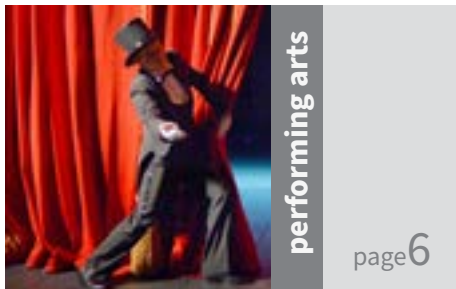
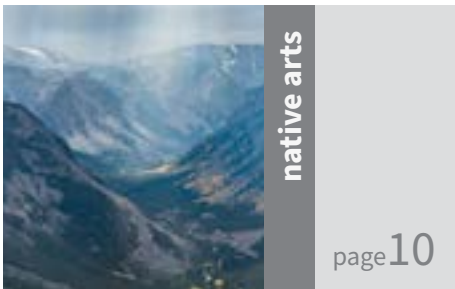


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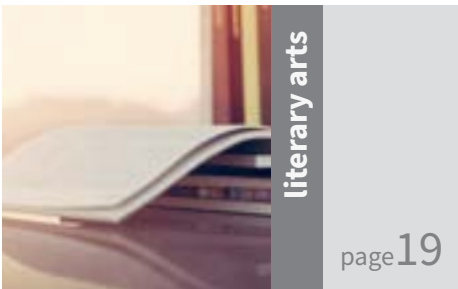
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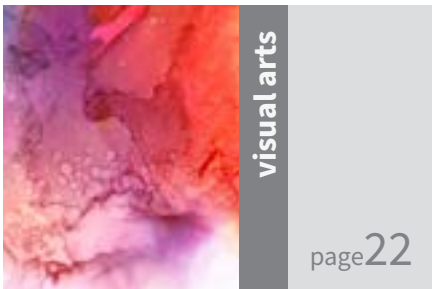
native arts

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Photo courtesy of J. Woodcock-Medicine Horse

Back to School: Montana Indian Education for All Goes to Washington

Has the National Museum of the American Indian managed to successfully navigate their growing pains, balancing their responsibilities to our nation's tribes as well as to the general public? *Read on to find out...*

Read more, page 10



Photo courtesy of Adobe Stock

School Days

Montana Poet Laureate Mark Gibbons reflects on his school experience and how it shaped who he is today as an artist and teacher. *Find out how he feels about it...*

Read more, page 19



Photo courtesy of Montana Arts Council

MTLA Summer Summit

Montana's Office of Public Instruction (OPI) and the Montana Arts Council (MAC), partnering with the Montana Teacher Leaders in the Arts (MTLA), gathered this summer on the campus of Salish Kootenai College (SKC) to set the stage for advancement to a community of practice across Montana. *Check out what they learned...*

Read more, page 26

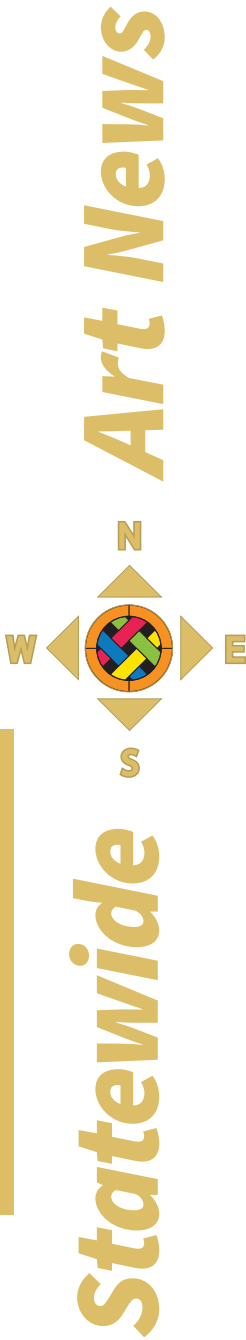


Photo courtesy of Jeffrey Conger

Emerson Center for the Arts & Culture

The Emerson Center for the Arts & Culture building was once part of the Bozeman Public School District. Now celebrating its 30th anniversary, it has become a creative hub. *See how this school-turned-art-center has evolved...*

Read more, page 23





Tatiana Gant
Executive Director
tatiana.gant@mt.gov

Autumn is a time when we fall back into familiar rhythms,

from enjoying the changing weather and leaves to Friday night football and pumpkin spice everything. Perhaps most importantly, it's a return to school for our kids and college students as they renew their annual commitment to learning and preparation for life and careers.

But, in a sense, our educations never end and there's no true graduation. We all continue to learn and hopefully progress—in our careers, our lives and our art. Our chosen professions present new challenges and new opportunities to evolve and move forward, and our creative endeavors encourage us to seek out new solutions and consider new viewpoints.

Education in the arts is a vital part of continuing the creative process, and this fall we explore some of the ways learning and the arts intertwine. Tracy Sullivan explores how technology never stops influencing the creation of music, from 40,000-year-old bone flutes to the Beatles' use of multitrack recording to the ever-expanding power of the silicon chip.

You might not associate Montana with the Ivy League, but Allison Whitmer, Montana's film commissioner, finds a thread of its

We all continue to learn and hopefully progress—in our careers, our lives and our art.

influence on our history through several of the most notable films and TV shows filmed in and about Big Sky Country. And Jennifer Woodcock-Medicine Horse relates the creation and importance of the National Museum of the American Indian in educating all Americans about the deep history of North America's Indigenous nations and their contributions to our culture today. Closer to home, the *Yellowstone Revealed* project presents a series of contemporary Indigenous installations which express the vitality of work being produced by Native artists today.

Montana Poet Laureate Mark Gibbons reflects on the mixed emotions he feels for his public education experience and how it shaped his own role as a teacher. And MAC's arts education director, Monica Grable, presents a series of reports on programs we maintain or support which bring learning to artists of all ages.

Finally, but importantly, we welcome five new members to the Council, each of whom bring lifetimes of experience and expertise to our mission of supporting the arts. The continued vitality of the Council relies on its membership and the insights and vision which direct our work each day.

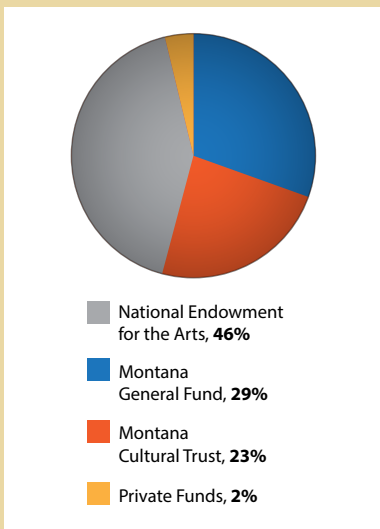
So settle in and hit the books; here's to learning and creating—for a lifetime.

NEA Update: How MAC Receives Its Funding

We're glad that you have given your time to peruse the pages, whether in print or by media, and we trust that you find them informative and valuable. Please tell your friends. You may also be curious about how this quality publication, free of ads and promotion, finds its way to you four times a year. The simplest answer is taxes.

Most of the Montana Arts Council's (MAC) budget comes from State and Federal income. Since the 1960s, the National Endowment for the Arts (NEA) has granted 40% of its annual appropriation through an yearly Partnership Agreement with state arts agencies like MAC. The State of Montana directs support with General Revenue funds and

earnings from the Cultural Trust. A small portion of private funds and donations are available for special projects. The National Assembly of State Arts Agencies reported Montana revenue in the last fiscal year as follows:



What does Montana do with those tax dollars? NEA dollars are earmarked for grants like Artists in Schools and Communities with its upcoming deadline of December 14; programs such as Poetry Out Loud; and this *State of the Arts* publication. The little sliver of private funding is restricted to the Montana Artrepreneur Program (MAP) and the Governor's Arts Awards announced in this issue. The Cultural Trust has legislatively directed Cultural & Aesthetic Grants, for organizations like Mountain Time Arts and the Holter Museum of Art. Montana general funds are reserved for support to artists to leverage every Federal dollar. A portion of every revenue stream supports operating expenses and

administrative costs. Montana organizations benefit from support directly from the NEA, too, through grants like the Myrna Loy's *Rodney Street Is...* featured in this issue and support to anchor institutions like Whitefish Theatre and Art Mobile of Montana.

The funding entrusted to the Montana Arts Council is used, in accordance with our mission, to develop the creative potential of all Montanans, advance education, spur economic vibrancy and revitalize communities through involvement in the arts. We're honored to continue serving in this role on behalf of all Montanans who create, enjoy, and benefit from the arts in the Last Best Place.

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 Nov. 18 for the winter issue (January-March).

Please check with the Montana Arts Council for reprint permission.

Send items to:

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Montana Arts Council Welcomes New Members

In the spring of 2022, Governor Gianforte appointed five new members to the Montana Arts Council: Troy Collins (Hamilton), Julie Mac (Whitefish), John Moore (Miles City), Greg Murphy (Billings), and Bridger Pierce (Missoula). We asked each new member to answer a few questions to help us all get to know them.

Tell us about your background and career and your connection to the Arts.



Troy Collins: I spent four years studying the techniques of impressionistic painting under Robert Moore’s expert tutelage. I had originally planned on becoming an elementary school teacher, but my life course changed drastically once I decided to become a professional artist. My paintings have hung in the halls of the California State Capitol, the Pentagon, the home of the U.S. Ambassador to the U.K., as well as many other locations throughout the United States. As of today, my work has been featured in over 100 magazines and books such as Western Art Collector, Cowboys and Indians, Western Art and Architecture, and Big Sky Journal. I have also been chosen as one of the top 25 quick-finish artists in the West, and I am a proud member of the C.M. Russell Museum’s Russell Skull Society of Artists. My goal as an artist is to move the viewer to experience a flood of powerful emotions, to feel the energy that flows through me as I put brush to canvas: to convey my love of art and to passionately captivate and inspire each person that views my paintings.



Julie Mac: Over the years, I have been a TV host and content producer, painting pictures from start to finish, in the television and commercial industry. I have been blessed with production opportunities with the likes of Discovery, A&E, NBC, MTV, VH1, FOX, ESPN, HGTV and others. I have covered star-studded events such as the Billboard Awards, iHeart Radio Music Festival and Sundance. When I am not producing, you may find me speaking at a youth event or keynoting at a trade show or corporate event.



John Moore: I have been writing for 52 years. My writing career began at age 17 in the newsroom of the Miles City Daily Star where I was mentored by some outstanding old-school journalists. In the 70s, I attended an experimental college in Southern California where I took a class from French novelist Michel Landa, called “Contemporary Images of the Human Condition.” I thought that title summed up my approach to writing, whether it was through novels, short stories, poetry or articles. I’ve since expanded into historical writing to explore how our past has shaped these contemporary images, focusing on people and events that often have escaped public notice.



Greg Murphy: I graduated from Notre Dame Law School in 1979 and enjoyed a one-year law clerkship with a U.S. Court of Appeals judge on the West Coast before returning to Montana in 1980 to practice law for the next 42 years. My wife and I made our home in Billings, and most of my law practice was devoted to civil litigation. I enjoyed a successful career and was blessed with several peer recognitions including the William J. Jameson Award, the highest award bestowed by the Montana State Bar. I now limit my practice to mediating civil controversies and working for low-income clients pro bono. My connection to the arts goes back to my grade school days when I took up the French horn. I played principal horn at UM, and principal and third horn for 23 years in the Billings Symphony. I was also privileged to play in the Helena and Missoula symphony orchestras. All three of my children are accomplished violinists. My wife is a painter and photographer.



Bridger Pierce: I’m the executive vice president of production at Warm Springs Productions, based in Missoula. We’re a full-service independent television producer which produces shows for multiple networks including History Channel, Animal Planet, Fox Business and Discovery Channel. I’m fortunate enough to work every day with amazingly creative people in Montana and across the U.S. Together, we create incredible projects and tell unique stories.

Continued on page 4

What do you think the public needs to know or understand about MAC? In your brief time on the Council, have you learned something new or surprising about MAC?

Troy: I am impressed with the number of incredible artists, musicians, actors, etc. that reside in our beautiful state and the ability that MAC has to offer support for the arts in Montana. I wasn't aware of the scope of funds available to the Montana Arts Council to help create and sustain programs throughout our state.

Julie: It's important for people to know that the Montana Arts Council exists for current and future artists in our state. There are resources available to help communities, nonprofits and individuals further educate and pursue their vision of what they want to accomplish with their art. What has surprised me is the variety and diversity of art programs MAC supports. MAC not only supports programs but offers grants to artists to pursue a vision. Most artists find it hard to find funding for a creative project. MAC has an assortment of tangible grants for artists to apply for and the turnaround time is fair. I have personally really enjoyed the State of the Arts newspaper. I have learned about artists and creative events I have never heard of and names I recognize and have experienced.

John: The biggest surprise for me in coming onto the board was realizing how the Governor's Arts Awards are given and how many, many applications there are every year. I suspect those of us east of Billings have little clue of this process.

Greg: The Montana Arts Council is the lead agency of Montana Government dedicated to promoting and supporting the arts across all mediums. Its 15 members are appointed by the governor and confirmed by the Montana Senate for staggered five-year terms. The Council's primary funding sources are the National Endowment for the Arts and the people of Montana acting through the Legislature and the governor. While authorized to receive funding from other sources, the Council does not actively seek to raise money from private entities and benefactors because it does not want to compete with arts organizations and artists for those funds.

Bridger: Who they are! Candidly, the majority of what MAC is was brand new to me, but their programs cover so many facets and have a huge impact on the arts in Montana.

Do you have a favorite artist, artwork or artistic discipline or medium? What art or artist are you passionate about?

Troy: I am completely inspired by the art of Robert Moore and Dan McCaw as living artists. Their ability to make a person feel their artwork more than "see" it is a rare and beautiful thing. I love their strong sense of color and design that is evident in every piece they create. The other artist that I am passionate about is Nikolai Fechin. He was a Russian-born painter known for his work in creating portraits and depictions of the New Mexican desert landscapes and its people. I believe that he was the Michael Jordan of artists.

Julie: I enjoy working with digital media. As a creative, I can appreciate good editing, but even more so when there are no cuts. In 2009, there was an award-winning single-shot stroll that entailed a five-minute monologue called "The Man Who Walked Around the World." It was a brilliant commercial for a product. The thing is, it was so well-filmed, the scenery was appealing, the actor kept your attention and you didn't know what was going to happen next. Still one of the best one-takes I've seen.

Local artists in my own backyard are the ones that really blow my mind on a regular basis. Artists like Barbara Candelaria who spotlights western Montana landscape. Her watercolors and oil paintings have lined winter cabins and living room walls for years.

John: As a writer, I work in so many venues it is hard for me to pick a favorite medium, though I would probably lean toward novels. I simply love good, clear, powerful writing no matter the form. I admire lyrics by Bob Dylan and Kris Kristofferson, the music of Ian Tyson, the sketches by Will James, but I've also been influenced by C.S. Lewis, Larry Woiwode, John Steinbeck and Ernest Hemingway.

Greg: Given my musical background, it will come as no surprise that I enjoy symphonic orchestral music a great deal. Beethoven, Brahms, Tchaikovsky, Mahler and Richard Strauss are among my favorite composers. However, my tastes in music are eclectic. I enjoy everything from country and bluegrass to pop and blues. I confess a special fondness for the popular music of my youth from the 1960s-1980s. My favorite orchestral organization was the Chicago Symphony Orchestra under Sir Georg Solti. Every Charles Russell painting brings a smile to my face and heart.

Bridger: I'm a huge music fan. Though my attempts at playing the guitar didn't pan out, I've always loved the experience you

can get from listening to music. In particular, most forms of rock and outlaw country. Love me some Tom Petty, Johnny Cash or Ryan Bingham. I also love good wildlife and Western artists. We're fortunate to have had guys like Russell Chatham here in our own state.

What would you like our readers to know about you?

Troy: I am passionate about supporting art in education throughout Montana. I played college football for the UM Western on a scholarship, and I quickly learned how important all the arts are to creating a well-rounded educational experience for students in our state. With public educational funding struggling to provide essential art education for both teachers and students in schools, the ability to provide these programs is falling to outside entities. I am proud that MAC plays an essential role in helping to sustain these important life-changing experiences for all Montanans.

Julie: My mission is to motivate, educate and influence people for the better by using media and other creative art forms. I understand that a visual can affect an atmosphere which in turn can set a mood, feel or vibe. When a person is inspired, they have the potential to change the world.

John: I'm pretty eclectic in my life experience and reading. I never finished college, but I did hitchhike 12,000 miles through much of the U.S. and Canada when I was young. I was the first horseback rider to arrive in Billings during the Great Montana Cattle Drive of '89 as the photographer for the Horse Wranglers. My father and I are one of three fathers and sons in the Montana Cowboy Hall of Fame. Interestingly, another who can make that claim is fellow Council member Wylie Gustafson.

Greg: I feel immensely privileged to lead the Montana Arts Council. If the current Council is half as successful as previous editions, the people and artists of Montana will be well-served.

Bridger: I'm so fortunate to have been born and raised in this state (Manhattan, MT) and couldn't think of a better place for my wife and I to raise our two boys.

The staff and veteran members of the Montana Arts Council are excited to welcome each of these new members aboard.

Former MAC Chair Cyndy Andrus Receives National Distinguished Public Service Award

Bozeman Mayor and former Montana Arts Council chair Cyndy Andrus was presented the Distinguished Public Service Award by the National Assembly of State Arts Agencies (NASAA) at its annual assembly in Kansas City, MO, on Sept. 24. The award honors volunteer leaders of the state arts agency field whose outstanding service, creative thinking and leadership significantly impact public support for the arts in their state and across the country, and Cyndy becomes the first Montanan to be so honored.

"A dedicated public servant, Cyndy Andrus is thoughtful, forward-thinking and innovative in her many roles," said NASAA President and CEO Pam Breau. "She's guided by a strong sense of community and has a real passion for the arts and the many ways they enhance and deepen civic life. Wherever she serves, at every level, she brings a positive attitude, a sense of possibility, strategic focus and a truly impressive ability to work with others to achieve the goals at hand. I can think of no one more deserving than Cyndy to receive this award based on her decades of service to the arts, to Montana and NASAA."

In addition to her 18 years' service on the Arts Council, which concluded in 2022, Cyndy Andrus has worked as a member of the

Bozeman City Commission since 2010 and is currently serving her second term as the city's mayor. In 2018, she received the Bozeman Business and Professional Women's Woman of Achievement Award. Cyndy initiated Bozeman's *1% for the Arts* ordinance, which sets aside one percent of eligible construction costs for City Capital Improvement projects over \$1,000,000 to be allocated for public art. Cyndy currently serves as a board trustee of WESTAF (Western States Arts Federation) and is a past NASAA and National League of Cities board member.

Suzanne Wise, executive director of the Nebraska Arts Council, commented on Cyndy's legacy. "I was always impressed by the innovative thinking she applied to securing additional financial support for Bozeman arts projects, which included finding partners and collaborators that many of us had never thought of. Cyndy's status as a sitting mayor was extraordinarily helpful in NASAA discussions, because she could talk about strategies that work best with elected officials."

Arni Fishbaugh, MAC's executive director until her retirement in 2016, stated, "We were so enamored of Cyndy's cultural tourism expertise. Her political astuteness was one of her finest attributes, as was her ability to keep her eye on the big picture." Current MAC director Tatiana

Gant adds, "The unique perspective I can offer on Cyndy's leadership comes from witnessing her push members of MAC to think bigger and bolder. Cyndy's vision for MAC's CARES Act funding was typically courageous. Cyndy understood that Montana's artists were our most vulnerable during the pandemic and encouraged a response that ultimately directed 80% of available funding to individuals."

The breadth of Andrus' vision, accomplishment and commitment to the vibrancy of Montana's arts, artists and creative economy are ample evidence for her recognition by NASAA and her peers in the nation's state arts agency leadership, and this prestigious award represents an honor to be shared by all who advocate for and advance the arts in Montana.



Cyndy Andrus

In Memory of...



Kurt Markus

Kurt Markus

We've received the sad news that internationally acclaimed photographer and friend of the Western Folklife Center Kurt Markus has passed away. Kurt was the photographer behind the 2019 Gathering poster.

Born and raised in rural northwest Montana, Kurt was as at home on a fashion shoot as he was on location anywhere in the world. He seamlessly applied his unique aesthetic to an impressive breadth of work including music, sport, celebrity, travel, reportage, fashion, figure study, landscape and cowboys.

Kurt was widely published, both in monographs and anthologies, including three revered volumes on cowboys—*After*

Barbed Wire, Buckaroo and Cowpuncher. He made pictures for virtually all of the major publications, including Vanity Fair, GQ, Rolling Stone, Travel + Leisure, and New York Times Magazine, among many others.

We were lucky enough that Kurt came to Elko several times. ...We sure enjoyed Kurt and his art, and our deepest sympathies go to his wife Maria and his family and friends.

Original Cowboy Poetry Gathering Instagram post link: https://www.instagram.com/p/Ce06y1YMGrD/?utm_source=ig_web_button_share_sheet



Bill Larson

LeRoy "Bill" Williams Larson

Jan. 6, 1937–Aug. 29, 2022

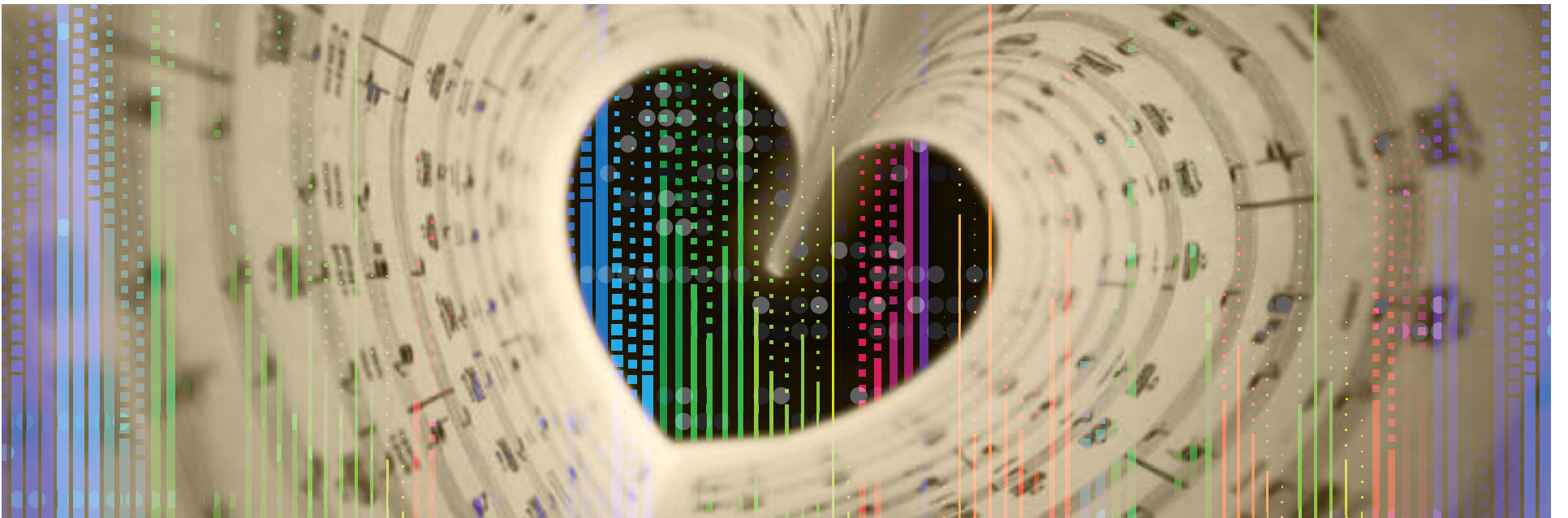
Bill Larson's career spanned 38 years of direct service in music education and an additional 22 years as a field representative for the highly respected Eckroth Music Company. Bill moved to Great Falls in 1967, when he was hired as band director at Great Falls High School and during his tenure, his bands were selected to perform at seven regional and national music educator conferences. In 1984, Bill became the music supervisor of the Great Falls Public School System. Through the years, Bill served in numerous distinguished leadership positions. He was president of the Montana Bandmasters Association, president of Montana Music Educators Association, chair of the Montana High School Association Music Committee and president of the Northwest Division of the nation's largest music education association, known at the time as MENC. Bill also penned a well-loved column in the pages of State of the Arts.

"No matter how or where Bill Larson was involved in Great Falls, the State of Montana or nationally during his many years as leader, cheerleader, administrator, musician and volunteer, Bill was a strong advocate for the power of music to create a better world."

— Carolyn Valacich, Executive Director, Great Falls Symphony Association 1987-2016

Performing Arts

Music



Photos courtesy of Adobe Stock.

Music and Technology: A Perfect Harmony

By Tracy Sullivan

Music has a long history. It seems we find a way to produce music no matter what...as if surviving requires a soundtrack. We find bone flutes and other percussion instruments in prehistoric cultures as far back as circa 40,000 BP. We see evidence of ancient music (written scores in literate civilizations) in Chinese, Egyptian, Greek, Indian, Persian, Mesopotamian and Middle Eastern societies. We witness how the exchange of musical ideas, practices and instruments arose with the emergence of the Silk Road and as more contact between cultures gave way.

There seems to be an innate drive in us to create and connect with music.

We've all had that experience—the one when your favorite song comes on and you just can't help tapping your feet, bobbing your head or busting a move. It seems instinctual. Music moves and resonates with us on a very deep level. It adds layers of depth and potency to the world around us. It increases contact, coordination and cooperation with others, gives us an oxytocin boost, strengthens our empathy and increases cultural cohesion. It can lift our mood or accompany us through tough times. Or as Jason Bolte, interim director of the School of Music at MSU, describes what drives him to create music, "It's just part of who I am." It just seems to be part of our human nature.

What about technology, though? Is it a natural part of music?

According to Jason, "It depends on how you define technology. Music has been affected by technology since the beginning of time. It wasn't that long ago we didn't have the piano. It was a big development on being able to play dynamics on a keyboard instrument because up to that point you had some, but not much. So technology and music just go hand and hand. In some ways, the advancement in technology is what drives the creation in music. I don't think it's a negative or a positive...it's just what we do in music. If you think of technology as everything from key systems on woodwind instruments that have changed immensely, to the introduction of valves on brass instruments that can play chromatic scales instead of simply pitches of the harmonic series, technology is just a tool we use that changes the way we create music."

Technology has certainly played a key role in the music industry. It has altered how music is transmitted, preserved, heard, performed and composed. In the last two decades, we've seen how the rapid innovation of digital technologies have been particularly disruptive to the business at every level. But while the digital music revolution has put the hurt on industry giants (in terms of sales), it has also leveled the playing field for smaller indie record labels, opening the door to all and changing how music is created and accessed.

Let's take a quick look at some of the recent technological advancements and their positive influences.

Sharing and Accessibility

To state the obvious, this advancement allows us to enjoy music from anywhere at any time, and it has also made available to us sounds from across the globe, including those of different cultures, backgrounds and musical styles from which creators can take inspiration.

Multitrack Recording

In the past, every element to be featured in a piece needed to be present at the same location for recording. Because of multitrack recording



technology, different components and parts of a song can now be recorded separately and added together by producers, providing more creative opportunities. A great example of this is provided by music theorist Walter Everett who notes when the Beatles recorded their song “Strawberry Fields Forever,”

“Two versions were done. It was originally scored for the Beatles and flutes, and recorded in the key of A at a tempo of about 92 beats per minute. After listening to the lacquers, Lennon decided it sounded ‘too heavy’ and wanted it rescored and performed faster. A second version, with trumpets and cellos, was recorded in the key of B-flat at about 102 beats per minute. Lennon liked the beginning of the first version and the ending of the second, and asked the engineer to splice them together. When the speeds of both tapes were adjusted to match the pitch, the tempos of both were fortuitously the same at 96 beats per minute. The two portions were edited together. ...This procedure gives Lennon’s vocals an unreal, dreamlike timbre, especially in the second, slowed-down portion of the song.”¹

The Lower Technical Ability Bracket

Advances in technology allow music composing to be more about ideas instead of how fast or well you can play an instrument.

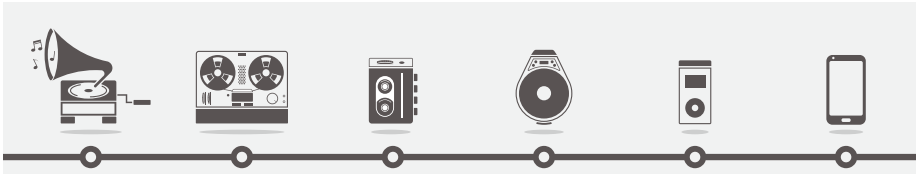
Digital Production Software

This has been one of the biggest game-changers for the music industry in terms of production. Digital production software allows producers to record, write and create songs to a high quality with greater ease.



Digital Streaming Software

If you’re like me, you remember switching from records to tapes to CDs (rebuying all your favorites), each improving your ability to take the music you love with you (if you thought to lug it along). Digital streaming software seems to have made the final evolution, allowing us to listen anywhere we want and at any time.



New Sounds

Technology has made it easier to write and record, allowing more people to partake in the activity. With more people creating music, we will see new sounds such as synths, sample manipulations and novel noises being added to compositions for music we’ve never heard before.

Despite these more recent advancements, according to Jason,

“Electronic technology in music has been around for over 100 years at this point. It has had a huge effect on what we do as musicians. Everything from the late-19th-century experiments with transmitting live music over telephone wires to electric guitars to multi-channel tape machines and synthesizers from the turn of the 20th century and onward, it’s part of what we do as musicians—we embrace new technologies and then they become part of what we do as performers and composers.”

Technology slowly seeps into other areas of music, too, such as music education and composition. For example, Jason says “synthesizer types of activities were mostly done in art and experimental music in the early 20th century until they became somewhat affordable and commercially available, and then they just populated everywhere.”

Particularly in K-12 education, technology has really opened the door to more interest in music. Students who might not be interested in performing find their way to music through technology. Jason says, “In K-12 you see a lot more activities in classes that are really music technology classes. [Students] come in and write songs, use synthesizers, use digital audio workstations, and create and perform music with less of a barrier to entry.”



With technology being incorporated into education, I wondered if we threw out some of the old to make room for the new. Jason says, “High school and university music programs are continually trying to work out what we need in a modern world. The Conservatory Model is 100+ years old now, so whether that is still meeting the needs of our students is a really good question and one that is always being pondered and experimented with and changed and elaborated on. What makes up a music education is in flux, and it should be.

Technology is something that is important in music education and will continue to be developed as part of what we do going forward.”

Technology has certainly influenced the democratization and proliferation of music for the benefit of music lovers, but more importantly, advancements in music technology have spurred growth and innovation in creation, which is, after all, the point of art. So I guess it’s fair to say that if music is time and time and technology march on, so does music...in perfect harmony.

1 Walter Everett, “Phantastic Remembrance in John Lennon’s ‘Strawberry Fields Forever’ and ‘Julia,’” (1986).



Heaven's Gate Photos courtesy of Montana Film Office

Hail! Hail! The Gang's All Here*

*(a popular college song of the 1920's)

By Allison Whitmer, Montana Film Office Commissioner

A River Runs Through It

It's 1921, and a young Norman Maclean boards the train east; destination, Dartmouth College. It's a decision that looms large over the rest of his life and is a key background component of the 1992 film *A River Runs Through It*.

Heading east to be educated, or coming from the East with an education, is a thematic element that drives character decisions in some of the most iconic Montana motion pictures. Let's go back to school and examine these undercurrents.



Brad Pitt as Paul Maclean in *A River Runs Through It*

It's the dawning realization of Norman, on his breaks from college, that not all is good with his brother Paul, beginning to drive a splinter, and soon a chasm, between them. Both excellent poker players, in the film, Paul's increasing debts lead to his untimely death.

Paul also attended college, and his firebrand personality later fueled reporting for the Helena Independent (now the Independent Record), chafing against the domination of Montana politics and economy by the Anaconda Copper Mining Company. The company controlled nearly all the newspapers in the state, including the Helena Independent. It was not until 1959 that the "Copper Collar" over journalism was broken.

In real life, both Paul (1928) and Norman (1924) attended Dartmouth College. Paul did a year at University of Montana in Missoula, then transferred. In 1921, Dartmouth cost \$250 a year, and their father probably made about \$2,300 annually. So, it's not a stretch to assume that between their poker winnings (they were well-known for their card skills, pouncing on unsuspecting prep-school classmates) and summer work in Montana, tuition costs were in reach.

Dartmouth continues to play a part in Montana education, holding to its charter "for the education and instruction of youth of the Indian tribes... and also of English youth and any others."

Heaven's Gate

Another Eastern institution, Harvard, pledges the University to "the education of English and Indian youth" in its 1650 charter.

Those lofty ideals clash and burn in the 1980 violent Western saga surrounding the Johnson County War in Wyoming. Filmed in the verdant shadow of Glacier National Park, Academy Award-winning director Michael Cimino subjects the idealist, deep-thinking Harvard graduate, Jim Averill, now a marshal, to the deadly ambitions of the Wyoming Stock Growers Association. Their hit list of 125 immigrant settlers leads to a head-to-head confrontation, battle and murder.

While the real Johnson County war was not nearly this violent, confrontations between cattlemen and settlers were all too common. *Shane* and *The Virginian* also are about this era.

Yellowstone

Jumping forward in time from the 1890s to 2022, a Harvard education rears its head again in the Western family drama *Yellowstone*. Jamie Dutton, the family lawyer with questionable morals, had been sent away back East (again), specifically to be educated in the legal profession. Manipulated into the law by his father, his character's trajectory is a push/pull of love and hate against his father and the ranch. Undecided if the ranch is a millstone or salvation, Jamie's loyalty wavers from his family to outside forces with stunning whiplashes and plot twists.

Based on the stated charter of Harvard, and the conflicts on the ranch between Jamie, his family and the (fictional) Broken Rock tribe, it's easy to surmise new and interesting plot twists that the writer has at his disposal for Jamie that can be drawn from his educational background.

Truth can be stranger than fiction, and the influence of higher education not only on the history of Montana, but on the storylines that are woven into the background connects us to the larger forces that have shaped the state.

Now, go watch some movies!



Yellowstone

Applications Opening Soon!

Applications will be opening soon for the Montana State University Wellness Center Public Art Project. Once available the posting can be found on the MSU Planning, Design and Construction website and the MSU College of Art and Architecture Facebook Page. Application deadline is expected in mid-November.

Kristin Han Burgoyne
Deputy Director
+ Grants Director
+ 504/ADA Accessibility
Coordinator

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Montana State University Wellness Center



National Museum of the American Indian Exterior Detail Photo courtesy of Smithsonian Institution

Back to School: Montana Indian Education for All Goes to Washington

In 1846, the Smithsonian Institution was defined by Congress as a “trust instrumentality of the United States, mandated “to found at Washington, under the name of the Smithsonian Institution, an establishment for the increase and diffusion of knowledge among men.” The task was successfully accomplished. As noted in the Smithsonian Institution Management’s Discussion and Analysis FY 2021 report:

The Smithsonian is the largest museum and research complex in the world, with 21 museums and galleries, the National Zoological Park, and research centers in the Washington, DC area, eight states and Panama.

Although COVID dampened physical visitation during 2020 and 2021, visitation is returning to normal in 2022. In 2018, the Smithsonian hosted 28.8 million visitors from around the world, served 11.8 million people through its educational programs and numbered 178 million website visits during 2020.

In the words of Dr. Lonnie G. Bunch III, secretary of the Smithsonian,

As the leader of an influential scientific, cultural and educational institution, I believe it is essential for us to exercise our power to bring people together to share big ideas and conflicting perspectives, especially about important topics that touch all aspects of society like race relations or a deadly virus. The Smithsonian, as a gift to the United States, has an obligation to work for the common good by giving back value to our country and increasing the public’s ability to understand our universe, our history and our shared future.

Over the last 176 years, the interpretation of the Smithsonian mandate “for the increase and diffusion of knowledge among men” has shifted with changing social norms, sometimes requiring painful reflection and revision. During the 1800s and 1900s, the Smithsonian Institution actively collected or was the recipient of approximately 35,000 human remains of Indigenous peoples from around the world, 18,500 of whom were Native American. These human remains were regarded as a tremendous research asset until Native American spiritual leaders and activists prompted a fiercely contested reassessment in the mid-1980s. Senator John Melcher (D-MT) sponsored a repatriation bill in 1987 which laid the groundwork for the 1989 National Museum of the American Indian (NMAI) Act and the 1990 Native American Graves Protection and Repatriation Act (NAGPRA), which required federally funded institutions to repatriate human remains and objects of patrimony to federally recognized tribes.

On Nov. 29, 1989, the 101st Congress of the U.S. Senate passed Public Law 101-185, more familiarly known as S.978—the National Museum of the American Indian Act. This groundbreaking measure ensured a foundation for the first Smithsonian museum fully dedicated to the appreciation and understanding of Indigenous cultures in the Americas.

Portions of the law provide instructions for repatriation and funding protocols, and explicate the educational scope of the NMAI:

National Museum of the American Indian Act –

- Establishes within the Smithsonian Institution a memorial to Native Americans to be known as the National Museum of the American Indian, to provide for the study and research of Native Americans and their culture and the collection and exhibition of Native American objects.
- Directs the Regents to give priority to agreements with appropriate Indian organizations, including Indian tribes, when entering into agreements with museums, educational institutions and cultural organizations to: (1) loan Native American artifacts and objects from Smithsonian collections; (2) sponsor or coordinate traveling exhibitions of such items; or (3) provide training or technical assistance. Allows agreements with Indian organizations to provide that loans or services be furnished to such organizations at minimal or no cost.
- Allows the Regents to establish programs to serve Indian tribes and communities and, in cooperation with educational institutions including tribally controlled community colleges, provide programs to enhance the opportunities for Indians in museum studies, management and research.
- Requires the Regents to establish an Indian Museum Management Fellowship program to provide stipend support to Indians for training in museum development and management.
- Authorizes the Secretary to make grants to Indian organizations for renovation and repair of museum and exhibit facilities to enable such organizations to exhibit objects and artifacts on loan from the Smithsonian collections or from other sources.
- Establishes within the U.S. Treasury the Tribal Museum Endowment Fund from which the Secretary is required to make such grants.

The NMAI was the first of its kind: a federally mandated museum singularly focused on Indigenous peoples of the Americas, instructed to work closely with tribal entities, while acting as an entity of the larger Smithsonian Institution tasked with “the increase and diffusion of knowledge among men.” The doors of the NMAI opened to the public Sept. 21, 2004, led by founding Director W. Richard West Jr. (S Cheyenne) and showcasing the collaboratively created exhibit, *Our Universes: Traditional Knowledge Shapes Our World*.

West’s tenure was an era of experimentation, interpreting the congressional educational mandate, working very closely with tribes, and collaboratively producing museum exhibits and programs for the public, as well as many programs specifically for tribal entities. From day

one, the NMAI has been hugely popular, attracting 961,000 visitors in 2019. West retired in 2007 and was replaced by Kevin Gover. As a new director, Gover undertook a visitor entrance/exit assessment survey of the NMAI’s efficacy at year three vis-à-vis the goal of “the increase and diffusion of knowledge among men.” The results were perturbing—for the most part, visitors arrived at the NMAI with little, no, or incorrect knowledge regarding Native people, and left in the same ignorant shape. It was determined that the content of the exhibit information on display was significantly more sophisticated than the capacity of the general public to understand and absorb. Although the NMAI had done well with their museum-specific educational relationships with tribes, they had not achieved the same level of success with the overarching institutional public education goals. Gover made a very controversial decision to reverse course, discontinuing a number of popular tribal educational initiatives to redirect funding and labor towards the creation of a series of exhibits and initiatives specifically designed to address the catastrophic level of public ignorance regarding Native peoples.

Our Universes: Traditional Knowledge Shapes Our World was retained but augmented in 2014 with *Nation to Nation: Treaties Between the United States and American Indian Nations*, and in 2018 with the exhibit *Americans*. In February 2018, the NMAI launched Native Knowledge 360, a curriculum initiative developed for K-12 teachers to use in the classroom.

Nation to Nation is an 8,000 square foot exhibit presented in five sections: Introduction to Treaties; Serious Diplomacy; Bad Acts, Bad Paper; Great Nations Keep Their Word; and The Future of Treaties. The exhibit explores treaty making and its ramifications through 37 tribes and illustrated by more than 125 objects from the collections, nine original treaties, archival photographs, wampum belts, textiles, baskets and peace medals. The intent of this exhibit was to portray the historical arc of relationship between the US government and sovereign Native nations using treaty-making as the consistent through line. The aesthetic theme of the exhibit is beautifully done using wampum colors and imagery. The treaties and history are grim reading, but the depth of research and detail make it compelling, and the careful selection of interesting and pertinent physical objects are particularly engaging—reinforcing the textual information and moving the visitor through the exhibit space.



National Museum of the American Indian: *Nation to Nation* Photo courtesy of J Woodcock-Medicine Horse

In sharp contrast, the concurrently running exhibit *Americans* has a very different tone and look. This 9,200 square foot exhibit which took five years to research and design launches in a large hall covered from floor to ceiling with stereotypical imagery of Native Americans drawn from every facet of American culture. It is a bewildering visual cacophony, tempered with a very clean black-and-white geometrical graphic design that allows the visitor to focus on each individual element. The exhibit includes approximately 300 diverse physical objects as well as 67 video clips from films, commercials and TV shows. In addition to textual information, the exhibit has numerous in-gallery media and touch screens for greater detail. After traversing the Gauntlet of Stereotypes, the visitor is presented with four galleries that explore and debunk core American stories: The Invention of Thanksgiving, Queen of America (Pocahontas), The Removal Act (Trail of Tears), and The Indians Win (Battle of the Little Bighorn). The romanticized popularly “known”

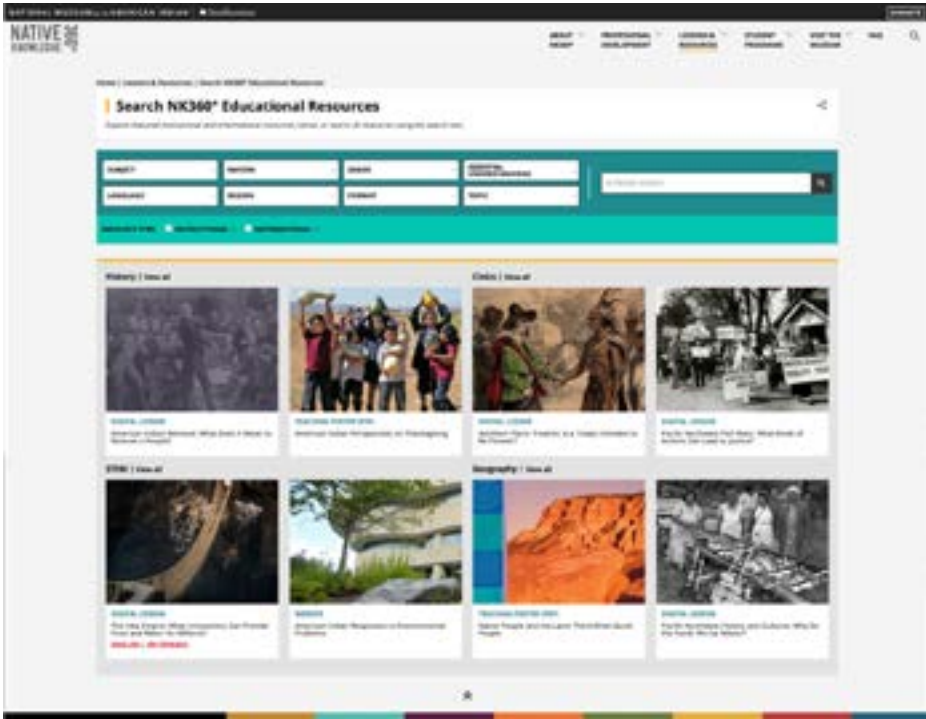
versions of these historical events are systematically deconstructed and reconstructed with the actual facts. A wide variety of objects, media clips, interviews, historical photos and imagery are used to draw the visitor through this experience in historiography to an accurate understanding of each event.



National Museum of the American Indian: *Americans* Photo courtesy of J Woodcock-Medicine Horse

Both of these exhibits are extended online. *Nation to Nation* has a rudimentary presence with 15 treaties—the original documents and transcriptions. *Americans* has a sophisticated online exhibit designed Prezi style, with fully zoomable digitization of the full array of artifacts and online explorations of the four stories.

The third part in this triad of truth-telling is the digital education initiative, *Native Knowledge 360*. National Education Director Ed Schupman and his team consulted extensively with Montana’s Office of Public Instruction—Indian Education for All (MIEFA) program staff, experienced teachers and curriculum developers to facilitate the conceptualization of their online education curriculum. The website and its materials are beautifully designed, easily navigable, bilingual, and packed with resources. The lessons are divided into four broad categories, History (41), Civics (22), STEM (16) and Geography (24). The teacher materials are meticulously researched and clearly presented, brimming with illustrative materials such as interviews, historic and current photographs, extensive reference materials and online activities for students. A great advantage of having this kind of educational material developed by an institution such as the NMAI is their deep access to archival materials, highly skilled research staff, curriculum developers and web designers able to work together under one roof.



<https://americanindian.si.edu/nk360/lessons-resources/search-resources>

Although Montana included MIEFA provisions in the 1972 revised state constitution, it was not until State Law MCA 20-1-501, Indian Education for All (IEFA), was passed in 1999 that it actually became actively developed. Montana is the first state in the U.S. to pass legislation mandating Native American education be implemented at all grade levels in Montana, curriculum developed collaboratively with tribal partners. These materials are intended to convey seven understandings. These seven understandings are, in summary, as follows: (1) there are twelve tribal nations in Montana, each one of whom possesses a



Sean Chandler (Aanih) *Upon the Mountain, Where They Danced, Cried, Lived, and Died and Earned Their Names*. Oil, paint stick and pencil on canvas. 170 x 72 inches, 2021
Photo by J. Woodcock-Medicine Horse

diversity of language, culture, history and government, in addition to a unique cultural heritage that contributes to contemporary Montana; (2) American Indians, as individuals, are unique and lie on a continuum of identity, from assimilated to traditional; (3) the traditional systems of Indian spirituality persist to the present time, are practiced by American Indians, and are integrated into the manner of their management of affairs; (4) reservations are lands that have been acquired by Indian tribes for their own use through treaties, statutes and executive orders; (5) there have been many federal policies throughout American history which have affected Indian people, and much of American Indian history can be understood from these phases; (6) history as told from an Indian perspective often conflicts with the accounts of mainstream historians; and (7) Indian tribes, under the legal system of the United States, possess sovereign powers, which are independent of the federal and state governments, the total extent of which, however, differs for each tribe. OPI provides a wide range of curricula, materials, and support for teachers to use with their students. <https://opi.mt.gov/Educators/Teaching-Learning/Indian-Education-for-All/Indian-Education-Classroom-Resources#852709238-grades-pre-k-2>

OPI's available IEFA curricula is currently focused more strongly on fields such as Social Studies rather than Art; therein lies an excellent opportunity to assist in creating additional curriculum pieces using artwork such as Sean Chandler's (Aanih) *Upon the Mountain, Where They Danced, Cried, Lived, and Died and Earned Their Names* to convey Native Americans' history and experiences in Montana. It is a great honor that the best minds at the Smithsonian turned to Montana to research how to implement IEFA effectively at a national level; we can maintain that level of achievement by continuing to create fresh and compelling curricula incorporating the work of contemporary Montana Native American artists.

So has the NMAI managed to successfully navigate their growing pains, balancing their responsibilities to our nations tribes as well as to the general public?

The answer would seem to be yes.

Their philosophy: **Vision** – Equity and social justice for the Native peoples of the Western Hemisphere through education, inspiration and empowerment; and **Mission** – In partnership with Native peoples and their allies, the National Museum of the American Indian fosters a richer shared human experience through a more informed understanding of Native peoples. Their current Vision and Mission statements attest to a clear educational goal that is being met through exhibits and curriculum, deploying art to meaningfully convey content. With a little bit of help from us.

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Photo courtesy of Jennifer Woodcock-Medicine Horse



All Nations Teepee Village in Madison Junction Photo courtesy of Cindy Schaffer, Yellowstone Forever

Yellowstone Revealed

By Tracy Sullivan

In August 2022, Mountain Time Arts presented a series of place-based projects by an inter-tribal group of Indigenous artists and scholars in Yellowstone National Park. The exhibit, *Yellowstone Revealed*, consisted of public artworks that were non-invasive and temporary projects designed to demonstrate the historic and continued presence of Indigenous people in the Yellowstone region. The multidisciplinary artworks coincided with Yellowstone National Park’s 150th anniversary and sought to put forward Indigenous truths and perspectives. *Yellowstone Revealed* provided a platform and long-overdue opportunity to envision and co-create the future of the Park.

As lead artist Dr. Shane Doyle put it, “The world’s first National Park, and what many have called America’s Best Idea, commemorated its 150th birthday in the spirit of unity, and the best idea will get that much better.”

Dr. Doyle spearheaded a delegation of representatives from nearly all the tribes in Montana and Wyoming. Together they met with Park Superintendent Cam Sholly, the National Parks Conservation Association, Mountain Art Times and other community partners to determine the best way to develop a permanent presence for Native people inside the Park.

Upon reflection of how this all came about Doyle said, “one of the things that struck me was that pretty much everyone involved with the project was connected through MSU Bozeman. Everyone there was either a student or a grad student, and we got to know each other while we were on campus. And the very few who were not associated with MSU were one degree away...had a wife or husband or friend who did something with MSU at some point. One of the things [MSU] did was it connected a lot of Native people from throughout the state who all enjoyed one another’s company and believed in each other’s work and wanted to see one another succeed. And we’ve all stayed in contact over the years. I think that was the seed.”

“Then the seed for the village came really from my work. I used to teach a class in the Park on the Crow Tribe, and it was a three-day class. We’d go over to the Lamar Valley in the afternoon and spend the evening and then the next day and then the third day we’d head out in the afternoon again. During the day we would take little field trips. I would talk about the tribes, the placenames in the Park and different things, and people loved it. And every year the class would be full, and they would always tell me we could have put more people in it. During the time I taught the course it occurred to me, we’re not the only tribe in the Park. I understand our presence here is very, very recent, and our reservation included Yellowstone Park. The very first reservation. And we have many, many stories and placenames, and it’s clear that we’re embedded there. I mean, there’s not a doubt. But there were many other tribes there as well. And then I thought a Teepee Village would be cool. We’d have a tiny village here. People would stop, want to visit, they would be curious about the Native history.”

The effort was a vast collaboration including lead artists Dr. Shane Doyle (Apsáalooke), Patti Baldes (Northern Arapaho/Northern Paiute), Dean Nicolai (Bitterroot Salish) and Tim Ryan (Salish). The Cultural and Artistic Co-producers were Ren Freeman (Eastern Shoshone) and Mary Ellen Strom. Partnering organizations included Mountain Time Arts, Yellowstone National Park, City of Gardiner, Yellowstone Forever, National Parks Conservation Association, Greater Yellowstone Coalition, Park County Environmental Council, Pretty Shield Foundation and Rocky Mountain Tribal Leaders Council.

“The original title was *Yellowstone Reconsidered*, but when we had our (June) meeting, and we talked to the different Native people from throughout Montana and Wyoming, there was one Shoshone lady from Wind River and she said, ‘What we’re doing here is not just reconsidering the park, we’re revealing the truth behind it, the actual culture, the people and the experiences and ways of life,’” Doyle said. And that’s exactly what the four featured works did.



REMATRIATE. Photo courtesy of Cindy Schaffer, Yellowstone Forever

REMATRIATE by Patti Baldes was featured at Madison Junction and Old Faithful. During sunset, witnesses enjoyed an artwork showcasing seven moving buffalo sculptures made of willow branches. Fourteen dancers, who are matriarchs, and their daughters from the Wind River reservation brought the buffalo sculptures to life. The focus of Baldes’s project was land rematriation through buffalo restoration.

The artwork also featured Northern Arapaho singer Christian Wallowingbull and 10 singers and drummers. Few buffalo in the U.S. are considered conservation buffalo—those regulated under natural factors and genetically reputable. Yellowstone buffalo are genetically pure and invaluable to tribes working toward restoration. There are 49 tribes who have ancestral ties to the land now called Yellowstone National Park. Restoring these herds to tribal land gifts healing, identity and land rematriation.



ReVisiting the Stories: Indigenous Environmental Stewardship
 Photo courtesy of Jaimi Boyd

ReVisiting the Stories: Indigenous Environmental Stewardship by Dean Nicolai and Tim Ryan featured a series of interpretive hikes, demonstrations and storytelling that took place at various locations along the southern portion of the Grand Loop. The purpose of this series was to give Park visitors insight into diverse Indigenous knowledges, ways of knowing and connections to landscapes. During the five-day period, five different representative knowledge keepers led hikes and engaged with visitors. The tribal speakers represented their distinct, diverse connection to Yellowstone’s landscapes. Knowledge keepers and hike leaders included Aaron Brien (Apsáalooke); Vina Little Owl (Gros Ventre); James Holt (Nez Perce Nation); Lailani Upham (Amskapi Pikuni); and Johnny Arlee (Confederated Salish and Kootenai Tribes, among others).

All Nations Teepee Village by Shane Doyle was showcased in Madison Junction. This project featured 12 teepee lodges and 15 teepee rings that signified a new era of Indigenous inclusion and representation in YNP. The spaces represented the 27 affiliated Tribal Nations of the Yellowstone area. The installation came to life with a community of tribal representatives sharing knowledge with Park visitors alongside their traditional lodges.



Banner Artists at All Nations Teepee Village. Artworks by Sean Chandler, Aaniiih; Jaune Quick-to-See Smith, Salish; Bently Spang, Tsitsistas/Suhtai (Northern Cheyenne); Wendy Red Star, Apsáalooke (Crow); and Evan Thompson, Blackfeet Photo by Mary Ellen Strom

Lighted Teepees: Resiliency of the People by Pretty Shield Foundation and Rocky Mountain Tribal Leaders Council was installed by Roosevelt Arch in Gardiner. The seven teepees were lit nightly at sunset to the delight of visitors.



Lighted Teepees: Resiliency of the People Photo courtesy of Jaimi Boyd

Upon the close of the exhibit, I wondered, did it come together as envisioned? Did it accomplish the goal? Shane responded: “I thought really hard about it, from the very beginning. What is this all about? I stated this in meetings a couple different times with all of the different players; this was not for tourists. One of the guys from Yellowstone Park was like, ‘Oh, well that’s news to me, Shane. The public isn’t what this is all about?’ And I said, you know what? It’s a great point. We’re doing it in the Park, we’re making it open to the public, but this is about Native people. Bringing us together as a community to empower us, because that’s what we need. I’m happy to meet the needs and everything of the public at large in the United States of America. But there’s also a group that is close to my heart, and that is us Native people here in Montana and in the region.”

“So what we did was visit with one another. Listen to each other’s stories, hang out with each other in the morning and then afterwards, plan beforehand, debrief afterwards, plan for next year, strategize for how to grow a broadening understanding of how tribes are connected to

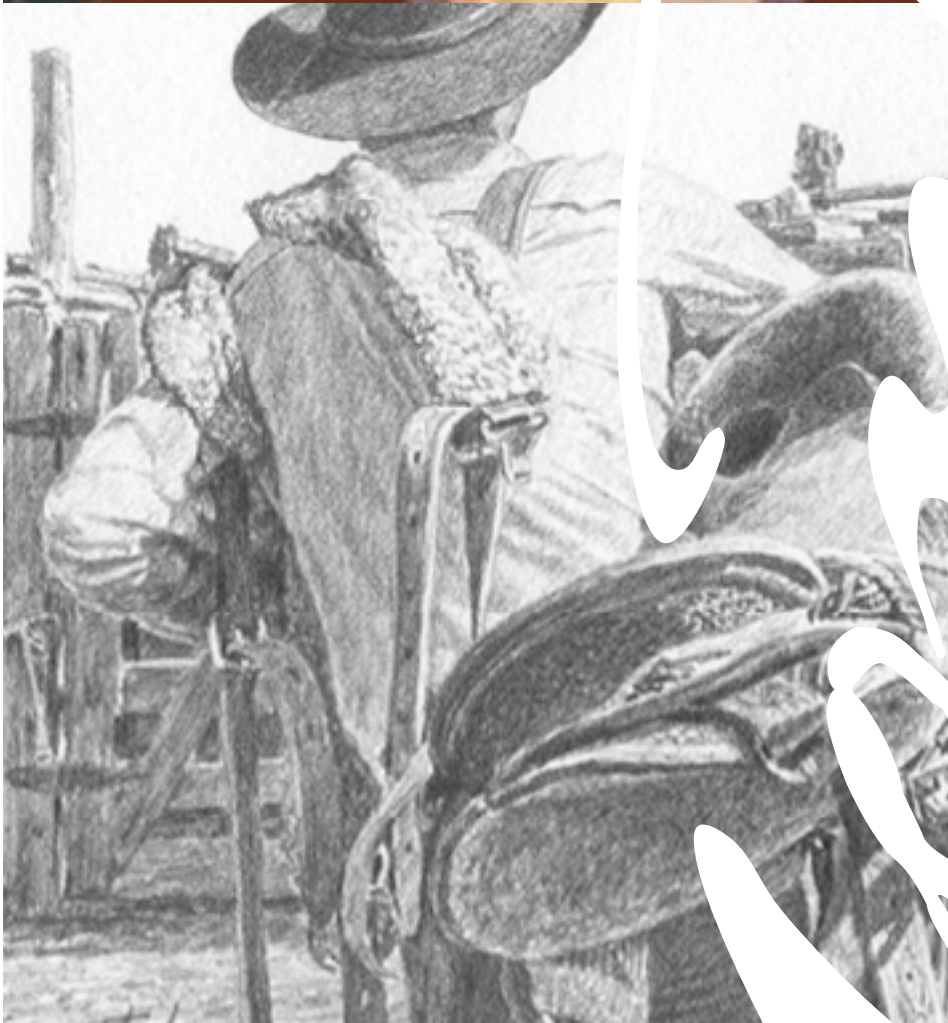
Yellowstone Park—all throughout Indian country, at tribal colleges and elsewhere. And I think that is what it was really about to me. And that’s why it’s important. That’s why it’s worth the effort. I was happy to do it because all the good feelings that it brought and all of the hope and inspiration that the Native people and non-natives felt.”

When Yellowstone National Park was created in 1872, a plan was put in place to protect the land and wildlife. Unfortunately, the Park failed to protect a major piece of that story—the Native people who called these lands home. The country is now trying to come to grips with issues of racism and genocide, to make right the wrongs of the past, and *Yellowstone Revealed* is just one small step in correcting our shared history.

“It’s a moment in our country’s history where there’s a lot of reflection on the past and how we can have a more accurate portrayal for generations to come, so that we can have a more equitable way of doing things,” Doyle said.

And one that will continue with *Yellowstone Revealed* 2023. To learn more, visit <https://mountaintimearts.org/yellowstone-revealed>.

To learn more about the historic presence of Indigenous people in the Yellowstone region, please check out Dr. Shane Doyle’s blog post on the National Parks Conservation Association website (<https://www.npca.org/articles/3075-commemorating-yellowstone-s-150th-birthday-with-the-park-s-first-family>) as well as his article in Mountain Outlaw: “Making Meaning and Medicine in the Land of the Burning Ground: Indigenous Placenames Reveal an Ancient Yellowstone” (<https://www.mtoutlaw.com/making-meaning-medicine-land-burning-ground/>)



2022
Governor's
Arts
Awards



MONTANA
ARTS COUNCIL
an agency of state government



By Traci Rosenbaum

Montana’s a state rich in creativity, and singling out just a few of the visual, performing, literary, and traditional artists who live and work here is no small task. But every two years the Montana Arts Council does just that by presenting the Governor’s Arts Awards, recognizing Montanans whose work and careers have contributed substantially to the cultural landscape of the place we call home.

Awarded in the governor’s name and chosen from among those nominated by their peers, recipients of the Governor’s Arts Awards are those who’ve demonstrated a high degree of artistic excellence in their chosen fields, shown a dedication to Montana through their work and service, and provide ongoing contributions to our cultural community.

In 2022, we’re honored to present the six newest recipients of the Governor’s Arts Awards, and we invite you to join us in recognizing all they’ve done to elevate the arts in Big Sky Country.



Courtesy of Montana Arts Council

Josh DeWeese

There hasn’t been a time when Josh DeWeese hasn’t been steeped in art.

Growing up in Bozeman, DeWeese came from a creative family. He attended Montana State University before going on to the Kansas City Art Institute, a leading school for the study of ceramics. There he studied under Ken Ferguson, one of the original directors of the Archie Bray Foundation in Helena.

DeWeese’s work is being honored in 2022 with the Montana Arts Council Governor’s Arts Award.

“Josh DeWeese has a rare combination of skills and personal traits not only as an artist/craftsman but also as an engaging personality, making him an excellent teacher who has grown into leadership roles in academia and the ceramics world,” said nominator Willem Volkersz. “It is wonderful to have a world-class ceramic artist like him in our midst.”

Josh has studied art abroad, traveling to France, Italy and Spain. When he returned, he started down a path that would lead to him heading up the Archie Bray Foundation for 14 years. He currently teaches ceramics at MSU, where he is the director of the School of Art. He also continues to serve on the Bray Foundation’s board of directors.

Several of the people who wrote recommendation letters for Josh highlighted his contribution to the Bray, including a \$3.5 million campaign to build a new state-of-the-art ceramics studio.

During his tenure, the Bray grew in many positive ways, improving all aspects of its infrastructure, staffing and funding,” said Richard Notkin. “Josh led the foundation through the raising of millions of dollars to establish a strong endowment fund, eliminating resident artist studio fees and instituting full-year stipends for all resident artists, allowing these emerging potters and sculptors to focus full time on developing their art and careers.”

Multiple recommendation letters also talked of his commitment to helping other ceramics artists, including inviting younger potters to work in his studio and participate in his firings.

“It is fitting that Josh is now a professor at Montana State, where he harnesses his considerable artistry and experience for the benefit of undergraduate students and BFA candidates of ceramics,” said Cary Esser. “He is educating future leaders of the field by providing sustenance for new generations of artists, appreciators and arts professionals of many kinds.”

Julia Galloway said Josh is exceptional at embracing potters of all levels equally, saying, “DeWeese is community minded and draws people into the vortex of ceramics in Bozeman. How often have I heard ‘see you at Josh’s house’? Many times. DeWeese has an uncanny ability to welcome all into the artist community.”

DeWeese co-founded the International Wild Clay Research Project to study Indigenous materials and processes as well, which took him around the world. His work continues to be displayed in the U.S. and internationally by other artists, in museums and in private collections.



Courtesy of Don Greytak

Don Greytak

According to Don Greytak’s website, he “grew up as a Montana farm boy, making his living as a rancher, a pilot, a designer-builder of horse and stock trailers, and a metal sculptor.”

Greytak’s graphite sketches have made him a Montana icon, and anyone who grew up in the state has likely heard of his art.

Don Greytak was a self-taught artist and has worked full time as a pencil illustrator since 1978, and his work can still be found on display and for sale at the Old Library Art Gallery in Havre.

Now, in 2022, he is one of six recipients of the Montana Arts Council’s Governor’s Arts Award for individuals who have “contributed a substantial legacy to the arts in Big Sky Country.”

Nominator Pep Jewell said she and her husband Wally met Don when Wally was working in the camera department of a pharmacy in Havre. Greytak used to come in and get film developed, and his pictures encompassed all the people, places and things of the Hi-Line.

The photos became references for Greytak’s pencil drawings.

The Jewells have a wall of Greytak art in their home, including a piece that commemorates the birth of their first son that dates back to Don’s earliest years.

“Don is truly a historian of life on the Montana Hi-Line,” said Pep Jewell. “His black-and-white pencil art truly captures the essence of life as it was in years gone by. Often his art captures the humor of a moment, such as when a horse plows through the snow while an old truck or car is shown stuck in the gumbo or snow.”

Greytak’s work contains everything from farming and ranching to planes, trains and cars to rodeo and family scenes. Each one is meant to tell a story that tugs the emotions and draws in anyone who looks at it, according to his bio.

Don’s complete catalog contains more than 500 pieces, and some originals can sell for thousands of dollars. His prints, however, are priced in the area of \$10-30, which means pretty much anyone can afford a little slice of Don Greytak’s black-and-white world.



Courtesy of Deirdre McNamer

Deirdre McNamer

An award winner for 2022, Deirdre McNamer’s heart lies with Montana.

Born in Conrad, Deirdre has lived in Cut Bank, Bozeman and Missoula during her long career. She was a journalist with the Missoulian for many years, starting in the late 1970s, and was a professor of creative writing at the University of Montana until she retired in 2020.

But Deirdre McNamer isn’t just from Montana. Her writing is steeped in Montana stories.

“McNamer is the foremost writer in the state, eloquently evoking Montana’s past and present, landscape and people,” said writer and filmmaker Constance J. Poten in her recommendation for the award.

Poten praised McNamer’s work as a journalist, as well. She said Deirdre was good at finding overlooked newsworthy stories and bringing their subjects to her readers in a respectful way.

Deirdre’s first novel, *Rima in the Weeds*, features a single mom who leaves and returns to Montana. Her most recent, *Aviary*, is set in a Montana nursing home. According to Humanities Montana Director of Programs and Grants Kim Anderson, who recommended her for the award, McNamer’s books “have explored both the sometimes harsh realities of small town life in the West and the trials of contemporary life in more urban Montana settings.”

A decorated novelist, short story writer and essayist, McNamer won best book of 2007 from publications such as the Washington Post, the Los Angeles Times and Bloomberg News. The New York Times has named two of her novels as notable books in 1994 and 1999. She’s also been published in The New Yorker and The New York Times.

Deirdre has been in demand as a presenter, as well, serving as a speaker or panelist for conferences and symposiums across the country, including the Association of Writers and Writing Programs (AWP) conference. In addition, she has been a judge for several fellowships and prizes.

“McNamer has been a huge factor in the University of Montana’s reputation as one of the top creative writing programs in the country, carrying on the tradition of H.G. Merriam, Richard Hugo and William Kittredge,” Anderson said. “She has often been called ‘a writer’s writer,’ a writer whose craft is subtle and yet amazingly effective.”

As part of that creative writing program, Deirdre has contributed to the writing careers of students who have gone on to win the National Book Award and the Pulitzer Prize.

Nominator Caroline Patterson compares McNamer to Willa Cather “if Willa Cather were describing missile silos on the Hi-Line or seniors trying to preserve their dignity in a culture that does not value aging or a woman who, overwhelmed, decides to hide out from her life.”

Poten sums up McNamer’s contribution to not just the literary field, but also the wider world, saying, “Those who have gone into other careers say she taught them with humor and compassion how to think clearly, express their thoughts and analyze a situation no matter how initially confusing or intimidating. Deirdre has made an indelible mark on her students and on Montana with her clear-eyed wisdom and generosity.”



Courtesy of Rob Quist

Rob Quist

A man of many talents, Rob Quist is known as a musical and cultural ambassador for the state of Montana.

He’s been a singer and instrumentalist since his youth, when he was also a champion basketballer. He was one of the founders of the Mission Mountain Wood Band, which opened for Rare Earth in 1971 and has appeared on the legendary country TV show *Hee Haw*. He’s had his music recorded by country stars Michael Martin Murphey and Loretta Lynn. He’s been the Democratic nominee for Montana’s lone Congressional seat.

Not bad for a guy from Cut Bank.

And now, he can add the Montana Arts Council Governor’s Arts Award to his list of accolades.

According to nominator Philip Aaberg, Quist’s bio is an impressive one.

Rob and Steve Riddle started what would eventually be the Mission Mountain Wood Band when they were both at the University of Montana. The band opened for many notable acts and played events around Montana before it broke up in 1982.

Quist and some of the Mission Mountain Wood Band members formed the Montana Band. Rob had already left the band before his fellow members tragic deaths in a plane crash.

Susan McCormick, who recommended Quist for the Governor’s Arts Award, said she met Rob in 1989 during her master’s program at UM. Quist and Blackfeet troubadour Jack Gladstone performed to celebrate Montana’s centennial. Gladstone joined Susan in nominating Quist for the award.

“I had the opportunity to further acquaint myself with Rob and his deep lyrical and musical reverence for our home state,” McCormick said. “His charisma and ability to relate to the audience as the son of a Montana rancher created a lasting impression...Rob Quist is the music of the Big Sky, the voice of Montana.”

As a solo performer, Quist performed with backup band Great Northern. They’ve performed original music with symphony orchestras both in and outside of

Montana. Quist wrote and recorded national television and radio ads for Levi’s 501 Jeans, Amtrak’s Empire Builder and Coors beer.

It was during a stint in Nashville that Rob earned awards for his songs and received national airplay. Captured on 15 CDs, his work sings the lives and history of Montana and the West. Rob’s songs hit the Billboard and independent charts and have been played worldwide.

“(Quist’s) work...gave the whole country a chance to experience music from Montana,” said John Lowell and Joanne Gardner Lowell in their letter of recommendation.

Quist has appeared with musical acts Heart, the Nitty Gritty Dirt Band, Jimmy Buffett, Dolly Parton, The Allman Brothers Band, Ozark Mountain Daredevils, Bonnie Raitt, the Charlie Daniels Band, Tim McGraw, Martina McBride and Jay Leno.

Phillip Aaberg noted that Rob Quist has been saluted as “a celebrated Montana musician and composer who has captured the spirit of the West in his music, an evocative and versatile artist whose gift of song has touched the hearts and souls of his countrymen, an eloquent proponent of the history and beauty of the West whose legacy in song will be embraced by generations to follow.”



Courtesy of Barbara Van Cleve

Barbara Van Cleve

Barbara Van Cleve doesn’t just photograph the American West. She lives it.

“Having grown up on a ranch in Melville, Montana, Barbara is the quintessential ranch woman who has moved cattle on horseback, breathed the dust, branded the steers, struggled in snowstorms, climbed the mountains and captured it all with her camera while riding a horse.”

Those are the words of Kathleen Agnew, who nominated Van Cleve for this year’s Montana Arts Council Governor’s Arts Award.

Van Cleve has been taking photographs since she was 11 years old, capturing ranch and rodeo life as she progressed through the next seven-plus decades. In addition to many other awards and accolades, she has been inducted into the National Cowgirl Museum and Hall of Fame. Her work has been displayed in 14 states, four foreign countries and across Montana.

Many of the letters recommending Barbara mentioned the Big Timber Arts Round-up, an intensive four-day retreat where she teaches photography to students from Montana and beyond.

Robert and Susan Burch, who host the retreat, wrote a letter of recommendation for Barbara which described her down-and-dirty approach to photography.

“To see 20 of her students, cameras in hand, creeping through a meadow to get just the right photograph of a curious heifer is to fully understand Barbara,” the letter read, “She is an inspiration, a role model and an unbridled source of creativity.”

Without exception, Van Cleve’s recommendation letters describe her as a caring and kind person who never has to be asked twice for a favor.

“The qualities of individuals that make (the ranching) life so worthy of documentation—integrity, honesty, good humor and a solid work ethic—hold clear presence in Van Cleve’s photographs. They are also the terms by which she lives her own life,” said Janet Zupan.

In addition, Barbara’s supporters know her as a community leader and a promoter of the arts community, especially in Sweet Grass County where she volunteers her time to the Sweet Grass Arts Alliance and the Two Rivers Gallery.

Author Claire Davis puts it more simply, describing Barbara Van Cleve as the “quintessential spokesperson” for Montana.



Courtesy of Nate Wald

Nate Wald

It was Nate Wald’s wife who nominated him for the 2022 Montana Arts Council Governor’s Arts Award.

Nate’s legacy started in 1988 with a lot of trial and error.

At the time, there wasn’t much information out there for aspiring rawhide braiders. So Wald sat down with a copy of the Bruce Grant Encyclopedia of Rawhide and Leather Braiding and taught himself. Since that time, Nate has considered it important to pass on his knowledge to the next generation of braiders. He and his wife have even hosted novice braiders at their home so Wald can teach them the craft.

The Walds raise commercial cattle and American Quarter Horses on the Crow Indian Reservation near Lodge Grass, and braiding and using rawhide horse gear has been a part of their lives for more than three decades.

As a horseman, Nate has an appreciation for the function of braided gear that works well on a horse. As a braider, he’s heightened function to the level of art.

“The cowboy culture is a huge part of Montana’s heritage, and rawhide braiding is a discipline created out of necessity by horsemen who make up that culture,” said T.J. Wald in her nomination. “While this skill was something that was commonplace among working cowboys, some went beyond simple utility and took rawhide braiding to an art form. In my opinion, Nate is the best rawhide braider in the country.”

Nate Wald has been a Traditional Cowboy Arts Association (TCAA) member since 2000 and served as its president from 2015 to 2017. He has been inducted into the Circle of American Masters and was selected Braider of the Year by the Academy of Western Artists in 2007.

Over the years, Nate has taught numerous workshops in Montana and across the country. He’s made two trips to Argentina to learn more about South American-style braidwork and to teach Argentine braiders the American style of braiding.

“Nate’s soft-spoken and gentle nature complements his uncompromising drive and ability to improve and perfect his work,” said National Heritage Fellow James F. Jackson in his letter of support. “He is a family man and a superb and patient teacher. I’ve always been impressed with his knowledge, profound experience and creativity.”

Founding TCAA member Chuck Stormes summed up Nate’s craft neatly in his recommendation letter, noting that his work is sought after by those who work with horses daily and by discerning collectors alike.

Traci Rosebaum is a reporter for the Great Falls Tribune.

Literary Arts

School Days

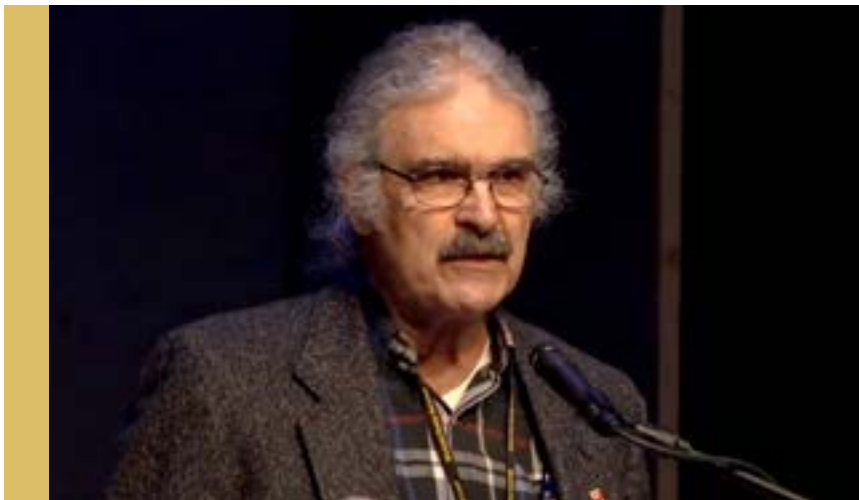
By Mark Gibbons, Montana Poet Laureate

Back before kindergarten existed in public school, I was given the choice to attend a private one our next-door neighbor taught the year before I had to start first grade. I opted to continue playing by myself, doing what I wanted, exploring the world on my agenda and lazing in the delightful comfort of my own imagination, even if I had to do it all alone.

I think that was key for me. More time alone, more time on my own to dream and puzzle out problems. Trial and error is a wonderful teacher, and I loved the long stretches of time alone to observe, think, copy and create. I think that year helped me get to know myself better which is essential for all of us, especially those who want to write or figure out ways to communicate.

After I started going to school, I really resented the lack of time I had to myself. It was all about marching together, doing as you were told (and we were constantly being told what to do) or risk punishment and suffer the consequences of not following orders or completing tasks. I missed my alone time and hated being forced to do things that didn't seem relevant or important to me. And when I failed, or any time I was put on the spot in front of others, I felt humiliated even if I didn't get it wrong. Just the threat of not measuring up was ego-crippling. I believed too much time was focused on competition rather than on cooperative problem solving. It seemed in school someone had to be the winner. Everyone else were levels of losers.

I've spent much of my life in schools as a student and teacher and have had many great experiences, made some lifelong friends, and adored the majority of my teachers and students. Still, I've always felt like many hours/days of my life at school were a waste or trauma. Yet, the good stuff wouldn't have happened without that compulsory education where we'd gather with people we'd never encounter if we hadn't been forced to be there. That exposure to others and the accumulated knowledge of humanity is the best



Montana Poet Laureate Mark Gibbons

hope we have of learning more. What education shows us is how little we know and how important it is to keep learning, searching, asking questions as we study history, science, philosophy and literature. A good education teaches us how to think, how to learn.

A freshman English teacher turned me on to John Donne, an English poet from the 17th century who wrote: "No man is an island / entire of itself; every man / is a piece of the continent, a part of the main; / [and] ... every man's death diminishes me, / because I am involved in mankind. / And therefore never send to know for whom / the bell tolls. It tolls for thee." Everything including humankind is connected. If one person isn't free, none of us are free. School shows us that through observation, study and communication. We are not alone! And yet, we most certainly are. Education also helps us process the dissonant knowledge that we are individuals who will enter the void alone. Yes, life is paradox.

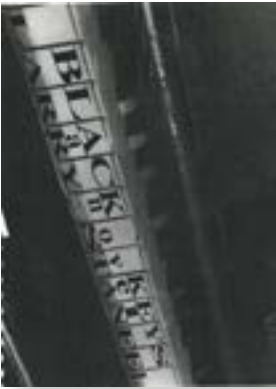
So while I acknowledge the monumental role education plays in maintaining a free society and in fulfilling my life and the lives of countless others, every time I hear that phrase, "back to school," my heart races, my stomach churns and I dread the idea of that weekly routine, my parole revoked, all Sundays ruined again, turned into weekly death-row days, those final, dreadful hours before I must return to "jail." Maybe the fall equinox, that marker of half n' half, of balance, of equality, yet another yin/yang symbol from the season of my birth, could be at play in this "back to school" paradox I waltz from love to hate. Regardless, it's that time again (and I still prefer being alone).

Mark Gibbons, Fall 2022

Alone

lying in bed still	and why you won't be	dreaming next to you	puzzle to claim
daylight outside	before you know it	your sons friends beauty	your space on the game board
you listen to	the roar of laughter	and all the sensory delights	so you make you solve
the ringing in your head	next door reminds you	but that love story	you settle into this
the cat's purr	of your partying youth	shit anyway you spin it	living and doing sweetly
as you pet him	back when you lived	is a story you tell	alone you strive to break free
he kneads you	more and thought less	while you're in it	of the loop yourself
settled on your chest	about the whole mess	your nirvana is your mantra	find togetherness share
breathing heavily	you're in and don't understand	while you're going to bed	the happiness of being
your wife's already asleep	you dig this grave again	and getting up	alone forever
again you wonder	and again of course you love	to slog on and search	all one
why you are here	your cat the woman	for that piece of the cosmic	

Books



Black Keys
by Larry Stanfel

Beneath its cryptic title and suggestive cover photo, this novel traces the deflection and bending of entire life directions and interweaves them in surprising and dramatic ways across a background of political intrigue, medicine, music and athletics.

Set in the period between the Prague Spring and the collapse of European Communism, *Black Keys* is primarily a tissue of interconnected love stories, sprawling over American suburbs, the empty splendor of Wyoming, and the artistic and working-class circles of Czech cities.

When a gesture of international goodwill explodes in the face of the cooperating surgeon, his family is sundered, and a part of it drifts into the Czechoslovakia of the post-Dubcek, Communist era. A fresh, tantalizing love flutters always just out of his reach, while his former wife merges into the novelties and constraints of a privileged life within a dictatorship.

In America, fortunes develop against a backdrop of medical science and outdoor beauty and, in Czechoslovakia, with virtuoso music, political intrigue, treachery and revenge gone awry.

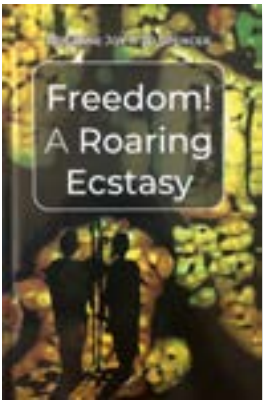
As usual with this author, twists, coincidences and spates of humor flag the characters' journeys. Be prepared to laugh and weep. His education and professional experience lend accuracy and substance to the novel's characters, who interact to build a plot leading them to exciting and surprising circumstances.



Doctor Refurb
by Marty Essen

What if you could reach back in time to deport the world's worst environmental villains to a depository planet before their greed condemns Earth to an ecological apocalypse? What if each time you did so, an alien instantly extracted a body part and replaced it with a refurbished one?

Dr. Stefan Westin and vet tech Tara Kramer endure multiple body part extractions for the sake of Earth. Then, with the help of Rodney, a full-time planetary consultant from another galaxy, they must finish the job by traveling back in time to capture Ralph, a rebellious alien who has been jumping from person to person doing evil in the name of Christianity since biblical times. But Ralph could be anywhere—the Spanish Inquisition, the Salem witch hangings, abusing Indigenous children at residential schools, or occupying an abusive missionary in Brazil. Only by capturing Ralph can they annul the unholy marriage between conservative Christianity and the worst environmental villains. And they must succeed before expending their time travel budget or Rodney's supervisor will order Earth recycled immediately!



Freedom! A Roaring Ecstasy
by Rosanne Joy and JP Spencer

Freedom! A Roaring Ecstasy is a gripping and potent collection of poetry and paintings that engulfs readers in deeply meaningful words and images that discuss the value of freedom and love. Its poems and paintings reach out to the absolute heart of the reader. In depth, it brings family, love and the gift of life itself into the center of the true meaning of unity and love. In this time of COVID, the reality is the realization of how much we all need and depend on each other.

Author Rosanne Joy Piazza a.k.a. Rosa Rios a.k.a. Rose Liberte grew up in Omaha, NE, later lived in Santa Barbara, CA, and was a religious studies scholar who celebrated the universal path of love under all denominations, creeds, sects and paradigms. In 1972, she married Pennell Spencer a.k.a. Rafo, an African American surrealist artist from a small town in Ohio and raised her multiracial family in Bozeman. She passed away in 2001 but her poetry lives on.



In January, the Geese
by B.J. Buckley

B.J. Buckley is a Montana writer who has worked in Arts in Schools and Communities programs throughout the West and Midwest for more than four decades. Her previous books include *Moon Horses* and *the Red Bull* with co-author, Dawn Senior-Trask, and *Corvidae, Poems of Ravens, Crows, and Magpies*.

"B.J. Buckley squeezes all the Big Sky possible—mountain, river, prairie, pasture, bear and barn—into this wondrously rich volume of wildness and range. Reading it makes the heart hurt in the best ways. I proudly claimed poetic Montana citizenship after reading the magic within."
– J. Drew Lanham, author of *The Home Place*, and *Sparrow Envy*

"B.J. Buckley has long been one of the American West's most lyrical poets. In her new collection, she details forces that cause animals—including humans—to clash with their environment: 'Some of us break locks / on headgates. Some of us cut wire in the dark.' If you've ever wondered what it's like to live in small farm country in Montana—or if you want access to a mind that notices exquisite detail while never losing sight of the horizon, these poems are your key. – Nastasha Saje, professor of English, Westminster College, Salt Lake City, author of *Terroir, A Memoir*, and *Vivarium*

"In worshipful poems 'of blood and night and song,' B.J. Buckley takes the pulse of the seasons and the environmental crisis their warming shifts suggest: 'It's supposed to be bleak/ midwinter,' but, '[b]uds swell.' Though Buckley's poems are wedded to 'multiple darknesses' where 'shadows / are married to shadows,' she 'sing[s] out ... praises' to those who ... live by blood.' –Jami Macarty, author of *The Minuses*

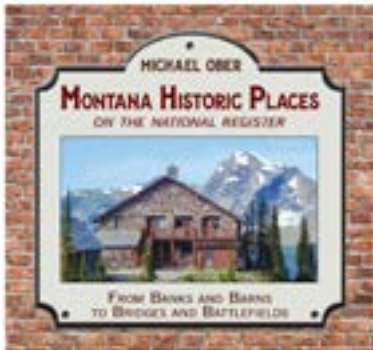


Little Killers: The Ferocious Lives of Puny Predators
by Sneed B Collard III

Nature's Creatures can be Ferocious!

Lions and sharks leave many animals running scared. But some predators may be hunting beneath your feet or above your head, and you don't even know they're there. Meet some of the most successful predators on Earth: little killers.

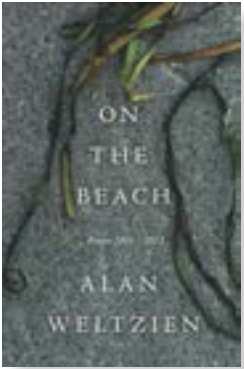
These small creatures can change ecosystems, control pests and even take down much larger prey. Tiny predators use adaptations such as poisons, strong jaws and cooperation to hunt. From pteropods to driver ants, the author shines a light on the lives of these voracious killers with jaw-dropping facts and incredible close-up photographs.



Montana Historic Places on the National Register: From Banks and Barns to Bridges and Battlefields
by Michael Ober

"What *Montana Historic Places* really demonstrates is how rich the state is in terms of historical sites, along with their stories and lore. All it takes is the wisdom and words of an able historian to point out where history made its mark and remains to be appreciated." – C.W. Buchholtz

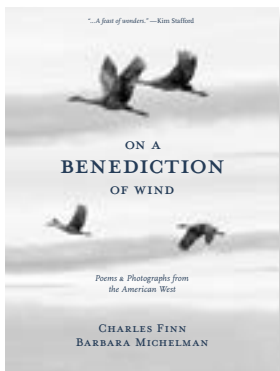
More than one thousand locations in Montana are listed on the National Register of Historic Places, from venerable mansions and hotels to less traditional sites of battlefields and buffalo jumps. This sampler of 50 carefully selected sites highlights the broad geographic and topical range of Montana's historic places, from iconic to unconventional. These amazing sites also encapsulate Montana's history, from Native American encounters with early explorers to gold rush towns, mines, and jails and from log cabin homesteads, railroad depots and schoolhouses to fire lookouts, bridges and ranch bunkhouses.



On the Beach: Poems 2016-2021

by Alan Weltzien

A scholar, memoirist and biographer, Alan Weltzien, as *On the Beach* amply demonstrates, is also a major Montana poet. Just as Norman Maclean knew rivers and family, Weltzien knows mountains and shorelines (and rivers, too), knows steep pitches and snow, knows what it means to grow up and grow older, what it means to be a son, a husband and a father; these are poems of work and books, history, friendship and returning home. Deeply moving, and deeply felt, *On the Beach* stands with the finest poetry and nature writing ever produced in the Treasure State. – Brady Harrison, author of *The Term Between: Stories*



On a Benediction of Wind: Poems & Photographs from the American West

by Charles Finn and
Barbara Michelman

"*On a Benediction of Wind* is a lens and a mirror. Through Barbara Michelman's stunning photographs, we look out to a wild world made familiar by devotional detail, while Charles Finn's meditations, spells and parables take us inward for adventures of the soul. Altogether the book is a feast of wonders inside out." – Kim Stafford, author of *Singer Come from Afar*, Oregon Poet Laureate Emeritus, founding Director of the Northwest Writing Institute

"These poems and photographs are an enchantment guiding each other, as if Finn's words brought Michelman's lens to the very place of their wild birth, and Michelman's lens captured the moment the words became a poem. I know I will long cherish *On a Benediction of Wind* as a teacher and a companion. There is much to be learned in these pages about seeing and belonging, and there is much to be comforted by on every page. It has yet to leave my reading table." – CMarie Fuhrman, Director of the Elk River Writers Workshop

"What each artist brings to this book—Michelman's stunning black and whites, Finn's careful and contemplative poems—would stand on their own as a manuscript, but in combination the results are breathtaking. The 'raw nerve of the world' is alive in this book." – Chris La Tray, author of *Descended From a Travel-worn Satchel: Haiku & Haibun*, Montana Book Award Winner, Métis Storyteller, Little Shell Tribe of Chippewa Indians

"This book is an exhilaration of wings, clouds and mountains...A geode, surprising at its core." – Sheryl Noethe, Montana Poet Laureate Emerita



Raccoon Summer

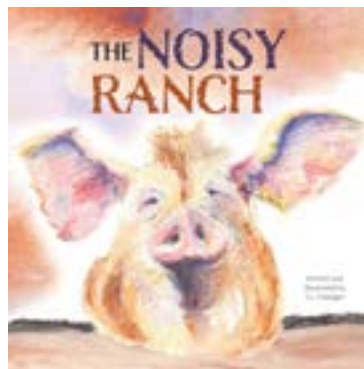
by Betty Vanderwielen

Climbing the tree to rescue the orphaned baby raccoons was just the beginning.

From eye dropper to bottle feedings, from wiggling worms to pinching crayfish, from cage building to camping trips to final release—Lance's summer has never been so busy, or so bodaciously awesome. He could almost call it a perfect summer.

Except for the situation with his mom. His mom who is thinking of adopting a human baby—a baby with Down syndrome.

Vanderwielen says, "For more than 10 years, I and my family raised orphaned baby raccoons through a volunteer program at the nature center in Kalamazoo, Michigan. I now live in Seeley Lake, Montana. The only raccoons I have raised here are those in my book, but that has been every bit as consuming and wonderful as raising real ones."



The Noisy Ranch

by TL Fladager

Follow along with Nick as he does the morning chores with his dad. Listen to what happens as he feeds the animals!

The beautifully illustrated picture book is a must-have for young readers. Montana author and illustrator Tammi Fladager has turned real experiences from her own ranch life into a charming story. It is enjoyed by both rural and urban youth who enthusiastically join in making the animal sounds.

Tammi and her husband ranch in the northeastern corner of the state. Be on the lookout for more of her stories including *What Do Ranchers Do?* and *Carol Drives a Tractor*, coming soon.



The Sacajawea: The History of the Sacajawea Hotel in Three Forks, Montana

by Three Forks Area Historical Society

The Sacajawea Hotel, an icon of Three Forks, was built in 1910. It was the idea of current owners Dean and Hope Folkford to have a book written about the hotel and to include the rich history of the city and the Missouri headwaters area.

The Three Forks Area Historical Society was asked to do this. Historical Society Treasurer and Historian, Patrick Finnegan, was the book's main author. Members of the Historical Society helped with the research, which involved hours finding old photos and newspaper clippings and interviewing the many people associated with the hotel over the years.

Three Forks was founded by the Milwaukee Railroad in 1908. John Q. Adams, Milwaukee land agent, had the Sacajawea Hotel built originally to house the railroad's passengers and train crews. The book's photos show the construction of the building, which is most interesting.

As recorded on the book's jacket, "*The Sacajawea: The History of the Sacajawea Hotel* goes back in time, illuminating the reason for the area's importance in history, how the town and hotel came to be, and stories of each of the owners and proprietors of this remarkable place."

A great Christmas gift, the book sells for \$19.10, honoring the year it was built, and can be purchased at the hotel or at the Headwaters Heritage Museum. During winter, to purchase from the Historical Society, email museumthreeforks@aol.com or call 406-285-3644 or 406-285-3633.



Montana Modernists: Shifting Perceptions of Western Art

by Michele Corriel

For many, Charles M. Russell's paintings epitomize life in the West. But in 20th-century postwar Montana, an avant-garde art movement known as Montana Modernism brewed. Its pioneers—Jessie Wilber, Frances Senska, Bill Stockton, Isabelle Johnson, Robert DeWeese and Gennie DeWeese—created a community and pedagogy where, in stark contrast to stereotypical romanticized Western art and frontier history themes, modernist ideas and art flourished, expanding traditional definitions of Western art.

The first book fully devoted to the topic, *Montana Modernists* presents stunning artwork and illuminates a little-known movement. Corriel's three-part exploration concentrates on place, teaching/artistic lineage and community. The isolation, beauty and complexity of their surrounding landscape served as a backdrop and influenced the lives and art of these ranchers, teachers and professors. Next, Corriel traces artistic lineages to describe how each arrived at their particular style. Community offers a thorough study of their teaching styles, art techniques and social gatherings to demonstrate how a thriving community of like-minded artists, writers, dancers, musicians and philosophers opposed the grand narrative of the West, a movement that still resonates in contemporary Montana art.

"This book is singular, a milestone. It illuminates a precinct of Western American art history that has been neglected by scholars up until now." – Gordon McConnell, artist, writer and Montana Governor's Arts Award recipient

"*Montana Modernists* presents important biographical histories of six Montana artists for the first time in one book and provides valuable context for understanding how modernism evolved in Montana from the influences of artists like Cezanne to the movements of Dada, cubism, abstract expressionism and the Bauhaus." – Steven Jackson, former curator of art and photography at the Museum of the Rockies

Chip Clawson's *Imagine This*

Now at the Holter

A green wisp of kelp floats by you at eye level. Or is it some alien form of cucumber? Perhaps it's an undiscovered tropical bird. Whatever the case, these are choices you'll have to make for yourself when you experience ceramicist Chip Clawson's new body of work, entitled *Imagine This*, now on view at the Holter Museum of Art in Helena. Consisting of both freestanding sculptures and suspended, mobile-like constructions, his forms are created through a groundbreaking mix of traditional ceramic techniques and digital workflow. Beginning with found objects or hand-sculpted clay, Chip scans these shapes and then digitally sculpts them into new forms which refer to their origins but may be completely new in terms of color, size, and texture and shape.

The process allows Chip to ground these pieces in the natural world, referencing such diverse organic shapes as plants, seed pods and lava flows, but then extrapolate them into new forms which evoke multiple associations. A given piece might suggest seaweed to one viewer and flames to another. A streamlined shape suspended in air, surfaced in the rich color of jade, perhaps resembles a quill pen in flight thrown by a user with writer's block. Or is it a reference to Brancusi's famous *Bird In Space*? The graceful arc of the work suggests flight, freedom and transition. Or perhaps something else altogether.

Another form resembles a bird's wing, but also the aforementioned lava flow, at once gracefully arcing through space and calmly oozing under gravity's pull. As a whole, the work resists precise interpretation and instead presents the viewer with a lively, energetic environment which taps elements of both humor and grace. Individual shapes seem capable of bursting to life at any moment, to flutter in submerged currents or flit away in the breeze.

One might expect digitally shaped forms to be rigid or mechanical, but the sculptor's hands are the sculptor's hands no matter the tools. The work in this new exhibition represents a logical evolution in Chip's work—organic forms shaped and textured with whimsy, originality and generosity of spirit. There doesn't seem to be an agenda behind his vision, unless it's to engage the interpretations of others. For Chip, seeing the work of Alexander Calder at an early age opened the possibilities of kinetic artwork and forms suspended in air, and with them the notion that art happens in the mind of the viewer as much as it does in the hands of the creator.

As Chip notes in the exhibition's introduction, "Merging the forms often results in sensual objects reminiscent of nature, prompting curiosity as the mind grasps for what is familiar yet somehow peculiar."

Imagine that.

Imagine This is on view in the Baucus Gallery at the Holter Museum of Art through Dec. 31.



Imagine This invites exploration and participation



Chip Clawson

Hidden Treasure in Montana

Story and photos by Jeffrey Conger

Emerson Center for the Arts & Culture

As we return to school this autumn, the Emerson Center for the Arts & Culture begins celebrating its 30th anniversary as a creative hub in southwest Montana. Purchased from the Bozeman Public School District in 1992, the Emerson opened its doors as an arts center in May 1993.

Now the center boasts 58 tenants, ranging from fine art galleries to studios for working artists, including painters, writers, architects, graphic designers, musicians, photographers and weavers. As locals will tell you, it's renowned for memorable art walks, live performances, exhibits that inspire, educational classes and engaging community events like Lunch on the Lawn, Community Open Mic Night and even an after-school circus club by 406Cirque.

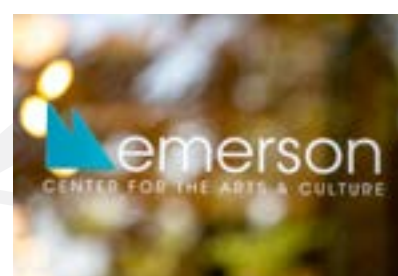
Home to the Jessie Wilber Gallery, Weaver Room and Lobby Gallery, the Emerson offers year-round public art exhibitions. Along with the collective, Galleria Hall hosts seven private galleries selling works of regional artists. Also, the Crawford Theater with 728 seats and the delightful Emerson Ballroom offer rentable spaces for signature community events.

Constructed between 1918 and 1920, the building originally served as junior high and later an elementary school. During that era, it boasted large class sizes of 30 to 40 students per teacher. Appropriately named after Ralph Waldo Emerson and designed by local architect Fred Wilson, the neo-Gothic Revival building is on the National Register of Historic Places.

Now keeping the Emerson going in conjunction with the Board of Directors is Susan Denson-Guy, executive director; Noah Massey, director of operations; Dacotah Stordahl, theater manager; Erik Hansen, maintenance technician; Heidi Krutchkoff, artistic director; and Calli Nissen, education curator.

So take time to visit the Emerson Center for the Arts & Culture in downtown Bozeman, at 111 South Grand Avenue. Or check them out online at www.theemerson.org to learn more about one of their many upcoming events, including Richard Parrish's fused glass exhibit in the Jesse Wilber Gallery, Kelly Bourgeois's quilling and watercolor show in the Lobby Gallery, and Trevor Nelson's photo series in the Weaver Room Gallery.

The Emerson Center for the Arts & Culture in Bozeman is named after Ralph Waldo Emerson. Constructed between 1918 and 1920, it first served as a junior high and later added an elementary school.



Rodney Street Is...

Story and photos by Eric Heidle



A



B

A Griffin Foster's mural, both geometric and representational, just above an aptly-titled bench.
B Louis Still Smoking's mural at the rear of the Myrna Loy Center, opposite the Livery Building and flanked by one of the Dumpster-turned-canvas projects along Breckenridge Street.

...a vibrant, quirky, local, anachronistic, artsy neighborhood; it's the kind you don't see much anymore. Anchored by businesses along Rodney Street, it's a place with a distinct character and history near Helena's historic downtown. It's also the kind of place in danger of becoming something else due to new development, housing pressures and just plain "progress."

But art is helping make sure that doesn't happen and, in fact, it's helping magnify what makes Rodney Street unique. "Rodney Street is..."a Myrna Loy Center Creative Placemaking project, has been helping define and express what's so great about the neighborhood. In collaboration with the city of Helena and funded by a grant from the National Endowment for the Arts, the project is putting art to work in service of expressing the historic quality of this place within a place.

C Funded by a grant from the NEA, Rodney Street is... has left its mark across the neighborhood.

D Perhaps the last Blockbuster Video operating anywhere, this kiosk lets residents donate and pick up free films.



C



D

E An old Servis brand commercial truck bed now serves as a shaded bench and signboard for area events.



E

Even the neighborhood’s dumpsters have gotten in on the act. Six of the containers have been transformed by paint into new works of art themselves. Above them, and perhaps most visibly, several murals have recently been painted on local buildings by artists Sophia Mathis, Griffin Foster and Louis Still Smoking. Sophia’s mural, in fact, encodes multiple meanings relevant to the area. A giant peacock, symbolic in many cultures for rejuvenation, graces the building housing The Jester’s Bar. But it’s a pun, too—the street is named for Dr. Rodney Pockocke, who had the dubious honor of being the first man to die in pioneer Helena.

The second primary effort of Rodney Street is... has been contributed by Jeanie Warden. A videographer and owner of the Rodney Street Laundry, Jeanie has conducted a number of interviews with residents, businesspeople and leaders of local institutions.

Collecting oral histories about Rodney Street is a vital link to the neighborhood’s past as well as the subjects’ visions for its present and future.

Even as Rodney Street sees some inevitable change, the value of the opinions, observations and memories of its people will help preserve what’s best about the place. What’s worth keeping and building on.

What, to put it simply, Rodney Street is.

Learn more about the project at:
themyrnaloy.com

F Rodney Street makes an indelible impression on those who spend much time there.



F

G Sophia Mathis’ striking and elegant peacock mural symbolizes rebirth, an apt metaphor for Rodney Street itself.



G



H

H Louis Still Smoking’s newly-completed mural above the back of the Myrna Loy Center celebrates six prominent Native men and women spanning multiple nations. In the middle is the Grass Dancer Kasey Nicholson, who performed comedy directly after the mural celebration inside the Myrna Loy. Nicholson also spends time as a wellness educator and motivational speaker and is a part of the Aaniiih (Fort Belknap Indian Community) and Pikuni (Blackfeet Indian Reservation) Nations. To the right of Nicholson is Dessie Badbear and her little sister, Bespoke, on horseback. They’re both members of the Apsáalooke (the Crow Tribe). Farthest right is Lynwood Hisbadhorse Jr., who’s a part of the Hisbadhorse Relay Team. Hisbadhorse Jr. is a veteran who served in the U.S. Marines. He’s from Lame Deer and is a member of the Northern Cheyenne Nation. (Mural details courtesy of the Myrna Loy Center)

Arts Learning



The 2022 MTLA residency participants

Photo courtesy of David Spear



Corwin (Corky) Clairmont describes the printmaking process he employed during his University of Montana MATRIX Press residency.

Photo courtesy of Monica Grable

Montana Teacher Leaders in the Arts Summer Summit

A tranquil and inspirational setting, an immersive multi-faceted learning experience and three days of connection and community-building to launch the school year. Such was this summer's Montana Teacher Leaders in the Arts All-Cohort Summer Summit that convened Aug. 8-10 on the campus of Salish Kootenai College in Pablo.

A multi-year partnership between Montana's Office of Public Instruction (OPI) and the Montana Arts Council (MAC), the Montana Teacher Leaders in the Arts (MTLA) program began in early 2015 in response to an arising need. The Montana Content Standards for Arts had gone through an extensive rewrite, aligned with national arts education standards, and were to be brought online during the 2016-17 school year. Leadership at the OPI and MAC recognized that Montana's administrators and classroom teachers may need support to incorporate the new standards into their schools and to gain experience with what were then somewhat new best practices around arts integration. Arts educators needed access to professional development of a depth and breadth that was meaningful and inspired action, and to prepare to serve as that coalition of support. The initiative was born of that idea and was ultimately supported by a grant awarded to the OPI from the National Endowment for the Arts (NEA). Based on its initial successes, the program was subsequently supported with three additional NEA grants that extended the program through the current year.

Since its inception, four MTLA cohorts—54 educators in total—have participated in the program, each beginning with a 6- to 10-day institute held at SKC, followed by arts integration-driven field work administered over the following 7 months, and a Capstone Weekend that provided further learning sessions and presentations of their findings to their peer group to culminate their accomplishments.

The range of work conducted by the MTLAs highlights their important roles: an arts integration night involving the entire school community; arts access advocacy work, community-engaged public art projects, STEAM (science, technology, engineering, arts and math) curriculum design, a community event focused on culturally responsive teaching of Native arts and culture, and an arts mentorship program designed to elevate arts access for elementary students, to name only a few.

Throughout their time in the program, MTLAs have developed a toolkit for promoting the arts and the power of arts learning throughout their respective school and at-large communities.

The four cohorts have each been comprised of arts educators, teaching artists, classroom teachers and special education professionals, and in that diversity lies an integral and important element of the MTLA program: perspective.



A Voice participant from Two Eagle River School

Photo courtesy of avoice-outreach.org.

Together the Montana Teacher Leaders in the Arts are explorers of best practices in arts teaching and in teaching arts across the curriculum, as well as statewide leaders in advancing the arts in school communities and beyond.



Smoke and Mirrors by Stephen Glueckert, Missoula
Photo courtesy of speakingvolumes.net



Katie Knight Photo courtesy of Katie Knight

Many have led workshops and acted as guest speakers to continue and share their work. This summer's gathering on the campus of Salish Kootenai College (SKC) was the first opportunity to unite representative members of all four cohorts, setting the stage for their advancement to a community of practice across Montana. The convening was a multi-day opportunity for continued learning and shared engagement of their art practice; it also served as a homecoming of sorts, as the MTLAs reunited with one another and SKC, which has played an integral role in the origins of the program and has been a place of growth for participants.

As has been the tradition of all MTLA convenings, the Summer Summit engaged participants in workshops, many of them experiential, on diverse topics with a significant focus on Native arts and culture as a connecting thread.

Frank Finley, art department faculty member at SKC has served as the program's lead teacher and Native arts and culture consultant since the first cohort arrived on campus.

During the Summer Summit, MTLA's participated in a session entitled Integrating Indigenous Arts into the Classroom led by Cameron Decker, former chair of the Art Department at SKC, currently educator and coordinator at the Missoula Art Museum, and Aspen Decker, an enrolled member of the Confederated Salish and Kootenai Tribes and Salish language teacher. MTLA master teaching artist Jenny Bevill led participants in a "deep looking" session that utilized the inquiry method to discuss the work of a contemporary Indigenous artist Nicholas Galanin and further deepened the discussion through connection to Montana's Indian Education for All (IEFA) mandate. Contemporary Native artist and Confederated Salish and Kootenai Tribal member Corwin (Corky) Clairmont shared the process and subsequent series of prints created as site-specific collaborative works during his University of Montana MATRIX Press residency. Another session allowed MTLAs to learn about the nonprofit work of A VOICE—Art Vision & Outreach in Community Education—led by the organization's co-founder and lead teacher David Spear, which uses photography to lift up the voices of Native students at Two Eagle River School on the Flathead Reservation.

Another Summer Summit session introduced participants to the *Speaking Volumes: Transforming Hate* exhibition through a session entitled The Art of Transformation, led by curator Katie Knight, through which MTLAs experienced the ways in which artists visually respond to cultural ills, in this case artists' responses to the writing of white supremacists. Lorna Buckingham of the Missoula-based nonprofit Free Verse gave participants an opportunity to learn about the organization's work and engage with writing and artmaking techniques for working with at-risk and justice-involved youth. Rounding out the days of immersive experience were a musicmaking session led by Montana musician and teaching artist Judy Fjell, and a collaborative artmaking workshop with Jemina Watstein, veteran teaching artist.

As the Montana Teacher Leaders in the Arts headed back to school this fall, they once again demonstrated that the most successful educators are those whose desire for learning and leading never wanes.



"Commissary Notes" is a special collaborative issue between Free Verse and the literary journal *CutBank*, featuring the writing and artwork of Montana's incarcerated youth.
Photo courtesy of freeverseproject.org



"I Am Montana" features student reflections on their identity as Montanans and their understanding of the state and experience within it.
Photo courtesy of freeverseproject.org



Lorna Buckingham
Photo courtesy of freeverseproject.org



Artists in Schools and Communities

Connecting artists and arts experiences with learners of all ages and abilities is at the core of the Montana Arts Council’s Artists in Schools and Communities (AISC) grant program. Over the past 9 months, grantee organizations’ projects—funded under two distinct AISC opportunities—have enabled deep connections between artists and learners through hands-on learning, discussions of artistic process, access to live performance and first-hand virtual or in-person arts experiences.

The AISC Residencies grant program provides up to \$10,000 in matching funds for large-scale or long-term projects, typically over weeks or months, highlighted by an artist in residence working directly with arts learners of all ages and abilities. Hands-on learning is a requirement of this program to allow for personal growth and skill building across the disciplines. Among the fiscal year 2022 projects that reached culmination by June of this year were projects that built a community of practice among at-risk youth, sent writers into classrooms, provided visual artmaking experiences for K-12 learners and persons with disabilities, designed opportunities for older adults to learn the language of dance, created access to months-long courses in photography and media creation for teens, and provided in-depth theatre experience for youth.

The AISC Experiences grant, a new AISC offering in the past year, provides unmatched support of up to \$2,500 for those things that the Residencies grant does not: funds for transportation, supplies, tools and equipment, and for those experiences with art or artists that do not rely on hands-on arts learning but rather introduce students to the art process through such activities as lecture demonstrations and virtual visits to an artist’s studio. Recent awardees received funding to support the purchase of artist-quality materials, exploration with art media otherwise not accessible, collaborative mural creation, new kiln acquisitions and arts experience through STEM integration to name just a few.

The AISC Experiences is accepting its next round of applications through Dec. 14, 2022, and guidelines can be accessed via our website at <https://art.mt.gov/aisc>. Guidelines for the FY24 AISC Residencies grant will be available in January with applications due mid-March of 2023. New AISC Experiences deadlines will also be announced in early 2023. To discuss your application ideas or receive feedback on your proposal in progress, contact Monica Grable, Arts Education Director, at Monica.Grable@mt.gov or by phone at 406-444-6522.

AISC Residencies FY23 Grants Awarded

Organization Name	Project Name	City	Award Amt.
A VOICE	<i>Our Community Record Two Eagle River School</i>	Pablo	\$10,000
Creative Writing Center, Montana State University-Billings	<i>Writing at Orchard Elementary</i>	Billings	\$7,500
Missoula Art Museum	<i>MAM's Teen Artist Project (TAP)</i>	Missoula +	\$10,000
Billings Symphony Society	<i>Tutti Behind Walls</i>	Billings +	\$9,000
Missoula Community Foundation [Free Verse Fiscal Sponsor]	<i>I Am Montana</i>	Missoula +	\$10,000
Art Mobile of Montana	<i>Art Mobile of Montana Artist in Residence</i>	Statewide	\$10,000
Missoula County Public Schools	<i>Bare Bait Dance's Model Dance Education Program (BBD MoDE)</i>	Missoula	\$3,900
SPARK! Arts Ignite Learning	<i>SPARK! Arts Integration Residency Project</i>	Missoula	\$10,000
Holter Museum of Art	<i>Art Feeds the Artist Within II</i>	Helena	\$9,500
Cohesion Dance Project	<i>Dance Outreach for All Ages and Abilities</i>	Helena	\$10,000
Helena Presents/Myrna Loy Center	<i>Kings Return</i>	Helena	\$3,000
Missoula Writing Collaborative	<i>Writers of the Five Valleys: Creative Writing Residencies in 5 Missoula Schools</i>	Missoula +	\$10,000
Montana Shakespeare in the Parks	<i>Shakespeare in the Schools - Fall 2022 Tour of Macbeth</i>	Statewide	\$10,000
MAPS Media Institute (Formerly Irwin & Florence Rosten Foundation)	<i>MAPS Media Institute</i>	Hamilton/Helena +	\$10,000
Paris Gibson Square Museum of Art	<i>Curative Art Collective</i>	Great Falls	\$5,000
Choteau Community Art Studio (Choteau Arts)	<i>Building Community Through Traditional Music</i>	Choteau	\$5,017
Bozeman Art Museum	<i>Sparkling Creativity with Free Art Classes for Students in Gallatin and Park counties</i>	Bozeman	\$8,000
Missoula Community Radio	<i>Backyard Metal Casting</i>	Missoula	\$3,366
The Shane Lalani Center for the Arts	<i>Shane Center Education Programs</i>	Livingston	\$8,000
WaterWorks Art Museum	<i>The art of loving ART!</i>	Miles City	\$8,000
			\$160,283





FY22 AISC Experiences Submitted Applications | December 2021

Organization Name	Project Name	City	Award Amt.
1 A VOICE	A Conversation With My Tears-Stories of Loss	Pablo	\$2,500
2 Alberta Bair Theater	Project Hip-Hop with Compagnie Herve Koubi	Billings	\$2,500
3 Alpine Artisans, Inc.	Schools in the Seeley-Swan Get Moving!	Seeley Lake	\$2,500
4 Bigger Sky Kids, Inc.	Nakoda Dance for girls	Wolf Point	\$2,500
5 Billings Symphony Society	Tutti Behind Walls	Billings	\$2,500
6 Castle Rock Middle School	Kiln for Kids	Billings	\$2,500
7 Choteau Community Art Studio	Fibers on the Front	Choteau	\$2,500
8 Clay Studio of Missoula	Clay Days with Lowell School	Missoula	\$1,550
9 Cohesion Dance Project	Dance Outreach for Older Adults	Helena	\$2,500
10 Glacier Symphony and Chorale	Wild About Music, Engagement	Kalispell	\$2,500
11 Lewistown Art Center	Communal Clay - Building the Lewistown Art Center's Ceramics Programming	Lewistown	\$2,025
12 Missoula Community Radio	Noise Toys	Missoula	\$2,500
13 Paris Gibson Square Museum of Art	Lecture Series, Workshop, and Docent Tours for the exhibition Peter Koch: The Book as a Work of Art	Great Falls	\$2,500
14 Schoolhouse History & Art Center	SHAC Art Cart at Pine Butte	Colstrip	\$2,471
15 SPARK! Arts Ignite Learning	SPARK! Arts Kindergarten Arts Experience	Missoula	\$2,500
16 Sunburst Arts and Education	Voices Rising	Eureka	\$1,000
			\$37,046

FY22 AISC Experiences Submitted Applications | March 2022

Organization Name	Project Name	City	Award Amt.
1 A VOICE	A Conversation With My Tears-Stories of Loss-2	Pablo	\$2,500
2 Aasaisstto Language Society	the James Welch Native Lit Festival	East Glacier	\$2,500
3 Alpine Artisans, Inc.	Seeley-Swan Students Keep Moving!	Seeley Lake	\$2,500
4 Art Mobile of Montana	Art Mobile of Montana Travel Money	Statewide	\$2,500
5 Arts and Culture Council of Kalispell	Kalispell's Clarence Rundell Challenge	Kalispell	\$2,500
6 Arts Council of Big Sky	2022 Fall Artist in Residence	Big Sky	\$2,000
7 Bigger Sky Kids, Inc.	Studio Mastery for Beginning & Intermediate Artists	Wolf Point	\$2,500
8 Billings Public Library	Billings Public Library Mural, "Belonging Beneath the Big Sky"	Billings	\$1,100
9 Billings Public Schools	Bringing Place-Based Indigenous Art Professional Development in the K-8 Classroom	Billings	\$2,500
10 Billings Symphony Society	Science of Sound & Adventures in Music	Billings	\$2,500
11 Bitter Root RC&D for the Benefit of HEARTism Community Center	Shapes in Motion	Hamilton	\$2,500
12 Boys & Girls Club of the Flathead Reservation and Lake County	STEM Integrations throughout the Visual Arts	Ronan	\$2,500
13 Choteau Community Art Studio	Field to Page: art and writing from the outside in	Choteau	\$1,671
14 Cohesion Dance Project	Dance Outreach with School Curriculum Integration Training	Helena	\$2,500
15 Hockaday Museum of Art	KALICO Hosted Field Trip to Blackfoot Pathways: Sculpture in the Wild	Kalispell	\$2,500
16 Holter Museum of Art	Wild Young Women	Helena	\$2,500
17 KALICO Art Center	Visiting Artist Series	Kalispell	\$2,500
18 Lame Deer Public School District	closer together	Lame Deer	\$2,500
19 Lima School District #12	Preparing Our Students for the Future Through Building a New Media Arts Program- Phase 1	Lima	\$2,500
20 Missoula Art Museum	MAM's Fifth Grade Art Experience (FGAE) Bus Transportation for Schools on the Flathead Nation	Missoula	\$2,500
21 Missoula Writing Collaborative	Words With Wings Summer Camp	Missoula	\$900
22 North Valley Music School	North Valley Music School's Public Percussion Pairing	Whitefish	\$2,460
23 Paxson Elementary School	Fired Up for a Kiln at Paxson!	Missoula	\$2,500
24 Rattlesnake Parent Teacher Association	Rattlesnake Elementary School Missoula Kiln Replacement	Missoula	\$2,500
25 SPARK! Arts Ignite Learning	SPARK! Arts Experiences: Ensuring Access to Local Arts Venues	Missoula	\$2,500
26 Sunburst Arts and Education	Meat & Greet	Eureka	\$2,480
27 Swan River School District #4	Quiet on the Set - And Action!	Bigfork	\$2,500
28 Yaak Valley Forest Council	The Poetics of Forests	Troy	\$2,500
29 Yellowstone Art Museum	Supporting Artists by Providing Affordable Adult Art Education at Yellowstone Art Museum	Billings	\$1,950
			\$67,561





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

Poetry Out Loud

In this “season of mists and mellow fruitfulness*” MAC welcomes poets and poetry devotees to join this year’s Poetry Out Loud (POL) community. Montana POL launches its 2022-23 program this month—the 18th consecutive year of the program’s existence in Montana and nationally—and, fingers crossed, a long-awaited return to in-person recitation events in early 2023.

Through individual or teacher-led exploration of poets and poetry held in the program’s online anthology of more than 1,000 works, POL invites students in grades 9-12 to find their voices through this recitation program and subsequent competitions. Competitors begin locally and top finishers advance to the State Finals, set to take place March 11 in Helena. From there, one state champion will go on to Washington, D.C. to participate in the Poetry Out Loud National Finals in early May.

Whether pursued by students on their own or as a class assignment, participation in the program begins with a search for poems that speak to the student, that resonate with where they are in this moment. Once an initial poem or two is chosen, students set to work to not only memorize the poem for recitation, but also to explore the life of the poet and the nuances of spoken word performance. By the time students have invested themselves in the works and found a connection to them, the recitations become as personal as if the students had written the poems themselves.

Participation in Poetry Out Loud builds confidence and public speaking skills together with artful performance technique, instills lifelong love of poetry and provides opportunities for high school students to be recognized while building connections with their peers statewide.

Adult poets and all those who support poetry in Montana are invited to participate in regional competitions as coordinators and judges or as coaches for individual students or teams.

In addition to participation by high school students and educators, those working with students in the middle-school level are encouraged to use the POL teaching resources found at poetryoutloud.org, including access to standards-based lessons, the hundreds of poems in the anthology and biographical information about the poets represented therein. While the regional and state-level events are open only to students from grades 9-12, teachers, librarians and other educators may choose to set students up for success in high school by holding classroom, school-wide or local events.

To access program materials and further information, visit art.mt.gov/pol. To discuss participation in the program, contact Monica Grable at 406-444-6522 or by email at Monica.Grable@mt.gov.

**from "To Autumn" by John Keats*

To Autumn

BY JOHN KEATS

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eves run;
To bend with apples the moss'd cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For summer has o'er-brimm'd their clammy cells.

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reap'd furrow sound asleep,
Drows'd with the fume of poppies, while thy hook
Spare the next swath and all its twined flowers:
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cyder-press, with patient look,
Thou watchest the last oozyings hours by hours.

Where are the songs of spring? Ay, Where are they?
Think not of them, thou hast thy music too,—
While barred clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river shallows, borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;
Hedge-crickets sing; and now with treble soft
The red-breast whistles from a garden-croft;
And gathering swallows twitter in the skies.



MAP Zoom session with Liz Chappie Zoller Photo courtesy of Montana Arts Council

A Road MAP for Artists

The Montana Artpreneur Program (MAP) has long provided access to professional learning for working artists through its business development program aimed at building sustainable art careers and successful art businesses.

Through extensive study and exploration of the practical tools that are embedded into the program design, artists of any discipline are able to build a business framework that begins with a personal mission statement and achievable goal setting and progresses toward fully designed materials to market their work. Along the way, the peer-to-peer discussions provide ongoing support and build a community of practice that extends well beyond the workshops. During or following their designated program time, MAP artists are paired with short-term mentors who further support their progression in their field of work.

Current workshop leader, Liz Chappie Zoller, is a veteran MAP coach whose personal experience as a both a successful full-time working artist and a previous program participant

informs her teaching to the benefit of those MAP artists she works with.

Beyond the scheduled weekend workshops and interim meetings, Liz makes herself available to support members of her cohort through one-to-one conversations and messaging.

This fall, two cohorts have begun their journey, one taking place at Kirks' Grocery, a contemporary gallery and community hub in downtown Billings, and a second at the Depot Gallery in Red Lodge, home to the Carbon County Art Guild. In both cases, the entities are partnering with the Montana Arts Council to help sponsor the opportunity for artists in their communities by providing space and promotion to their communities.

Accepted into the Fall 2022 MAP cohorts are Lisa Christopher, Ronan Donovan, Cynthia Handel, John Kennedy, Jodi Monahan, Patricia Olding, Kelly Sedgwick, Adrien Wagner, Vicki Wilson, Beth Vallieres and Carmen Young. The application process will re-open in January for acceptance into a centrally-located cohort in 2023.

To learn more, visit <https://art.mt.gov/map>.

October Educators Conferences

Heading to one of our state's K-12 educator conferences Oct. 19-21? MAC will be there!



MAC's Arts Education Director Monica Grable will be in attendance at the Montana Music Educators Association (MMEA) Conference in Bozeman. Look for her in the exhibit hall, where she will be happy for the chance to meet you and discuss MAC's grant programs, your work in music education and more.

The rest of the MAC staff will be present in the exhibit hall throughout the MFPE Educator Conference in Helena, ready to share information on Poetry Out Loud, the Artists in Schools and Communities (AISC) grant program and professional development opportunities, as well as to distribute resources and learn about the great work you do.






If you miss us and would like to connect, reach out to Monica at Monica.Grable@mt.gov or by phone at 406-444-6522.

Fall Calendar 2022


Big Fork

Bigfork Arts and Cultural Center	 J.P. Kelley: Cowboy Artist	Sept. 9-Oct. 29	Daily	facebook.com	Free
BASE Community Center	 Fall Art Classes	Oct. 17-Nov. 18	10:00 AM-4:00 PM	bigskyarts.org	\$20+





















Billings

Alberta Bair Theater	 Fire & Ice	Oct. 15	7:30 PM	billingssymphony.org	\$15+
	 The Wailin’ Jennys	Nov. 1	7:30 PM		\$27+
	 American Veteran: A story without words	Nov. 12	7:30 PM		\$15+
	 The Nutcracker Ballet	Nov. 26 & 27	2:00 PM & 7:00 PM		\$15+
	 Mackenzie Melemed: Rachmaninoff at Carnegie	Dec. 1	7:00 PM		\$20+
	 Youth Orchestra Fall Concert	Dec. 4	4:00 PM		Donate
	 Handel’s Messiah	Dec. 17	7:30 PM		\$15+
	 MNAC Pow Wow	Nov. 26 & 27	10:00 AM - 11:00 PM		Free
Yellowstone Art Museum	 A Russell Chatham day	July 1 - Jan. 22, 2023	Daily	artmuseum.org	\$6+
	 Keeara Rhoades, The Shape of a Corner	Aug. 15 - Nov. 13	Daily		\$6+
	 Jane Waggoner Deshchner: Remember me	Sept. 11 - Jan. 15, 2023	Daily		\$6+
	 Masquerade at the YAM	Oct. 29			\$55
Downtown Billings	 Art Walk Downtown Billings	Dec. 2	5:00 PM		Free
Crooked Line Studio	 Open Art	Oct. 14 - 31	10:00 AM or 6:00 PM		\$8+
	 Painting with Carolyn Thayer	Oct. 13 - 27	1:00 PM or 6:00 PM		\$225
	 Watercolor Wednesday w/ Dan Granger	Oct. 12, 19 & 26	5:30 PM		\$8
	 Mixed Media Meet Up	Oct. 13, 20 & 27	6:00 PM		\$10
	 Open Oil	Oct. 7 - 28	1:00 PM		\$10
	 Character Design Series with Sam Jendresen	Oct. 12	6:00 PM		\$220

Boulder

Boulder Hot Springs	 The Fall Rhythm Gathering	Nov. 11-13	Daily	drumbrothers.com	\$25+
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Bozeman

Willson Auditorium	 Bozeman Symphony Classical Series No. 2	Oct. 29 & 30	7:30 PM & 2:30 PM	bozemansymphony.org	\$29+
	 Bozeman Symphony Holiday Spectacular	Dec. 10 & 11	7:30 PM & 2:30 PM		\$29+
The Emerson	 Exuberance of Color	Sept 9-Nov 27	Daily	theemerson.org	Free
	 Feather Light	Sept 9-Nov 27	Daily		Free
	 Salvaged Landscapes 2022	Sept 9-Nov 27	Daily		Free
Museum of the Rockies	 Apsáalooke Women and Warriors	May 28-Dec 31	9:00 AM - 5:00 PM	museumoftherockies.org	\$10.50+
The Ellen Theatre	 California Guitar Trio	Oct. 20	7:30 PM		\$30.50
	 Macbeth	Oct. 23	1:30 PM		Free
	 Warren Miller’s Daymaker	Oct. 27	6:00 PM & 9:00 PM		\$16.25+
	 Modern Rock Orchestra	Oct. 29	7:00 PM		\$21.50+
	 The Wailin’ Jennys	Nov. 2	7:30 PM	thewailinjennys.com	\$49.75+
	 Pecha Kucha 37	Nov. 9 & 10	6:40 PM	theellentheatre.com	\$5.50+
	 Storyhill	Nov. 25	7:30 PM	theellentheatre.com	\$29.50
Downtown Bozeman	 Winter Art Walk	Dec. 9	6:00 PM	downtownbozeman.org	Free
Brick Breeden Fieldhouse	 Bozeman Made Fair	Oct. 14-15	Daily	handmademontana.com	Free
	 An intimate evening with the Muir String Quartet	Dec. 8	6:30 PM	montanachambermusicsociety.org	\$45
Bozeman Art Museum	 Birds in Art	Sept 15-Dec 15	Daily	bozemanartmuseum.org	Free
The Elm	 Opiuo	Oct. 14	8:00 PM		\$27+
	 Spafford	Oct. 15	8:00 PM		\$22+
	 Paul Cauthen	Oct. 22	8:00 PM		\$47+

	🎵	James McMurtry	Oct. 23	8:00 PM		\$20+
	🎵	Shovels & Rope	Oct. 29	8:00 PM		\$30+
	🎵	Chelsea Cutler	Nov. 4	8:00 PM		\$28+
	🎵	Cory Wong	Nov. 7	8:00 PM		\$30+
	🎵	The Infamous Stringdusters	Nov. 12	8:00 PM		\$35+
	🎵	Aaron Watson	Nov. 17	8:00 PM		\$25+
	🎵	Funksgiving 8	Nov. 18	8:00 PM		\$18+
	🎵	Bozeman Symphony	Nov. 19	7:30 PM		\$45+
	🎵	Deorro	Nov. 22	8:00 PM		\$28+
	🎵	Steve Vai	Nov. 25	8:00 PM		\$47+
	🎵	Champagne Drip	Dec. 15	8:00 PM		\$15+
	🎵	Vincent Neil Emerson	Oct. 23 & 24	8:00 PM		\$45+
	🎵	Kayla Ray	Oct. 27	8:00 PM		\$25+

Butte

The Motherlode Theatre	🎭	Spamilton: Am American Parody	Oct. 12	7:30 PM	buttearts.org	\$70+
	🎭	Butte Symphony Series: Dance	Oct. 22	7:30 PM		\$40
	🎵	Cherish The Ladies	Nov. 1	7:30 PM		\$15+
	🎵	Jeeyoon Kim	Dec. 4	7:30 PM		\$15+
	🎭	The Nutcracker	Dec. 10	6:00 PM		\$70+
	🎵	Our Butte Holiday	Dec. 17	7:30 PM		\$40
Beaverhead Brewing Company	🎵	Tom Catmull	Nov. 4	5:00 PM	tomcatmull.com	Free
Dillon Concert Association	🎵	Classical pianist Jeeyoon Kim	Dec. 5	7:30 PM	facebook.com	\$6+

Eureka

Sunburst Arts & Education	🎵	Compton and Newberry Concert	Oct. 12	7:00 PM	sunburstarts.org	Free
	🎭	Missoula Children’s Theater Hansel and Gretel	Nov. 14	3:45 PM	sunburstarts.org	Free


























Fort Benton

Fort Benton Elementary School	🎵	Dennis Stroughmatt	Oct. 26	7:00 PM		\$15
	🎵	Kathy Kaefer	Nov. 11	7:00 PM		\$15
	🎵	Duke Otherwise	Dec. 4	3:00 PM		\$15


Great Falls

Events Center at the Times Square	🎭	Act Normal Theatre	Oct. 20-30	Varied Times	onthestage.tickets	\$25
The Historic Mansfield Theater	🎵	The Hall Sisters	Oct. 13	7:30 PM		\$15+
	🎵	Great Falls Symphony: Miracle	Nov. 12	7:30 PM		\$10+
	🎵	Youth Orchestra Falls 2022	Nov. 13	3:00 PM		\$5+
	🎵	Great Falls Symphony: Christmas	Dec. 4	3:00 PM		\$10+
	🎵	Jeeyoon Kim	Dec. 12	7:30 PM		\$15+
Paris Gibson Museum of Art	🖼️	Peter Koch: The Book as a Work of Art	Aug. 3-Oct. 5	Daily	the-square.org	Free
CM Russell Museum	🖼️	The Artwork of Winold Reiss	June 2022-May 2023	Daily	cmrussell.org	\$4+
	📖	“Birthing the West” with author Jennifer Hill	Nov. 12	1:00 PM - 2:30 PM		Free
Convention Center Downtown	🖼️	Ghouls & Goblins Fall Craft Show	Oct. 29	9:00 AM - 3:00 PM	visitgreatfallsmontana.org	Free
The Newberry	🎵	Keynote	Oct. 14	7:00 PM	harvesthowl.com	\$35
	🎵	Chase Matthew	Oct. 21	7:30 PM		\$28+
	🎵	The SteelDrivers	Oct. 23	7:30 PM		\$31.50+
	🎵	Shovels & Rope	Oct. 28	7:30 PM		\$31.50
	🎵	Saving Abel	Nov. 3	7:30 PM		\$25.20+
	🎵	Josh Blue	Nov. 17	7:30 PM		\$31.50
	🎵	The Waiting	Nov. 18	7:15 PM		\$22.50


	🎵	Corb Lund	Nov. 20	7:30 PM		\$31.50+
Hamilton						
Hamilton Performing Arts Center	🎵	Steve March-Torme	Oct. 15	8:00 PM	bitterrootperformingarts.org	\$39+
	🎵	Quarteto Nuevo	Nov. 19	8:00 PM		\$39+
	🎵	Philip Aaberg	Dec. 16 & 17	8:00 PM		\$39+
Havre						
Montana Actors’ Theatre	🎭	Kiss of Death	Oct. 21-30	8:00 PM & 11:59 PM	mtactors.com	\$10+
Helena						
Ten Mile Creek Brewing	🎵	Tom Catmull	Oct. 20	5:00 PM		Free
Helena Fairgrounds	🎵	John Reischmann and the Jaybirds	Oct. 27	7:30 PM	handmademontana.com	\$25
	🎵	Quartrato Nuevo	Nov. 17	7:30 PM		\$25
	🎵	The Christmas Cowboys	Dec. 14-16	7:30 PM		\$35
Archie Bray Foundation	🖼️	The Holiday Sale	Nov 20-Dec 18	Daily	archiebray.org	Free
Helena Civic Center	🎭	Circque Mechanics: Zephyr	Oct. 18	7:30 PM	helenamt.showare.com	\$20_
	🖼️	Annual Christmas Gift Shows	Nov. 5 & 12	9:00 AM - 4:00 PM	helenaciviccenter.com	\$4
	🎵	Clint Black Featuring Lisa Hartman Black	Dec. 9	7:30 PM	helenamt.showare.com	\$50+
The Holter Musuem of Art	🖼️	Mga Hunghong Sa Diwata (Whispers of Spirits)	Sept 9-Nov 6	Daily	holtermuseum.org	Free
	🖼️	The Art Center	Sept 16-Oct 30	Daily		Free
	🖼️	Imagine This	Oct 7-Dec 31	Daily		Free
Grandstreet Theatre	🎭	The Mousetrap	Oct. 14-30	7:30 PM & 2:30 PM	grandstreettheatre.com/	\$17+
	🎭	Rudolph the Red-nosed Reindeer	Dec. 2-18	7:30 PM & 2:30 PM		\$17+
Kalispell						
Wachholz College Center	🎵	The Wailin’ Jennys	Nov. 4	7:30 PM	thewailinjennys.com	\$35+
	🎵	Scott Brandlee’s Postmodern Jukebox	Nov. 8	7:30 PM	wachholzcollegecenter.org	\$50+
	📺	National Geographic Live: Alicia Odewale	Nov. 17	7:30 PM		\$38+
	🎵	Glacier Symphony: Beethoven’s 9th “Ode to Joy”	Nov. 19 & 20	7:30 PM & 3:00 PM		\$12+
	🎵	Flamenco Spain Arts & Culture - “Alejandra”	Nov. 22	7:30 PM		\$32+
	🎸	Storm Large: “Holiday Ordeal”	Nov. 29	7:30 PM		\$42+
	🎵	Glacier Symphony: Handel’s Messiah	Dec. 3 & 4	7:30 PM & 3:00 PM		\$29+
	🎵	Clint Black and Lisa Hartman Black	Dec. 8	7:30 PM		\$45+
	🎭	The Nutcracker Ballet / San Diego Ballet Company	Dec. 10 & 11	2:00 PM & 7:00 PM		\$12+
	🎵	Mannheim Steamroller Christmas by Chip Davis	Dec. 14	7:30 PM		\$95+
Hockaday Museum of Art	🖼️	A Timeless Legacy 2022	Aug. 27-Oct. 29	Daily	hockadaymuseum.com	Free
	🖼️	Plein Air Glacier	Sept. 17-Oct. 15	Daily		Free
Lewistown						
The Lewistown Art Center	🎵	Divide: The Montana Jazz Project	Oct. 13	7:00 PM		\$10
Libby						
Cabinet Mountain Brewing	🎵	Tom Catmull	Dec. 9	5:00 PM	tomcatmull.com	Free
Tango	💃	Tango Classes	Sept 19-Oct 24	6:15 - 7:30 PM	tangohelena.com	\$72
Livingston						
	🎭	Matilda	Oct. 21-Nov. 13	6:00 PM & 11:00 PM		\$10+
	🎭	Holiday Vaudeville	Dec. 9-18	8:00 PM & 3:00 PM		\$10+
Miles City						
Waterworks Musuem	🖼️	Pop Cars & Songs Art	Oct. 7-Nov. 10	Daily	wtrworks.org	Free
	🖼️	Holiday Sale, Art Squared and Odds & Ends	Nov. 18-Dec. 29	Daily		Free
Missoula						
Missoula Art Museum	🖼️	Re-Imagining Landscape	June 21-Oct. 15	Daily	missoulaartmuseum.org	Free
	🖼️	Raven Halfmoon: New Monuments	Aug. 2-Dec. 31	Daily		Free

Missoula Art Park	 Marilyn Lysohir: The Dark Side of Dazzle	Sept. 2-Dec. 17	Daily		Free
	 Joeann Daley: Montana Remembered	Oct. 15-Dec. 23	Daily		Free
	 Contemporary Folk Animals	May 13-Oct. 8	Daily		Free
Radius Gallery	 Heesoo Lee	Sept. 16-Oct. 28	Daily	radiusgallery.com	Free
	 Kristi Hager	Sept. 23-Oct. 27	Daiy		Free
	 9th Annual Holiday Show	Nov. 4-Dec. 24	Daily		Free
	 Tom Catmull	Nov. 5	6:00 PM		Free
Draught Works	 Tom Catmull	Dec. 1	5:00 PM		Free
	 Opiuo	Oct. 15	8:00 PM		\$25+
	 Paul Cauthen	Oct. 21	8:00 PM		\$35+
	 Lyle Lovett & John Hiatt	Oct. 26	8:00 PM		\$59+
	 The Wailin’ Jennys	Nov. 5	8:00 PM		\$37+
	 The Infamous Stringdusters	Nov. 11	8:00 PM		\$30+
	 Deorro	Nov. 23	8:00 PM		\$25+
	 Steve Vai	Nov. 26	8:00 PM		\$42+
	 The Addams Family	Oct. 20-23 & 27-30	2, 6:30 PM & 7:30 PM	mctinc.org	\$30
Missoula Symphony	 Harry Connick Jr’s The Happy Elf	Dec. 1-18	2, 6:30 PM & 7:30 PM	mctinc.org	\$30
	 Superheroes	Nov. 4 & 6	7:30 PM & 3:00 PM	missoulasympphony.org	\$20+
	 Holiday Pops	Dec. 2-4	7:30 PM & 3:00 PM		\$20+
University of Montana Theatre	 Cabaret	Oct. 13-16	7:30 PM & 2:00 PM		Free
	 The Call of the Wild	Nov. 10 -20	7:30 PM & 2:00 PM		Free
	 Dance Underground	Dec. 2-3	7:30 PM & 2:00 PM		\$10
	 Scottish Sensation featuring Loma McGhee	Nov. 20	7:30 PM		\$90+
Montana Theatre	 Hearth, A Yuletide tale by Tyson Gerhardt	Dec. 9-11		montanarep.com	
Zootown Arts Community Center	 Hearth, A Yuletide tale by Tyson Gerhardt	Dec. 16-18			

Red Lodge

Rock Creek Resort	 Montana History Conference	Sept. 29 - Oct. 1	Daily	mhs.mt.gov	\$180
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Ronan

Ronan Performing Arts Center	 We Are WÖR	Nov. 9	7:00 PM	missionvalleylive.com	\$15
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Sidney

MonDak Heritage Center	 Miniature Art Show	Nov. 15-Jan. 14, 2023	Daily	mondakheritagecenter.org	Free
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Stevensville

Stevensville Playhouse	 Dracula	Oct. 14-23	7:30 PM & 2:00 PM	stevensvilleplayhouse.org	\$12+
	 The Lion, the Witch and the Wardrobe	Dec. 2-11	7:30 PM & 2:00 PM		\$12+

Superior

LDS Church	 Fiddler Dennis Stroughmatt et L’Esprit Creole	Oct. 27	7:00 PM	mineralcountyperformingartscouncil.org	Free
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Whitefish

Whitefish Depot Park	 Great Northwest Oktoberfest	Sept 22 - Oct 1	Daily	whitefishoktoberfest.com	\$8
Whitefish Performing Arts	 APT Kids: The Spongebob Musical	Oct. 22-23	6:00 PM	atpwhitefish.org	\$10+
	 The Rocky Horror Picture Show	Oct. 28-31	8:00 PM		\$20+
	 Yuletide Affiar KIDS	Dec. 2-4	6:00 PM		\$20
	 Yuletide Affiar 19	Dec. 18-20	7:00 PM		\$44+
Whitefish Theatre Co	 Sweeney Todd The Demon Barber of Fleet Street	Oct. 20 -30	7:30 PM & 4:00 PM	whitefishtheatreco.org	\$10+
	 WÖR	Nov. 10	7:30 PM		\$20+
	 Church and State	Nov. 19-20	7:30 PM		\$10+
	 Little Women	Dec. 8-18	7:30 PM & 4:00 PM		\$10+

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