fast-growing industries were sound recording (9.5 percent), arts-related computer systems design, including services for films and sound recordings (7.7 percent), and regular broadcasting (5 percent).

• **Arts employment:** In 2013, arts and cultural sector employed 4.7 million wage and salary workers, earning \$339 billion. Industries employing the largest number of ACPSA workers include government (including school-based arts education), retail trade, broadcasting, motion picture industries, and publishing.

• **Exporting American culture:** Since 2006, U.S. arts and culture has run a trade surplus that’s grown every year (currently at \$24.1B in 2013). Top 2013 arts and cultural exports were: movies and TV shows (\$15.9B), arts-related software publishing, i.e. games, photo processing software (\$9.9B), jewelry and silverware (\$8.1B), creative advertising (\$7.1B), and architectural services (\$3B).

Copyright-intensive types of commodities (movies, TV, arts-related software publishing and advertising) accounted for \$33B, or more than half of all ACPSA exports (\$59.5 billion). Top export markets for movies and TV shows: the United Kingdom (22.6 percent), Canada (9.3 percent), Germany (8.8 percent), France (5.1 percent), Australia (4.8 percent), and Japan (4.2 percent).

• **America, creative powerhouse:** While there’s no one way to define the creative economy, a good proxy is GDP produced by copyright-intensive industries (like broadcasting, movies, publishing, and performing arts). In 2013, arts and cultural production made up nearly half of the entire U.S. copyright-intensive creative economy (\$435B of \$887B). Copyright-intensive arts and cultural production is among the fastest-growing of all ACPSA goods or services, with an average annual growth of 3.5 percent versus 1.8 percent for all ACPSA production between 1998-2013.

ACPSA tools and resources

To help researchers delve into the numbers, the NEA offers an Arts Data Profile with core account data; a guide explaining the account and details about arts and culture sector; issues briefs that analyze key findings, satellite account tables for 1998-2013; and links to other federal data resources. Learn more at www.arts.gov.

Statewide arts service organizations

Montana has many arts-discipline-specific statewide service organizations. You can find a complete list here: art.mt.gov/resources/resources_statewides.asp.

Montana Arts Council Programs

Visit the Montana Arts Council’s website for a complete listing of our programs:

Arts Organizations: art.mt.gov/orgs/orgs.asp

Artists: art.mt.gov/artists/artists.asp

Folklife: art.mt.gov/folklife/folklife.asp

Arts Education: art.mt.gov/schools/schools.asp

The Three Rs at work in Montana (from previous page)

Naturally, bringing a wheel to an outdoor event to allow people a chance to throw a pot is popular. However, for many it takes time and practice to create a well-made pot. On occasion, we offer the opportunity for people to have pots they make at festivals fired for a fee, but can only accommodate that for certain events.

We wanted to expand our options in what we offered to people to encourage them to think outside of the box – or in our case, the pot – in regards to how clay could be creatively utilized. From this, two new activities were introduced to our outreach repertoire this year – CATBOT, the clay-sculpture-making robot, and Sprouting Sculptures.

Firstly, CATBOT is a creation made at Spontaneous Construction, an event hosted by Home Resource, a local nonprofit building materials reuse center. At this event, teams are given one day to create projects using the building materials onsite.

Our Clay Studio building team came up with a fun and approachable interactive creation. CATBOT was created from a large plywood cutout of a cat, with added accouterments, such as knobs, dials, and an “operation center” (where a person hides inside of the structure to operate it). This was the concept as to how CATBOT would work: participants feed the CATBOT “robot pellets” (balls of clay), then select a color and type of object from the selection knobs. Once selected, they wait while their creation is being generated, through the helpful hands of our certified CATBOT operators hiding internally. Once complete, their object of desire comes out on a small sliding shelf at the rear of CATBOT.

This creation has generated such interest that CATBOT 2.0 is in the works. The larger version can accommodate two operators in a more comfortable environment. Also, as kids (and adults) wait in line to make their requests, they are able to play with their individual balls of clay.

Our other new outreach activity, Sprout-



Clay Studio of Missoula: CATBOT 2.0 in action at the Northside/Westside Block party.

ing Sculptures, has also been a great success. When chia seed is rolled into clay, the clay is still workable and small sculptures can be made. If kept in a damp environment, the chia seed begins to sprout. This provides a fun, engaging activity that people can take with them and experience transformative results without the object needing to be fired.

With the addition of these great outreach activities to our already popular throwing demonstrations, we are expanding the awareness of the possibilities clay has to offer to our general public.

Return on Investment

Great Falls Symphony, Great Falls: As a “player” in the local economy, the GFSA takes its role very seriously. Currently we support a large family of 16 artistic and administrative employees and through these salaries and the honorarium paid to community orchestral

musicians, the Great Falls Symphony returns approximately \$400,000 to the local and state economy annually.

In addition, the GFSA contributes approximately \$40,000 in state, federal taxes and benefits. Add to this, the symphony’s purchase of local goods and services, and the impact of those who attend concerts from rural communities and contribute to local restaurant, business and hotel economy, and one can see significant economic impact. Estimating a conservative multiplier effect of .4 as dollars turn over in the community, we see that even a relatively small regional arts organization such as ours can make a significant contribution.

We are aware that the cultural resources offered by a community can be a significant factor when people are making a decision to live and work in that community. With that in mind, the symphony works closely with such entities as the Great Falls Economic Development Authority, the Chamber of Commerce,

the City of Great Falls, the Military Affairs Committee and large employers such as Davidson Companies, Benefis Health System, the Great Falls Public School system, the City of Great Falls and others



Great Falls Symphony: A little symphony “fun”d-raising going on at Black Tie-Blue Jeans.

(Photo courtesy of Pam Lemelin)

who are active employers and recruiters in the region. Representatives of such entities have been valued members of the GFSA Board of Directors and tell us that during that employee recruitment process, a rich arts environment strongly contributes to the livability factor of a community and is high on the list of qualities considered as potential employees evaluate their options.



Future Cultural & Aesthetic Trust Grants

The FY18-19 Cultural & Aesthetic Trust grants will be available online Spring 2016 with a deadline of Aug. 1, 2016.

Strategic Investment Grants

Funding is currently available for grants of up to \$1,000 for nonprofit arts organizations, artists and arts educators. Deadlines are monthly.

For more information see art.mt.gov/orgs/orgs_sig.asp or contact Kristin Han Burgoyne at kburgoyne@mt.gov or 406-444-6449.

Strategic Investment Grant awards FY2016

The Montana Arts Council Strategic Investment Grants provide up to \$1,000 in matching funds to artists, nonprofit 501(c)(3) arts organizations and preschool–grade 12 teachers in Montana for:

- Professional Development: Grants to help build individual art skills and knowledge, arts careers and/or arts businesses.
- Market Expansion: Grants to help increase exposure and improve marketing or promotion, opportunities for exhibition,

performance and/or sales to a wider or new audience.

- Public Outreach Arts Activities: Grants for ongoing or one-time arts activities by arts organizations and/or artists that are designed to reach a new or expanded audience.
- Challenges and Emergencies: Grants to provide resources for artists or arts organizations experiencing challenges or emergencies that impede their ability to continue their work.

Organization/Individual	Project Title	Town	Awarded
Timi Olivia Stark	Abstract Painting Workshop with Steve Aimone	Columbia Falls	\$1,000
Carol Barmore	Painting horses workshop with Jill Soukup	Bozeman	\$1,000
Samantha Bird	Creations by Sammy	Browning	\$638
Hattie Rex	Red Ants Pants Festival	Bozeman	\$1,000
Shooting Star Saddlery	Red Ants Pants Music Festival Vendor	Niarada	\$472
Dorothy Morrison	Learning the Balinese Baris Dance for Performance with Gamelan	Missoula	\$1,000
Rocky Mountain Ballet Theatre	Vienna State Opera Ballet’s Gregor Hatala and RMBT	Missoula	\$1,000
Heather Adams	Missoula Summer Dance Intensive	Missoula	\$1,000
Tamara Pullman	9th Rib	Cardwell	\$1,000
Tarn Ream	Camp Merveilles: African Dance and Music Workshop	Missoula	\$546
Jerry Baldwin	Mission Mountain Pottery Expansion Project	Arlee	\$1,000
April Marie Hale	Fall Tennessee Craft Fair	Missoula	\$1,000
Megan McNamer	One-month writing residency at the Virginia Center for Creative Arts	Missoula	\$1,000
Elizabeth Gregory	Precious Metal Clay Artisan Certification	Livingston	\$1,000
Tim Holmes Studio	Random Gifts of Art, Live	Helena	\$1,000
Northeastern Arts Network	Arts Northwest Conference	Sidney	\$500
Bucking Horse Books LLC	Texas Library Association Conf 2016	Missoula	\$1,000
Emily Free Wilson	Free Ceramics Studio Art Center Marketing Expansion	Helena	\$1,000
Heidi Nonnenmacher	Learning Guinean Dance & Drum Performance	Missoula	\$1,000
Montana Chamber Music Society	Noon Notes Public Education Outreach	Bozeman	\$1,000
Mineral County Performing Arts Council	Valinor Quartet Workshop Reception & Performance	Superior	\$1,000
Bitterroot Valley Community Chorus	Bitterroot Valley Chorus	Hamilton	\$1,000
Sarah Kahn	Free Verse	Missoula	\$960
James Corwin	Safari Club	Lakeside	\$1,000
Whitefish Review	Growing Up & Growing Older	Whitefish	\$1,000
Jeremy Quick	The Jeremy Quick Trio- Recording	Kalispell	\$1,000
Melanie Drown	Kilnforming Workshop for artists/teachers	Whitefish	\$1,000
Elisha Harteis	Elisha Harteis Short-Term Residency at Red Lodge Clay Center	Missoula	\$1,000
Ella Watson	Holter Transportation Grant	Bozeman	\$259
Yellowstone Ballet Company	Guest Artist Transportation	Livingston	\$1,000
Montana Assoc of Weavers and Spinners	Montana Association of Weavers and Spinners Biennial Conference	Kalispell	\$1,000

- 1 Montana Office-on-the-Road; Jane Chu Visit; Artist's Innovation Awards; Montana Teacher Leaders in the Arts; Lela Autio; Kelly Roberti
- 2 Arni's Addendum; Governor's Arts Awards Deadline; C&A Project Advisory Committee; Cultural Trust Guidelines
- 3-4 Congrats; Condolences
- 5 Lela Autio (from page 1); *Painted Sky*
- 6 New Federal Education Bill; Deadline for AISC Grants; Montana Teacher Leaders (from page 1)
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- 15 MAP: Discovering, showing and telling the story; MCAM (cont); NEA Budget
- 16 Loan Financing for Nonprofits: Part 1
- 17 Law and the Art World; Tech Talk
- 18-19 Public Value Partnerships; New NEA Data; Strategic Investment Grants



STATE OF THE

Arts



Here is how we will always remember 2015 Governor's Arts Award recipient Lela Autio, who passed away Jan. 23 at her home in Missoula. Talk about Joie de Vivre! She is pictured with MAC Accountant Carleen Layne who is retiring in April. (Photo by Cinda Holt)

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Montana Office-on-the-Road; Jane Chu visit

Pages 1-2

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