

State of the ARTS

Spring 2022
April • May • June

MONTANA ARTS COUNCIL

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



Photo courtesy of Eric Heidle

Mending Walls

In Montana, we aren't just tolerating street art, we're cultivating lively works of art. These outdoor murals celebrate history, themes of inclusivity and more.

Read more, page 8



Photo courtesy of Adobe Stock

IndigenEyes a Twenty-first-century World

Imagining a Native landscape may conjure up many ideas, but *IndigenEyes* presents a different view—a digital landscape.

Read more, page 22

Statewide Art News



Photo courtesy of Montana Shakespeare in the Parks

Great Performances in the Great Outdoors

Montana Shakespeare in the Parks celebrates 50 years of connecting audiences across the state to great works in some of the most unique locations.

Read more, page 15



Photo courtesy of Kevin Red Star

Literature in the Landscape

There is no doubt that Montana has its share of fantastic literature about our landscape and this year, the Maclean Literary Festival challenges us to think outside the book.

Read more, page 29

Montana Watercolor Society Call for Entries

The Montana Watercolor Society announces its 40th Annual Juried Art Exhibition, *Watermedia 2022*. Exhibition dates are Oct. 15-Nov. 12 at the Dana Gallery in Missoula. Juror is Keiko Tanabe. Over \$5,000 in awards. For prospectus, go to: www.montanawatercolorsociety.org or contact Kristin Dahl Triol, show entry chair, at kristintriol@gmail.com or 805-402-8212. **Deadline: June 1, 2022**



Tatiana Gant
Executive Director
tatiana.gant@mt.gov

As I'm writing this, daylight saving time has just gone into effect, the sun is out and spring is in full sway. A chief benefit of living in Montana is the reward of warmth and sunshine for having endured months of cold and darkness. We suddenly remember that outside is not just an idea but a place, and we shed winter coats for lighter layers and sprint out the door.

And the great outdoors is great for art, too. Montana is fortunate to have so much great art being made and enjoyed outside of our galleries, libraries and performance halls.

At the sprawling Tippet Rise Art Center near Fishtail, large-scale environmental art mixes with performances of classical music, all under the backdrop of our state's highest peaks. To the north and west in Lincoln, materials for Sculpture In the Wild's own large-scale pieces are drawn from the landscape and industry of the site: timber, metals, paper and earth. The landscape of Montana's literature owes much to our mountains and plains as well; this year's Maclean Literary Festival in Missoula will focus on public lands and sacred spaces and the ways we can preserve and enjoy them for years to come.

"We all love to sing Montana's praises in springtime, as days grow longer and the sun grows warmer."

And there will be more great words enjoyed under open skies: Montana's Shakespeare in the Parks returns for its 50th season in 2022, bringing the Bard to city parks, small town squares and even the badlands on the eastern plains. The troupe will perform *King Lear*, and if a summer storm should descend on the stage, perhaps it's only to fulfill Lear's mighty exhortation to "Blow, winds, and crack your cheeks!" Another fearsome landscape celebrating a milestone is Yellowstone National Park, which turns 150 this year. Art helped convince Congress to establish the park, through the work of painters such as Thomas Moran, and it in turn has inspired art of all sorts, from evocative travel posters to Indigenous art—from before the Park's founding to works being made by Native peoples today.

Also, for as long as people have shared the spoken word here, they've probably been making poetry about this place. The collected poems of Jim Harrison, so many of which were inspired by the waters and lands of Montana, have been honored in a new volume. And Montana's poet laureate, Mark Gibbons, responds to his place in the landscape here, in both poetry and prose.

We all love to sing Montana's praises in springtime, as days grow longer and the sun grows warmer. To find out what's been happening under the Big Sky this season, take a look inside.

Then head outside.

The Montana Arts Council Announces \$750,000 in ARPA Funding

A one-time grant opportunity for professional artists made possible by the National Endowment for the Arts (NEA) via the American Rescue Plan Act (ARPA) is now available through the Montana Arts Council. Applications for ARPA Artist grants for individuals are now open, with funds available to support specific, definable projects including presentations, performances, tours, workshops, research and the creation of artwork.

"The ARPA Artist grants allow the Montana Arts Council to directly support artists for the creation of new work," says Council chair Cyndy Andrus. "They represent a unique opportunity for Montanans working in the arts to continue recovering from two years of disruption due to the pandemic." With award amounts ranging from \$2,500 to \$10,000, these grants are available to

professionals working in any artistic discipline. In the weeks leading up to the April 21 deadline, the Arts Council will be hosting several Zoom webinars to answer questions and provide technical support for applicants.



**MONTANA
ARTS COUNCIL**
an agency of state government

In addition, operating support grants for 501c3 arts organizations are also available through this program; applications will open the first week of April.

For more information about the Montana Arts Council's ARPA individual and organization grants, links to upcoming Zoom seminars and details about how to apply, visit art.mt.gov/arpa

State of the Arts Welcomes Submissions

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

Next deadline:

The deadline for submissions is June 10 for the summer issue (July-September).

Please check with the Montana Arts Council for reprint permission.

Send items to:

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Congratulations to...



Photo courtesy of David K. Riddick

Dr. Maria Rosario Jackson Takes the Helm at NEA

Dr. Maria Rosario Jackson is confirmed as the 13th chair of the National Endowment for the Arts (NEA). The following is an excerpt from Dr. Jackson's statement upon confirmation:

"I am honored to be confirmed by the U.S. Senate to serve as chair of the National Endowment for the Arts and excited to build on the arts endowment's strong work to serve all communities across our nation through the power of the arts. ...In my term as NEA chair, I look forward to working with Congress, state and local arts leaders, and fellow members of the National Council on the Arts. I look forward to working with arts communities and people in intersecting fields such as community development and public health across our nation to ensure access to the resources and experiences all Americans need to live healthy, robust, meaningful and creative lives."

"Dr. Maria Rosario Jackson's deep understanding of the role that arts and culture play throughout our communities gives her great insight to navigate these challenging times," said Acting Chair Ann Eilers... "[H]er knowledge of the agency will guide a smooth transition into her new role as chair of the National Endowment for the Arts. On behalf of the entire NEA staff, I look forward to welcoming Dr. Jackson as our new chair."

"With the confirmation of Maria Rosario Jackson as the chair of the National Endowment for the Arts, the nation will be made more beautiful and its creative spirit more empowered," said Michael Crow, President of Arizona State University, where Dr. Jackson is a professor at the Herberger Institute for Design and the Arts. "Art is our reflection of who we are and who we want to be and Dr. Jackson will lead us all to find and express that beauty and to enhance and broaden that creative spirit."

To learn more, visit www.arts.gov.



Leadership Transition at Arts Missoula

Tom Bensen, executive director of Arts Missoula since 2004, has announced that he will be retiring in June.

Tom has served the Missoula community with strong leadership and enthusiasm for 18 years. During his time as executive director, Arts Missoula expanded programming to include Global and Cultural Affairs, the administration of Missoula's Public Art Committee, and the Incubator Program, which houses smaller arts groups that need administrative guidance. Tom helped to grow sister-city partnerships in Germany and New Zealand, and participated in multiple national economic impact studies that showcase the strength of Missoula's arts sector. He also facilitated the merging of Arts Missoula with First Night Missoula, the New Year's Eve festival that he has directed since 1997.

Tom was instrumental in the creation of SPARK! Arts Ignite Learning, the Kennedy Center initiative for equity and access in arts education. SPARK! is a collective impact project administered through Arts Missoula. And most recently, Arts Missoula launched the Patron Fund—an annual grant program to help local artists establish and grow Missoula-based livelihoods in the arts.

In 2016, the organization changed its name from the Missoula Cultural Council to Arts Missoula. The same year, Tom was named the Missoula Downtown Association's "Downtowner of the Year." We will miss his thoughtful and steady leadership, but trust he will continue to be active and engaged in our community.

A committee comprised of board members and community volunteers has been working to ensure the smooth transition of leadership. The position has been posted, with interviews beginning in March, and the new executive director will be announced in April. Tom will continue on through a month-long transition, working with the new hire.



YAM's New Leader Ready to Engage with the Community and Artists

Jessica Kay Ruhle, former education director at the Nasher Museum of Art at Duke University in North Carolina, is the new executive director at the Yellowstone Art Museum (YAM). Ruhle (pronounced ruh-lee) was selected based on her innovation and leadership skills. She stepped into the position early this year, following the departure of former Executive Director Bryan Knicely.

Ruhle said she considers herself a forward-thinking leader always "working on new and innovative partnerships that can amplify the role of museums." In a recent interview she said, "I'm really excited to come into this position as a life-long educator. Having been an educator, the focus is so much about building relationships and engaging audiences, inviting people in the museum space."

Chairman of the search committee, Matt Stroud, said Ruhle will bring strong vision and leadership. "Jessica is a true professional that we believe has the experience, background and leadership skills to lead the YAM into the future," Stroud said. "We also believe Jessica has a unique way of listening, observing and leading that will bring everyone together."

Ruhle said she applied for the position because of the YAM's focus on contemporary art, which is a passion of hers. She was also impressed with the programs in place and the community engagement she saw when she visited and met with the board, staff and some cultural leaders. Two aspects of the museum that most impressed her were the Visible Vault and the YAM's Permanent Collection. "It's so rare to make behind-the-scenes spaces accessible in the way that the YAM has," she said. "It's not only storage, but I think it is absolutely one of the best features at the museum."

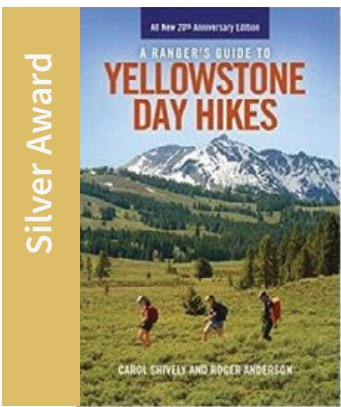
"I'm excited about Montana and the arts community there. I am looking forward to reconnecting with friends and colleagues who are artists and arts professionals based in Montana, as well as building relationships with more artists throughout the state. Plus, I absolutely love getting outside and am eager to experience the beauty of the region."

Congratulations to...

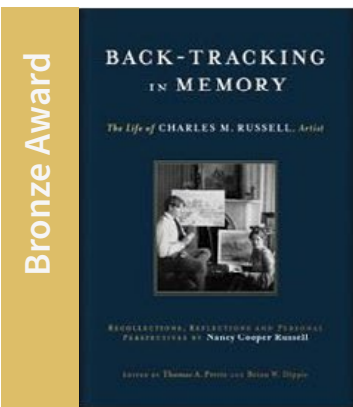


PubWest Book Design Award Winners

PubWest Book Design Awards recognize superior design and outstanding production quality of books published throughout North America.



Silver Award (tie): *A Ranger's Guide to Yellowstone Day Hikes: All New 20th Anniversary Edition*
Farcountry Press
Designer: Eric Heidle
Production Manager: Erin Turner
Printer: Versa Press



Bronze Award: *Back-Tracking in Memory: The Life of Charles M. Russell*
Farcountry Press/
Sweetgrass Books
Designer: Jess LaGreca
Production Manager: Erin Turner
Printer: Friesens



Bronze Award: *Osprey: The Glorious Pursuit of Unbridled Determination*
Farcountry Press/
Sweetgrass Books
Designer: Steph Lehmann
Production Manager: Erin Turner
Printer: Artron Printing America

In Memory of...



Edward Groenhout

Oct. 11, 1936–Jan. 25, 2022

Ed Groenhout served as the Montana Arts Council's first full-time executive director, from 1969 to 1971. A native of Grand Rapids, Michigan, Ed first came to Montana while serving in the United States Air Force in Cut Bank. There he met his future wife Shirley and after completing his service here and in Japan, Ed tried his hand at a variety of careers: managing a radio station, patrolling a beat as a police officer and working as a picture framer.

In 1964, Ed moved to Missoula with Shirley and their two children so that he could attend UM. Along the way toward earning a BFA with high honors, Ed served within UM's student government and became its first fine arts commissioner and the chairman of the dean's fine arts advisory council.

Upon graduating, Ed worked as a teaching assistant in the UM's fine arts department while pursuing his MFA, which he received in 1967.

Ed began his tenure as director of the Montana Arts Council in 1969, leading the agency through its nascent years as it established a footing in the state to support individuals and organizations in the arts. He served until 1971, when he and his family relocated to Bozeman upon accepting the

role of assistant dean of the College of Arts and Architecture at MSU.

Ed served in that capacity and later as dean for nearly 20 years, during which time he helped build the School of Architecture, the university's film and television department, and KUSM, the university's television station. The bust of Anna Pearl Sherrick, founding director of MSU's nursing program, was sculpted by Ed as a commissioned work and occupies a place of honor in front of her namesake hall on campus.

The Groenhout family moved to Flagstaff in 1988 when Ed took a position with Northern Arizona University and remained there until his retirement in the early 2000s.

Following his time at the Council, Ed penned a brief overview of its birth and early years before his arrival, writing "The Montana Arts Council, with its tiny staff and borrowed typewriter, began its work in makeshift headquarters in the Fine Arts Dean's office at the University of Montana. A staff of two, a secretary and part-time executive director, was employed on an annual budget of \$12,500." This improbable beginning nevertheless became the foundation of the Council's ongoing mission: "The Council's first two years as a state agency were the cornerstone in establishing the direction the body would take and maintain for several years in nurturing and supporting the arts."

He went on to note that despite the funding difficulties all arts agencies face, the Council's work "touches, in the most positive ways, the lives of an incredible number of Montanans. Communities have found their lives enriched through the organizations seeking and gaining support from this state agency. Education has been greatly assisted, from primary through higher education levels."

It's the hope of the Montana Arts Council's members and staff that it will continue to serve the arts in Montana in the fashion Ed Groenhout described and worked to achieve in the agency's early years. Ed passed away at his home in Arizona in the company of his family, who relate that he was still making art in late 2021.



Tribute: Missoula Artist, Icon Nancy Erickson (1935-2022)

By Carey Powers, marketing & communications coordinator at the Missoula Art Museum

Nancy Erickson, one of Montana's most treasured multi-media artists, passed away Feb. 7. While many recognize her large, free-form quilted paintings, she was more than just a textile artist. "Drawing and painting were equally as important as her choice of cloth and quilting. It's the amalgamation of them that makes her work unique," said Laura Millin, executive director of the Missoula Art Museum. Nancy was a slight woman without much heft, but her larger-than-life work marked both her career and impact on the arts community in Montana.

Erickson was a pioneer in contemporary fiber arts and was widely celebrated for her contributions to the medium. Her work with textiles—along with those of her contemporaries like Lela Autio and Dana Boussard—was significant in that it elevated the medium from "women's craft-making" to a higher level of art and artistic expression.

An advocate at her core, Erickson founded the Pattee Canyon Ladies' Salon in 1989, which created both a space and a community for

women artists in Missoula. The lasting impact of the Salon reflects Nancy's leadership and impact on the arts ecosystem in Missoula. Salon members have met twice monthly for more than 30 years, most often at Erickson's home. Leslie Van Stavern Millar II, one of the nine members of the Salon, said she was looking for a mentor to help further her drawing skills when she joined the group. "Nancy forged her way and stuck with her practice. She made a career of her artwork, which was rare at the time," she said. "She was our den mother."

For more than 50 years, Erickson's artworks addressed human and animal interactions that explore both conflicts and shared evolutionary ties. She had a particular connection to polar bears and capybaras, and her works were influenced by world events like the war in Iraq and the devastating effects of climate change. But her activism was not limited to her artwork. "She was not only a member of the arts community, but also had strong ties with UM, environmental groups and peacekeeping organizations," said Millar.

MAM was fortunate enough to receive a gift of 22 quilted works from Erickson in 2020. Her solo exhibition, *Nancy Erickson: Imagining a Post-Nuclear Eden*, graced the Aresty Gallery in 2021. While the casual admirer of this exhibition may have seen Erickson's neon-colored animals as whimsical and fantastical, each piece was rooted in activism, natural history and current events. These quilted scenes refer to cave paintings in southwestern France, the threat of nuclear destruction and forest fires in the West. The three-piece installation called *Fire Season, Western Montana* exemplifies Erickson's technical ability and signature bright color palette, as well as her thematic commitment to anthropological connections to the natural world.



Nancy Erickson, *Fire Season: Western Montana*, 2012, satin and cottons, fabric paints, oil sticks, machine stitched, appliquéd and quilted, MAM Collection, gift of Nancy and Ron Erickson.

Erickson was born in Ohio in 1935 and grew up on a ranch in Livingston. Her lifelong love for animals and the natural world inspired her to study science at the University of Iowa, where she earned a bachelor's degree in zoology in 1957 and a master's in food and nutrition in 1962. She began to study painting while living in Buffalo, New York and moved to Missoula in 1965. She received an MFA in painting from UM in 1969. Erickson participated in more than 500 exhibitions around the world over the course of her career. She exhibited frequently across Montana at museums and galleries alike

and received the Individual Artist Fellowship Award from the Montana Arts Council in 1988. Today her work can be found in both private and public collections around the country.

Nancy lived and worked in Missoula with her partner Ron. She always noted that she shared the canyon with the deer, cougars and bears that have lived there for centuries. In the weeks since her death, her friends and contemporaries have found solace in the mementos she left behind. "I have all these sweet hand-written letters, notes and drawings that she gave me over the years," said Millar. "They are a gift and remind me of my relationship with her."



Marilynn Dwyer Mason

June 17, 1943–Jan. 26, 2022

In the early hours of Jan. 26, Marilyn breathed her last breath here on earth. After battling cancer, she passed away peacefully in her sleep at home in Butte, in the comfort and care of her family.

Marilynn was born in Butte; she was the third of four children to "Dick" Dwyer and "Dollie" MacPherson Dwyer. She attended Saint Ann's Grade School and Girl's Central Catholic High School, and then studied at MSU and UM Western. She married Doug Mason in 1963 and had two sons.

Marilynn knew at two years old that she was an artist. It was her God-given gift, and she had immense talent. As a young girl, with her parents' encouragement, her ability became evident. She spent all her time drawing and sketching. In high school, she emerged as a portrait artist.

Marilynn's natural skill grew to include wonderful works in watercolor, pen and ink, pastel, acrylic and oil. She painted what was close to her heart—Butte scenes, Montana wildlife and people. Marilyn loved, had deep respect for, and created countless beautiful fine art portraits of Native American people and their cultures.

She spent a portion of her career illustrating furniture, painting murals, teaching art and mastering Western landscapes. Later, she began painting realistic bears in nostalgic and whimsical settings. Marilyn's vision of bears enjoying all aspects of the outdoors became wildly popular.

Marilynn's talent extended beyond her painting; she loved antiques and had a keen

eye for interior design. She had an incredible singing voice. She was an voracious reader and kept a library of books. She loved children and cherished all the little ones in the family. She also adored and rescued many pets.

Marilynn lived in Dillon, Polson, Missoula and Seattle, but she always came back home to Butte. She was deeply spiritual and loved God beyond measure. She lived life to the fullest with passion and enthusiasm. She will be remembered as a wonderful, generous woman who brought beauty and laughter to all who knew her. She was dearly loved and will be greatly missed.

A memorial celebration of Marilyn's life will take place in Butte next summer. In lieu of flowers please make donations to the World Museum of Mining or your local animal shelter or food bank in Marilyn's name.

See the full obituary at <https://www.legacy.com/us/obituaries/mtstandard/name/marilynn-mason-obituary?id=32486274>, as published by The Montana Standard Jan. 28-Feb. 8, 2022.



Robert E. "Bob" Rickels

May 2, 1923–Jan. 23, 2022

Teacher, artist, musician, traveler, outdoorsman, devout Lutheran, unequalled father, husband and friend, Bob was a very special, inspiring man. He will be remembered for his unending kindness, consideration, gentle wisdom and patience, along with his playful sense of fun, great sense of humor and reputation for witty and unexpected quips. Bob lived his faith, embodying the charity and compassion of Jesus Christ and always finding the good in people.

Bob was born "in the middle of the east central Iowa cornfields." He attended elementary and high school in Atkins, Iowa. He attended Bethany Lutheran College, Minnesota; Concordia Teachers College, Illinois; the School of the Art Institute in Chicago; and two summers at the Archie Bray Foundation in Helena with friends Rudy Autio and Pete Voulkos. He earned his MFA from UM.

In 1959, Bob met Thelma (Tomi); they were married in Illinois and honeymooned in the cabin Bob had recently built in the Beartooth Mountains. Bob's passion for Montana was inspired by family that settled here in the early 1900s and his visits as a young man.

Continued on page 6

In Memory of...

Bob's teaching career spanned the Midwest. In 1998, the Rickels permanently returned to the Montana they loved to be close to their children and the family cabin. They settled in Billings, where Bob was well-known for his cheerful, good-humored, kindly presence as a docent of the Yellowstone Art Museum. He conducted gallery tours and presented "suitcase" programs in elementary schools. In 2008, he was honored as Docent of the Year.

Throughout his life, Bob engaged in studio activity involving ceramics, drawing, silver, wood cut, collage and mosaic. He participated in exhibits and art fairs and installed a number of commissioned works in churches.

He was also a talented musician. He played in and taught band and music, played stirring improvisational piano and sang in choirs. He also enjoyed photography and drawing the forms, colors and patterns he found in nature.

Bob was shaped by his love of the beauty and majesty of the natural world, which deepened his faith and informed his art. He particularly loved the Beartooth Mountains. His connection to wild places spurred his conservation concerns. He narrated *Wild Resurrection*, a film about the Absaroka Beartooth Wilderness designation and appeared regularly in a monthly conservation public radio program.

Services will be held in May at Lutheran Church of the Good Shepherd. Memorials can be sent to the Yellowstone Art Museum Education Program, Northern Plains Resource Council, the Absaroka Beartooth Wilderness Foundation, or the East Rosebud Lake Ecology Committee.

See the full obituary at <https://www.legacy.com/us/obituaries/billingsgazette/name/robert-rickels-obituary?id=32778443>, as published by Billings Gazette Feb. 6, 2022.



Robert Rohyl Smith
Dec. 31, 1949–Jan. 12, 2022

Early in the morning of Jan. 12, we lost Robert, far too soon at the age of 72. He was a painter, art professor, enthusiastic reader, lifelong learner, a unique, brilliant, amusing man, a traveler—someone whose curiosity was endless and who never stopped searching.

His career spanned 50 years, during which he collaborated with other artists around the world, creating a prolific body of work which

was exhibited extensively, from Kyoto to Johannesburg to Willow Creek, Montana.

Robert was born in New York City in 1949. In 1954, his family moved to Arizona. Tucson and the Sonoran Desert became a major influence on his art and his life. He attended Tucson High, and after studying at many schools across the country, graduated with both a bachelor's and an MFA from the University of Arizona. He began teaching at the Tucson Museum of Art School where he influenced countless students.

Robert married Joanne Stuhr in 1982, after which he took a position at San Diego State. Later he moved to Bozeman, where he found great joy in the outdoors, specifically, the headwaters of the Missouri River and Yellowstone National Park. He taught as a professor of art at MSU, where he met his wife, Gesine Sara Janzen.

He spent the last years of his life writing and self-publishing books on his artworks with vignettes from his vast wealth of experiences.

We are grateful that he passed away peacefully, holding the hand of his beloved wife, and after spending his last days with his children, brother and niece by his side, as well as his dog, Leo.

A memorial service will be arranged and a separate notice will be sent to the community. Donations may be made to the Bozeman Library Foundation or Arts for All in Tucson, Arizona.

Read the full obituary at <https://www.kbzk.com/obituaries/obituary-robert-royhl-smith>, published by KBZK, Jan. 21, 2022.



Claudia Ann Boddy
Aug. 6, 1950–Mar. 4, 2022

Claudia Boddy passed away March 4, at her home in Bozeman. She was a wife, mother, grandmother, costume designer, teacher, Francophile and lover of the arts, theatre and travel.

Claudia was a force. She was passionate, creative, and some might have even said she was opinionated at times. She loved to travel, and she spoke French like it was her first language. Claudia was born in New York, but spent much of her youth living abroad, including in Rome, Tangier and London, as well as Texas and Utah.

At a young age, she fell in love with ballet but eventually went to the University of Utah to study costume design. While working on her master's degree, she designed whimsical costumes for several children's productions at the Pioneer Theater Company in Salt Lake City, including *Charlotte's Web* and *Peter Pan*.

When her husband, Jim, accepted a work transfer to Illinois in 1985, Claudia jumped at the opportunity to become part of the Chicago theater scene. She spent 13 years working as a freelance costume designer for several world-premiere productions, including *Marvin's Room*. She worked with amazing directors, actors and playwrights, and all her experiences led her to a deep love of theater.

In 1998, Claudia and Jim moved to Bozeman. Claudia spent several years teaching French at Chief Joseph Middle School. During that time, she started a three-country student trip with the Spanish and German teachers. She believed that travel was very important and loved exposing her students to different cultures and languages.

She eventually retired from teaching and started designing costumes year-round for Montana Shakespeare in the Parks and, later, productions at The Ellen. She loved what she did, she loved the people she worked with and she loved Bozeman.

Claudia was also strong. She fought cancer and kept it at bay for over 15 years. She has two grandsons who will never forget the amazing Pennywise and Fantastic Mr. Fox costumes she made for them. Her daughter will always remember growing up in the backstage of theaters and how that experience inspired her to become an artist. Her son will always apply her words of wisdom to every endeavor and never forget that she was his biggest fan and sometimes his fiercest protector. And Jim, her husband of 44 years, will miss her terribly every day, but will remember all the amazing adventures they had together.

There will be a celebration of Claudia's life in Bozeman, Aug. 6. In lieu of flowers please consider making a donation to Montana Shakespeare in the Parks, your favorite local arts organization or cancer research.

Read the full obituary at <https://www.dokkennelson.com/obituaries/Claudia-Ann-Boddy?obld=24213591>.





Photos courtesy of Tippet Rise Art Center

Photos courtesy of Blackfoot Pathways: Sculpture in the Wild International Sculpture Park

Big Skies and Big Installations Outdoor Sculpture Throughout the Montana Landscape

By Tracy Sullivan

Like many art forms, sculpture is found all over the world and in a variety of styles, spanning from realistic to abstract. Uniquely though, sculpture seems inherently public. We see it everywhere: in our parks, outside of businesses and in our neighbor's yard, not to mention all of the works on display in museums or hidden in our homes. Sculpture's three-dimensional nature, varied scale and multiple materials make it one of the most engaging mediums and one that is especially suited for enjoying outdoors.

Sculpture is created to connect people with something greater than themselves. Its intent is to inspire contemplation.

Sculptors begin their process by deciding what is best for their subject and how the overall message they want to convey might evoke response. An outdoor sculptor, however, must also be mindful of the sculpture's role in the context of the landscape and location. Choosing from various materials such as stone, wood, bronze, copper, glass, concrete and more adds to its visual intrigue. Determining the scale within an outdoor context invites the audience to interact—to walk around it and maybe even within it to fully appreciate it.

Sculpture is a genre that should be approached with open eyes and an open mind. Which is why sculpture to be enjoyed on a bike or hike in a beautiful Montana setting works so well.

The following are two amazing options to check out.

Tippet Rise, located in Fishtail, invites guests on self-guided tours from sculpture to sculpture across the center's rolling landscape. Available Fridays-Sundays beginning June 10, guests can enjoy the outdoors, get in a little exercise on the 13.25 miles of trails, and be intrigued and inspired by the sculpture for free! In addition to the nine monumental and site-specific works installed throughout the ranch, visitors to the art center this year will enjoy **four new sculptures**, including *Folds* (2022) by **Ensamble Studio** (Débora Mesa and Antón García-Abril), comprised

of 16 concrete seats, inspired by and cast from draped canvas; *Iron Tree* (2013) by **Ai Weiwei**; *Whale's Cry* (1981-1983) by **Mark di Suvero**; and the revitalization of a beloved existing work, *Daydreams* (2015) by **Patrick Dougherty**. To allow access to as wide of a range of people as possible, advanced registration is required and begins **April 13 at 10:00 a.m. MDT** at <https://tippetrise.org/hiking-and-biking>.



Photo courtesy of Tippet Rise Art Center

Blackfoot Pathways: Sculpture in the Wild International Sculpture Park, located in Lincoln, Montana, invites guests to be part of the discussion about sculpture, landscape, nature and the human experience. The park was inspired by the environmental and industrial heritage of the Blackfoot Valley. Sculptors have been invited to create significant site-specific works of art using the materials—natural and industrial—that are associated with the community's economic and cultural traditions.

With more than a dozen permanent and temporary sculptures, the park reminds us that this landscape is special and worth a continued conversation. Works like *A Place is a place is a place* (2019) by **Stuart Ian Frost** who was inspired by a two-man antique saw to build a structure symbolizing humanity's impact upon an environment, which begs the question to ravage or to cultivate? Or *The Bridge* (2018) by **Cornelia Konrads** whose structure is uncertain and we must ponder, is it breaking apart or growing together? Or is it possible it's both at the same time? Or *Clearing* (2019) by Alison Stigora, who uses charred wood from Montana wildfires to remind us that destruction and creation live side by side and asks, can we clear the way forward by quieting our thoughts and grounding our physical bodies to the landscape? Sculpture in the Wild is open from dawn to dusk, 365 days a year, and admission is free. Visit sculptureinthewild.com for more information.

Visual Arts



Mural credits: Not Afraid, Cameron Moberg; Grizzly, Fasm; Clouds, Ricky Watts; Great Falls, Tana Murray

Mending Walls

Story and photos by Eric Heidle

You're taking a stroll through downtown Great Falls and happen to glance into an alleyway and catch the following sight: a young man with tattoos and gauged earlobes rapidly filling a wall with paint from a spray can, a pile of other colored cans littered at his feet.

You might react in surprise or indignation—until you see what he's creating. Though street art and graffiti have become recognized forms of art in their own right, they're still often practiced illegally or without the consent of building owners. As such, urban wall art is often regarded as vandalism. But that's not what's happening here. In Great Falls, the city isn't merely tolerating wall art; it's actively cultivating it.

Since 2019, the Great Falls Business Improvement District has been hosting ArtsFest, a summertime collaboration between professional and amateur muralists who've been turning blank walls on downtown businesses into lively works of art. The man painting in that Great Falls alley, in fact, is Cameron Moberg, an internationally recognized street and mural artist. He's been the creative spearhead behind ArtsFest, contributing original murals of his own design while conducting workshops with local artists to help them create murals of their own. And though Cameron and the other professional and local artists who've participated have access to better gear—they're provided with scissor lifts, cherry pickers and scaffolding to reach every part of the walls

they're painting—most of the materials are those used by street artists everywhere: cans of spray paint, and lots of them.



Prior to ArtsFest, Great Falls already had a burgeoning wall art scene. Local artist Rachel Kaiser contributed a number of murals to the city, including several on the eastern pylons of the Central Avenue West rail bridge, and University of Providence art professor Julia Becker and her students created a large

mural titled *Everyone* along the side of a former auto dealership in 2009. Its theme of inclusivity seems to embody the essence of all the murals—that this is public art, made for all, to be enjoyed with a wide variety of scales and subject matter.

And though Great Falls has embraced mural art more deliberately than any other town in Montana, there's plenty of it on display around the state. A notable example is the *Montana Women's Mural* in Helena. Created in 1979 by Anne Appleby, Marilyn Sternberg and Delores Dinsmore, the mural includes contributions and experiences of Montana women throughout its history, depicting both femininity and strength—the brawny forearm of a frontier schoolteacher, the gentle, rawboned

Mural credit: Anne Appelby, Marylin Shernberg and Delores Dinsmore





Mural credit: Art by Pawn

hands of a pioneer settler, a gray-haired Native mother in proud profile. Above the scene hovers the total solar eclipse of 1979, visible from Montana; it's a symbol of older ways of life being eclipsed by newer ones and of the continuing cycle of rebirth across generations. Like the *Everyone* mural, it makes a deliberate statement about the people it depicts, providing meaning along with civic beauty.

Wall art that shows what's important to people is nothing new here.

Long before Europeans came, Indigenous peoples were applying pigment to rock walls throughout the region. Some of this art can be found in locations as ambitious as any railway bridge or high-rise that a graffiti artist might tag. Float the Smith River, for example, and you'll see red pictographs on the steep cliffs lining the river, some 14 feet above the waterline. Many of the open caves above the river contain ancient pictographs as well. Perhaps Montana's best-known site is Pictograph Cave, near Billings, whose drawings are perhaps 2,000 years old. Sites throughout the state depict animals, human figures, geometric designs and, perhaps the most personal art of all, handprints. While it's impossible to know for certain what meaning these images held for their makers, their preoccupations with depictions of the hunt, with humans or spirit beings, and the mark of a hand perhaps to simply say "I was here" still seem relevant to today. Murals being painted now still wrestle with what's important to us: people, the landscape, our identities.

Public art performs other functions as well. One motivation behind Great Falls' ArtsFest was the murals' ability to place value on outdoor spaces

in downtown. It's had a positive effect on local pride in the community, been a boost for tourism and may even contribute to lessening crime. The murals have been a part of the city's larger revitalization of its downtown, with new restaurants, performance venues and businesses anchoring renewed interest in the historic district. The businesses whose walls serve as canvases, in fact, actively participate in the project. While they don't dictate the contents of the murals, businesses have input and contribute to the cost of creating and maintaining them; the clear sealants applied to protect the murals have to be reapplied every decade or so and help prevent graffiti of the unauthorized kind from being sprayed atop them.

The idea for ArtsFest first came to the Business Improvement District's Community Director Joan Redeen through her counterpart at Great Falls Tourism, Executive Director Rebecca Engum. Rebecca had attended the Beltline Urban Murals Project, or BUMP, in Calgary, Alberta, and encouraged Joan to pursue the idea. Although she was initially skeptical, Joan eventually decided to dip the town's toes into mural art. And it's a good thing she did; since the project launched in 2019, it's taught more than 20 artists how to create murals, employed 14 artists to do so and has seen 24 murals added to the downtown landscape. And there's no end in sight; Rebecca Engum estimates there are probably 20 years' worth of walls left downtown to paint before the space is used up.

This year's ArtsFest will be held Aug. 12-19 and is looking for sponsors, participants and spectators to join in. So, in the long tradition of Montanans enjoying the creative thrill of applying pigment to walls, the next person to pick up the brush just may be you.

To learn more about participating in or donating to ArtsFest, visit [.](#)

Mural credits: 406, Sheree Nelson; Woman, Mister Toledo; Charlie Russell, Jim DeSteffany; Hands of God, Cameron Moberg; Music building, various





Thomas Moran, *The Grand Canyon of the Yellowstone*



Railroad promotions from the 1900s



Montana travel poster by Gustav Krollman



The Highway Near Many Glacier, Adolph Heinze

1870s

William Henry Jackson, *Mammoth Hot Springs*



Frank J. Haynes' Yellowstone postcards



Highway map, outdoor signs and advertisements for automobile travelers



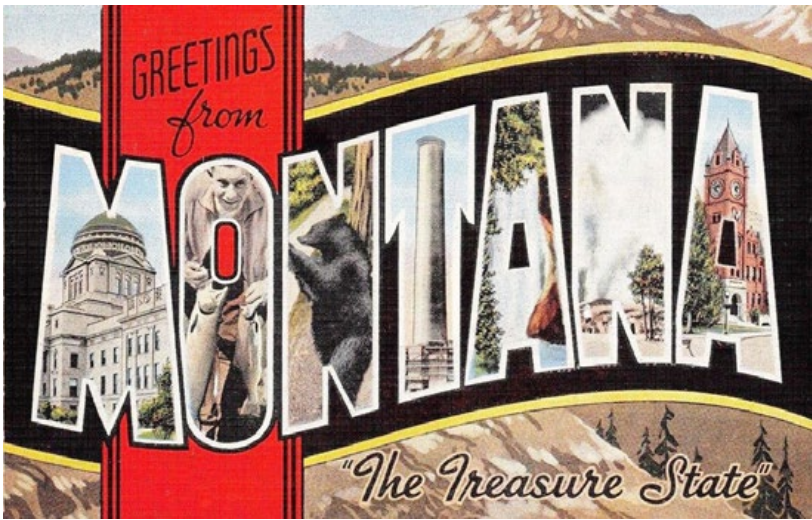
Promoting THE OUTDOORS

By Tracy Sullivan

With more than 25 years of experience working in the commercial art industry, it's no surprise that I have a deep appreciation for art's ability to motivate people into action. Most people, however, want to draw a line between fine art and commercial art. A graphic design colleague of mine, whose father was a painter, once told me, "My dad is a fine artist. I do art that is fine."

Commercial art, just like fine art, has the incredible power of influence and reflection. It captures our goals, incentives, values and sometimes, upon reflection, our misguidedness. Perhaps the biggest testament to commercial art's value is how our vintage art is being sought and sold, particularly our old travel posters beckoning visitors out West.

Nature and art are entwined; it's not unusual for nature to inspire our art. In Montana, whether you've been here for generations, recently settled here or are just passing through, there is no doubt that you feel a deep connection to the landscape—the mountains, the big sky, the pure rivers. It is a beauty we desperately want to capture, to protect, to enjoy, to share, or at least show off to others. It is considered by many the last best place...where the outdoors is our first priority and everything else comes second. As a result, Montana has its share of great landscape artists: Charlie Russell, Edgar S. Paxson and Ralph DeCamp to name a few. All three contributed to the art in the Montana Capitol.



Consider, though, how often we have sought *art* to inspire our relationship with *nature*.

Some of the most widespread, outdoor-inspired art of Montana came from the commercial realm. Think vintage travel posters and postcards and, more common today, outdoor tourism. Though we could argue about the goals and impact of many of these commercial campaigns, we want, instead, to just take a moment to appreciate the work itself and how it captures Montana's natural beauty and adventurous spirit.

This year marks the 150th anniversary of Yellowstone National Park, so it seems appropriate to start our exploration with the men tasked with capturing what many thought to be an unbelievable

landscape. Artist Thomas Moran and photographer William Henry Jackson used their talents to inspire a nation to preserve Yellowstone's beauty for generations to come.

Moran, a talented illustrator and exquisite colorist, spent his early career working as a commercial illustrator for the magazine Scribner's Monthly. While there, he caught the attention of Jay Cooke (the director of the Northern Pacific Railroad) who insisted Moran join the Hayden Geological Survey of 1871 in their exploration of the Yellowstone region.

Around the same time, Jackson was working for the Union Pacific Railroad as a photographer. His role was to document the scenery along various railroad stops for the purpose of promoting rail travel. The value of his work was not lost on Ferdinand Hayden, and Jackson, too, was asked to join the survey.

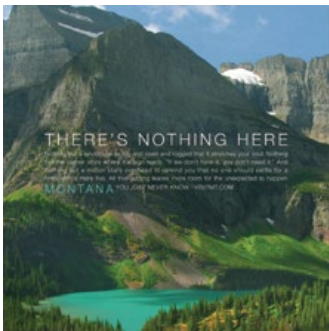
During their visit, Moran visually documented over 30 different sites while Jackson battled the elements, managing fragile and heavy equipment, to capture the first photographs of the legendary landmarks of the West. These sketches and photographs began to capture the nation's attention; perhaps this landscape was not just a fantastical myth.



See America posters, U.S. Travel Bureau



1970s airline travel poster

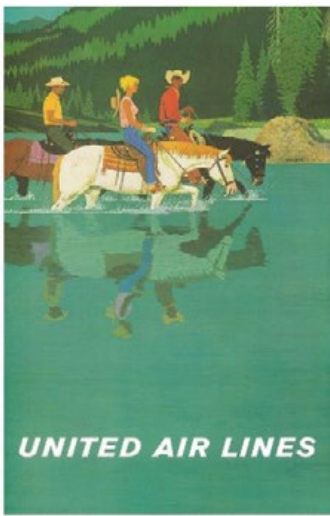
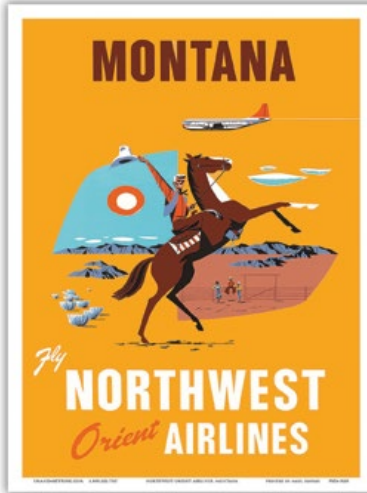


TODAY

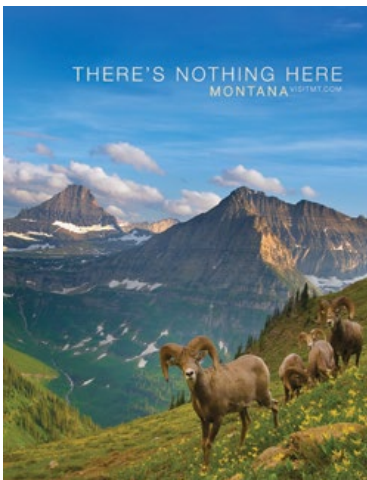
Billboards and outdoor signs for automobile travelers



1960s airline travel posters



VisitMT.com campaign



A year after his trip, Moran produced the 7-foot-high, 12-foot-wide painting of a far-western natural wonder, *The Grand Canyon of the Yellowstone* (currently hanging in the Smithsonian American Art Museum's Renwick Gallery in Washington, D.C.). Moran's landscapes, with their captivating light and color, coupled with Jackson's conclusive photographic evidence, revealed the scale and splendor of the beautiful Yellowstone region. Using these works, Hayden convinced Congress to make Yellowstone the first national park, and a generation of Americans were inspired to take pride in the wild spaces of the West.

Soon after YNP became official, promoting travel to the West became big business, and the railroads wasted no time in commissioning many artists to excite and inspire. Illustrators, photographers and painters contributed to brochures, posters, luggage tags, timetable covers and magazine ads encouraging folks to travel by train.

Charles S. Fee, general passenger agent for the Northern Pacific Railroad wrote,

"The traveler who has journeyed eastward to climb the castled crags of Rhineland and survey the mighty peaks and wondrous glaciers of the Alps, who has... gazed upon the marvelous creations of Michelangelo and da Vinci; and stood within the shadow of the pyramids—may well turn westward to view the greater wonders of his own land. Beyond the Great Lakes, far from the hum of New England factories, far from the busy throngs of Broadway, from the smoke and grime of iron cities, and the dull, prosaic life of many another Eastern town, lies a region which may justly be designated the Wonderland of the World."

One vintage Montana travel poster, created by Gustav Krollman, an art teacher at the Minneapolis Institute of Art, features a Northern Pacific Railway train surrounded by the beautiful Absaroka Range of the Rocky Mountains. Krollman used pastel blues, greens and lavenders to re-create the majestic landscape in order to promote Northern Pacific Railway's "North Coast Limited" route.

Once out West, photographer Frank J. Haynes, who was considered the first official photographer of YNP, saw an opportunity to promote the sights tourists saw by selling them hand-tinted images of the Park with space on the back for visitors to write a message to friends and

family back home. Haynes (and later his son) published more than 55 million YNP postcards which sent images of the Park across the U.S. and internationally.

The federal government saw opportunity, too. The newly created National Park Service launched a campaign, "See America First," promoting the parks as national assets. To capture the spirit of America, posters featured the geology, history, and flora and fauna of the country out West.

In the 1920s and '30s, as mass ownership of automobiles made individual travel possible, tourists set out to see the land and its people and to experience the "authentic" American landscape, this time on their own path. New commercial clients, such as the Good Roads Committee, an organization committed to bettering both transcontinental highways and automobile tourism, again looked to commercial artists to capture the scenery and inspire visitors. Signs painted on buildings and outdoor billboards began to appear, promoting ways of making road travel more comfortable. Today we still see remnants of that era weathering away on rocks and the sides of buildings here in Montana.

Even the railroads connected automobile travel with the outdoors, commissioning Alfred Runte to paint *The Highway Near Many Glacier Hotel*. While the marketing goal was to encourage train travel, this image seemed to evoke emotion and open the door of possibility. It presented the gorgeous Glacier landscape in a way that called tourists to the mountains to explore, know and respect the landscape.

By the late '60s, Americans were still being encouraged to "see the USA in your Chevrolet," but many were opting to just fly over it. Airlines promoted the outdoors using commercial artists to capture the adventure awaiting at several Western destinations. As tourists began valuing the speed of air travel, they also began to lose their connection to the land.

Fortunately, we have rekindled our enthusiasm for exploration, preservation, adventure and the art that goes with these majestic landscapes. PBS's *Antiques Roadshow*, in 2010, valued an original copy of Northern Pacific's Montana Travel Poster by Gustav Krollman at \$3,000.

Today, outdoor tourism is a category all its own. For Montanans, promoting the outdoors seems to be a double-edged sword, as reflected in our more recent travel campaigns, "There's Nothing Here" and my personal favorite, "Get Lost." While we might be a little tongue-in-cheek about sharing our great space, you can't deny the motivation and inspiration our state's landscape and beauty have brought to both artists and travelers for more than 150 years.

Broad Spectrum Exhibit is at The Square

Paris Gibson Square Museum of Art (The Square) hosts *Broad Spectrum*, a contemporary quilting exhibit that debuted at the Northcutt Steele Gallery on the campus of MSU Billings.

According to then Northcutt Steele Gallery director, Dr. Leanne Gilbertson,

“The art quilt as form, technique and idea promises some solace in a moment of segmentation and necessary isolation. The range of content and skill expressed in the exhibition is inspiring, offering a bounty of colors, textures and concepts.”

She continues, “Like the best meal and best dinner party, each artwork exists as an entity unto itself made richer by the company it keeps. I hope this collection enlivens your senses and provides some sustaining comfort in these challenging times.”

Studio Art Quilt Associates (SAQA) defines the art quilt as “a creative visual work that is layered and stitched or that references this form of stitched layered structure.” This exhibit proudly represents the SAQA Montana and Idaho region with works by 21 artists, chosen by juror Sarah Justice, executive director of Paris Gibson Square Museum of Art. Artists were invited to explore the variety of meanings, images and experiences evoked by the theme *Broad Spectrum* and to submit artworks that interpreted the theme in their own unique way.

Broad Spectrum is touring to five venues in 2022-23 via the Montana Art Gallery Directors Association (MAGDA) and is accompanied by a full-color catalog. Experience it at The Square Feb. 18-April 14, 2022.

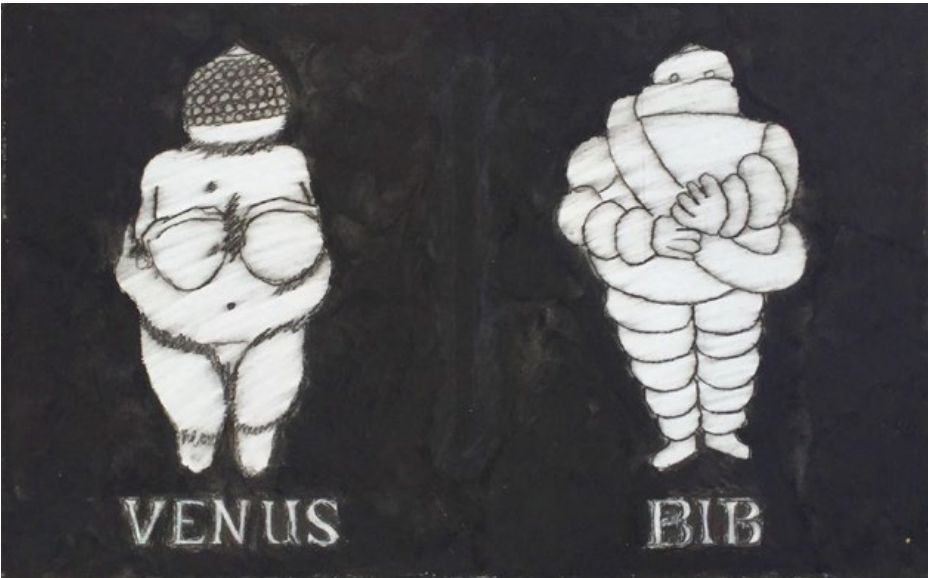


Monique Kleinhans, *Out of Darkness*, appliqued tiled background layered with Angelina fibers, dyed cheese cloth and cotton fabric 16x 25.5 x.25 inches 2019. © Monique Kleinhans. Photo courtesy of Paris Gibson Square Museum of Art

This exhibition is presented by The Square and organized by the Northcutt Steele Gallery at MSU Billings. It is touring the state under the auspices of the Montana Art Gallery Directors Association. Museum programming for this exhibit is made possible by the generosity of museum members and supporters, with the ongoing assistance from the citizens of Cascade County and the Montana Arts Council.

Paris Gibson Square Museum of Art is located in Great Falls, Montana. Admission is free to the public; ask about membership. Visit www.the-square.org or call 406-727-8255 for more information.

Stephen Glueckert: Willendorf Double Take Exhibition at Kirks' Grocery



Photos courtesy Kirks' Grocery

Kirks' Grocery is proud to present *Stephen Glueckert: Willendorf Double Take*.

These works are from a series of drawings combining images of the Venus of Willendorf with visual icons intended to imitate the form of the Venus and demonstrate how ingrained the shape and form are in our collective zeitgeist.

Although the images drawn in contrast to the Venus image might seem to be pedestrian cartoon characters or toys, they serve to draw attention to the Venus and create an opportunity for the viewer to add a layer of language into reading the artworks.

Stephen Glueckert was born in Missoula and received a BFA from the University of Idaho and an M.Ed. in art education from Western Washington University. He has taught at UM, the University of Papua New Guinea and throughout the Pacific Northwest. He spent 10 years at the Northwest Children's Home as a counselor and teacher. He has been a recipient of a Montana Individual Artist's Fellowship. He is curator emeritus for the Missoula Art Museum.

The exhibition is open April 1-May 21, with an opening reception April 1, 5:00-9:00 p.m. Hours are Thurs-Sat, 1:00-9:00 p.m. Please call to make an appointment at other times. Contact Mary Serbe at 917-406-8199 or kirksgrocery@gmail.com or go to <http://www.kirksgrocery.com>.

Hidden Treasure in Montana

Story and photos by Jeffrey Conger

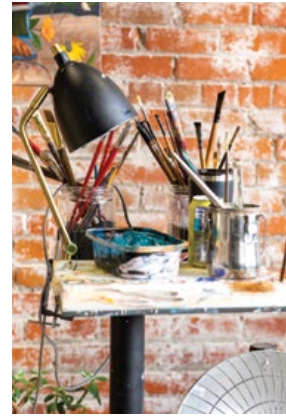
Ben Pease Indigenous Creative

Ben Pease is an expression of his own existence! Being a prolific Indigenous creative, he moves seamlessly between drawing, painting, photography, installation art, sound design and spoken word. While standing in his Billings studio, it's easy to see that Ben is always working. Whether he's drawing on a traditional canvas or painting on a repurposed Hudson Bay Co. blanket, his artwork is insightful and memorable.

Ben grew up on the Crow Indian Reservation in Lodge Grass. His reality is the context of his artwork, and he credits his family as being the primary source of inspiration, often blending visions of the historic past with insights of contemporary life of the Native American culture. Today his artwork is shown at some of the most respected fine art galleries across Montana including the Stapleton Gallery in Billings as well as the Courtney Collins Fine Art Gallery in Big Sky.

This summer, Ben is proud to be a featured artist in the exhibition titled *Apsáalooke Women and Warriors* at the Museum of the Rockies, opening May 28 and showing through Sep. 5. It will be the first time this impressive exhibition has been displayed outside of the Field Museum in Chicago.

In addition, one can easily find Ben's artwork online at www.benpeasevisions.com or can contact him directly at art@benpeasevisions.com if interested in a commissioned piece.



Ben Pease with his daughter Alúute and wife Malisha at the Stapleton Gallery located in downtown Billings



Performing Arts

Film



Photos courtesy of Montana Film Office

Craig Falcon Feeds the Soul of the MAPS Media Lab

By Janna Williams

Since 2017, MAPS Media Lab has served as the statewide educational outreach program of MAPS Media Institute, a nonprofit educational organization whose mission empowers, inspires and prepares Montana’s next generation for future success through professional media arts instruction, engaging community service and compassionate mentoring. Craig Falcon has joined MAPS as their new Media Lab Director.

Craig, Cii Bii Na Maka (Nightgun), is Blackfeet (Amp Ska Pi Piikuni) and Aaniiih. He grew up as a traditionalist, storyteller, teacher, activist and creator of authenticity in modern film. MAPS is excited to draw on his years of experience in teaching and consulting in public schools, universities, museums and tribal communities. In the film industry, Craig has worn many hats including that of cultural advisor for the Academy Award-winning film, *The Revenant*.

When looking at past MAPS projects, Falcon said,

“My vision for the future of the MAPS Media Lab is to continue its rich history of fostering and promoting young talent in the media arts. I love seeing youth blossom as they surpass their expectations in both their art and their lives. Witnessing this feeds the artist’s soul and the soul of MAPS work.”

Clare Ann Harff, MAPS executive director, sees Falcon and the position of media lab director as a perfect match. “Craig is not only a respected leader in tribal communities and across the state but is also an inspiring human who is committed to the health of his community, Native and non-Native youth in Montana. With this commitment, Craig will continue MAPS mission of bringing professional media arts opportunities to students who wouldn’t otherwise have access to that level of instruction.”

With funding from the National Endowment for the Arts and Greater Montana Foundation, MAPS Media Lab has upcoming projects with students from Fort Belknap, Browning, Flathead Reservation and with the Montana Indian Athletic Hall of Fame.

Craig Falcon Film Credits:

- Working Title–*Wahkondah* (co-writer, cultural advisor)
- *The Hi-line* (pilot for series) (cultural advisor)
- *Freydís and Gudrid* (feature-length musical) (cultural advisor)
- *Running Eagle* (short film) (actor, co-writer, cultural advisor)
- *Winter Count* (feature-length film) (actor, co-writer, cultural advisor)
- *The Revenant* (cultural advisor)
- *Iniskim* (short film) (co-writer)
- *Healing the Warrior’s Heart* (feature-length documentary) (cultural advisor)
- *Lewis and Clark* (HBO Series, currently out of production) (cultural advisor)
- *Butcher’s Crossing* (feature-length film) (art department)
- *Into the Wild Frontier* (INSP series) (primary actor)
- *The Adventures of Danny & The Dingo* (Fuel TV+) (actor, cultural advisor)
- *Our Last Refuge* (interviewee, location scout)
- *Let Him Go* (cultural advisor)
- *Westworld* (cultural advisor)
- Canon Camera Commercial (personal assistant, location scout)



Theatre



Photos courtesy of Montana Shakespeare in the Parks

Great Performances in the Great Outdoors Montana Shakespeare in the Parks Celebrates 50 Years

By Tracy Sullivan

Enjoying the great outdoors on a Montana summer day means being prepared for anything. It might rain with the sun shining, hail on your mountain hike, or gust high winds and blow over your kayak on what you thought was a calm day. Unpredictability is a given. But communities across Montana have come to depend on one outdoor activity come rain or shine: Montana Shakespeare in the Parks, now in its 50th season.

In 1973, Montana Shakespeare in the Parks (MSIP) started as a small MSU outreach program for Bozeman and seven neighboring towns. The goal was to share Shakespeare with everyone—the immortal stories of life, love and tragedy—by providing lively entertainment evoking smiles and laughter, alongside tears of joy and sorrow. Performers worked tirelessly to connect people, communities and the arts, as they spread messages of unity and understanding, all under the big and unpredictable sky.

Who could have imagined then that what began as an amateur acting company, founded by Dr. Bruce Jacobsen and comprised of a mixture of students and community members, would go on to perform over 2,250 times to nearly three quarters of a million people? Or that it would be named recipient of the **Governor's Arts Award**, the highest honor that can be bestowed on an arts organization in our state? Montana Shakespeare in the Parks' contribution to the cultural fabric of Montana is undeniable.

It's the company's unique ability to perform Shakespeare *outdoors* in some of the most remote rural areas of the region—to manage those specific joys and challenges—that's truly fascinating. It's also the undying community support that Kevin Brustuen recalls in his article "Shakespeare's Complete Works 50 Years of MSIP" (Bozeman Magazine, December 2021) when he attended a performance in Fishtail:

"I wondered if I might be among the very few who would come out to see this performance in the park, considering the heat and the remoteness of this place. But with little warning, several motorcycles roared past, cars came out of nowhere, and a steady flow of people arrived, blankets and chairs under their arms, until the green park was filled from front to back and from side to side with people shoulder to shoulder, eager and excited to see the famous Montana Shakespeare in the Parks."

All theatre performances have the ability to be social, fun and entertaining, drawing you into another place and time, taking you away from the chores of the everyday. And outdoor theatre is even better. Maybe it's the added smells and sounds of a warm summer night, the freedom to enjoy it with your family including kids and pets that need to move around; or maybe it's simply being somewhere unexpected, beautiful and perhaps even quirky that makes you feel so much more engaged and adds an extra sense of escapism.

Outdoor theatre has been around since the 10th century. Early performances appeared at church services where stories from the Bible were dramatized for congregations who often could not read. In the 13th and 14th centuries, these performances were divorced from the church and traveled by wooden carts through the streets attempting to gather enough audience to stop and perform. Toward the end of the 15th century, many towns and cities had designated outdoor spaces for theatre performances. Some went as far as to build purpose-driven outdoor theatres such as the Globe, built in 1576. This theatre had its very own playwright, a Mr. William Shakespeare. It's here that Shakespeare wrote many of the works we continue to enjoy today—all with the intention of seeing them performed in the outdoor arena.



The Globe Theatre Photo courtesy of Adobe Stock

The nature of outdoor theatre promotes a great relationship between actor and audience. Actors can wander through the crowd and encourage interaction and participation. That challenge to connect to all types of audience members in all types of settings draws actors to the outdoor stage.

Actor Bill Pullman, who during a talk with Anne Reiss (executive producer of the Princeton Rep Shakespeare Festival in 2003), reflected on his own experiences doing free outdoor performances of Shakespeare in Montana. One performance of special significance took place in Birney, in the middle of the Northern Cheyenne Indian Reservation. The community wanted the MSIP to set up on top of Poker Jim Butte, 10 miles into a national forest in the middle of nowhere.

Continued on page 16



Poker Jim Butte, forests and U-Haul trucks Photos courtesy Montana Shakespeare in the Parks



Pullman, in 1977, as Proteus in *The Two Gentlemen of Verona*

Pullman described it like this:

“It’s a really strange and unique blend of people you get when you’re in an outdoor Shakespeare situation. And there’s nothing more magical than having the elements around you, that challenge of having wind, rain, traffic and barking dogs. On top of Poker Jim Butte, you can see sometimes as many as three or four weather fronts operating at the same time because you can see hundreds of miles from there. And so you have that kind of excitement of being outdoors and feeling there’s some wind coming on and maybe we’re gonna have to make some changes if the rain front comes.”

He continues: “[The company manager] will try to be poker-faced as long as possible, ‘Come on. Keep going, keep going. It’s not gonna rain.’ You have your ‘shaman of denial’ who does the same kind of dance. And then there’s always that moment where they go, ‘It’s not gonna rain.’ And then they go: ‘OK. Rain speed.’ Which to that company means: double-time. You’ve got to continue doing everything you’ve been doing physically, but verbally the play has to go now twice as fast so that you can beat the storm system.”

Pullman says he learned a lot from those practices and the challenge of being outside. After a 15-year career in film and television, he met with Edward Albee (director of *The Goat*), to discuss his role. The director expressed some concerns regarding a film and television actor’s ability to project, which Pullman describes as “more than just speaking loudly. It’s how you make meaning tell the story...with your physical instrument in that kind of environment, when you’ve got people sometimes two hundred feet away, you’ve got to project to that back row.”

At the point when Pullman realized Albee was worried about his performance ability, he thought, “I wish they’d been on top of Poker Jim Butte. The acoustics are challenging *there*.”

Braving the elements and embracing the unexpected is definitely part of the charm of outdoor theatre and maybe the reason Montanans love it so much. It’s the simple act of overcoming those challenges that bring us so much joy in life. And Montana Shakespeare in the Parks has been providing that joy for the past 50 years. Their 2022 summer tour begins with performances at MSU’s Duck Pond of *King Lear*, June 15-18 and *Twelfth Night*, June 22-25. They then take the two shows on the road starting June 26, performing in approximately 56 communities in less than three months, closing in early September. In addition, MSIP will be returning to Bozeman, where it all began, for a 50th anniversary party scheduled for Aug. 6.

For more information and details about these events please visit shakespeareintheparks.org.

Dance

Cohesion Dance Project Presents *Beyond Words*

Cohesion Dance Project rides, rises and rolls through the terrain of narrative and dance in *Beyond Words*, a community dance production conceived by nationally recognized choreographer and 2022 Artist in Residence, Jennifer Glaws.

During a three-month residency at Cohesion, Glaws and a unique cast of community and professional dancers collaboratively created this series of new works bringing myths, stories, family traditions and urban legends to life through movement. The performance features dancers of all ages and abilities, along with video projection from school outreach programming where participants explored storytelling about history and heritage, using their own stories to generate movement conversations.

Cohesion Dance Project is a Helena-based nonprofit dance production company whose mission is “to enrich, inspire and unite the community through dance.” Glaws is a Minnesota-based interdisciplinary artist and artistic director of Jagged Moves, who steers immersive performance experiences that push notions of space, time and human connection. She is dedicated to the social and developmental rewards of the arts evident in her work as a dance educator, choreographer, director and photographer. Her movement signature harnesses incisive, sensory and full-bodied movement of contemporary and global dance styles. Jennifer’s choreography has been commissioned and presented at venues in New York City, across Minneapolis, and at dance festivals in Chicago and Michigan.



Photo courtesy of Cohesion Dance Project

Beyond Words will be presented May 20-22 at The Backstage Theater located in Cohesion Center, Helena.

Show times: Fri.-Sat., May 20-21 at 7:30 p.m. and Sat.-Sun., May 21-22 at 2:00 p.m.

Ticketing info: Tickets available through cohesiondance.org or by calling 406-422-0830.



Photos courtesy of Tippet Rise Art Center

Music and Mountains

They say music can move mountains. In Montana, I'd venture to say some mountains can move music and that's certainly the setting at Tippet Rise Art Center. Located on a 12,500-acre working ranch nestled at the foot of Montana's Beartooth Mountains, you'll find one of the most captivating music venues in the state. Offering a broad range of music, spanning four centuries and including performances of **more than 50 works and 15 concerts** by some of the most sought-after artists along with rising stars, Tippet Rise Art Center greets its seventh season with open hearts in some of the most magnificent open spaces.

Tippet Rise co-founders Peter and Cathy Halstead said, "Over the past two years, our team at Tippet Rise has expanded the wonderful resources on our website, sharing performances and films to move people wherever they live.

But there is nothing to compare with the experience that Tippet Rise was founded to offer: the immediacy of live music and the personal experience of being alone with sculpture in our vast landscape; music in spaces designed to emulate acclaimed acoustic precedents and art in a triangulation that enlarges music with Montana's immense skies and its rolling hills.

We are thrilled and grateful to be able to gather once again with our audience, who this year will discover new concert artists and repertoire, and dramatic new sculptures, which expand the Tippet Rise experience they already know."

The season kicks off with returning artists violinist **Jennifer Frautschi** (recipient of an Avery Fisher Career Grant) and Grammy-winning cellist **Arlen Hlusko**; and pianist **Zoltán Fejérvári**, laureate of the first prize at the 2017 Concours musical international de Montréal, in his Tippet Rise debut (Aug. 26). Frautschi and Hlusko will be joined (Aug. 27) by Jamaican-American violist **Jordan Bak**, in his Tippet Rise debut, and returning artists including violinist **Katie Hyun**, violist **Milena Pajarov van de Stadt**, and cellist **Gabriel Cabezas**. The weekend concludes with a recital by pianist **Fejérvári** (Aug. 28).

The **second week** features a recital by pianist **Pedja Mužijević** (Sept. 2); return performances by the innovative ensemble **Sandbox Percussion** and flutist **Brandon Patrick George**, with multifaceted artist and flutist

Alex Sopp in her Tippet Rise debut (Sept. 3); and a debut recital by internationally acclaimed pianist **Marc-André Hamelin** (Sept. 4).

Pianist **Richard Goode**, one of today's most revered American recitalists, makes his debut at the art center during the **third week** (Sept. 9), in addition to rising stars cellist **Sterling Elliott** and pianist **Wynona Wang** (Sept. 10); and violinist **Geneva Lewis**, recipient of a 2021 Avery Fisher Career Grant, with pianist, performing arts entrepreneur and composer **Audrey Vardanega** (Sept. 11).

The esteemed **Calidore String Quartet**, currently in residence with the Chamber Music Society of Lincoln Center's The Bowers Program, and Canada's **Gryphon Trio**, winner of three Juno Awards for Classical Album of the Year, return to Tippet Rise for the **fourth week** (Sept. 16, 17, 18). The **last week** of the concert season features the debuts of the Grammy-nominated **Aizuri Quartet** (Sept. 23); pianist **Yulianna Avdeeva**, the 2010 Chopin Competition first prize winner (Sept. 24); and Grammy-winning violinist and guitarist **Johnny Gandelsman**, a member of the Silkroad Ensemble with Yo-Yo Ma and a founding member of Brooklyn Rider (Sept. 25).

Program details of Tippet Rise's 2022 concert season are available at tippetrise.org/events.

Tickets for the season's performances will be available through a randomized drawing, for which registration is required. **Registration period opens Tues., March 22 at 12:00 p.m. MDT and closes Mon., April 11 at 5:00 p.m. MDT.** Drawing winners will be selected at random on Tues., April 12 and notified by email that day. Beginning at 10:00 a.m. MDT, Wed., April 13, winners may purchase up to four tickets to one performance or divide their tickets among multiple performances.

For details about how to enter the drawing for the 2022 concert season, please visit tippetrise.org.



Tippet Rise – BPG at Xylem



From left: Janet Carpenter, Ignacio Barrón Viela, Anne Harrigan, and John and Carol Green
Photos courtesy of Billings Symphony Orchestra & Chorale

Billings Symphony Orchestra & Chorale Receives Major Gifts

The Billings Symphony Orchestra & Chorale (BSOC) has received two major gifts that will sustain the organization for decades. Billings-based philanthropists and longtime symphony patrons John W. and Carol L.H. Green will gift \$1 million to the BSOC to sustain the executive director’s position—the largest individual gift in the organization’s history. This gift is in addition to a \$448,833 endowment from the estate of Vincent Carpenter (which began in 2018) to sustain the music director position.

To memorialize these gifts, the position held by Maestra and Music Director Anne Harrigan will be named the Vincent W. & Janet M. Carpenter Music Director, and the position held by Executive Director Ignacio Barrón Viela will be named the John W. & Carol L. H. Green Executive Director. “These major gifts are a continuation of growth of the Billings Symphony and will help the organization continue to thrive throughout these challenging times,” said Barrón Viela, who became executive director after obtaining his MBA in orchestra management at USC.

Barrón Viela describes the organization in a state of transition and growth that includes relocating to a downtown storefront, a building donated by the Sukin family and renovated to include community performance space and BSOC offices, as well as several small business tenants. “We are growing and increasing our presence and partnerships in the community. Major gifts like this help us continue to inspire, heal and support our community through the arts,” he said.

In endowing this gift, the Greens hope to support the organization’s growth and vision to become the premier symphony for a community of its size. “Billings enjoys the presence of a professional orchestra and chorale with programs for all ages that are widely respected,” said Carol. “We wanted to help support leadership in the office and on the musical stage, which has been visionary and looking to the future.” John added, “We feel it is important to show that ordinary people take responsibility for philanthropy at every level. We hope to inspire others to do the same.”

Maestra Anne Harrigan is the organization’s first female music director and has invigorated the Symphony by blending popular music with the more traditional classical repertoire. Harrigan has helped push programming into new realms, including partnerships with artists and musicians from Indigenous nations, and has expanded musical outreach into underserved and rural communities, senior living facilities and the Montana Women’s Prison. “The Greens and the Carpenters chose to invest in the Billings Symphony and support us as we pursue our vision to be the premier orchestra for a community of our size,” said Harrigan. “These generous families understand the importance of elevating the level of the Symphony.”



Carol and John Green (whose gift is the largest in BSOC history) with Ignacio Barrón Viela

Meet the Greens

John and Carol Green have long been active in the arts community and have given hundreds of volunteer hours and financial resources to cultural and educational entities, including the Yellowstone Art Museum, BSOC, MSU Billings and the Archie Bray Foundation for the Ceramic Arts.

Their passion for the arts started at a young age. Carol, who grew up in Billings, remembers attending musical events by Community Concerts, Inc., an organization that originated in the 1950s and programmed symphonic music across the country. “It was a big highlight in my life,” she recalled. “There weren’t that many opportunities to enjoy live music.” John, who grew up in Indiana, had a similar experience attending events hosted by Community Concerts, Inc. “It was a big deal for people in small towns,” he recalled, and his family would take him to concerts in Fort Wayne, Indiana.

The couple decided to make Billings their permanent home in the 1990s, and John served on the board of the Billings Symphony for nearly a decade and sat on the Artistic Advisory committee for at least 13 years. Carol was active in the Yellowstone Art Museum, where she served as interim director twice. Both remain active patrons of the community’s arts and cultural offerings.

In 2020, the Greens were nominated for a Governor’s Arts Award. At the time, Maestra Harrigan wrote: “In my mind they represent the perfect combination of art supporters. On the one hand, they are some of the most generous people I know in terms of supporting the arts, both financially and with their time and talent...However, their contributions

to the arts culture in Billings also relate to their vast personal experience as lovers of music and art. ...John and Carol live and breathe music and art and make it possible for others in our community to share in that experience.”

The Legacy of Vincent Carpenter



Anne Harrigan with Janet Carpenter, whose husband, Vincent, left an endowment to support the organization’s leadership



Janet and Vincent Carpenter in 2017

Vincent Carpenter was born in Minneapolis in 1920. He died in 2018, leaving behind a musical legacy that stretches back to his grandfather, Elbert L. Carpenter, co-founder and first president of the board of the Minneapolis Symphony. Elbert played a huge role in Vincent’s life and appreciation of symphonic music. Vincent and his wife, Janet, would attend post-concert dinners at his grandparents’ house with some of the finest artists alive at that time, including Anton Rubenstein and Dimitri Mitropoulos.

Vincent was attending Yale University when World War II broke out, and he joined the Marine Corps as a fighter pilot. After the war, he earned both bachelor’s and master’s degrees in music from Hamline University in St. Paul, where he joined the faculty of Macalester College and taught music for two decades.

In the 1960s, Vincent and longtime friend Jack Dietrich bought the Bar Diamond Ranch north of Billings, where he partnered with his son to run cattle. He retired in 2008 and turned his attention back to music. He was involved in many organizations, including the Red Lodge Music Festival, and was on the board of directors for the Billings Symphony.

Maestra Anne Harrigan described him as “one of the most compassionate and enthusiast people about music—especially orchestral music—that I’d ever met,” she said. “That he would choose to support at such a high level this position is one of the greatest honors I’ve had in my life.”

Among Vincent’s many accomplishments was to be one of the first conductors of Leonard Bernstein’s *Candide*, and Harrigan recalls him being on the cutting edge of music. “He was very involved in music when he was younger and brought that understanding and enthusiasm and history to Montana as part of his family legacy.”

With these endowments, BSOC is looking to the next generation of patrons and investing in community enrichment through music, added Barrón Viela. “We have the responsibility through this gift to continue to tackle relevant social issues that affect our communities and to continue offering music to those who don’t have access. We are here for something bigger, and this gift reminds us to focus on our essential mission to enrich lives through music.”

For more information, visit www.billingssymphony.org or call 406-252-3610.



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Audrey Hall recording as Harlow Willis Photo courtesy of Nicole Wickens



Audrey Hall commission, Summer Wheat Field I Photo courtesy of Audrey Hall

Visual Artist Audrey Hall, Recording as Harlow Willis, Releases Debut EP and Companion Exhibition

By Amanda Fortini

On her debut EP, *Bitter Taste*, visual artist Audrey Hall, recording under the name Harlow Willis, has created a collection of Americana songs inflected with the edgier, more rough-and-tumble vibe of classic rock-and-roll. The EP, which explores a variety of intense and intimate subjects, takes as its primary theme loss, the courage it often demands and the opportunity it affords for reinvention.

The album was born during a period of reinvention in her own life. Hall, who is nationally known for both commercial and fine art photography with a dozen design books to her name, suffered from a bout of serious burnout. Having completed an extended, grueling period of work and travel photographing for Nicholas Kristoff's documentary, *A Path Appears*, while keeping up a relentless commercial photography production schedule, she returned home depleted and exhausted. "I was spent; my well was empty; I had no spark left," Hall remembers, "I had zero interest in picking up a camera, zero."

After several months' rest, Hall's burnout hadn't improved. Her solution was to try various creative outlets: She took life-drawing classes; she painted; a friend invited her to a pottery workshop. "I just wanted to have fun. It was a forced reinvention."



Hall at work reviewing creative projects
Photo courtesy of Audrey Hall



Young Hall with her first birthday guitar
Photo by Keith Willis Hall; courtesy of Audrey Hall

Eventually, she remembered the guitar her parents had given her in her 20s, pulled it out of its case where it was gathering dust, began watching tutorials and booked a lesson. "I was riding a high, incredible wave of creative work projects that took me all over the planet, and then I came home and suffered complete burnout, and in the process of trying to find my way through...that's when I decided to pick up a guitar."

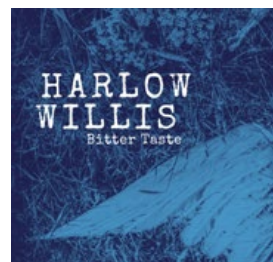
In time, she was able to take photos again, though she went about it differently than she had before, with a healthy respect for "the power of rest in the creative process" and a newfound commitment to taking artistic risks.

Music was one of those risks. She began taking workshops, studying under singer-songwriter Paul Durham of Black Lab and with Mandy Rowden of Girl Guitar Austin. She received guidance from music therapist turned singer-songwriter Kyshona Armstrong. Later, she co-wrote several songs with Armstrong, Rowden and Daniel Wylie of Cosmic Roughriders. She also took a production class to learn how to record. "I kept immersing myself," Hall says, "Music never fell away."

A couple of years later, she asked Durham to record with her in his Bozeman studio. He agreed, and it became a mentorship. He "was able to help me discover my voice," she says. "He even coached me on lyric phrasing, because I wasn't a singer—I'd never sung." With Durham producing, singing backup vocals and playing lead guitar, and Hall on acoustic guitar, they recorded her first song, "Home," about "the pain of losing somebody close to you and how that pain shifts the idea of what a home is." Next came "Girl in a Corner," about freeing oneself from the shackles of unpleasant childhood experiences, and "Backward," about the frustrations of a nonlinear approach to life and art.

Bitter Taste is a moody, genre-bending collection of songs rooted in the majestic terrain of the West and Southwest. In a voice that is part Mazzy Star and part Lucinda Williams, Willis explores the experience of being a woman and a female artist in this particular contemporary American landscape.

She brings the rigor of her fine arts background to the challenges of songwriting; the result is a collection of exquisite, accessible portraits that document the vagaries of the heart.



The July 1 release of *Bitter Taste* will be accompanied by a vinyl press of 25 original, individually lathe-cut discs, 15-20 of which will be one-of-a-kind works with digital authentication. All of the vinyl and album pieces will be shown at Old Main Gallery in Bozeman, opening June 29, and there will be a small live event June 30 at the Blue Slipper Theater in Livingston. Hall will also mark the occasion with an NFT release and liner notes written by screenwriter and music aficionado Michael Oates Palmer. The single "Georgia" debuts April 27.

For more information, please contact Audrey Hall: studio@audreyhall.com.

Arts Learning



Montana Poetry Out Loud State Champion Rachel Campbell
Photos courtesy of Montana Arts Council

Montana Poetry Out Loud Champion is Named

By Monica Grable

Each winter, high school students across our state take to the stage to recite poetry they have discovered—poems with themes that drew them in, poems that personally resonated with them, poems that students wore, ultimately, as if they themselves had written them. This year, as with last, that “stage” was a virtual one.

Poetry Out Loud, a national arts education program originated and supported by the National Endowment for the Arts in partnership with the Poetry Foundation, encourages the study of great poetry by offering free educational materials and a dynamic recitation competition for high school students across the country. Poetry Out Loud is administered in each state or jurisdiction by its State Arts Agency (SAA), and the Montana Arts Council has provided access to Montana students and their teachers since the program’s inception in 2005.

Students from across the state who finished within the top three in their school contests advanced to participate in one of two semi-final regional contests. From each of those competitions, six students moved on to the 2022 Montana Poetry Out Loud State Finals. Streamed on our website on March 11, this year’s event featured all 12 finalists reciting two poems each and a final round featuring six students with a third poem.

From those rounds, Zoe Belinda and Ellis Mastel, both of Red Lodge High School, emerged as second- and third-place winners, respectively. Rachel Campbell, of Chrysalis School in Eureka, was named Montana Poetry Out Loud State Champion following her artful recitations of

“Anthem for Doomed Youth” by Wilfred Owen, “All Hallows’ Eve” by Dorothea Tanning and “No, I wasn’t meant to love and be loved” by Mirza Asadullah Khan Ghalib.

Rachel Campbell will join 54 other state and jurisdictional champions for the national semi-finals, which will be streamed Sun., May 1 on the National Endowment for the Arts website. From that event, nine participants will get to go on to compete for the title of National Poetry Out Loud Champion, with the finals scheduled to stream on Sunday, June 5. To watch the competitions, go to <https://www.arts.gov>.



Zoe Belinda, second-place winner; and Ellis Mastel, third-place winner

MAP Plans New Cohorts

Montana Artrepreneur Program (MAP), a business development program that has trained more than 500 artists in the state and has earned the Montana Arts Council national recognition, is planning to host up to two new participant cohorts in the year ahead—one in Billings and another in Red Lodge. **The application process will open in early April and applications will be accepted through June 2 at 11:59 p.m.**

The application process will include brief narrative questions, uploads of three still images or videos of the artist’s work, and one letter of

recommendation from someone familiar with the artist’s work and work ethic. To learn more about the program and to receive support through the application process, contact Monica Grable, 406-444-6522 or Monica.Grable@mt.gov.

For MAP artists who have completed the program and have not yet certified, **toolboxes will be accepted for review until 5:00 p.m. on May 2.** Boxes may be dropped off or shipped to: Montana Arts Council, 830 N. Warren Street, Helena, MT 59601.



Photo courtesy of Adobe Stock

IndigenEyes a Twenty-first-century World

By Dr. Jennifer Woodcock-Medicine Horse

If asked to imagine a Native landscape, I would hazard a guess that many Americans would immediately conjure in their mind's eye a tasteful oil rendering of a nineteenth-century Lakota warrior in full battle regalia, astride his horse, scanning for encroaching enemies across a distant horizon unencumbered by anthropomorphic objects. A painting probably safeguarded in an ornate gilt frame hanging on a gallery wall. I would offer T.S. Eliot's observation:

And I have known the eyes already, known them all—
The eyes that fix you in a formulated phrase,
And when I am formulated, sprawling on a pin,
When I am pinned and wriggling on the wall,
Then how should I begin
"The Love Song of J. Alfred Prufrock" T.S. Eliot 1915.

This crystallization of Native people in an imaginary landscape, clothed in their great-grandparents' attire, engaged in activity that may or may not have occurred two hundred years ago, and ensnared on a Western collector's wall is, shall we say, an antiquated response. Or to be more forthright, offensive and a continuation of the strenuous efforts to disenfranchise Native American people from their place in this contemporary world.

If asked to imagine a Native landscape, how many of us picture a young Native woman standing on a cultural center roof installing a solar array and scanning the distant horizon to double check that the sun angle is correct on the solar array alignment?

Native artists have been adeptly observing and portraying contemporary life but until fairly recently, more or less invisible to the gaze of the majority of the mainstream public, museums, galleries and universities. The Smithsonian's National Museum of the American Indian, the Institute of American Indian Arts and the Museum of Contemporary Native American Art in Santa Fe have all been tenacious catalytic agents in introducing contemporary Native American art to a broad audience.

Some museums in Montana, such as the Missoula Art Museum, have for decades been collecting the work of contemporary Native American artists and establishing fine collections. For others, the idea is more

recent. Some museums, such as the MAM, have searchable digitized collections. Although online archives are invaluable, they are also far different from exhibits in that they lack curatorial context and require the visitor to arrive ready with search terms and a degree of prior knowledge. As well, most digitization has been at a record-keeping rather than scrutiny level—not in high definition. Many Montana museums have presented exhibits of contemporary Native American art in recent years. Exhibits that are ephemeral, in that when they come down from the walls, they fade into memory; perhaps with a webpage showcasing one or two images, or perhaps with a gallery book.

COVID hit Montana hard, sequestering us at home with our computers to Zoom our way into a new cyber world. Two years ago, most of us probably regarded the internet as something of a giant card catalog for retrieving information. **Now, the cyber world is a conceptual landscape as real as and in parallel with the physical landscape of our planet.** For decades, multiplayer online gamers have been familiar with the concept of navigating and participating in digital geography. Most of us are now familiar with stepping into not a fantastical VR world populated by dragons, but a Zoom book club, or a Zoom boardroom, possibly occupied by dragons of a sort.

Although many have decried this next step in world culture, it is clearly here to stay and, along with eye strain, offers many opportunities for revisiting how we approach many aspects of life. **Among these opportunities is to essentially create a quantum museum experience, folding space and time by bringing the digital museum portal to the waiting computer cursor of potential remote visitors.** Many Montanans live in remote areas with little opportunity to traverse our highways and navigate their way to a museum exhibit. It can be prohibitively costly in both time and money. However, navigating to an online portal is now within the reach and capability of most of us.

The MSU-Bozeman School of Art has recently been awarded a \$50,000, one-year grant through the Association of Tribal Archives, Libraries and Museums (ATALM) American Rescue Plan: Humanities Grants for Native Institutions; funds were provided by the National Endowment for the Humanities (NEH) as part of the American Rescue Plan Act of 2021 passed by the U.S. Congress. This grant opportunity is intended to help Native cultural institutions to recover from the COVID-19 pandemic and provide humanities programming to their communities. The award will fund *IndigenEyes: Contemporary Native American Art of the Rocky Mountain West*. *IndigenEyes* seeks to address the cultural gap between Native American artists and the museum and university communities, as well as the physical access gap between visitors and museums, through the creation of an online exhibit and web portal.

This exhibit/web portal is being conceptualized and brainstormed using an Indigenous curation methodology, by creating a think tank composed of Native community members from Montana tribes, institutions such as MSU and the Office of Public Instruction (OPI), and

Native professionals in the museum world. This collaborative approach is culturally traditional, as well as effective at creating an exhibit that is Indigenously sound and welcoming. The web portal will be housed with the MSU School of Art website, giving it the security of MSU IT support, longevity and firewalling.

The brainstorming group will select the first 18 artists to be showcased. Their work will be digitized in high definition, so that it can be viewed as closely as one might in person, with a magnifying glass. In addition to representations of their art, each of the artists will be interviewed, and the video will be posted with their art. Curatorial remarks will contextualize each artist within the larger framework of contemporary Native art in our region.

In addition to curatorial contextualization, *IndigenEyes* will include several sets of curricula designed in collaboration with OPI for several grade ranges. The curriculum will be compliant with the goals of Indian Education for All and with Montana State Standards and will allow teachers and students to explore this art with meaningful, informed questions. As well as K-12 curriculum, university level discussion questions/guides will be provided. Recognizing the importance of community and relationships, *IndigenEyes* will offer the option to book a Zoom tour with a human docent; with screen sharing, it is easy to guide a class or group through this online exhibit.



Jennifer Woodcock-Medicine Horse
Program Director • *IndigenEyes: Contemporary Native American Art of the Rocky Mountain West*;
Adjunct Faculty MSU Dept. of Art History
Photo courtesy of Jennifer Woodcock-Medicine Horse

After the brainstorming board has elaborated a framework and roster of artists, building *IndigenEyes* will be accomplished by Program Director Dr. Jennifer Woodcock-Medicine Horse and MSU School of Art students and faculty. Eighteen artists are just a start; Montana has a remarkable, robust population of incredibly gifted Native artists, some of whom, like Jaune Quick-to-See Smith, are well known. Others, like Louis Still Smoking, are less well known, but equally riveting artists. The intent is to create an enduring, growing, collaborative online art environment in which subsequent rounds are included as future grant funding is secured.

We are excited at the opportunity to bridge this gap with *IndigenEyes*, showcasing Montana Native artists and offering opportunities to build community, open conversations and create a fresh and informed appreciation of contemporary Native people and art. Look for the *IndigenEyes* website to go live in January 2023.



Louis Still Smoking, Maggie Yellow Kidney Photo courtesy of Jennifer Woodcock-Medicine Horse



Jaune Quick-to-See Smith, Georgia on My Mind, 1986. Yellowstone Art Museum, gift of Miriam Sample. Photo courtesy of YAM

Exhibition of Work by Neal Ambrose-Smith Travels to Salish Kootenai College

The Missoula Art Museum announces that the recent hallmark exhibition, *Neal Ambrose-Smith: ʕ ʕeñ u kʷes xʷúyi (Where Are You Going?)* will travel to Salish Kootenai College in Pablo and will be on view in the Fine Arts Building from mid-March to May 6.

Ambrose-Smith is a descendent of Confederated Salish and Kootenai Nation of Montana. His paintings mix concepts of Indigenous identity, pop culture and existential questions about contemporary society. Drawing on inspiration from abstractionists like his mother Jaune Quick-to-See Smith and Wifredo Lam (1902-1982), he employs bold, bright colors with layered imagery. The title of the show, written in both Salish and English, is borrowed from a large-scale neon sculpture, which features prominently in the show. Ambrose-Smith reimagines traditional Native American figures like Coyote and Badger, with popular Anglo-American characters like Alice from *Alice in Wonderland* and Max from *Where the Wild Things Are*. This multimedia exhibition features blacklights, 3D imagery, paintings, drawings, prints and sculpture.

“Ambrose-Smith is one of the major artists we’ve wanted to work with for a long time and with whom we have been diligently working to develop an exhibition,” said Brandon Reintjes, senior curator at the museum. “His work takes on large, complicated themes such as the arc of human existence, our interdependence with one another and the future direction of the planet in an accessible, tongue-in-cheek way that connects to audiences.”

Ambrose-Smith is a contemporary painter, sculptor, printmaker and professor at the Institute of American Indian Arts in New Mexico. He has also developed an app called Artist Ideas with prompts for artmaking. His work is included in the collections of many national and international museums and institutions, including the New York Public Library, the Smithsonian National Museum of the American Indian, Galerie municipale d’art contemporain in Chamalières, France, and Hongik

University in Seoul, Korea. He received his BA from the University of Northern Colorado and MFA from the University of New Mexico.

ʕ ʕeñ u kʷes xʷúyi (Where Are You Going?) coincided with a residency at MATRIX Press at the University of Montana in October 2021, where the artist created a record 144 prints. This exhibition was also one of the cornerstones of the 2021-22 Fifth Grade Art Experience, MAM’s free field trip program for fifth graders. A catalog of his work was published by the museum and is available for purchase.



Neal Ambrose-Smith, If I Have to Listen to the News One More Time, 2019, oil, acrylic and collage Photo courtesy of Neal Ambrose-Smith

The Great Outdoors

By Mark Gibbons, Montana Poet Laureate

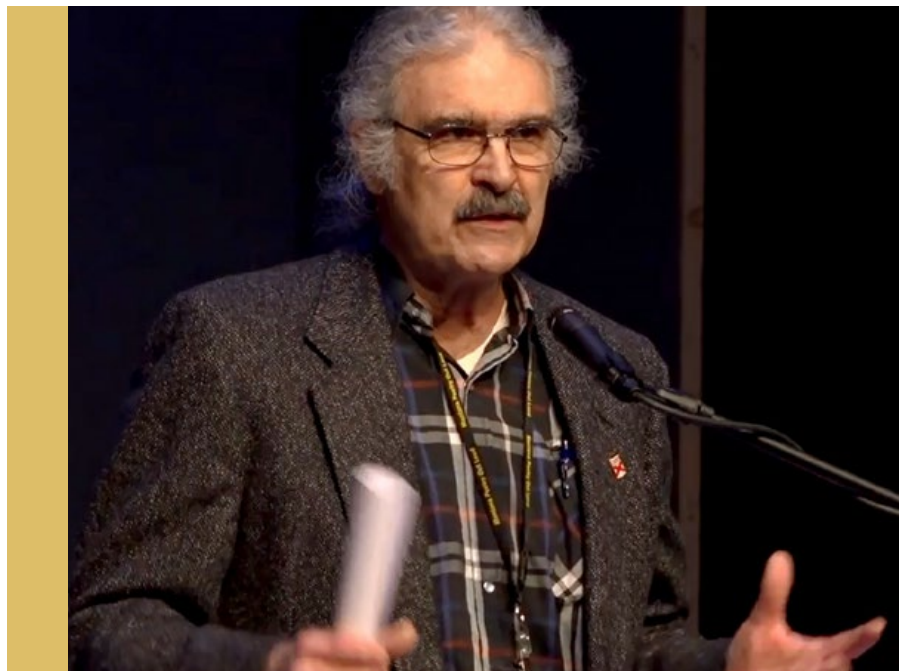
We tend to romanticize it as “poets” because we romanticize it as “humans.” The animal in us, that primate ancestor, recognizes the natural world as “home.” And if we are lucky, we still harbor the survival instincts necessary to exist comfortably out there, appreciating the dangers as much as the beauty.

The closer we get to living outdoors away from people and around animals, the less we depend on language. We return to our animal nature that calls for complete sensory awareness. Reading, writing and poetry are mostly useless skills in the great outdoors, yet after we return to our vehicles and drive back to our houses, check our messages, our mail, and prepare to go back to work to pay the bills, we hang onto the memory, those feelings of being out there. Some of us are driven to write about it, and most of us enjoy returning there in our imaginations or between the covers of a book, envisioning our next adventure outdoors.

A “late bloomer,” I found myself in a graduate writing class at age 43 excitedly writing poetry. The professor asked us to consider a topic or theme and write a series of poems around that idea as the basis for a small collection. I don’t tend to think or work that way, but it was an assignment, so I gave it a go and decided to consider something I loved, something outdoors: “wolves” came to mind.

After I wrote the following poem and presented it in a workshop, I found out from several of my fellow writers there were certain images that should never be written about because they are so overdone, clichés. Words or topics like: the moon or wolves or home. That advice should have encouraged me to abandon the whole project about wolves, but one of my biggest faults is I hate being told what I can or can’t do. I understood that they were trying to help me, save me from embarrassing myself, and it wasn’t that I thought I was too old to take their advice, I just didn’t agree.

The “moon,” “wolves,” and my incessant preoccupation with “home,” may continue to pop up in my poems whenever they need to be there. So, dear readers, you’ve been warned. I trust that if you cannot abide those old clichés, you’ll just shine on, shine on my Canis-lupus lunar map to your parents’ back door, just ignore the following excursion outdoors, and get outside, or maybe write your own poem. Enjoy!



Montana Poet Laureate Mark Gibbons

The Edge of the Forest

I have glimpsed myself bounding
through the woods at night, shadow
in shadow, aware of the watcher
and my pounding heart. A lone
eye flashes first yellow then blue
deep in the dusky lodgepole
thicket; or is it Venus
winking from behind branches
moved by the evening breeze?
Again, I pad the trail, once
worn down to rut, but the path
grows fainter the further I go.
This knowing and unknowing
about direction or shape
is odd as the appetite for flesh;
our molecular make up;
and my yearning to smell, move
on and return. I hear the panting
of patient breath from the Dog
Star in my bones, thirsty
for mineral blood. So I pull
these wolves inside – these agitated
electrons of earth and sky –
but I cannot hold them there.
Circles, motion is what I am
certain of; that nothing stops
at the edge of the forest for long,
where the moon is my guide –
a lantern in the window –
and all curious tracks lead home.

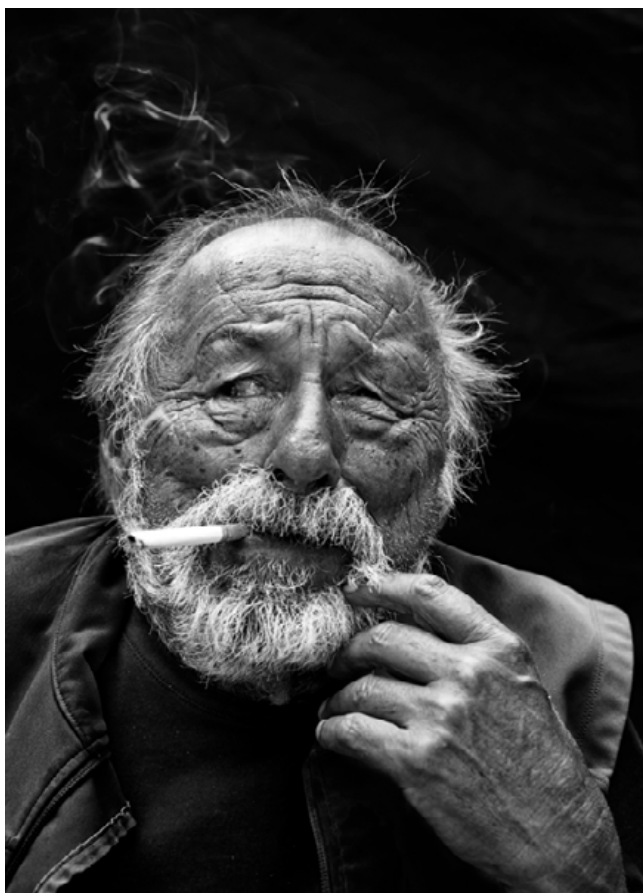
Connemara Moonshine (2002)
Mark Gibbons

Poetry

Speaking of the Outdoors: Poet Jim Harrison

By Tracy Sullivan

Jim Harrison was prolific. An American poet, novelist and essayist who published more than three dozen books, including *Legends of the Fall* and *Dalva*, and more than a dozen collections of poetry, including *Livingston Suite* (2005), *Saving Daylight* (2006), *In Search of Small Gods* (2009), *Songs of Unreason* (2011), and *Dead Man's Float* (2016). In addition, he wrote screenplays, book reviews, literary criticism and published essays on food, travel and sport. Of all his writing though, poetry meant the most to him. He once wrote: "Poetry, at its best, is the language your soul would speak if you could teach your soul to speak."



Jim Harrison Photo courtesy of Copper Canyon Press

Harrison spent his childhood on a farm in the Midwest. He maintained a deep connection to rural landscapes throughout his life, spending some of it in Paradise Valley, Montana. He began studying poetry as a teenager citing Arthur Rimbaud, Richard Wright and Walt Whitman as some of his early influences. As his affinity for poetry grew, so did his worldly influences. He studied French Symbolist poetry, Russian poets Georgy Ivanov and Vladimir Mayakovsky, German poet Rainer Maria Rilke and Chinese Tang Dynasty poetry. He found French poet René Char and Russian poet Sergei Yesenin particularly relatable, as they both came from simple beginnings in the rural outdoors.

Harrison's poetry often explored the natural world, as well as the human and animal struggles within it. He wrote free verse, using a clear, direct language to weave his stories about wild, uncivilized settings. Poet and critic Richard Tillinghast declared in the *New York Times* that,

"Mr. Harrison has few equals as a writer on outdoor life, the traditional heritage and proving ground of the American male."

Publishers Weekly described him as a talented storyteller with a penetrating eye for details, "an untrammelled renegade genius... a poet talking to you instead of around himself, while doing absolutely brilliant and outrageous things with language."

For Harrison, nature was spiritual and often a substitute for religion. In one of his later poems, we see his elevated outlook on nature:

...Then again maybe we'll be cast
at the speed of light through the universe
to God's throne. His hair is bounteous.
All the 5,000 birds on earth were created there.
The firstborn cranes, herons, hawks, at the back
so as not to frighten the little ones.
Even now they remember this divine habitat.
Shall we gather at the river, this beautiful river?
We'll sing with the warblers perched on his eyelashes.

— Jim Harrison, "The River" (excerpt), *Dead Man's Float* (2016)

Harrison may have been fascinated with death, but he thought living required being connected to the land. He enjoyed a confrontation with the physical earth. He seemed to speak the language of the land and it often spoke back, saving him from himself. In another of his poems, we see this interconnectivity:

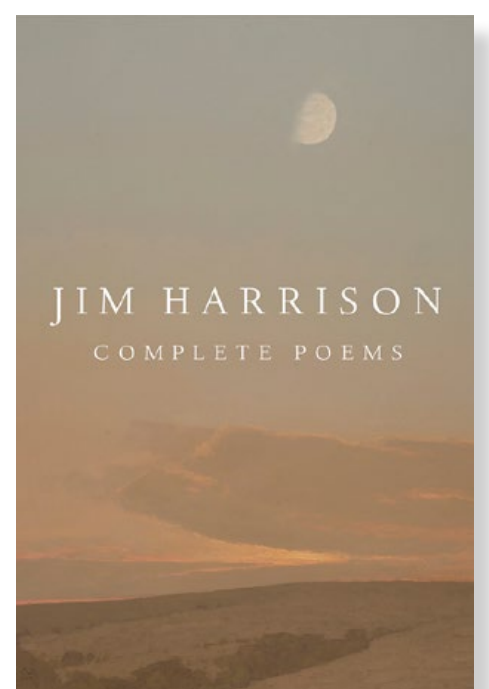
I believe in steep drop-offs, the thunderstorm across the lake
in 1949, cold winds, empty swimming pools,
the overgrown path to the creek, raw garlic,
used tires, taverns, saloons, bars, gallons of red wine,
abandoned farmhouses, stunted lilac groves,
gravel roads that end, brush piles, thickets, girls
who haven't quite gone totally wild, river eddies,
leaky wooden boats, the smell of used engine oil,
turbulent rivers, lakes without cottages lost in the woods,
the primrose growing out of a cow skull, the thousands
of birds I've talked to all of my life, the dogs
that talked back, the Chihuahuan ravens that follow
me on long walks. The rattler escaping the cold hose,
the fluttering unknown gods that I nearly see
from the left corner of my blind eye, struggling
to stay alive in a world that grinds them underfoot.

— Jim Harrison, "I Believe," *In Search of Small Gods* (2010)

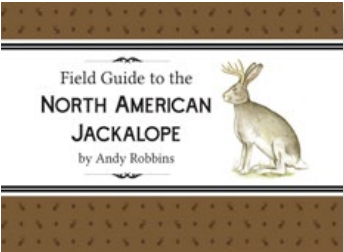
Harrison was many things and wrote many things, but poetry was the window to his soul. *Jim Harrison: Complete Poems* brings together 1,000 pages of his legendary passions and appetites, his love songs and lamentations, and a clarion call to pay attention to the life you are actually living. Jane Hirschfield of *Ploughshares* wrote of the collection:

"A pitch-perfect field guide, Harrison scouts with full sense of kinship and acrobatic powers of both language and imagination his life's landscapes, events and fellow creatures. His direct, chiselled statements of thought, feeling and invention make the world bigger in every dimension."

Complete Poems is available at a wide range of independent stores. A second printing will be ready to ship during National Poetry Month, April 2022. Limited Edition Box Sets of *Complete Poems* are available as a donor premium through The Heart's Work: Jim Harrison's Poetic Legacy.



Books



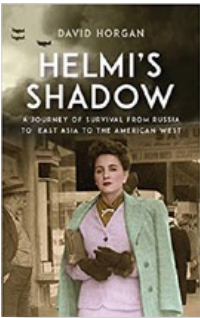
Field Guide to the North American Jackalope

by Andy Robbins

This expanded edition features more species and fun facts of the elusive, otherworldly and beautiful Jackalope. These words and many more can be used to describe one of North America’s most enigmatic creatures: the jackalope.

The purpose of this guide is to provide the reader with a “scientifically accurate” description of the jackalope, its habits and habitats, as well as the history of the species and its subspecies. Popular jackalope myths are examined to gain understanding of its behavior. We hope you find this guide (conveniently sized for the field and suitable for all ages) an indispensable introduction to the fascinating world of the jackalope!

Andrew Robbins works as a professional artist in northern Wyoming, where he produces mysterious paintings, non-therapeutic coloring books, and other projects of questionable worth.



Helmi’s Shadow: A Journey of Survival from Russia to East Asia to the American West

by David Horgan

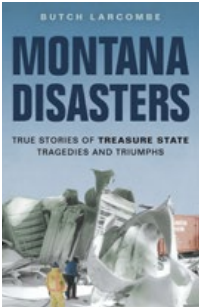
Helmi’s Shadow tells the sweeping true story of two Russian Jewish refugees, a mother (Rachel Koskin) and her daughter (Helmi). With determination and courage, they survived decades of hardship in the hidden corners of war-torn Asia and then journeyed across the Pacific at the end of WWII to become U.S. citizens after seeking safe harbor in Reno, Nevada. This compelling narrative is also a memoir, told by Helmi’s son, David, of growing up under the wings of these strong women.

Rachel Koskin was a middle-class Russian Jew born in Ukraine in 1896. Ten years later, her family fled from the murderous pogroms against Jews in the Russian Empire eastward to Harbin, a Russian-controlled city within China’s borders. Full of lively detail and the struggles of being stateless in a time of war, the narrative follows Rachel through her life in Harbin, which became a center of Russian culture in the Far East; the birth of her daughter, Helmi, in Japan; their life together in

the slums of Shanghai and back to Japan during World War II; and their subsequent immigration to the U.S.

This remarkable account uncovers a history of refugees living in war-torn China and Japan that to this day remains largely unknown. It is also a story of survival and an intimate portrait of an American immigrant family. David reveals the joys and tragedies he experienced growing up in a multicultural household in post-WWII America with a Jewish mother, a live-in Russian grandmother and a devout Irish Catholic father.

As David develops a clearer awareness of the mysterious past lives of his mother and grandmother—and the impact of these events on his own understanding of the long-term effects of fear, trauma and loss—he shows us that we are all shadows of our past, marked by our experiences, whether we choose to reveal them to others or not.



Montana Disasters: True Stories of Treasure State Tragedies and Triumphs

by Butch Larcombe

Experience the scary side of history in *Montana Disasters*. Feel the earth shake, a wildfire’s heat, the onrush of floodwaters. Mention Montana history and most people think of Lewis and Clark, early gold strikes, the vigilantes, the Copper Kings, cattle on the open range and hardworking homesteaders. But history also brims with events that did not go as planned.

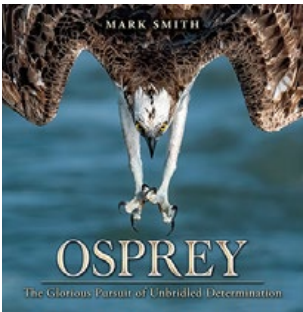
In *Montana Disasters*, fourth-generation Montanan and long-time journalist Butch Larcombe chronicles explosions, fires, floods, earthquakes, avalanches, train wrecks, airplane crashes and other major tragedies spanning more than a century. Through careful, detailed research and more than 100 historical photographs, Larcombe brings to life the true stories—at turns gut-wrenching and heroic—of the victims, survivors and rescuers.

Larcombe covers big, well-known disasters like the Granite-Speculator Mine fire, the 1959 Madison earthquake and the 1964 Flathead Valley flood. And he also digs into the heroic rescue efforts when a railway bridge collapse spilled passengers into a raging flash flood near Miles City in 1938, the hardships and heartache of the Spanish flu epidemic, and the lives lost when Flight 115 smashed into the Continental Divide just east of Butte (still Montana’s deadliest aviation accident). There are also stories of young mountain climbers swept away by an avalanche, firefighters who try to outrace a

wildfire, a mysterious tick-borne illness, a governor who dies in office and more.

“The victims, survivors, and rescuers were going about their lives just like we do—until the world turned upside down,” says Larcombe. “It’s important that we remember those people and these particular disasters. The lessons we can learn from them remain surprisingly relevant.”

“In Montana,” says Scott McMillion, editor at Montana Quarterly magazine, “a small population is scattered across a huge and sometimes menacing landscape. Disasters are inevitable. Butch Larcombe’s careful and compelling dissection of some of the most remarkable events leaves the reader with vivid memories and a deeper understanding of what went right and what went wrong.”



Osprey: The Glorious Pursuit of Unbridled Determination

by Mark Smith

Renowned wildlife photographer Mark Smith showcases his devotion to osprey in this stunning volume. Casual, conversational writing style coupled with award-winning photography gives the reader a front-row seat to the many triumphs and failures the osprey faces on a day to day basis.

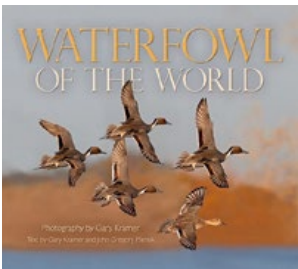
The osprey (*Pandion haliaetus*) is also known as the fish hawk, but that simple label does not do this magnificent bird justice. The osprey is a master angler whose fish-catching skills are unparalleled. There is no other living creature on this planet that comes hurtling out of the sky at speeds exceeding 50 mph, dives feetfirst into the water, and somehow resurfaces with a fish clutched tightly in its talons. A true apex predator in a league of its own, being on top presents its own unique set of challenges that must be faced and overcome on a daily basis.

Join award-winning wildlife photographer Mark Smith as he takes you deep into this incredible raptor’s world, showcasing its many triumphs and failures. From hauling massive fish out of an ocean teaming with sharks, to sparring matches with bald eagles, and competition with humans, to everything in between, his stories will put the reader in the middle of all the wild action, and his breathtaking imagery will have you turning each page with anticipation.

Never before have ospreys been captured and portrayed in such epic brilliance, showing such raw animal instinct and with such calculated grace.

Mark Smith is an award-winning professional photographer/ videographer who loves weaving the perfect blend of still imagery, descriptive text and video into an engaging story that not only teaches the fine art of photography but also instills the value of animal conservation in his audience.

Mark spent most of his childhood outside observing the wonders of nature and from a very young age, he learned to equally respect and appreciate all animals.



Waterfowl of the World

by Gary Kramer and John Gregory Mensik

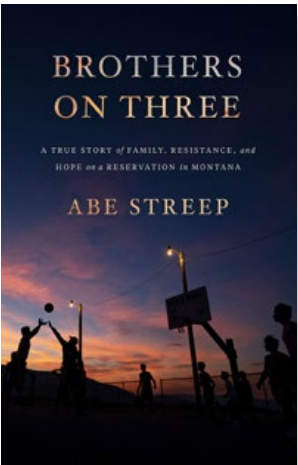
Explore the world’s waterfowl from Canada to Australia. Through the images of award-winning photographer Gary Kramer and the words of Kramer and Greg Mensik, *Waterfowl* takes readers on a visual and literary journey in search of all 167 species of ducks, geese and swans on Earth. Among these are a few on the brink of extinction, like the Madagascar pochard and Brazilian merganser; and those that are struggling, such as the white-winged duck and Baer’s pochard.

There are some, like the nēnē, that were recently in peril, but are now secure due to conservation efforts; as well as others, including snow geese and Canada geese, whose populations have experienced dramatic increases in recent decades. *Waterfowl of the World* is an extraordinary accomplishment and a testament to Kramer’s and Mensik’s long professional history and expertise in waterfowl ecology and management and to Gary’s superb photography.

This book combines his skills in a way that simply could not be accomplished by any other person. The effort required to produce it is almost unimaginable. Kramer visited more than 40 countries in three years to photograph virtually all the waterfowl on the planet. Simply seeing these species would be an accomplishment of a lifetime for many, but photographing them in their natural habitats is something well beyond the grasp of even the most accomplished wildlife photographer.

Containing 540 pages and 1,299 color photos, *Waterfowl* combines range maps, natural history and conservation/status information with a photographic insight seldom seen. It will be an outstanding resource for a broad constituency of readers, including waterfowl enthusiasts and managers, nature photographers, academics and students, with an interest in the ecology and biology of this remarkable group of birds.

Brothers on Three Wins the Montana Book Award



The Montana Book Award, founded by the Friends of the Missoula Public Library in 2001, has been awarded, and honor books have been selected. Winners are named by a committee of individuals representing areas throughout the state. The annual award recognizes literary and/or artistic excellence in a book that is written or illustrated by someone who lives in Montana, is set in Montana, or deals with Montana themes or issues.

The 2021 Montana Book Award winner is **Brothers on Three: A True Story of Family,**

Resistance, and Hope on a Reservation in Montana by Abe Streep, published by Celadon Books.

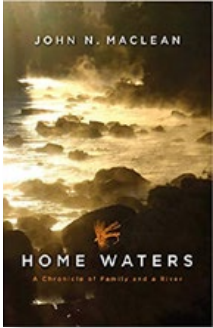
Brothers on Three centers on the community of Arlee, on the Flathead Indian Reservation, home to the Confederated Salish and Kootenai Tribes, and tells the tale of a remarkable group of young people who also happen to be remarkable basketball players. It follows Will Mesteth, Jr. and Phillip Malatar, starters for the Arlee Warriors, as they balance the pressures of adolescence, shoulder the dreams of their community and chart their own individual courses for the future. *Brothers on Three* is not simply a story about high school basketball, about state championships and a winning team. It is a book about community, and it is about boys on the cusp of adulthood, finding their way through the intersecting worlds they inhabit and forging their own paths to personhood.

Four honor books were also chosen:



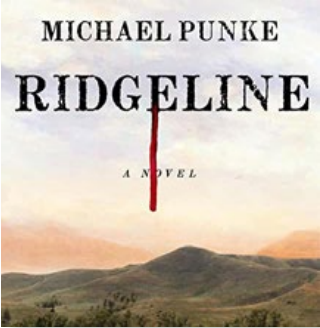
Blood is Not the Water by Mara Panich, published by Foothills Publishing

From the opening poem to the final lines, the author addresses issues of being a woman in this world. She exposes that accepted normative fiction compelling women to question themselves, apologize for their perceived body failures, and above all to stand aside when others, especially men, are present.



Home Waters: A Chronicle of Family and a River by John N. Maclean, published by Custom House

In the spirit of his father’s beloved classic *A River Runs Through It*, Maclean writes a gorgeous chronicle of a family and the land they call home. This is a meditation on fly fishing and life along Montana’s Blackfoot River, where four generations of Macleans have fished, bonded and drawn timeless lessons from its storied waters.



Ridgeline by Michael Punke, published by Henry Holt and Co

Through this taut saga, Punke brings immersive, vivid storytelling and historical insight into the real events of the Fetterman Massacre of 1866. His epic examines the clash of cultures between a young, ambitious United States and the Native tribes who lived on the land for centuries, and grapples with essential questions of conquest and justice that still echo today.



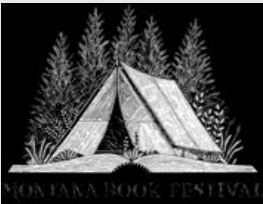
Stone Sister by Caroline Patterson, published by Black Lawrence Press

Spanning the mid- to late-20th century and set in the Elkhorn Valley, *The Stone Sister* is told from three points of view: a father’s, a nurse’s and a sister’s. Together they tell the unforgettable story of a child’s birth, disappearance and finally discovery in a home for “backward children.” It explores the power of family secrets and society’s evolving definitions of “normal,” as it pertains to family, medicine and social structure. The novel sheds light on the beginnings of the disability justice movement as it follows one family’s journey to reckon with a painful past.

Presentations and a reception for the winning authors will take place in August, during the Montana Library Association Conference in Missoula.

Are YOU the Next Director of the Montana Book Festival?

The Montana Book Festival is currently looking for a new festival director, tasked with conceiving, planning and executing the 2022 autumn festival. Is that person you?



Visit <https://montanabookfestival.com> for more details.

WE ARE
HIRING

FESTIVAL DIRECTOR





The Write Question (TWQ) has been gracing the state’s (and the region’s) airwaves since 2007, when the literary program’s founding host and producer, Chérie Newman, began interviewing local authors for Montana Public Radio. The first decade of TWQ features a very long list of established and emerging writers who have become household names around and beyond the state. Early TWQ interviews include Pete Fromm, Judy Blunt, Debra Magpie Earling, Dorothy Hinshaw Patent and Greg Patent, the late William Kittredge and David James Duncan. In 2017, local poet and UM grad Sarah Aronson took over for Chérie and, in her three-year tenure, injected her own interests (music, comedy, film) into her programming choices and into the production of her interviews. Lauren Korn (host and co-producer, 2020-present) has put her own stamp on the program by enlarging the scope of its geographic region by interviewing authors who live and write all over, and outside of, the country and, this year, re-branding the program with a fun and colorful new logo and image, illustrated by Missoula-based artist Molly Russell.

Here, Lauren gives State of the Arts readers and MTPR listeners a sneak peek into the literary program’s 2022 spring season. She’ll also be recording conversations for Spokane’s Get Lit! Festival in April and for the In the Footsteps of Norman Maclean Festival, taking place at the Missoula Public Library in June.

APRIL

Bill Vaughn, *The Last Heir: The Triumphs and Tragedies of Two Montana Families* (Bison Books). Called a “dishy, encyclopedic romp through twentieth-century Montana history” (John Clayton), *The Last Heir* brings together the story of the Herrins and the Burkes. Readers will be easily forgiven for thinking first, perhaps, of Shakespeare (the book opens with a quote from Romeo and Juliet, “Two households, alike in dignity”) or even of the Hatfield-McCoy feud that is sewn tightly within American folklore. A must-read for Montanans or those curious about the making of the American West as we now know it.

Jenny Tinghui Zhang, *Four Treasures of the Sky: A Novel* (Flatiron Books). In an era defined by anti-Chinese sentiment—first with the Page Act of 1875, which banned the entry of Chinese women into the U.S., and then with the Exclusion Act of 1882, which suspended all Chinese immigration into the U.S. for 10 years—*Four Treasures of the Sky* is a harrowing reminder of what this country was and is still capable of. A graduate of the University of Wyoming’s MFA program and the writer of Catapult’s “Why-oming” column, Zhang has delivered a gracefully and uniquely rendered account of early Chinese residents of the West; hers is a long-awaited debut voice in Western fiction, and one—I hope—is here to stay.

Eloisa Amezcua, *Fighting is Like a Wife* (Coffee House Press). A poetic exploration of two-time world boxing champion “Schoolboy” Bobby Chacon and his relationship with his first wife, Valorie Ginn. Amezcua’s visual poetic voice and style are punches to the gut in this, her really dynamic sophomore collection.

Chloe Caldwell, *Red Zone: A Love Story* (Soft Skull Press). This is, ahem, a deep-dive into menstruation, hormones and the body in relationship with others; into family, trust and self-compassion. It’s a textured and urgent search into a woman’s body and, as the title allows, a love story. And what can I say? I am a hopeless romantic.

MAY

Ada Limón, *The Hurting Kind* (Milkweed Editions). Ada Limón leaves most poetry readers starry-eyed, myself included. At once deeply personal and universally resounding, her poems want their readers to think and exist outside of their own experiences; they articulate, though not explicitly, a different way of knowing and being with the world. New Criterion stated that her “poems come closer than any poems have to Annie Dillard’s essays,” which is a way of saying, I think, these poems simultaneously incite and interrogate connection and its opposite.

M.L. Smoker and Natalie Peeterse, *Thunderous* (Dynamite Entertainment). An exciting, collaborative project from former Montana Poet Laureate M.L. Smoker, poet Natalie Peeterse, and artists Dale Deforest and Oriol Vidal, *Thunderous* is a graphic novel marketed to young adults—but readers of all ages will want to get their hands on it, too. It is, as Smoker said in an interview with Comic Beat, the “story of a modern teen’s journey to connect with her Indigenous culture, ...a part of the Native American narrative that is being reimagined and rewritten from our perspective and our truth.”

James Lee Burke, *Every Cloak Rolled in Blood: A Novel* (Simon & Schuster). Interviewing James Lee Burke seems, to me, like a rite of passage. The newest in his Holland family saga, called his most autobiographical novel to date, draws on the loss of his daughter in 2020; and while I will have yet to read the novel at the time that I’m writing this description, I’ve been told there is a very distinct possibility that I will weep. I’m anticipating an extremely sincere story about familial love and, because it’s Jim, so much more.

Amy Brady, editor, *The World As We Knew It: Dispatches from a Changing Climate* (Catapult Books). Climate change has—well—changed everyone’s lives. The executive editor of Orion magazine and the curator behind the Chicago Review of Books’ “Burning Worlds” newsletter, alongside Tajja Isen, has collected nearly 20 pieces from contemporary essayists about their own experiences with and within our shifting natural worlds.

SUMMER, FALL

Jules Ohman, *Body Grammar: A Novel* (Vintage Books). Somewhat autobiographical, Ohman’s own past in international modeling takes the stage in her debut novel, which centers Lou, an image-conscious photographer-turned-model whose quest for love, acceptance and identity makes this a queer, coming-of-age story I cannot wait to read. Ohman received an MFA from UM, co-founded the Missoula-area nonprofit Free Verse, and now lives in Portland, Oregon.

Marina Richie, *Halcyon Journey: In Search of the Belted Kingfisher* (Oregon State University Press). More than one hundred species of kingfishers exist on every continent, except Antarctica. Halcyon Journey is purported to be the first book to feature North America’s belted kingfisher, a lyrical story of observation, revelation and curiosity. The kingfisher—also known as the halcyon bird—is linked to the mythic origin of halcyon days, a state of happiness that the book’s author hopes to find in (where else?) Missoula, Montana.

Lauren Korn holds a master’s in poetry from the University of New Brunswick, where she was the recipient of the Tom Riesterer Memorial Prize and the Angela Ludan Levine Memorial Book Prize. A former bookseller and the former director of the Montana Book Festival, she is now the host and co-producer of Montana Public Radio’s literature-based radio program and podcast, *The Write Question*. She is a 2022 Fishtrap Fellow, a graduate of the 2017 Tin House Summer Workshop and the 2016 Juniper Summer Writing Institute, where she attended as a Writer of Promise. Her interviews with authors have been published in Foglifter, The Adroit Journal, The Malahat Review and Carve magazine; and her short book reviews have been featured in the American Bookseller Association’s IndieNext previews and on LitHub.com. She currently lives on the aboriginal territories of the Salish and Kalispel people (Missoula, Montana).



Literature in the Landscape: The Maclean Literary Festival

By Eric Heidle

It's the most shopworn cliché in Montana literature: the landscape is a character. The implied quotes hovering about the phrase would suggest that leaning heavily on mentions of peaks, plains and rivers is a literary if not literal crutch, a cheat for propping up works which lack the sturdy limbs of plot, characterization, authenticity or style. There can be no doubt that a thousand purple-prosed ships have been launched from fishing accesses statewide, rhapsodic gusts of praise for this land billowing their sails.

And it might be the case, if only so many brilliant counter-examples weren't strewn in the way. Whether drawn from tales of Napi, the Corps of Discovery's rustic journals, the plain prose of Dorothy M. Johnson, the poems of Hugo and Harrison, or the gonzo fireworks of Livingston's Seventies crowd, the "Montana-ness" of our literary landscape is littered with prime acreage. Even the titles of Montana books become terse paeans to its irreducible beauty. Long before it was conscripted for use in the tourism trade, *The Big Sky* was an evocative name for A.B. Guthrie's novel of early trappers' explorations and exploitations. The title of the iconic 1990 anthology *The Last Best Place* was deemed so valuable it spurred Congressional legislation to bar present-day speculators from staking any claim—after all, the term had been coined by Douglas Chadwick in the course of arguing against oil development in the Bob Marshall Wilderness.

But if we're forced to choose a single work of literature which most indelibly weds the worth of our forests and waters to the lives and values of its people, it can really be only one book: *A River Runs Through It*. Norman Maclean's slim 1976 novella bridges the values of what we used to call sportsmen and the emerging ecological concerns of that decade. Indeed, the story wastes no time in fusing the land to its inhabitants' preoccupations, both pastoral and pastor-al. The immortal first line, "In our family, there was no clear line between religion and fly fishing," makes the case that here, people and place and pious pursuits all...well, merge into one.

After paying out that perfect leader and unspooling a tale of fishing and family and loss, Maclean frames his final lines with a Biblical cast, speaking in the softest silence about a great flood and rocks from the basement of time, beneath which are the words. By which he presumably means the Word. Maclean's opening paragraph, after all, goes on to note that the disciple John, the Lord's favorite, would surely have been a dry-fly fisherman; it's perhaps no coincidence that the Gospel of John opens with a killer first line of its own: "In the beginning was the Word...."

And it's no coincidence at all that disciples of words and wilderness will congregate at Missoula's Wilma Theater from June 24 to 26 for a gathering which bears a familiar name. "In the Footsteps of Norman Maclean," the biennial literary festival honoring the Book of Norman and its author's cherished legacy, will bring together a deeply respected group of writers speaking on the importance of Western landscapes to the written word—and vice versa.

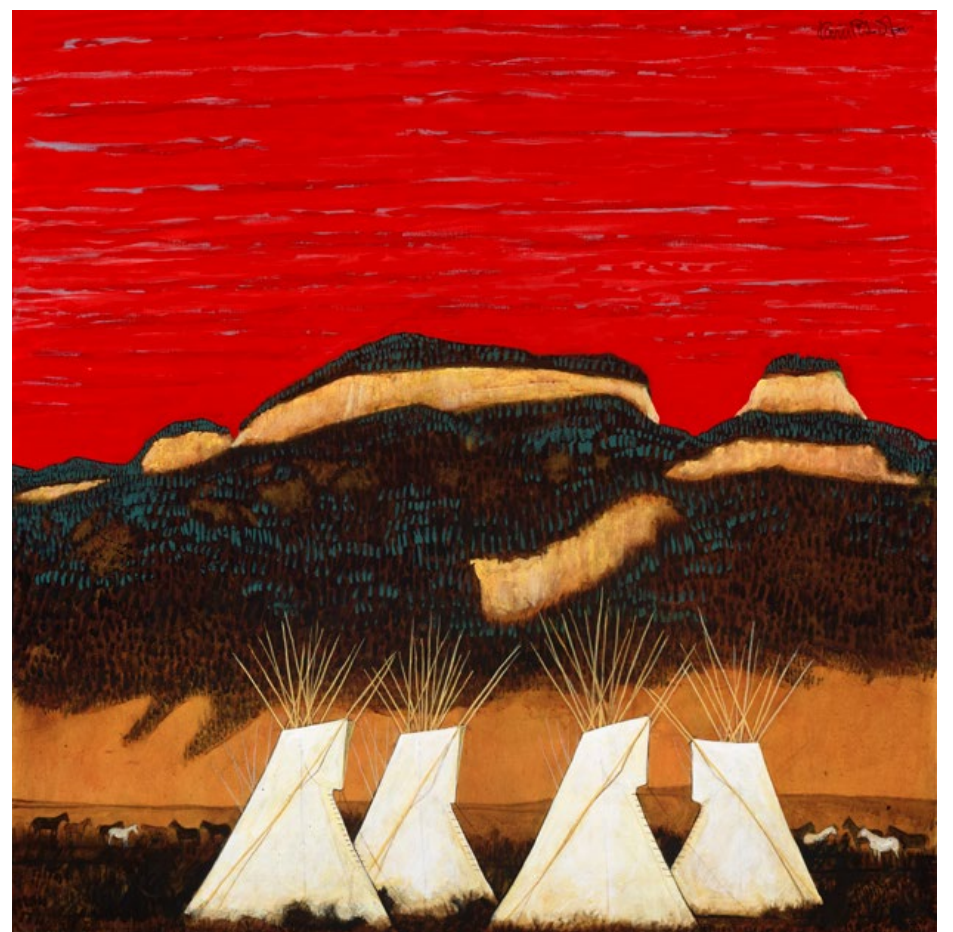
"The Maclean Festival was initially designed to celebrate the literature of the West," said Festival Director Jenny Rohrer. "Our 2022 festival is moving beyond that mission to respond to conservation issues. Our goal is to challenge our audiences to think outside of the book—to leave the festival with not only a greater understanding of the threats to our environment, but to commit to the protection of our sacred lands."

Titled "Public Land & Sacred Ground," this year's festival will feature National Book Award winner Timothy Egan, conservationist Terry Tempest Williams, artist Kevin Red Star, authors Doug Peacock, John N. Maclean, Michael Punke, Debra Magpie Earling, Sterling HolyWhiteMountain, Rick Bass and others. Offering a wide range of viewpoints from within Montana's borders and beyond, these writers will speak about our ever-evolving relationship with the land, how we make use of and enjoy and belong to it.

From the land's traditional use by Indigenous peoples as a home, source of food and sacred territory, to its contemporary activities like hunting and fishing, mining and timber, agriculture, and recreation, Montana's public lands face evolving challenges and pressures. How do we ensure the enjoyment of our open spaces without damaging its lands and waters? With an influx of new residents, how can Montana balance growth with preservation, recreation with solitude, and economic gains with ecological concerns?

These are among the issues the 2022 Maclean Literary Festival will hope to address and find answers for. It's a hope that here, in this last, best place, under the biggest of skies, the power of the written word may help us ensure that future generations have the chance to know what came before as we're awed by the character of Montana's landscape, to chase elk or trout, to take both photos and solace in open spaces. The chance to be a little part of something so big. The chance to be, even just once, haunted by waters.

Admission to most festival events is free but requires registration. For full details, visit: macleanfootsteps.com.



***Sacred Ground, Crown Butte*, painted by Kevin Red Star for the occasion of this year's festival, will be auctioned at the gala dinner.**

Photo courtesy of Kevin Red Star

Spring Calendar 2022

ANACONDA
MAY
Anaconda Live: The Sultans of Swing - 7:30 p.m. May 11, Washoe Theater, 406-560-2953

BELT
APRIL
Bridge & Wolak - 7 p.m. April 29, Belt Performing Arts Center, 406-277-3844

BIG SKY
JUNE
Music in the Mountains - 7 p.m. Thu., June 23-Sept. 8, Len Hill Park, Big Sky Town Center, 406-995-2742

BIGFORK
APRIL
Bigfork Community Players: The Hound of the Baskervilles - 7:30 p.m. Fri.-Sat., 2 p.m. Sun., April 22-May 1, Bigfork Center for the Performing Arts, 406-837-4886
JUNE

“Guys and Dolls” - opens 8 p.m. June 4; “Mamma Mia!” opens 8 p.m. June 8; “Freaky Friday, The Musical” opens 8 p.m. June 22, thru Aug., Bigfork Summer Playhouse, 406-837-4886 or bigforksummerplayhouse.com

BILLINGS
MULTI-MONTH

Marie Watt: Companion Species (Speech Bubble) - thru June 19, Yellowstone Art Museum; I Refuse to Be Invisible , thru July 24, 406-256-6804 or www.artmuseum.org
ArtWalk Downtown Billings - 5-9 p.m. June 3, Downtown Billings, artwalkbillings.com
Stephen Glueckert: Willendorf Double Take - Thru May 21, Kirks' Grocery, www.kirksgrocery.com
Slapstick Improv at NOVA! - 7:30 p.m. May 6, June 3, NOVA Center for the Performing Arts, novabillings.org

APRIL
Student Matinee: Finding North - 9:30 a.m. and 12:30 p.m. April 19, Alberta Bair Theater, albertabairtheater.org

The Montana Rep: Reentry - 7:30 p.m. April 20, Alberta Bair Theater, 406-256-6052 or albertabairtheater.org
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NOVA's Musical Double Feature: Twilight Tone and Opera: A History - 7:30 p.m. Fri.-Sat., 2 p.m. Sun., April 22-May 1, NOVA Center for the Performing Arts, novabillings.org
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Billings Symphony Orchestra & Chorale: Beethoven's Symphony No. 9 - 7:30 p.m. April 23, Alberta Bair Theater, billingssymphony.org

TaikoProject - 7:30 p.m., April 29, Alberta Bair Theater, albertabairtheater.org

MAY
Steven Rinella Book Launch - 7:30 p.m. May 3, Alberta Bair Theater, 406-256-6052 or albertabairtheater.org

Billings Symphony: Who Cares Symphony Benefit - 6 p.m.-12 a.m., May 7, Northern Hotel, 406-252-3610 or billingssymphony.org
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Halestorm with Stone Temple Pilots, Black Stone Cherry and Mammoth - 6 p.m. May 10, MetraPark, 406-256-2400 or metrapark.com

"Annie, Jr." - NOVA's youth musical - 7:30 p.m. Fri.-Sat., 2 p.m. Sun., May 20-29, NOVA Center for the Performing Arts, novabillings.org

Billings Symphony: Toomai String Quintet - 7 p.m. May 26, Billings Depot, billingssymphony.org

JUNE
SpringFest! - 9 a.m.-4 p.m. June 4, Moss Mansion, 406-256-5100 or mossmansion.com

A Midsummer Night's Dream - 7:30 p.m. Fri.-Sat., 2 p.m. Sun., June 17-26, NOVA Center for the Performing Arts, 406-591-9535 or novabillings.org
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Yellowstone Art Museum's Summerfair - 4-8 p.m. June 24, 10 a.m.-7 p.m. June 25, 10 a.m.-4 p.m. June 26, MSU-Billings, 406-256-6804 or www.artmuseum.org
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Billings Symphony: Symphony in the Park - 4-9 p.m. June 26, Pioneer Park, billingssymphony.org

BONNER
MAY
311 Spring Tour - 8 p.m. May 24, KettleHouse Amphitheater,

Bastille: Give Me the Future Tour - 8 p.m. May 25, KettleHouse Amphitheater, logjampresents.com
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Halestorm with Stone Temple Pilots, and Black Stone Cherry - 7 p.m. May 30, KettleHouse Amphitheater, logjampresents.com

JUNE
Third Eye Blind: Summer Gods Tour - 8 p.m. June 24, KettleHouse Amphitheater, logjampresents.com

BOZEMAN
MULTI-MONTH
Apsáalooke Women and Warriors - May 28-Sept. 5, Museum of the Rockies; LUSTER: Realism and Hyperrealism in Contemporary Automobile and Motorcycle Painting thru May 1, 406-994-2251 or museumoftherockies.org

APRIL
The Baryton: Trios of Haydn - 7 p.m. April 15, Yellowstone Theological Institute Studio, baroquemusicmontana.org

The Montana Rep: Reentry - 7:30 p.m. April 19, The Ellen, www.theellentheatre.org
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Pecha Kucha 35 - 6:40 p.m. April 20, The Ellen, www.theellentheatre.org
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Broad Comedy - 8 p.m. April 28-30, Emerson Center, www.broadcomedy.com

The Westerlies: An Intimate Evening of Music & Conversations - 6:30 p.m. April 28, Nicholas Harris Architecture & Design; Recital , 7:30 p.m. April 29, MSU Howard Hall; www.montanachambermusicsociety.org

Matt Nakoa - 8 p.m. April 29, The Ellen, www.theellentheatre.org

Gyrl: A Night of Comedy with Jessimae Peluso and Carly Aquilino - 8 p.m. April 29, The ELM, logjampresents.com

Arthur Trace: The Artful Deceiver - 7:30 p.m. April 30, The Ellen, www.theellentheatre.org

MAY

Bon Debarras - 7:30 p.m. May 6, The Ellen, 406-585-5885 or www.theellentheatre.org

Bozeman Spring MADE fair - 7-9 p.m. May 6, 9 a.m.-4 p.m. May 7, Brick Breeden Fieldhouse, handmademontana.com
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Sons of the Pioneers - 7:30 p.m. May 8, The Ellen, www.theellentheatre.org

Dead Sky - 8 p.m. May 8, The ELM, logjampresents.com

Intermountain Opera: The Marriage of Figaro - 7 p.m. May 13, 3 p.m. May 15, Willson Auditorium, www.intermountainopera.org

Reckless Kelly with Micky and the Motorcars - 8 p.m. May 20, The ELM, logjampresents.com

Bozeman Symphony: Beethoven's Ninth Symphony - 7:30 p.m. May 21, 2:30 p.m. May 22, Willson Auditorium, 406-585-9774 or www.bozemansymphony.org

An Evening with Bruce Cockburn - 8 p.m. May 22, The ELM, logjampresents.com
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JUNE

Montana Shakespeare in the Parks: King Lear - 8 p.m. June 15-18, MSU Grove, shakespeareintheparks.org
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Montana Shakespeare in the Parks: Twelfth Night - 8 p.m. June 22-25, MSU Grove, shakespeareintheparks.org
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Taste of the Rockies - 6-9:30 p.m. June 23, Museum of the Rockies, museumoftherockies.org
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BUTTE
APRIL

Butte Symphony: Viva la France - 7:30 p.m. April 23, Mother Lode Theatre, Butte Symphony Association, 406-723-5590 or buttesymphony.org
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MAY

Butte Community Concerts: Sons of the Pioneers - 7:30 p.m. May 7, Mother Lode Theatre, 406-494-4495 or buttearts.org

CHINOOK
APRIL

Montana Actors' Theatre: Charlie's Aunt Dinner Theatre - 6-10 p.m. April 22-23, Eagles Club, 406-945-0272 or mtactors.com
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DEER LODGE
MULTI-MONTH

Overnight Ghost Tours - 9 p.m.-3 a.m. April 15, 29; May 13, 27; June 10, 24, Old Prison Museum, 406-846-3111

DILLON
MAY

Dillon Community Concert: The Sultans of Swing - 7:30 p.m. May 10, UMW Beier Auditorium, 406-683-5050
--

EUREKA
APRIL

Dolce Canto: Tributaries - 7 p.m. April 22, Lincoln County High School Auditorium, www.sunburstarts.org
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JUNE

Sunburst Summer Series: Lee Zimmerman - 5 p.m. June 12, Indian Springs Ranch, 406-297-0197 or www.sunburstarts.org

FORT BENTON
APRIL

Chouteau County Performing Arts: Bridge & Wolak - 7 p.m. April 26, Fort Benton Elementary School, 406-622-5677 or www.fortbenton.com/arts/

GREAT FALLS
MULTI-MONTH

Selections from the North American Indian: The Sundance Series - thru May 22, C.M. Russell Museum, 406-727-8787 or www.cmruddell.org

Broad Spectrum - thru April 14, The Square; Spotlight on the Square , thru May 25, 406-727-8255 or www.thesquare.org
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APRIL

Montana Cowboy Hall of Fame 2022 Induction Ceremony & Western Heritage Gathering - April 9, Heritage Inn, 406-653-3800

Charley Crockett - 7:30 p.m. April 10, The Newberry, thenewberrymt.com

Sunday Sampler - 12-4 p.m. April 10, multiple Great Falls museums, 406-453-0349
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The Wilder Blue and Sicard Hollow - 7 p.m. April 15, The Newberry, thenewberrymt.com

Sir Mix A Lot & Nappy Roots - 7:30 p.m. April 20, The Newberry, thenewberrymt.com
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Great Falls Community Concert: Sundae and Mr. Goessl - 7:30 p.m. April 22, Mansfield Theater, 406-455-8514

Puddle of Mudd at the Newberry - 7:30 p.m. April 28, The Newberry, thenewberrymt.com

Great Falls Symphony and Symphonic Choir: Messiah - 7:30 p.m. April 30, Mansfield Theater, 406-453-4102 or www.gfsymphony.org
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MAY

Great Falls Community Concerts: Sons of the Pioneers - 7:30 p.m. May 6, Mansfield Theater, 406-455-8514
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Texas Hippie Coalition - 7:30 p.m. May 6, The Newberry, thenewberrymt.com
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Cascade Quartet: Sax and Violins - 7 p.m. May 13, Cassiopeia Books, 2 p.m. May 15, First Congregational Church UCC, www.gfsymphony.org

Paris Gibson Square Gala for the Arts - 6-10 p.m. May 13, The Newberry, 406-727-8255 or the-square.org

Comedy Night with Jon Rudnitsky and Sophie Buddle - 7:30 p.m. May 14, The Newberry, thenewberrymt.com
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Great Falls Symphony: City Lights - 7:30 p.m. May 21, Mansfield Theater, 406-453-4102 or www.gfsymphony.org
--

JUNE

Great White at The Newberry - 7:30 p.m. June 22, The Newberry, thenewberrymt.com

HAMILTON
APRIL

Spring Speaker Series: Margit Sigray: Love and Loss - 10 a.m. April 9, Daly Mansion, 406-363-6004
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Orquesta Akokán - 8 p.m. April 23, Hamilton Performing Arts Center, bitterrootperformingarts.org

MAY

Aoife O'Donovan - 8 p.m. May 13, Hamilton Performing Arts Center, 406-363-7946 or bitterrootperformingarts.org

Mark O'Connor Duo with Maggie O'Connor: American Classics - 8 p.m. May 20, Hamilton Performing Arts Center, 406-363-7946 or bitterrootperformingarts.org

JUNE

Artists Along the Bitterroot Studio Tour - 10:30 a.m.-5 p.m. June 3-4, art studios Bitterroot Valley, www.artistsalongthebitterroot.com
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MT Professional Artists Assoc. Summer Members Art Show and Sale - 5-10 p.m. June 10, 10 a.m.-7 p.m. June 11, 10 a.m.-4 p.m. June 12, Bitterroot River Inn, 406-375-2525 or montanaprofessionalartistsassoc.com

HAVRE
APRIL & MAY

Blue/Orange - 8 p.m. April 15-16, 21-23, 28-30, MSUN-MAT Theatre, mtactors.com

Charlie's Aunt Dinner Theatre - 6-10 p.m. May 19-21, Eagles Club Havre, mtactors.com

HELENA
MULTI-MONTH

Second Saturday: The Pop-Up Exhibit - 1:30-3 p.m. April 9, May 14, Montana Historical Society, 406-444-2694
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Sara Joyce: Am I dreaming it or is it dreaming me? - thru April 18; Mack Schroer: Pop Cars , thru April 14; Walter Piehl Retrospective: 1962-2018 , April 20-July 7; Youth Electrum 2022 and Helena College Capstone Exhibition , April 22-May 29; Archie Bray Foundation Fellowship Artists Exhibition , June 3-July 30, 406-442-6400 or holtermuseum.org

Matilda - 7:30 p.m. Wed.-Sat., 2:30 p.m. Sun., April 22-May 8, Grandstreet Theatre, 406-447-1574 or grandstreettheatre.com

The Animal Side - thru May 15, Jailhouse Gallery at The Myrna Loy, 406-443-0287 or themyrnaloy.com

Resident Artist Exhibition - June 23–July 30, Archie Bray Foundation, 406-443-3502 or archiebray.org

APRIL

Helena Symphony Youth Concert - 1 p.m. April 13, Helena Civic Center, www.helenasymphony.org

Unit Souzou: A Constant State of Otherness - 7:30 p.m. April 15, The Myrna Loy, 406-443-0287 or themyrnaloy.com
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The Baryton: Trios of Haydn - 7:30 p.m. April 16, Holter Museum of Art, 406-442-6400 or baroquemusicmontana.org
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Montana Playwrights Conference: From Page to Stage - April 22-23, Helena Avenue Theatre, 406-235-0353 or www.montanaplaywrights.org
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An evening with Amor Towles in conversation with Russell Rowland - 7 p.m. April 25, Helena Civic Center, 406-447-8481 or lclibrary.org

Helena Symphony Orchestra and Chorale: Carmen in Concert - 7 p.m. April 30, Helena Civic Center, 406-442-1860 or www.helenasymphony.org
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MAY

Bon Debarras - 7:30 p.m. May 5, The Myrna Loy, 406-443-0287 or themyrnaloy.com

Jim Brickman in Concert - 7 p.m. May 13, Helena Civic Center, 406-447-8481

Hard Hugs Album Release - 7:30 p.m. May 19, The Myrna Loy, themyrnaloy.com

JUNE

Shrek JR. - 7:30 p.m. Wed.-Fri., 2:30 and 7:30 p.m. Sat., 2:30 p.m. Sun., June 3-12, Grandstreet Theatre, 406-447-1574 or grandstreettheatre.com

The Transformational Image, An International Art Exhibit - 12-5 p.m. June 10, continuing by appointment, Tim Holmes Studio, 406-916-9266

HOBSON

APRIL

Judith Arts Society: Bridge & Wolak - 4-7 p.m. April 24, Hobson School Multipurpose Room, Sunburst Arts and Education, 406-566-2651

KALISPELL

MULTI-MONTH

Joan Renne: Tapestries for the Body and Wall; Larry Blackwood: Synthesizing Icons - April 7-June 11; **Children's Art Exhibition 2022: Looking for Light**, thru April 23; **Between Artists: Life in Paintings and Prose, Tabby Ivy and Damon Falk**, June 17-Aug. 20, Hockaday Museum of Art, 406-755-5268 or hockadaymuseum.com

APRIL & MAY

Cockeyed by William Missouri Downs - April 1-3 and 8-10, the Gathering Place in the Gateway Community Center.

Dolce Canto: Tributaries - 7 p.m. April 21, Bethlehem Lutheran Church, dolcecanto.org

Glacier Symphony Spring Festival: Mozart Requiem and Mahler - 7:30 p.m. April 30, 3 p.m. May 1, Flathead High School, 406-407-7000 or glaciersymphony.org

Glacier Symphony Spring Festival: Mahler 5 and Mozart - 7:30 p.m. May 14, 3 p.m. May 15, Flathead High School, 406-407-7000 or glaciersymphony.org

LEWISTOWN

APRIL

Harmonies in the Hangar: The Portland Cello Project - 8 p.m. April 16, Jack's Hangar, hiddenmt.com

Reception: Earth Day Student Art Exhibition - 5-7 p.m. April 22, Lewistown Art Center, 406-535-8278

Central Montana Community Concert: Branden and James - 7:30 p.m. April 26, Fergus Center for the Performing Arts, 406-535-8278 or www.lewistownartcenter.net/community-concerts

MAY

Central Montana Community Concert: Frank Vignola Hot Jazz Duo - 7:30 p.m. May 1, Fergus Center for the Performing Arts, 406-535-8278

Charlie's Aunt Dinner Theatre - 6-10 p.m. May 6-7, Barnes Street Theatre, 406-945-0272 or mtactors.com

Reception: Montana Watercolor Society Annual Miniatures Exhibition - 5-7 p.m. May 6 thru May, Lewistown Art Center, 406-535-8278 or www.lewistownartcenter.net

JUNE

Hands on Montana Community Celebration and Exhibition - all day June 4, exhibition thru June, Lewistown Art Center, 406-535-8278 or www.lewistownartcenter.net

LIBBY

MAY

Eric and Encarnación - 7 p.m. May 14, Memorial Center, 406-293-9643 or libbyevents.com

LIVINGSTON

MAY

Legally Blonde: The Musical - 8 p.m. Fri.-Sat., 3 p.m. Sun., May 6-22, Shane Lalani Center for the Arts, 406-222-1420 or theshanecenter.org

JUNE

Outdoor Concert Series - 5-8 p.m. Thu., June 2-July 16, Shane Lalani Center for the Arts, theshanecenter.org

MILES CITY

MULTI-MONTH

Western Art Roundup featuring Carol Hartman's "Montana Dirt" - April 22-June 2; **Art From the Edge of the Prairie: Cherie Roshau, Larry Maslowski and Janell Stoneking**, thru April 14; **The Big and the Small of It: Debra Keirce, Carrie Waller, and Maria Bennett Hock**, June 10-July 29, WaterWorks Art Museum, 406-234-0635 or wtrworks.org

MAY

Quick Draw - 10:30 a.m. May 21, Riverside Park Miles City, 406-234-0635 or wtrworks.org

WaterWorks Sunday Brunch - 9:30-11:30 a.m. May 22, WaterWorks Art Museum, 406-234-0635

MISSOULA

MULTI-MONTH

Romey Stuckart: Within and Without - thru June 11; **Brian Maguire: In The Light Of Conscience**, thru Aug. 13; **Ellen Ornitz: Burnt Fossils**, thru May 28; **Marcus Amerman: Indian Country**, thru July 16; **An Unnatural History: Animal Images in the MAM Collection**, thru May 28; Missoula Art Museum, 406-728-0447 or missoulaartmuseum.org

First Friday Missoula - 5-8 p.m. April 1, May 6 and June 3, Downtown Missoula

Make/Believe - April 1-May 7, Radius Gallery; **Trespasses** closes April 16, 406-541-7070 or radiusgallery.com

An Authentic Voice: The Architecture and Art of Phil Korell - April 15-June 25, Montana Museum of Art and Culture, 406-243-2019

APRIL

Potsketch Exhibition - April 1-20, Clay Studio of Missoula, 406-543-0509 or theclaystudioofmissoula.org

The Montana Rep: Reentry - 7:30 p.m. Thu.-Sat., 2 p.m. Sun., April 7-17, UM Masquer Theatre, PARTV Center, 406-243-4581 or montanarep.com

Bare Bait Dance: When the Dust Settles - 8 p.m. April 8-9, 6 p.m. April 10, 8 p.m. April 15, 2 and 8 p.m. April 16, West Side Theater, barebaitdance.org

Missoula Children's Theatre: Hercules! - 5 and 7 p.m., MCT Center for the Performing Arts, 406-728-7529 or mctinc.org

Women Celebrate Birds and Visual Feelings by Bill Irvin – April 8-30, Zootown Arts Community Center Main Gallery, 406-549-7555 or zootownarts.org

Portland Cello Project - 8 p.m. April 12, The Wilma, logjampresents.com

Blippi, The Musical - 6 p.m. April 13, Adams Center, 406-243-4051 or griztix.com

UM Opera & Symphony: Mozart's Cosi fan Tutte (sung in English) - 7:30 p.m. April 14-15, UM Dennison Theatre, 406-243-4051 or griztix.com

THTR & CO: Eurydice by Sarah Ruhl - 7:30 p.m. April 21-23, ZACC Show Room, zootownarts.org

Missoula Children's Theatre: Play in a Day - 9 a.m.-5:45 p.m. April 22, MCT Center for the Performing Arts, mctinc.org

Dan Cummins: Symphony of Insanity Tour - 8 p.m. April 23, The Wilma, logjampresents.com

Dolce Canto: Tributaries - 7:30 p.m. April 23, St. Paul's Lutheran Church, dolcecanto.org

Potsketch Gala - 5:30-9 p.m. April 23, University Center Ballroom, 406-543-0509 or theclaystudioofmissoula.org

International Wildlife Film Festival - April 23-30, The Roxy; wildlifefilms.org

String Orchestra of the Rockies: American Virtuoso, Stephanie Chase, Violin - 7:30 p.m. April 24, UM Music Recital Hall, sormt.org

Jazzoula - 6:30 p.m. April 28-30, 11 a.m. May 1, ZACC Show Room, zootownarts.org

Forestry Day at Fort Missoula - 9:30 a.m.-4 p.m. April 30, Historical Museum at Fort Missoula, 406-728-3479

MAY

Missoula Symphony Family Concert: Once Upon a Symphony - 3 p.m. May 1, UM Dennison Theatre, 406-721-3194 or missoulasympphony.org

Bodily - May 6-28, Clay Studio of Missoula, 406-543-0509 or theclaystudioofmissoula.org

JUNE

Chris Alveshere Residency Exhibition - June 3-25, Clay Studio of Missoula, 406-543-0509 or theclaystudioofmissoula.org

Missoula Symphony: My Fair Lady in Concert - 7:30 p.m. June 4, 3 p.m. June 5, UM Dennison Theatre, 406-721-3194 or missoulasympphony.org

Missoula Summer MADE fair - 10 a.m.-4 p.m. June 19, Caras Park, 406-201-9229 or handmademontana.com

In the Footsteps of Norman Maclean Festival: Public Land and Sacred Ground - June 24-26, The Wilma, macleanfootsteps.com

Missoula Children's Theatre: Blackbeard the Pirate - 4 and 6 p.m. June 24, MCT Center for the Performing Arts, mctinc.org

PABLO

MULTI-MONTH

Neal Ambrose Smith: Where Are You Going? - thru May 6, Salish Kootenai College Three Woodcocks Building, 406-275-4946

PARADISE

APRIL

Empire Trio: Hooray for Hollywood - 2 p.m. April 10, Paradise Center, 406-826-0500 or paredisecentermt.org

JUNE

John Maclean: Home Waters - June 28, Paradise Center, 406-826-0500 or paredisecentermt.org

PLAINS

APRIL

The Montana Rep: Reentry - 7:30 p.m. April 12, Plains High School, montanarep.com

POLSON

MULTI-MONTH

Mixed Media Madness - thru May 13; **Majestic Montana**, May 16-July 8, reception 5-7 p.m. May 20, Sandpiper Art and Gift Gallery 406-883-5956 or www.sandpiperartgallery.com

APRIL

Mission Valley Choral Society: The Awakening - 4 p.m. April 10, Immaculate Conception Catholic Church

The Curious Savage - 7:30 p.m. Fri.-Sat., 2 p.m. Sun., April 22-May 1, Theatre on the Lake, 406-883-9212 or portpolsonplayers.com

MAY

No Coward's Epitaph - 7:30 p.m. Fri.-Sat., 2 p.m. Sun., May 20-29, Theatre on the Lake, 406-883-9212 or portpolsonplayers.com

RED LODGE

APRIL

Annual K-8 Student Art Show - April 4-25, Carbon County Arts Guild & Depot Gallery, carboncountydepotgallery.org

Expo Artists in Montana - April 8-May 1, Red Lodge Clay Center, www.redlodgeclaycenter.com

MAY & JUNE

Rocky Mountain Regional Juried Exhibition - May 6-June 23; **High School Student Art Show** May 6-21, Carbon County Arts Guild & Depot Gallery 406-446-1370 or carboncountydepotgallery.org

Bare Essentials - May 6-28; **2D | 3D**, June 3-25, Red Lodge Clay Center www.redlodgeclaycenter.com

Montana Renaissance Festival - 10 a.m.-6 p.m. June 4, 10 a.m.-4 p.m. June 5, Home of Champions Rodeo Grounds, 406-281-5129

SEELEY LAKE

APRIL

Bridge & Wolak - 7 p.m. April 28, Swan Valley Community Hall, 406-754-0034 or www.alpineartisans.org

SHELBY

APRIL

Charlie's Aunt Dinner Theatre - 6-10 p.m. April 29-30, Elks Lodge, 406-945-0272 or mtactors.com

SIDNEY

APRIL

Jennifer and Brian Matthews Exhibition - thru April 30, MonDak Heritage Center, 406-433-3500

ST. IGNATIUS

APRIL

Dolce Canto: Tributaries - noon April 23, St. Ignatius Mission Church, dolcecanto.org

JUNE

Music in the Missions - 8 a.m.-11 p.m. June 17, St Ignatius Park and Ampitheater, 406-260-8072

STEVENSVILLE

MAY

Smile, The Musical - 7:30 p.m. Fri.-Sat., 2 p.m. Sun., May 6-22, Stevensville Playhouse, 406-777-2722 or stevensvilleplayhouse.org

JUNE

Orphan Trains - 7:30 p.m. June 17-18, 2 p.m. June 19, Stevensville Playhouse, stevensvilleplayhouse.org

SUPERIOR

APRIL

Empire Trio: Hooray for Hollywood - 6 p.m. April 12, Superior Elementary School Gym, 406-822-5000 or www.mineralcountyperformingartscouncil.org

VIRGINIA CITY

MULTI-MONTH

Brewery Follies - May 27 thru Sept., H.S. Gilbert Brewery, 800-829-2969, ext. 3 or www.breweryfollies.net

The Canterville Ghost - 4 p.m. Tue.-Thu., 7 p.m. Fri., 2 and 7 p.m. Sat., 2 p.m. Sun., June 24-July 31, Virginia City Opera House, 800-829-2969 ext. 2 or www.virginiacityplayers.com

WHITEFISH

APRIL

Sense and Sensibility - 7:30 p.m. Thu.-Sat., April 9-18, 4 p.m. April 10, O'Shaughnessy Center, 406-862-5371 or www.whitefishtheatreco.org

Derina Harvey Band - 7:30 p.m. April 20, O'Shaughnessy Center, 406-862-5371 or www.whitefishtheatreco.org

ATP Kids: RENT School Edition - 7 p.m. April 29-30, 4 p.m. May 1, Whitefish Performing Arts Center, 406-862-7469 or atpwhitefish.org

MAY & JUNE

Project Whitefish Rocky Mountain Rendezvous Wine and Food Fest - 6-9 p.m., Grouse Mountain Lodge, www.whitefishtheatreco.org

Arthur Trace: The Artful Deceiver - 7:30 p.m. May 6, O'Shaughnessy Center, 406-862-5371 or www.whitefishtheatreco.org

Murder on the Orient Express - 7:30 p.m. Thu.-Sat. May 26-June 4, 4 p.m. May 29, O'Shaughnessy Center, www.whitefishtheatreco.org

The calendar for this issue of State of the Arts calendar is curated by LivelyTimes.com. To submit arts-related events and exhibits to our statewide calendar, head to **events.livelytimes.com** or email details to **writers@livelytimes.com**. **Deadline for the Summer Edition (July-September) is Friday, June 3.**

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