

## Twenty-Five Authors Pay Tribute to William Kittredge’s Passing

Although Kittredge is best known for his passion for the West, his influence was far-reaching. See what these authors had to say about his contributions to literature and life.

Read more, page 13



Photo courtesy of [www.thegamer.com](http://www.thegamer.com)

## Driven to Create: Montana’s Roadside ARTtractions

No road trip is complete without a bit of quirkiness, and Montana has its share. If oddities are what you’re looking for, look no further.

Read more, page 19



Photo courtesy of the Montana Film Office

## Armchair Road Tripping Across Montana Cinema

We aren’t the only ones who love an open road in Montana. Check out some of the iconic movie scenes filmed in your own backyard.

Read more, page 7

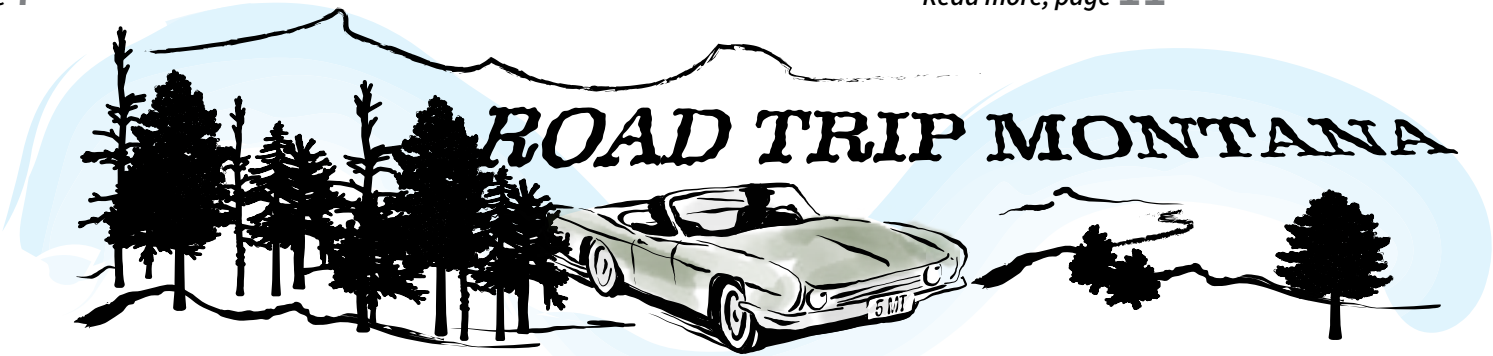
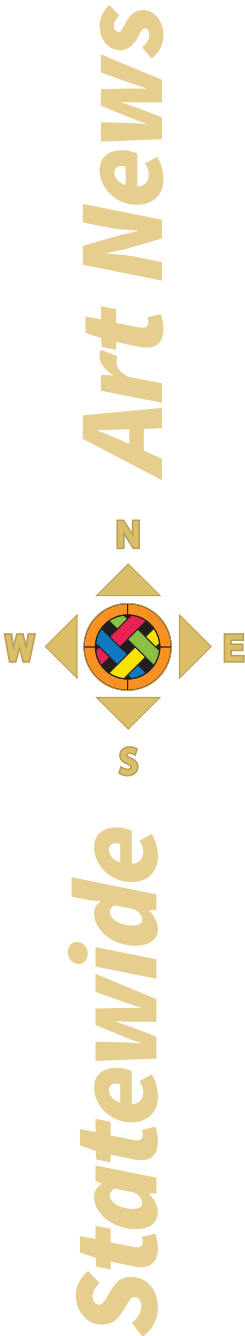


Photo courtesy of the Emerson Center for the Arts & Culture

## We Are Still Here and This is Our Story

Road trips aren’t just for people, they’re for exhibits too! If you’re interested in helping this exhibit travel, please reach out to the Emerson for more information.

Read more, page 11





**Tatiana Gant**  
Executive Director  
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We’ve highlighted a few of our roadside favorites in “Driven to Create.”

This time of the year always has me thinking of the T.S. Eliot line, “April is the cruelest month...”

**We’ve had enough warm weather days to begin to look for the promise of spring. Yet we can’t get ahead of ourselves, knowing that winter is slow to leave. With the longer days, we have the potential to venture further from our homes. So we’ve curated some cultural inspiration for those who love a good road trip.**

**To see Montana,** you need to be willing to put in some hours and enjoy the landscape as it unfolds in front of you. And in Big Sky Country, we’re comfortable with open space; the joke making the rounds is that when the CDC recommends keeping six feet apart, Montanans respond, “That seems a bit close.” But we still love seeing creative signs of humanity, and we’ve highlighted a few of our roadside favorites in “Driven to Create.” Let us know which ones you’ve discovered; we’ll be working to capture those in MAC’s Roadside ARTtractions map, coming soon to our website.

**Montana’s size is difficult to explain.** In a recent exchange with an east-coast colleague, he pointed out that his entire state, with a population near Montana’s, can fit inside Fallon county. In Montana, it is quite possible to travel for many miles and have the roads practically to yourself. When you do encounter another vehicle, the way you acknowledge your fellow traveler matters a great deal; we’ll give you some pointers on doing it right.

**Over the past year, MAC has worked to distribute relief funding to artists and arts organizations.**

In this issue, you’ll see profiles of some of the artists who have received support and how one organization, Art Mobile, continues to tour Montana artists across the state. As I write this, a new relief package has been approved. MAC is excited to work with new leadership at the National Endowment for the Arts to invest in Montana’s recovery. We’re here to make sure that our communities stay creative, vibrant and worthy destinations.

**And you might not think of the Arts Council as a resource for travel information. But to help you get around Montana and connect with the arts, we’ve collected a few helpful tools. You’ll find them here, at [art.mt.gov/travel](https://art.mt.gov/travel).**

**It may be some time before our access to in-person cultural experiences is fully restored. Until then, our roads are as wide open as they have always been.** There is no arguing that the arts have made the last year bearable. I hope that by the time you are done with this issue, you are inspired to pick up a book, watch a movie, build a playlist and find out what makes Montana so unique.

Explore Montana’s creative landscapes, and let your windshield be the frame.

## Meet MAC’s New Business Specialist

The Montana Arts Council is excited to welcome Ginny Newman to the team as our new business specialist. She’s a Georgia transplant who’s been in Montana 4½ years with her family, and in her new role she’ll help us better serve Montanans in the arts.

Ginny holds a Bachelor of Science degree in management from Auburn University, Alabama. After college, she worked as a public school teacher, private preschool teacher, and as an office manager. In addition, she founded and ran a property damage restoration company with her husband for 10 years.

Prior to joining MAC, Ginny worked for a national accounting firm managing processes and databases for its Helena office. And when she’s not on the job, Ginny enjoys giving back to the Helena community; she’s volunteered with Helena Food Share, Lewis & Clark Humane Society, The Friendship Center, Habitat for Humanity, Prickly Pear Land Trust and Intermountain’s Festival of Trees.

As our business specialist, Ginny will be responsible for managing data, office administration and general support functions for the agency. She looks forward to using her skills to support our staff as we work together to strengthen the arts and our creative community in Montana.

Ginny and her husband, Bill, have two children—a grown son and teenage daughter—along with their beloved dog, Sandy. She enjoys hiking, kayaking, cross-country skiing, camping and taking in all that the Big Sky has to offer. Welcome aboard, Ginny!



**Ginny Newman**  
virginia.newman@mt.gov

### 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 May 25 for the summer issue (July-August).  
*Please check with the Montana Arts Council for reprint permission.*

**Send items to:**  
Montana Arts Council, PO Box 202201, Helena, MT 59620-2201  
**phone** 406-444-6430  
**fax** 406-444-6548  
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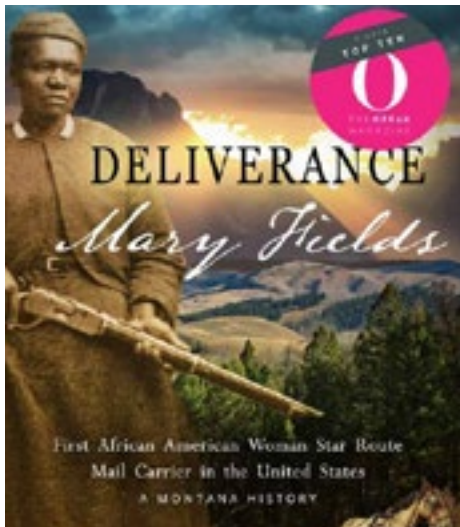


# Montana From the Virtual Dashboard

By Brian Moody

Driving long distances to visit family, friends and colleagues is a Montana tradition. But with traditional social visits still on hold for the time being, many of us are doing our best to check in virtually. With that in mind, I wanted to take an opportunity to check in via phone, email or Zoom with a few artists I've met through the Montana CARES grants.

Carrie Moran McCleary, Kate Jordan Augusto and Bruno Augusto, Miantae Metcalf McConnell and Chontay Mitchell-Standing Rock all live in different parts of Montana and work in different mediums. What unifies them is a creative drive and the ability to maintain balance during the trials and tribulations of the COVID-19 pandemic. I hope some of the insights they shared with me will help provide inspiration as we continue to navigate the potholes of the bumpy road we are on together.



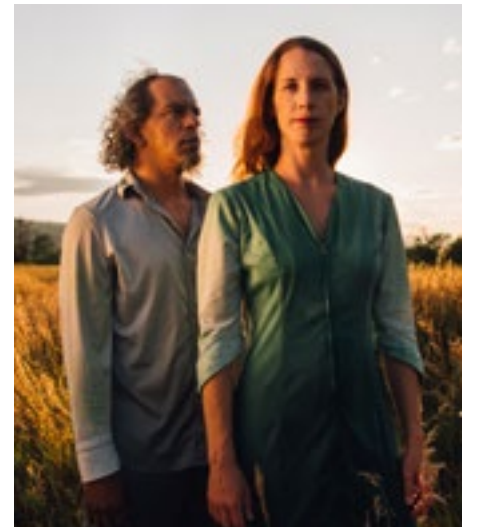
**Miantae Metcalf McConnell**  
Photos courtesy of Brian Moody



**Carrie Moran McCleary**



**Chontay Mitchell Standing Rock**



**Kate Jordan Augusto & Bruno Augusto**  
Photo courtesy of Jean Marie Biele

## Time, Space and Silence

Like all of us, the artists I spoke to longed for more social interaction. They spoke about the sights, sounds and smells of concerts, powwows, performances and galleries. More importantly, they talked about missing the more intimate daily interactions with friends and family: the spontaneous meetups, the shared meals and the community traditions. For Carrie Moran McCleary, a fashion designer, beader and dollmaker who lives in Two Leggings on the Crow Reservation, the nonstop losses inflicted on her community by COVID-19 are made much harder by the absence of social gatherings to mourn, honor and celebrate. She says, "Social events are the fabric of our lives. We like to get together for everything from funerals, graduations, first communions, powwows... just to be with each other."

On the other hand, the cancellations and postponements resulting from the pandemic led to a boom in one resource essential to creation: time. As a writer, Miantae Metcalf McConnell of Columbia Falls says, "No matter how social we might be as individuals, all artists need time, space and silence to create." Without pressing deadlines and busy travel schedules, artists are suddenly finding time to dig into their practice and develop new skills and techniques. For Kate Jordan Augusto, choreographer and dancer living in Missoula and co-founder of Arts & Above with Bruno Augusto, the sudden openness of her schedule has allowed her to focus on the non-choreographic elements of her work. She explains, "I've found myself outside a lot, taking pictures or little videos that might become projections for performance work."

## Unexpected Opportunities

Chontay Mitchell Standing Rock, a Chippewa Cree drummer and singer from Box Elder on Rocky Boy's Reservation, misses the "sounds of the drum and the sound of the dancer's bells" at his favorite powwows. Though he had to step back from his studies in music technology at Montana State University over the past year, he suddenly has the time to record his music. With the help of the Montana CARES grant, Chontay was able to invest in the sound equipment to put his music online at a quality that meets his expectations. In the case of Miantae Metcalf McConnell, with the help of a Montana CARES grant, she finally has the chance to paint illustrations for a children's book she wrote nearly 15 years ago. This passion project has felt unattainable until very recently with writing taking up the bulk of her time.

Kate Jordan Augusto and Bruno Augusto, though longing for international travel and sometimes feeling constrained by the current circumstances, have immersed themselves in Montana landscapes and taken advantage of the inherent "social distance" of the great outdoors. Bruno has delved deeply into collecting sounds from nature around Missoula and arranging them into soundscapes to inform performance

pieces. Though he has worked on soundscapes for over 20 years, the extra time and an investment in equipment from a Montana CARES grant has allowed him to fine-tune his skills and productions. Kate's and Bruno's eyes light up when they describe a Montana-based dream project they might finally realize given the time to plan and design.

But few artists have adapted as readily to the challenges of COVID-19 and our newly online world as Carrie Moran McCleary. Beginning last March, Carrie has hosted a weekly online beading group that now meets via Zoom and brings together beaders and crafters from around the country. Artists share techniques, opportunities and lots of laughs, and Carrie now counts some of the regular attendees among her best friends. Beyond social fulfillment, Carrie has used the internet to reach new markets and find new customers and is currently working on a podcast as well as an online fashion show to feature Native American work using Montana CARES funding.

## Lessons Learned

Over one year into the COVID-19 pandemic, we are seeing encouraging signs like increased vaccine availability and dropping case numbers. But the uncertainty remains, and none of us know how much longer the disruptions to the familiar cycles of life will continue. Still, Miantae Metcalf McConnell holds out hope that there are positives that all people—not just artists—can take from the experience of this time. She says, "I hope that coming out of this, we can all learn to embrace those moments of time where we need to go deeper into ourselves... Since we've had to deal with so much internally during this time, I hope that maybe we'll become better, more humane people because of it."

**Carrie Moran McCleary** is a fashion designer, beader, dollmaker and dressmaker from the Little Shell Chippewa tribe. She lives in Two Leggings on Apsáalooke lands. Follow her on Facebook and Instagram under her business name Plains Soul. Her work is available at [www.plainssoul.com](http://www.plainssoul.com) and [www.byellowtail.com](http://www.byellowtail.com).

**Miantae Metcalf McConnell** is primarily a writer, but also photographer, designer and painter living in Columbia Falls. Her website is [www.miantaemetcalfmccconnell.com](http://www.miantaemetcalfmccconnell.com), where she hopes to add more of her non-writing work soon.

**Chontay Mitchell Standing Rock** is a Chippewa Cree singer and drummer who lives in Box Elder on Rocky Boy's Reservation. **Follow him on Facebook, and soon on Spotify and iTunes.**

**Kate Jordan Augusto and Bruno Augusto** are contemporary dancers, choreographers and performance artists living in Missoula. They founded the nonprofit Arts & Above, and you can learn more at [www.artsandabove.org](http://www.artsandabove.org). **Find them both on Instagram and Facebook.**



# Congratulations to...

## National Endowment for the Arts Announces Appointees

The National Endowment for the Arts announces four political appointees designated to senior positions at the agency.



### Ra Joy, Chief of Staff

Ra brings more than 25 years of senior leadership experience in the arts, public policy and nonprofit management. Previously, he served as executive director for CHANGE Illinois, a nonpartisan coalition leading systemic political and government reform. From 2007-2015, Ra championed the arts as a public policy asset and civic priority while serving as executive director of Arts Alliance Illinois, one of the nation's most prominent statewide arts advocacy and service organizations.

From 2001 to 2007, Ra served as a senior staffer for U.S. Representative Jan Schakowsky, specializing in appropriations, community development, education, youth development and the arts. He is a frequent writer and speaker on issues of social justice, creative expression and participatory democracy.



### Jennifer Chang, White House Liaison and Senior Advisor to the Chief of Staff

Jenn joins the Arts Endowment after serving on the White House appointments transition team. She recently worked as an associated consultant with WolfBrown, with a portfolio of performing arts and education clients. Prior to that, she spent over a decade at Google, where she built resilient teams and innovative programs.

While at Google, Jenn received her master's degree in viola performance from The Juilliard School. In 2016, she took a six-month sabbatical to serve as the expansion states operations director at Hillary for America. Since graduating from Harvard College with a degree in social studies, Jenn has found herself playing at the edge between the arts and civic engagement.



### Sonia Chala Tower, Director of Strategic Communications and Public Affairs

Sonia's more than 25-year career in cultural development and arts policy includes nonprofit cultural institutions, public arts agencies and philanthropic organizations. She is a classically trained mezzo-soprano and a specialist in Byzantine and Russian liturgical music.

Sonia's early leadership roles were with a range of nonprofit visual and performing arts groups. She then served as the municipal arts director for the City of Ventura in California, where she established a cultural affairs division. Subsequent positions include vice president of development and special initiatives for Americans for the Arts, SVP of corporate relations for Ovation TV, president of the Ovation Foundation, convener for the Obama Arts Policy Committee and transition team advisor, and national co-chair for the Arts for the 2020 election.



### Ben Kessler, Director of Congressional Affairs

Ben has 10 years of federal government advocacy experience, beginning in the office of oversight and investigations in the United States Senate Committee on Aging before joining Heather Podesta + Partners, where he helped organize strategic outreach to the executive and legislative branches of government.

Ben worked on food safety policy at the Pew Charitable Trusts until his enrollment at the American University Washington College of Law, where he focused on intellectual property law. He was a member of the Glushko-Samuelson Intellectual Property Law Clinic and worked for the Future of Music Coalition and Copyright Alliance. Most recently, Ben managed a team of intellectual property law volunteers with the Biden-Harris campaign, reviewing content for copyright, trademark and right of publicity concerns, and enforcing intellectual property rights online.



### MAGDA Welcomes New Executive Director

The Montana Art Gallery Directors Association (MAGDA) board of trustees is excited to announce that Alissa Kost has been hired as the new executive director, her tenure beginning March 2021. Her position on the MAGDA board of trustees for the past three years, as well as her experience as Education Curator at the Emerson Center for the Arts & Culture, make her an excellent candidate for the position. We look forward to working with Alissa.

Patty Bergquist will continue on as executive director until Alissa can complete her obligations at the Emerson. Patty's 31 years of tireless service represents a great achievement.



### Paris Gibson Square Museum of Art Announces New Director of Education

Paris Gibson Square Museum of Art would like to introduce our new Director of Education, Eliza (Ellie) Weber. Ellie arrived back home the first week of February to begin the new position. Born and raised in Great Falls, educational pursuits took her to several other states, but after nearly a decade she is thrilled to be back in the big sky.

Ellie began college in pursuit of elementary education with an art emphasis and special education endorsement. Before completing her student teaching, she moved back to Montana, shifting her focus to fine art with an interest in teaching K-12 and above. She completed her BFA at the University of Montana.

She worked in Seattle as an artist in residence at Pottery Northwest where she also taught ceramic classes. She recently completed her MFA at Arizona State University and taught within the university, as well as at a community art center and for adults in memory care. She has served on the National Council on Education for the Ceramic Arts board for the past two years, while continuing to teach as adjunct faculty.

Having grown up in Montana, Ellie feels honored to bring her interests and ambitions back to the place she has always called home.

## In Memory of...



Darrell Norman was a traditional artist, dancer, singer and enrolled member of the Blackfeet Tribe. He was also a member of the ancient Blackfeet Thunder Pipe Society and Crazy Dog Society. Darrell received a certificate in fine art from North Seattle Community College. He studied Blackfeet language and philosophy at Blackfeet Community College and learned continuously about traditional Blackfeet Indian art forms, drums, rattles, shields and par fleche work from elders and other Native American artists.

After 36 years in Seattle, Darrell returned to the reservation in 1991 and in 1993 began the Lodgepole Gallery and Tipi Village in Browning. He was awarded the Community Spirit Award from the First Peoples Fund in 2002; the Artists in Business Leadership Award, First Peoples Fund, 2004; the Outstanding Alumni Award from North Seattle Community College, 2007; and a second time Artists in Business Leadership Award, 2009. In recognition of artistic excellence and contribution to the preservation of Montana's cultural heritage, he was inducted into Montana's Circle of American Masters in the Folk and Traditional Arts by the Montana Arts Council in 2012.

Darrell was also an artistic consultant for the American Indian Museum in Washington D.C. and for many book



and film projects concerning Blackfeet heritage. His CD *Return of the Buffalo Horse* was on the entry list for a Grammy Award. The CD *Buffalo Sky* was nominated for a Native American Music Award.

*Tribute taken from Blackfeet Culture Camp site: <https://www.blackfeetculturecamp.com/d-norman/>*



July 22, 1934 – February 28, 2021

The Little Shell Tribe of Chippewa Indians in Great Falls announced that Duncan Standing Rock passed away February 28, 2021. The tribe said that Standing Rock was one of the last two known fluent Little Shell Chippewa/Ojibwe speakers.

The tribe noted that it was because of Duncan that their staff was able to engage his expertise in the analysis, interpretation, meaning and correct pronunciation of the language, which is currently being taught to and learned by Little Shell Tribal members.

“It’s a huge loss for the Little Shell Tribe,” said Gerald Grey, the Little Shell chairman. “He was brought on by our language program, which did a lot of videos of him speaking the language, saying words, so we could put those out there to members.”

Duncan was born in 1934, at Parker Canyon in Rocky Boy. He was raised at Rocky Boy and Havre, attending school outside of Loma. He married Victoria Delorne while a young man, and the couple had 12 children. Victoria passed away in 1994, and a couple of years later, Duncan married Francine Laplant. He adopted Francine’s daughter, and they had a daughter together. Francine passed away in 2012.

While young, Duncan worked on the Great Northern Railroad for a time and discovered that it just wasn’t for him. He worked for about 20 years as a paralegal for legal services in Havre, then served on the Chippewa Cree Tribal Council for three terms. Most recently, he worked in the Chippewa Cree Tribal Cultural Preservation Department and as a consultant with the Little Shell Tribe on language preservation.

Duncan was a social man, who loved visiting and teasing his family and friends. He was very musical, playing his guitar and singing at every opportunity. He also enjoyed hiking, yardwork and collecting various things.

“I’m going to miss him dearly,” said Jonathan Windy Boy, the Rocky Boy Historic Preservation Officer. Windy Boy said that Standing Rock was a mentor to him and someone he has the utmost respect for. “He’s always been a breath of fresh air as far as playing a huge part in my life, and I would say the same for the community.”

The Little Shell Tribe’s language program is working with Turtle Mountain Community College in North Dakota to create some programs to help carry on the language. Headquartered in Great Falls, the tribe includes more than 5,000 enrolled members around the state.

*For more information about Duncan and his family, visit Holland & Bonine Funeral Home at <https://www.hollandbonine.com/obituary/duncan-standing-rock-sr> and KRTV March 1, 2021 <https://www.krtv.com/news/great-falls-news/remembering-duncan-standing-rock>*



May 9, 1949 – January 8, 2021

Montana Rep’s Greg Johnson is remembered as an outsized theatrical talent.

A theatrical mentor and director who, even behind the scenes, was a character larger than life: Friends, colleagues and former students remembered Greg as a passionate advocate for his art form, always pushing for the best show possible. Tributes from around the country flooded social media as news spread that Johnson, the longtime former artistic director of the Montana Repertory Theatre, had died from COVID-19. Johnson, who led the Rep from 1990 to 2018, passed away on Jan. 8, in New Orleans, where he’d been living after retirement. He was 71 years old.

Over his tenure, the Rep, a professional theater in residence at the University of Montana, built up an annual national

tour of classic American plays, which gave students the chance to work with card-carrying professionals in front of out-of-state audiences. Johnson, who called leading the Rep “a great gift in my life,” brought the company to a higher level and sustained it for over 25 years. The other half of his job was teaching at UM. Mike Monsos, the director of the School of Theatre and Dance, said Johnson wanted to instill a professional sense of craft and “would push them quite hard to achieve a level that he thought they should be striving for and reaching for.”

He studied theater at New York University, and spent almost 20 years working professionally as an actor, stage manager and director. His Broadway credits include *Biloxi Blues*, *Steel Magnolias* and *Crimes of the Heart*. After he came to Montana and was hired on at the Rep, he never left. “I fell in love with Missoula that first year,” he said. “The people, the mountains, the ease with which people smile at you and say hello...”

It’s impossible to briefly capture the many accomplishments, golden moments and important contributions Greg gave to so many. Highlights include his lifetime career and passion for theater and the performing arts. His diligence in maintaining lifelong friendships, his historical and political interests and a vitality for new adventures made him a memorable character to all who crossed his path.

*Excerpts from the Missoulian. To read the full stories, visit: <https://missoulian.com/entertainment/arts-and-theatre> and <https://missoulian.com/news/local/obituaries/gregory-thomas-johnson>*

Remembering...



March 18, 1934 – December 12, 2020

Last December Dolly Pardon tweeted the sad news, “I’m so heartbroken that one of my dearest and oldest friends, Charley Pride, has passed away. It’s even worse to know that he passed away from COVID-19. What a horrible, horrible virus. Charley, we will always love you.”

Country singing superstar, Charley Pride led an extraordinary life and leaves a legacy as one of the most influential and decorated country artists in the history of the genre.

Growing up, Charley was exposed primarily to blues, gospel and country music. His father contributed to Charley’s love of country music by tuning the

family’s Philco radio to Nashville’s WSM-AM in order to catch Grand Ole Opry broadcasts. When Charley was 14, he purchased his first guitar—a Silvertone from a Sears, Roebuck & Co. catalog—and taught himself how to play it by listening to the songs that he heard on that radio.

At 16, he emerged as a talented baseball player and went on to play professionally in the Negro American League as a pitcher and outfielder for the Memphis Red Sox. Throughout the 1950s he played for several different teams, ultimately coming to Montana to play for the Missoula Timberjacks in the Pioneer League in 1960. Between games he also worked at a smelter operated by the Anaconda Mining Company and played for its semi-pro baseball team, the East Helena Smelterites.

Additionally, he began making a name for himself as a local performer, singing the national anthem at baseball games and performing at honky-tonks, churches and nightclubs in Helena, Anaconda and Great Falls. In 1962, Tiny Stokes, a local disc jockey, introduced Charley to country singers Red Sovine and Red Foley who invited him to perform “Lovesick Blues” and “Heartaches by the Number” during one of their shows. Sovine told Charley if he ever became serious about a singing career and decided to visit Nashville, he should stop by Cedarwood Publishing, the company that booked Sovine’s shows.

A few years later, after a disastrous 1963 tryout with the New York Mets in Clearwater, Florida, Charley did just that when his bus ride home came through Nashville. In Cedarwood’s office, he ended up meeting Jack Johnson, who had been actively searching for a promising Black, country singer.

However, Johnson didn’t anticipate the resistance they’d receive from Nashville, and three years passed without much forward movement on Charley’s music career. It wasn’t until 1966, when legendary guitarist Chet Atkins trusted his ears and signed Charley with RCA Records. Atkins took Charley under his wing, nurtured his talent and spearheaded a shrewd promotional campaign that

addressed the racial challenges of mid-1960s America.

The rest, as they say, is history. Between 1967 and 1987, he had 52 top-10 country hits and sold tens of millions of records worldwide. In 1993, he was inducted into the Grand Ole Opry. A year later, the Academy of Country Music (ACM) honored him with its prestigious Pioneer Award. In 2000, he was inducted into the Country Music Hall of Fame. In 2017, The Recording Academy® honored him with a Lifetime Achievement Award.

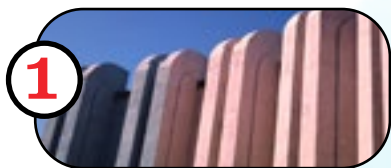
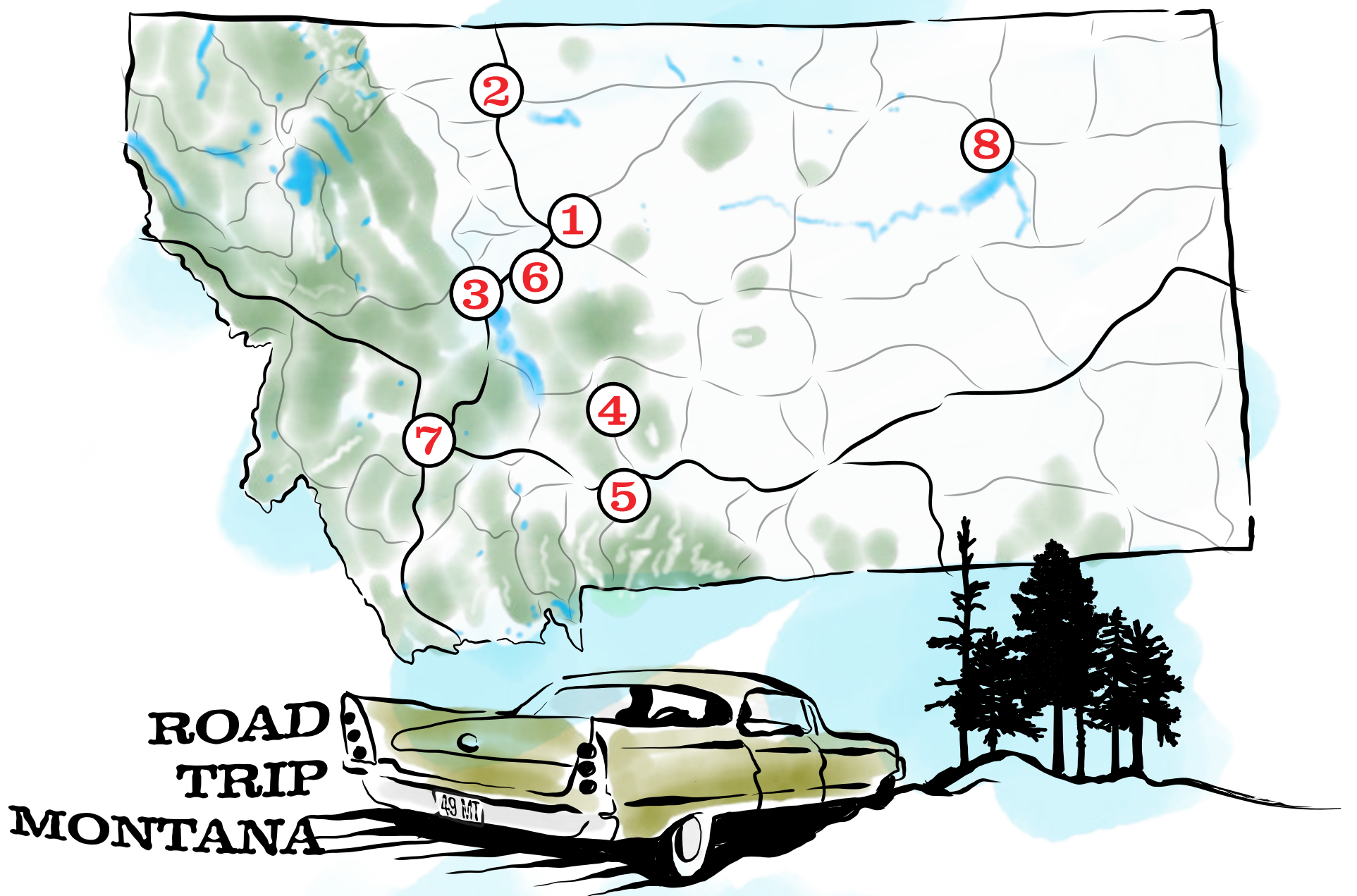
Once people heard Charley Pride sing, they came to love him. Charley had his own take on this. “People often say to me, ‘You must have had it hard,’ and when I say, ‘No, I didn’t,’ they give me that you-gotta-be-lying look. But there was never one iota hoot-call at any of my shows. The big problem early on was that [concert] promoters were reluctant or scared to book me,” said Pride. “But they finally came around.”

Sweet, kind, courageous and brave, Mr. Pride opened eyes, hearts and ears to the power of music.

*Excerpts from the Charley Pride website: <http://charleypride.com>*



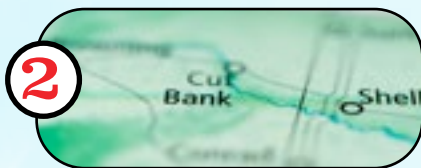
# Performing Arts



## 1 Jimmy Page and Jeff Beck, Great Falls

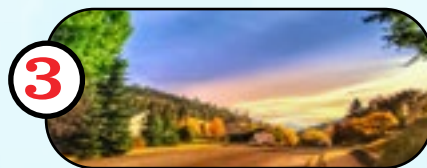
Over 50 years ago, guitarists Jimmy Page and Jeff Beck, of the Yardbirds then, played the 4-H building at the fairgrounds in Great Falls.

Photo courtesy of the Library of Congress, LC-DIG-mrg-04597



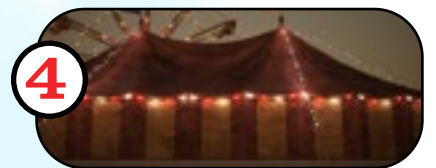
## 2 "Cut Bank, Montana" by Hank Williams Jr.

"It was colder than a well-digger's ankles in Cut Bank, Montana. But my heart was on fire as I saw her step down from the train."



## 3 Charley Pride's Home, Helena

Before Charley's music career took off, he played for the East Helena Smelterites and would often sing over the PA system before games. His singing boosted attendance.



## 4 Ringling Brothers, Ringling

This town was named after John Ringling, one of the seven brothers who founded the Ringling Brothers Circus which entertained the world for nearly 100 years.



## 5 A River Runs Through It, Livingston

The scenes showing where Pastor John Maclean preached feature Redeemer Lutheran Church on the corner of Lewis and 5th in Livingston, although the real church was the First Presbyterian Church in Missoula.

Photo courtesy of wikipedia.org



## 6 The Untouchables, Cascades

The Canadian border scene of the bridge blockade was filmed at the Hardy bridge, crossing the Missouri river near Tower Rock State Park.



## 7 Evel Knievel, Butte

Evel Knievel, the hard-living, death-defying adventurer known for his spectacular airborne stunts, called Butte home.

Photo courtesy of wikipedia.org



## 8 The Historic Fort Peck Theatre

The landmark Fort Peck Theatre was built in 1934 in Fort Peck, Montana. The theatre was designed in a pseudo-Swiss-chalet style. The interior features open-truss wood construction, with handcrafted light fixtures fabricated in Corps of Engineers workshops.

Photo courtesy of wikipedia.org





Courtesy of the Montana Film Office

## Armchair Road Tripping Across Montana Cinema

By Allison Whitmer, Film Commissioner, Montana Film Office

**So you're stuck on the couch, bored, cold and missing the outdoors. We have the solution! Take a trip around the state with us as we explore the highways and byways of movies made in Montana.**

As filmmakers have been traveling the state since 1897, with Thomas Edison's crew filming tourists in Livingston and Yellowstone National Park, the natural beauty and rugged country of our state lends itself to stories of the open road.

***The Shining*** starts its theme of unease straight from the beginning, as we follow the yellow VW Beetle as it drives, up, up, up between the narrowing trees, into the canyons and higher into the mountains. **Director Stanley Kubrick** needed a helicopter to film the ominous title sequence, and fortunately one was available on the nearby set of ***Heaven's Gate, also being filmed in Montana*** at the time. In Kubrick's famous opening shots, we see **Saint Mary Lake with Wild Goose Island before heading up Going-to-the-Sun Road**, one of the most spectacular drives in the United States, all in **Glacier National Park**.

Leaping from horror to nihilist cinema, we follow **Jeff Bridges and Clint Eastwood** in the bank robbery adventures of ***Thunderbolt and Lightfoot***, which leaves viewers guessing as to who is really in control.

George Kennedy and Geoffrey Lewis play bank robbers who think Thunderbolt (Eastwood) double-crossed them on a job. After jumping out of a church while being chased by a gunman, Eastwood runs into Bridges, and the duo embarks on a frenetic car chase/road trip.

This film gives us some of the best footage in the Great Falls area: we visit Ulm, Hobson, Fort Benton, Choteau, Augusta, Wolf Creek and Great Falls.

Even Exit 240 on Interstate 15 gets serious screen time from our bank robbing duo. The opening sequence at the church was filmed in Hobson at the St. John Lutheran Church. An ambitious fan of the show compiled a side-by-side travelogue, which you can find on YouTube: <https://www.youtube.com/watch?v=lbQRIPUtCYU>.

Fans of **actor Sam Shepard** can follow the adventures of two teens in ***Bright Angel***, played by **Dermot Mulroney and Lili Taylor**, who cross paths and end up traveling together from their **home in Montana** to Wyoming. We get views of Broadview, a rural farming community a half-hour north of **Billings**, and spend some time there before



Courtesy of the Montana Film Office





Courtesy of the Montana Film Office

taking to the highways south. Adapted from **author Richard Ford’s collection *Rock Springs***, the short story “**Great Falls**” provides the drifting landscapes that these loners find themselves passing through.

Following in the footsteps of Richard Ford, ***Wildlife*** is also set in **Great Falls**. Filming took place in **Livingston** and Oklahoma. The western themes of lonely contemplation and search for meaning are especially poignant when the mother and son drive into the mountains (**Livingston’s Hwy 89 South**) to search out the fire camp where the father is working. The long lenses and dark car against the gravel roads draw us further into the story.

Filming on location is the preferred dream of every director, and **Jonathan Wacks** took full advantage of the road trip potential in ***Powwow Highway*** to bail Buddy’s sister out of jail in Santa Fe. This film creates two unforgettable characters, giving them time together in a 1964 Buick “Protector” as they set out from **Lame Deer, Montana**.

In the film, **giants of Native American cinema—Graham Greene, Wes Studi, Gary Farmer and A Martinez**—meditate through the scenery of the American West. Rosebud County shows off **Montana’s badlands** and long highways of the reservation, passing by farms and ranches as Buddy and Philbert start for Santa Fe in this comedy with a touch of thriller.

Until your next real road trip, let any or all of these films packed with Montana scenery take you from your couch to our state’s great outdoors.



Quin Vulk works on her stop-motion animated film, “Behind the Scenes.” Courtesy of MAPS Media Institute

## Behind the Scenes with MAPS Media and Montana’s Youth

MAPS Media Institute’s pipeline is filled with creative and unique media opportunities for Montana teens as they flow into spring and summer. From their filmmaker features on Montana PBS to their upcoming photojournalism class taught by a nationally recognized expert in the field, this Montana nonprofit understands how listening to young creative voices, shouting to be heard, is the best way to help them bloom.

In the latest installment of the Montana PBS four-part series *Stories from Montana’s Future: Lewis and Clark County*, young artists like MAPS’ very own student teaching assistant Quin Vulk were showcased for their outside-the-box filmmaking talents. Quin’s five-minute stop-motion animation film, “Behind the Scenes,” is the product of her dedication to a creative process requiring knowledge in a new medium and the development of a nuanced storyline for some unique stars. The idea for this Capital High School junior’s creative gem came from her surroundings at MAPS.

“My inspiration for ‘Behind the Scenes’ came from all the awesome equipment students get to use in MAPS classes.

“To me, the equipment—like cameras or drones—have distinct personalities and characteristics which I imagined interacting through movement when no one was looking. Working with each technical tool not only helped me learn how to use them correctly but also helped their unique stories come to life.”

Moving further west, MAPS enters into their fourth year of working with the Flathead Reservation and Lake County with the support of Ronan High School, Greater Montana Foundation and the National Endowment for the Arts. MAPS “Through Your Lens...” will provide a unique opportunity for Ronan High School students to learn how to tell a story through images in this six-week photojournalism course taught by National Geographic Explorer, New York Times photojournalist and Ronan High School Graduate, Tailor Irvine. Like all others, this MAPS opportunity is offered free of charge to create better opportunities for our Montana youth.

For more information about MAPS, please visit [mapsmediainstitute.com](https://mapsmediainstitute.com). To watch “Behind the Scenes,” visit <https://bit.ly/3vV4OLc>. The viewer’s guide for Montana PBS, with more information on the broadcast, can be found at <https://www.montanapbs.org>. A livestream of this program will also be available at [montanapbs.org/watch](https://www.montanapbs.org/watch). Episodes 3 and 4 of the series are expected to air later this year on Montana PBS.



# New Releases to Add to Your Montana Road Trip Playlist



## Country-Americana-Pop

Alaska Reid comes by way of Park County, Montana. Her voice and her guitar (often in alternative tunings) serve as the North Star for her sound, surrounded by pop-structured songs and programmed drumbeats to support her newly formed genre. Her debut EP, *Big Bunny*, has strong, narrative-driven elements nodding to her country influences as she shares intimate stories.



## Acoustic Rock and Roll

The Road Agents are a Southwest Montana acoustic rock-and-roll duo who play upbeat original tunes on guitar and mandolin. Their new release, *Exile on Moose Creek*, was recorded at the Moose Creek Cabin, Lewis and Clark National Forest and mixed at the Vigilante Cabin, Beaverhead-Deer Lodge National Forest. The album's title is a nod to the Rolling Stones' classic, *Exile on Main Street*. "We're definitely not the Stones," said guitarist Jeff Peterson. "But, with all that happened last year, we did kind of feel like exiles. We're lucky that Montana is full of hidden treasures like the Moose Creek Cabin. If you're going to be exiled, might as well be hiding out in the mountains, making music with your friends."



## Country

Rolling Stone's "10 New Country Artists You Need to Know: May 2018," describes Izaak Opatz as "Quirky Americana crossed with the indie-pop sensibility of the Shins, as performed by a Montana mountain man." His latest release, *Hot & Heavy-Handed*, features nine covers from the likes of Clint Black, Mark Chestnutt and Dierks Bentley plus two of Opatz's original tracks.



## Americana

Missoula-based trio Sundog North with Laurie Ann Watson on bass, fiddle and vocals, Fred Lerch on acoustic guitar and vocals, and Michael Huberman on dobro, banjo, mando, electric guitar, lap steel and bottleneck recently released their CD *Dakota Sun*, which features original music in the Americana genre.



## Electro-Pop

A.G. Cook, founder of PC Music, has launched his career as a solo artist with the release of two new albums, *7G* and *Apple*. Residing in Montana during the pandemic, Cook found he lived in a strange period, "both oppressive, because of everything that was happening in the world, and creative, inventing music geared towards escape."

Don't miss these Montana singles...



**"Eddie's Girl"**  
Written and produced by Jim Averitt  
Vocals by Chelsea Hunt  
Starring Lorina Anderson and Theron Fountaine



**"Sarah Bailey's Song"**  
Little Jane & the Pistol Whips  
2021 Jimbobway Music BMI  
Released on: Jan. 28, 2021

# Dance



## 2021 Virtual Spring Workshop

Bringing the World of Dance to Big Sky Country

Registration is Open!  
[www.montanadancearts.org](http://www.montanadancearts.org)

Courtesy of @Bitterrootartsforautism



## Heartism Community Center/ Bitterroot Arts for Autism

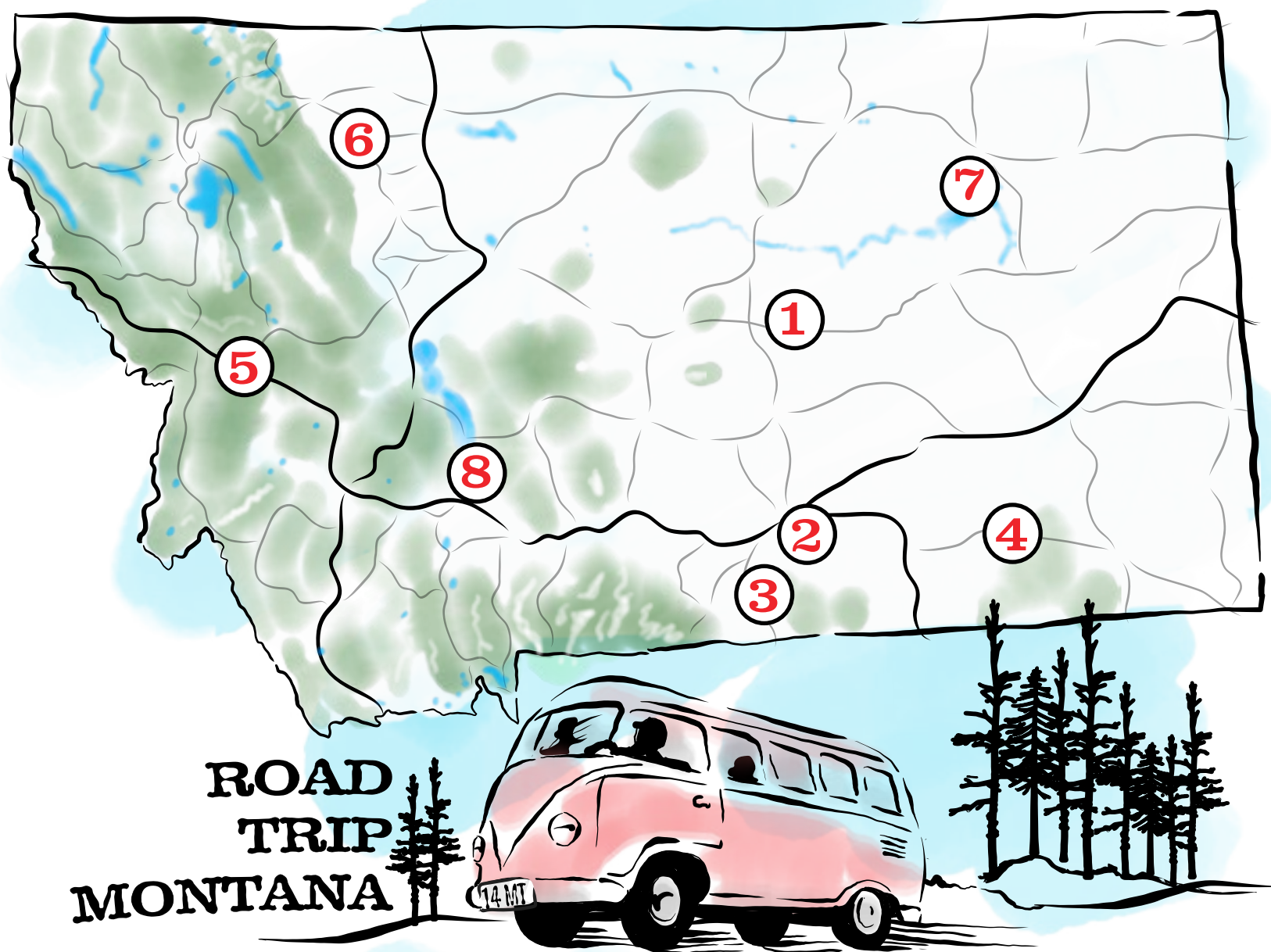
Heartism Community Center/Bitterroot Arts for Autism is producing a video workshop for parents, caregivers and educators to enrich the lives of children on the autism spectrum. The video workshop, called "The Ripple Effect: Movement for Connection," is partially funded by a grant from the National Endowment for the Arts. Learn more about the four recorded educational videos and lesson plans at:

[facebook.com/Bitterrootartsforautism/](https://facebook.com/Bitterrootartsforautism/)

The workshops run April 3-April 17



# Native Arts



## Bear Gulch Pictographs

Discover hundreds of ancient stories. Among the 2,000 pictographs (paintings) and petroglyphs (etchings), you'll see figures of warriors holding shields and clubs, and ochre red elk and bison, along with other designs drawn by Native Americans depicting scenes from their lives.

Photo courtesy of enjoylewistown.com



## Pictograph Cave State Park, Billings

The park's three main caves—Pictograph, Middle and Ghost—were home to generations of prehistoric hunters. View the rock paintings, known as pictographs, that are still visible in Pictograph Cave.

Photo courtesy of visitmt.com



## The Sacred Grounds of Weatherman Draw, Valley of the Chiefs

Weatherman Draw in Southcentral Montana is a valley that contains the largest collection of Native American rock art on the continent.

Photo courtesy of sites.coloradocollege.edu



## Deer Medicine Rocks, Lame Deer

The formation is significant to the Great Sioux War of 1876-77, and its connection with Sitting Bull's visionary Sun Dance of early June 1876 which prophesied victory at the Battle of the Little Bighorn. It is considered the only site to offer "a wholly Native American historical interpretation of the Battle of the Little Big Horn."

Photo courtesy of wikipedia.org



## Contemporary American Indian Art, Missoula

The Missoula Art Museum has a gallery dedicated solely to contemporary Indian art celebrating the contributions of today's Indigenous artists.

Photo courtesy of missoulaartmuseum.org



## Museum of the Plains Indian, Browning

The museum presents a rich collection of historic arts created by tribal people of the Northern Plains. There are three dioramas. Carved wood panels by Blackfeet sculptor John Clarke are on display.

Photo courtesy of visitmt.com



## Fort Peck Assiniboine and Sioux Culture Center and Museum

The Culture Center and Museum features permanent exhibits of Assiniboine and Sioux heritage, arts and crafts.

Photo courtesy of visitmt.com



## Three Chiefs Culture Center Gift Shop, St. Ignatius

If you're interested in authentic, one-of-a-kind, local Native American artists' work, visit Three Chiefs Culture Center's Gift Shop (formerly The People's Center Gift Shop) for paintings, photos, bead work, jewelry and more.

Photo courtesy of peoplescenter.org



# We Are Still Here and This is Our Story

## Contemporary art, beadwork and fashion design

*We are Still Here and This is Our Story* was a powerful group exhibit intended to bring awareness to our nation’s Missing and Murdered Indigenous People (MMIP), held at the Emerson Center for the Arts & Culture in Bozeman during January and February. The exhibit events included a Social Distance Powwow Red Jingle Dress Special, Artists Talk & Tour and a discussion panel. The exhibit was curated with assistance from Susan Stewart, Della Big Hair Stump, Carrie Moran McCleary, Grace Bulltail and Olivia Rose Williamson.

The MMIP crisis is prevalent and widespread in North America, yet its significance has been diminished for far too long. Montana has the highest rate of missing and murdered Indigenous people in the

United States. There are currently 243 people documented as missing or murdered, a figure that is considered low due to underreporting and inadequate data. Of these cases, 86% are unsolved. The fight for recognition and support continues. As a nation, we have a duty to speak out against these injustices and to the widespread loss of human life.

The Emerson Center for the Arts & Culture has provided a platform for these women artists to share their stories through contemporary art, beadwork and fashion design. There has been considerable interest from other galleries in Montana and across the country to show the exhibit. Susan Denson-Guy, the Emerson’s executive director, is actively working with donors and private foundations interested in helping the exhibit travel. If you would like to see this exhibit visit your community, please reach out to the Emerson (<https://www.theemerson.org>) for more information. For those who missed the exhibit and events, please enjoy the following artist highlights.



A Dress for Kaysera



Photos courtesy of the Emerson Center for the Arts & Culture



Our Home is Our Power



Big Horn County MMIW

### “A Dress for Kaysera” (graduation cap & gown)

Cedar Bulltail and Grace Bulltail.  
(Instagram: @cedar\_rose\_creations)

Grace Bulltail created a graduation gown and cap to honor the memory of her niece, Kaysera Stops Pretty Places. Kaysera would have been a senior at Harding High School this year. Bulltail collaborated with her daughter, Aspen, on the graduation cap. “Aspen Left Hand, and Kaysera are the same age,” said Bulltail. “I looked forward to our girls’ senior-year celebration and recognizing their accomplishments. Every planning felt half-planned missing Kaysera. I never thought I would be beading Kaysera’s as a memorial cap. A cap robbed for many of our MMIP.”

The pastel tulip represents Kaysera and Aspen as little girls. The multi-colored tulip uses yellow and blue, Kaysera’s favorite colors. The war bonnet on the center of the head is a personal addition to each cap that Cedar Bulltail has had the honor to bead.

### “Our Home is Our Power” (fashion design)

Carrie Moran McCleary ([www.plainssoul.com](http://www.plainssoul.com))

Ojibwa women wore a basic T-strap dress—a two-skin tube with straps. Upon contact with traders, the same dress was made using trade-cloth wool. Moran McCleary’s T-Strap Revolution is a fitted version of a skirt and top with T-straps that honors tradition and recognizes that the

MMIP epidemic began when her people were wearing that dress, the day colonists arrived.

The tipis on the skirt represent home. “Our home is our mother; she takes care of us as we take care of her. It is where we need to hold ourselves and our families accountable for watching over our children and folks at risk. The three tipis represent the three generations of myself and my daughters. My daughters need to know I expect them to be agents of change for the betterment of our communities,” says Moran McCleary.

The velvet floral beaded belt and necklace are traditional pieces. The patterns and beading techniques are passed down just as the responsibility to be caretakers of the home and family are.

### “Big Horn County MMIW” (faux leather dress)

Della Big Hair Stump ([www.apsaalookedesignsbydella.com](http://www.apsaalookedesignsbydella.com))

The dress is an abstract representation of two ladies. Their faces are on the top bodice with the shiny black sequins representing their long black hair. There is a feather for each woman or girl that has been murdered or is missing from Big Horn County. Currently, Big Horn County, where the Crow Tribe Reservation is located, has the highest rate of MMIW in Montana. This dress is a modernized style of today, representing the currency of this crisis.



**“Old Time Flowers” (velvet dress, belt, medallion and contemporary elk-tooth necklace)**

Olivia Rose Williamson (Instagram: @lady\_pompadour)

Olivia Rose Williamson works primarily in a traditional clothing design but adds a contemporary twist to many of her works. Incorporating painted shells, a unique flower pattern of her own design, gold findings, along with intricate beadwork and accessories, sets her work apart.

**“Indigenous Hillshade” (mixed-media painting)**

Salisha Old Bull (www.salishaoldbullart.com)

This work is about land with no boundaries and historic forms of art, in the form of pictographs. Hands with natural pigments seem to act as place markers or a sign of Indigenous presence. The combined

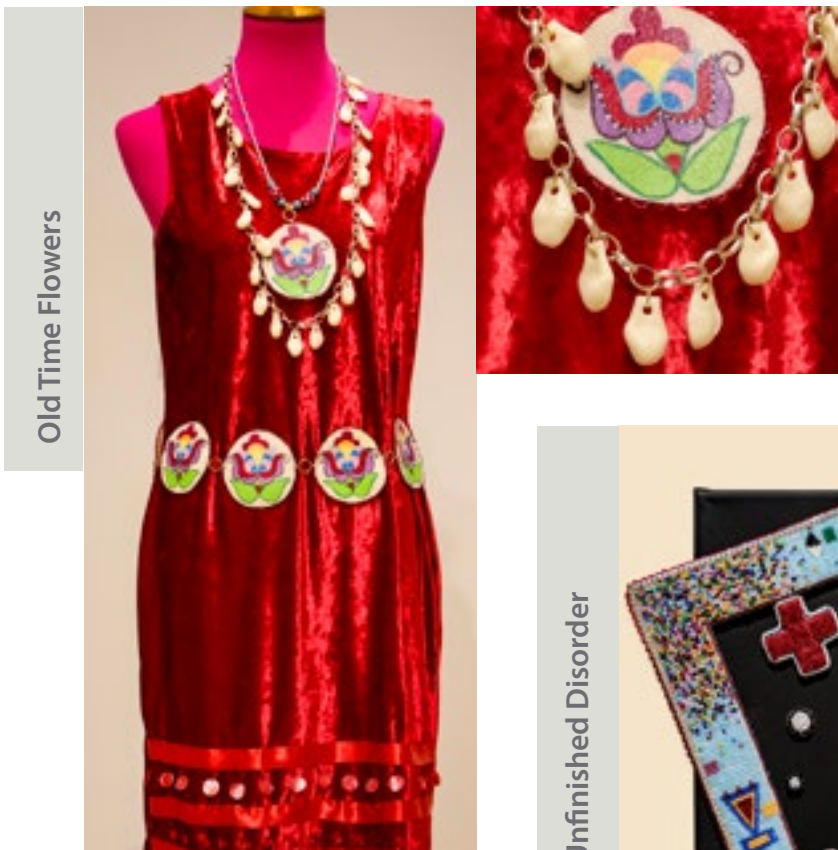
concepts are meant to exude a sense of cultural empowerment and land acknowledgement.

**“Unfinished Disorder” (beadwork)**

Wozek Chandler (www.instagram.com/w.ozek)

“Unfinished Disorder” recognizes those individuals who have been murdered and those still missing. The frame represents the individuals’ families and what they go through when their loved ones are lost to the epidemic of MMIP.

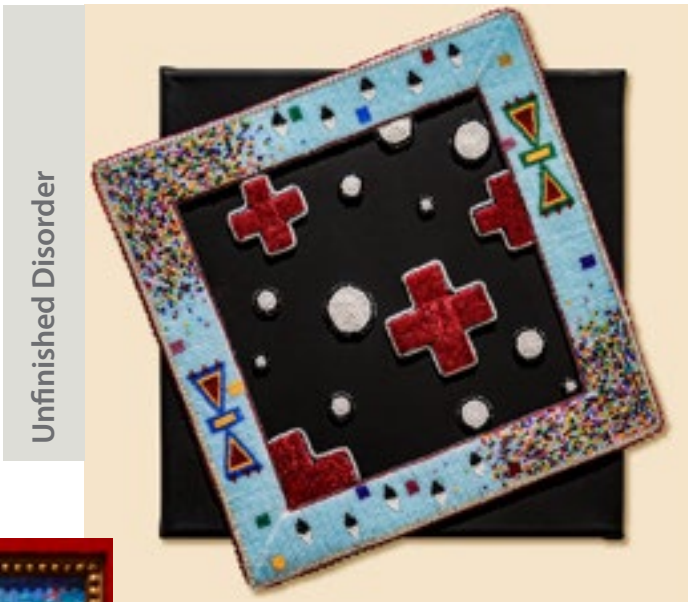
Everything on this piece has a meaning; even the way it is placed on the canvas is significant.



Old Time Flowers



Indigenous Hillshade



Unfinished Disorder



Pimatsioun – Spiritual Life Mask



Kaala's Tears



YaYa

Photos courtesy of the Emerson Center for the Arts & Culture

**“Kaala’s Tears” (mixed-media painting)**

Susan “Her Colors are Good” Stewart

Susan’s recent pieces for this exhibit reflect how she has endured great loss as an elder of her loved ones and the impact of the loss of young people due to violence. It has brought such pain to Indigenous families and communities. “Kaala’s Tears” reflects feelings of pain and loss she has endured as a grandmother, auntie, sister and mother.

**“Pimatsioun – Spiritual Life Mask” (beaded mask)**

Rebekah “Carries Sweet Grass Woman” Jarvey (www.rebekahjarvey.com)

The Spiritual Life mask is a paradox concerning and representing the MMIW global pandemic. The colorful tulip flower represents Cree Culture and features bright neon beads to signify hope. Rebekah’s 15-year-old son is a fifth-generation beader and made the beaded ropes on each side of the mask with hand-tanned buckskin ties to hold the mask in place. Brass spots serve as reflectors to stir away from any

negative energy. Red horse hair represents the Chippewa Culture. The piece is named “Spiritual Life Mask” because, in the Cree language, the word that stands out most to Jarvey is “Pimatsioun;” this word is used in many ceremony songs.

**“YaYa” (mixed-media painting)**

Monica Gilles-Brings Yellow (www.instagram.com/brings\_yellow\_horses)

Monica Gilles-Brings Yellow paints from historical images, offering a platform to discuss the resilience, importance and impact that Native peoples in works have had on present day society. By working with historical figures, she opens a dialogue that brings to light the history of Native American peoples that is often unknown, concealed or disregarded by broader American society.

Currently, Monica’s preferred medium is what she refers to as 3D collage. She incorporated acrylic paint, resin, markers, historical photos and gold leaf to achieve the desired layered effect.





MONTANA  
ARTS COUNCIL  
an agency of state government

“We live in stories.  
What we are is stories.  
We do things because of  
what is called character,  
and our character is  
formed by the stories  
we learn to live in.”  
– *William Kittredge*

William Kittredge passed away on December 4, 2020. It would be hard to overestimate his influence on the landscape of Montana literature, and of Montana's landscape on his own work. Through his novels, short stories and essays, Kittredge mapped out the changing culture and fortunes of the West. His essay “Drinking and Driving,” for one, takes the reader on a looping road trip around the state, filled with friends and bars,

in search of the next best place and one's own place in it amid the dubious romanticism of new horizons under the influence. Apart from his own words, though, the best way to know who Bill Kittredge was may be through the words of those who knew him: friends, family, students, colleagues.

So pour a little something, settle in, and take one last lap around with Bill and his inner circle.





“A man...needs to get out in the open air and sweat and blow

# Twenty-Five Authors Pay Tribute to William Kittredge’s Passing

By Janisse Ray, December 11, 2020 (Originally published by [orionmagazine.org](http://orionmagazine.org), December 11, 2020)

**William Kittredge August 14, 1932 – December 4, 2020**

NOVELIST. Essayist. Teacher. Mentor. Dean of western literature. Raconteur. Critic. Filmmaker. Legend. Monolith. Friend.

When Bill Kittredge died on December 4, word passed quickly among his many friends in the nature writing community, especially in his beloved West. Bill arrived at the University of Montana in 1969, and helped create the “Paris of the West” by joining a writing community that included Richard Hugo, Jim Welch, and Annick Smith, who would become Bill’s longtime partner. Bill’s ability to teach and encourage others would jump-start dozens of beginning writers who studied with him, including Andrew Sean Greer, winner of the Pulitzer Prize in 2018 for his novel *Less*.

Some of the adulation directed at this powerful teacher and writer has been compiled here by author Janisse Ray, who studied with Bill from 1995 to 1997, and remained a lifelong friend, and Phil Condon, former chair of the University of Montana’s Environmental Studies program, and director of the William Kittredge Distinguished Visiting Writer program.

## Janisse Ray

I arrived at the University of Montana just as Bill was retiring, 1995, and I consider it a stroke of incredible luck that I got to study with him. He brought to class a great love of story, a deep working knowledge of the process of writing, an insatiable appetite for reading, and powerful affiliations with other writers. What I learned from him was transformative and would forever change the narrative arc of my life, a life which I have enjoyed and am enjoying; a life where dreams have come true; a life where I have been able to pursue my deepest longings and to watch at least some of them materialize. Bill set me on my path. I am forever grateful that he read my feeble attempt at a first book and handed it back to me, staggeringly crippled as it was, with hope in his voice. As he did with so many writers, he found something to praise. The debt I owe him is unmeasurable.

## Gary Ferguson

Besides long being inspired by his writing, early on I was moved by the strong, and at the same time profoundly graceful, level of respect he brought to his relationships with the world at large. He was rock, and he was feathers. And in the end, he was a guiding star that led me into both the inner and outer landscapes of home. I offer endless thanks, my friend.

## Dee McNamer

He wasn’t afraid to care about things.





Illustration by John Sullivan

### Sharman Apt Russell

Bill was my teacher when I was an MFA student in Missoula in 1978 to 1980. I was so young. He modeled a life in which writing was at the center. He was also kind. Both aspects of his teaching became part of who I am as a writer and writing teacher. I'll always be grateful. I can still hear now, after so many years, his voice and that sudden deep laugh.

### Scott Slovic

For years before I actually met Bill, I was aware of him because of his extraordinary early essay collection *Owning It All*. The title essay from that collection, in particular, was very important to me, and especially the section where he's talking about "mythology." He argues that "A mythology can be understood as a story that contains a set of implicit instructions from a society to its members, telling them what is valuable and how to conduct themselves if they are to preserve the things they value." He went on to bitterly criticize the teaching of mythology currently active in the American West as "a racist, sexist, imperialist mythology of conquest," and to argue that "we are struggling to revise our dominant mythology and to find a new story to inhabit." The idea of exposing the ongoing story of conquest and finding a more just and sustainable new story is, I think, one of Bill's most important contributions to environmental literature and to our lives in the American West and beyond.

### Amanda Eyre Ward

Since the day I left Missoula with my MFA in 1997, I have heard Bill's voice. He was, after all, the one who said to me, leaning against the wall outside his office, "You want to be a writer, Amanda? Move to where your best friend is, get some dumb job to pay the electricity, and *write*."

I wanted to be a writer. I wanted it so much. And I wanted it, I think, because of Bill. He showed us the sheer joy of spending our hours talking about sentences. Bill conveyed to us the vital importance of being a writer. From his teaching, I grew to believe it was the most important job in the world.

I hear Bill at least a dozen times a day, critiquing kindly, pushing me to get to the heart of my stories. So much of his wisdom has stuck with me, including the time

I handed him the tenth draft of a story I desperately wanted to fix. It was called "Three Who Would Not Marry Maurice."

"Listen," said Bill, of that story, "this is an OK story. Hear me? It's fine. It's never going to be great. Move on. Stop kicking a dead horse."

Inside his office, after reading my disastrous attempt at a first novel, he grabbed a yellow pad and drew how the book could be beautiful. With his red pen, he sketched circles, a three-act structure, action and grace. "You see it?" he said.

I didn't, but now I stare at that yellow page, framed above my desk, every damn day.

Bill somehow saw what your work could be, which is the greatest gift.

"Hey," he said to me, late one night after workshop at Charlie B's, "Ward? You're going to make it." I am the child of a dad who'd never spoken to me this way. These words, in particular, saved my life.

### Bryce Andrews

When I first came here, eastbound toward the West, *Hole in the Sky* rode shotgun. The book traveled with me as I worked my way from ranch to ranch, and now it is so worn that the middle pages fall out.

Ever since I've been in this beautiful, difficult, compromised, inimitable landscape, Bill Kittredge's words have been ringing in my ears. I've argued and agreed with him. I've appreciated the conviction, precision, and craft of his writing. I've aspired to the clarity of his vision.

Through his work, Bill has long been one of the good ghosts who haunt this place. That his stories will endure is some consolation, but I wish I could have known him as a man, as well as a masterful writer.

This much is certain: when I stop alone and listen to the wild, fragile vastness we call the West, his words will keep me company. When I stand in a field, wondering if I should plow, Bill Kittredge's good hard questions will be on my mind.

### Chris Dombrowski

I was a sophomore in college, moored in Michigan and pining for a West I'd yet to set eyes on, when I came across Bill's books in the school library. I stacked them up like a row of Lombardy poplars and relished each word. But one line left its brand on me like no other. Some context: he was talking about how the making of art, even surpassing art, doesn't give the artist an excuse to behave badly in the non-art-making portions of their life; he admitted that his own suspect behavior had led him to this discovery. "No one act undoes another," he wrote, and I paraphrase. "Every act stands on its own." Throttled me all the way to Missoula, that line did. And I sit here tonight, twenty-some years later, typing just a few blocks from his house, full of gratitude for his lasting work and beautiful spirit, humbled that I got to spend some time with him, let alone teach as the Kittredge Distinguished Visiting Writer. In the words of his dear Rossie Benasco, I miss you already, Bill, "like a blanket."

### Lois Welch

He needs to be celebrated for the way he encouraged the western voice and writing about Montana at a time when it wasn't the most popular thing to do. He was committed to demolishing the myth that kind of kept this strength and beauty of the West from being evident.

### Rick Bass

The West. The West. How will we hold the West?

### Terry Tempest Williams

Our dear friend and fellow writer in the West has passed away. His voice, his tough and tender presence—I loved him so much. He was not only a great writer, but a great teacher at the University of Montana. I remember calling him up one day and asking him how to write an essay (I had just submitted an essay to the Georgia Review and they sent it back saying, "What you have written is not an essay.") Bill's response—after he talked about Montaigne and how an essay is "an attempt" or "could be a series of examples or stories exploring or interrogating a particular idea"—he paused and said in his booming voice, "Terry, an essay can be whatever you goddamn want it to be!" Best advice ever. I really adored him. Many nights shared telling stories, gossiping, talking about the truth of our lives, books read, questions asked, and always laughing. He was smart and wise with common sense. It was a very rich time in the 1990s and 2000s. We all traveled a lot together in those days. His book *Hole in the Sky* (1992) is a beauty. I could go on and on. He and his partner Annick Smith edited the classic anthology of Montana literature, *The Last Best Place*. They made us all proud to be westerners—and we all shared a deep commitment to protecting wild lands and wild lives. Bless you, dear Bill, you taught us all well. Here's a glass raised to our river trip down the Grand Canyon, to days shared in eastern Oregon, Alaska, Walden Pond, Missoula, Pack Creek Ranch, et al. And to you, a life well lived and stories well told of how one can change one's life and still hold on to one's roots in the land that raised you. Heartfelt embraces to Annick and their families and this beloved community of friends.



William deBuys

I feel as though western American literature has lost its Jefferson Memorial or some other monument of gleaming magnificence. In my personal pantheon, there was nobody else remotely like Bill. For starters, I never heard anyone talk about the process of writing with his clarity and depth. He painted writing as a steep climb up an equal-opportunity mountain. Adults only. Put on your boots and let’s go. I never took a class with him, but I loved that there was no coddling in what he said but no discouragement either. Few get the balance right. He did. And even more important, he inspired. I always left his presence looking for pen and paper. He never seemed to doubt (though I bet he actually did) that good writing was a high calling. He made people like me believe that it was one of the highest. And that helped a lot when the inevitable dark times came. I will never forget him.

Kim Todd

Bill’s magic as a teacher was that every time I left class, I always wanted to go immediately home to write. It’s a spell I have been trying to figure out how to cast ever since, but I suspect it had to do with deep generosity and appreciation for beauty and decency on the page and off. It was a privilege to be his student.

Dr. M Jackson

Bill Kittredge’s writing brought the West alive to me.

Phil Condon

I first heard Bill on NPR, reading from *Owning It All* the year it came out, his deep voice like an echo across the whole Warner Valley he described. Later that same year I was in his MFA class in Missoula, soaking in his wisdom and humor, which always felt inextricable. One night that fall, in a downtown bar, he gave me an editor’s name to try with a story, and that was the beginning of 20 years of his encouragement and help. Now, in 20 years of my own teaching, I’ve tried to live up to him.

Robert Michael Pyle

What a true treat it was to travel, teach, read, walk, watch, and now and then bend an elbow with Bill, in so many places. It was one of the great honors and delights of my life to be a Kittredge Distinguished Visiting Writer. But maybe the best was when he and I together founded Project HeavyHawk at Klamath Lake! We never did achieve lift speed. Maybe we’re getting there now. “Out, away to the world with hope”—*Hole in the Sky*.

Rebecca Solnit

No one ever modeled more elegantly than Bill Kittredge how you could recognize your own complicity and still reach for your own idealism and celebrate your deep love of place. That and the sheer beauty of so much he’s written—a beauty that lies in depth of thought as well as grace of prose—has made him one of the West’s great writers, in my eyes.

Kevin Canty

The world is a little smaller today.

Bill McDorman

I was lucky enough to attend the University of Montana in the days of Annick Smith, Richard Hugo, James Welch and, of course, William Kittredge. William’s memoir, *Hole in the Sky*, is maybe the most painful and honest piece of writing I have encountered.

Doug Peacock

Ed Abbey and I met Bill at the same moment at a bar in West Glacier. It was grizzly bear time and only Ed failed to see a single “alleged” grizzly though I dragged him up to the Grizzly Hilton. Bill hiked up to Huckleberry Lookout where we watched the lunar eclipse. My kids spent a lot of time at Bill and Annick’s place up the Blackfoot. Billy wrote up this story for Outside—it was a long time ago. How I miss them both.

Andrew Sean Greer

Bill Kittredge, beloved teacher of generations of graduate students (like myself) at the University of Montana, died recently in Missoula. Not only was he one of the preeminent western writers in America, defining a particular moment and place with his anthology *The Last Best Place*, he was a personal supporter of mine. It is hard to take our minds back to 1994 in Missoula, Montana. But imagine that moment when the state legislature was considering adding all homosexuals to the “sex offender” list, and I, as a grad student, was told not to reveal my sexual orientation to my students and had my car vandalized with the word FAG scratched into the hood. That time. And now imagine a rancher raised in rural southern Oregon, weary of decades of teaching graduate students, with only a few years left before his retirement. He asked me to come to his office hours. He took out a story I had brought to workshop (“Come Live With Me and Be My Love” in my first collection, *How It Was for Me*) about a gay man and a lesbian in

the 1960s who get married as covers for one another. He gave me a long baseball metaphor I did not understand about a famous left-handed pitcher who was forced to pitch with his right hand, I believe, but insisted on pitching with his left (some reader will know). I had written experimental fiction until this story. And Bill said, “Pitch with your left.” He meant: this is what you’re good at; do this. He meant: write with emotion, not cleverness. And I have done that ever since. He sent the story to his friend Richard Ford, who was editing Ploughshares magazine, and a few weeks later I came home to my tiny cold apartment (whose bathroom could only be reached through the closet) and saw a message on my answering machine (yes, an answering machine). “This is Richard Ford, and I want to publish your story.” It is hard to describe what hearing those words meant to me. And what it meant to me for a nearly retired rancher to see, in a gay man telling gay stories at that awful time, something worth finding the energy to pursue, to support, all the way to ensuring my publication for the first time. Miss you, Bill.

Gary Nabhan

Bill Kittredge will remain among the giants of fiction and nonfiction writing in American West, up there with McCarthy, Hugo, Welch, Silko, McGuane, Austin, Ehrlich, Cather, and Harrison in our pantheon of poetic voices from rural America’s scrappy, roughed-up, and wildly imaginative towns and ranches. But anyone who conversed, traveled, ate, or drank with Bill no doubt remembers his unswerving warmth, hilarious humor, poignant commentaries, and deep commitment to make life in the boonies more memorable, compassionate, morally fierce, and ultimately, culturally richer. He gifted us a New Story for the West, one most of us are still trying to live up to, and in. In the last three decades of his life, he also took on the voice of a prophet and sage, as stunning in his place-based pronouncements as Wallace Stegner, Wendell Berry, Charles Wilkinson, Terry Williams, John Nichols, Annick Smith or Winona LaDuke. He made you feel deeply comfortable, but he also challenged us to think beyond the horizon of our own messy lives to forge a West that would be more inclusive, reflective, and refreshing. The twinkle in his merry eyes will never die, but will arch over us like a meteor of hope.

Pattiann Rogers

I first became acquainted with Bill Kittredge during my two teaching residencies at the University of Montana and by traveling with him and others on reading tours and at summer conferences. I was always impressed by his readings, his strong vernacular, and his rapport with students and audiences. I admired the marvelous authenticity in his writing and his presentations, his bold perspectives, his unique background. Bill Kittredge’s strong and steady devotion to teaching and writing was an essential element of the Creative Writing Program at the University of Montana for many years and a gift to literary and creative writers and readers across the country.

Scott Russell Sanders

Bill Kittredge had the courage to renounce the Western myths he’d learned while growing up, and the decency not to scorn the people from whom he’d learned them. The myths were as old as the European invasion of the continent—the belief that land exists to be owned and exploited, that among all living beings only humans have moral value, that manhood is defined by a code of violence. Bill knew better, and generously conveyed that knowledge through his writing and teaching and personal presence.

Florence Williams

When I first came to Missoula, I was such a straight journalist. Bill taught me, among other things, that it was okay to have a distinct voice, and for that voice to declare emotion. Without vulnerability, don’t bother. I remember he once said, “If it doesn’t make your palms sweat, it isn’t worth it.” Bill had been something of a cowboy, but it was easy to forget that by the time I knew him. He was playing golf and living in a townhouse. But he sent me a note once about being hospitalized from polio as a little kid. “Horror scene,” he wrote. “Kids in iron lungs all around. But I was in a bed beside a window that looked out on a great lawn roaming with peacocks. Mysteriously, according to my mother, I got better. The doctors didn’t seem to know why but they released me and not many months later I was riding around on a pinto mare named Lulu.” It was Classic Bill! Great details, a lot of heart, and a little bit of mystery.

Janisse Ray is an American writer whose subject most often falls into the borderland of nature and culture. She has published five books of nonfiction and a collection of eco-poetry. Ray has won an American Book Award, Pushcart Prize, Southern Bookseller Awards, Southern Environmental Law Center Writing Awards, and Eisenberg Award, among others. Her first book, *Ecology of a Cracker Childhood*, was a New York Times Notable Book. The author has been inducted into the Georgia Writers Hall of Fame. She lives on an organic farm near Savannah. *Red Lanterns*, Ray’s second book of poetry, is forthcoming in Spring 2021.

*Our sincerest thanks to Orion Magazine for permission to reprint this remembrance of William Kittredge. Please visit [orionmagazine.org](http://orionmagazine.org) for more amazing writing about our relationship with the natural world.*





**For the Love of Birds:  
The Illustrations of  
Jane Shull Beasley**

by Jane Shull Beasley

Jane Shull Beasley left her mark as an exquisite artist, radio personality, avid birder and owner of one of Montana’s most notable destination stores, Birds and Beasleys, in Helena. Now, thanks to her daughter Sandy Shull, her many fans can own a collection of Jane’s beautiful, colored-pencil renderings, complete with species information and fun facts that she loved to share.

Beasley drew with a pencil as a child. As a commercial art student at the University of Idaho, she explored other media. Study of costume design at Emerson College in Boston began her professional art career as a teacher and designer of costumes for theater. Her husband’s work moved them to Montana in 1954, where her career changed to motherhood, commission artwork in pencil, pen, acrylic and the enchanting world of stoneware clay. Looking back at Jane’s lifetime, we see a theme of birds and nature: birding with her father as a young girl, flying an airplane at 15—high up in the sky with the birds, sculpting animals, and drawing the birds, butterflies and flowers in this collection. Jane’s love of nature is shared with feathered and furry friends, capturing a nuance, a mood in painting, clay sculpture or relief. Her work is in homes, galleries, businesses and trade throughout the country.



**Beth Lo**

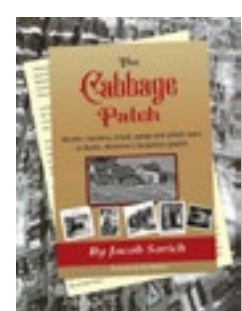
by Beth Lo

Beth Lo was born in 1949 in Lafayette, Indiana, to parents who had recently emigrated from China. Her prolific body of work has a charm and simplicity that also holds a multi-layered narrative that combines her exploration of identity and meaning in the space between Chinese and American, with a semi-autobiographical look at life, family and community through the eyes of children big and small. It is a narrative that has spanned more than 30 years of a rich artistic career. Named 2018 Montana Potter Laureate by Montana Clay, her works are featured in museums and private collections.

Lo studied ceramics with Rudy Autio at the University of Montana, receiving her MFA. She assumed

his job there when he retired and has been twice honored with the University of Montana Provost’s Distinguished Lecturer Award. Lo has exhibited her work internationally and has received numerous honors including the United States Artists Hoi Fellowship, a National Endowment for the Arts Visual Artist Fellowship Grant, a Montana Arts Council Individual Artist Fellowship and an American Craft Museum Design Award.

This 166-page monograph has 100 color plates and a biography written by Tahlia Aghily, with an introduction by Rebecca Romani. Lo and her sister, author Ginnie Lo, have collaborated on two children’s picture books. She has also collaborated with her mother, Chinese brush painter Kiahsuang Shen Lo. She is active as a bass player and vocalist for several musical ensembles.



**The Cabbage Patch: Murder,  
Mystery, Fraud, Gangs  
and Ethnic Wars in Butte,  
Montana’s Forgotten Ghetto**

by Jake Sorich

The Butte Cabbage Patch was the most crime-infested neighborhood in Montana, where some of the worst of the worst criminals lived. Police Chief Jere Murphy told a Butte newspaper in the early 20th century, “If they’re not in the Cabbage Patch, they aren’t in Butte.” Between 1880 and 1940, the Cabbage Patch saw at least 20 murders and countless other crimes, helping Butte earn its reputation as one of the darkest corners in all of Montana.

Sorich looks at this fascinating neighborhood by digging through the newspaper archives, speaking to people who lived in the Patch or had direct relatives who lived and worked there. Some of the characters mentioned in the book include Jimmy July, the only naturalized Chinese citizen in Montana in the late 1800s, Mexicali Rose, the so-called “Queen of the Cabbage Patch” and Pete O’Hara, the “King of the Cabbage Patch” whose house was known by authorities as the place where there would be at least one shooting each week for a brief period in the 1920s. The book also details some Cabbage Patch heroes, such as standout football star Joe Tomich, famed boxer Dixie LaHood, and vaudeville Broadway star turned movie actor Josip (Joseph) Elic.

But after 1940, the Cabbage Patch came down and was gone forever. What happened? Where did the residents go? What led to this shift in Butte’s landscape? Pick up your copy of *The Cabbage Patch* to find out these answers and more.

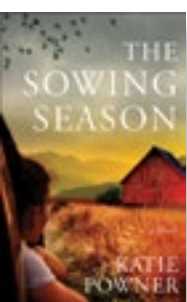


**The Dog with His Head on  
Sideways and Nineteen Other  
Sappy Sentimental Stories**

by Sandy Compton

Master storyteller Sandy Compton has gathered tales for decades, and from all around the world. These are 20 of his best. *The Dog with His Head on Sideways* is a collection years in the making. The earliest story, “Redemption at the Hand of Alice Lundberg” was written in the 1983. The title story was inspired by a village dog encountered near the Siberian oil town of Nizhnevartovsk in March 2001, just months before 9/11 changed the world immutably. The final tale, “The Longest Day of the Year,” was completed in 2020 and takes place on the Rocky Mountain Front in Teton County, Montana. Between the two are 18 other “sappy, sentimental stories” gathered over several decades from around the world.

The book is broken into four sections of five stories each: Dog Stories, Love Stories, Purely Shoreline and Potpourri. Some of the stories fit into more than one category. Compton referenced nearly 40 years of files to put the book together. He said, “Sometimes, the end is not quite what the storyteller had in mind, but when a good story has come to a proper place to stop, it will, like a good pack mule, refuse to go farther. If you listen to your characters, they will show you a good place to pull up.”



**The Sowing Season**

by Katie Powner

After he’s forced to sell the family farm he’s labored on his whole life, 63-year-old Gerrit Laninga doesn’t know what to do with himself. He sacrificed everything for the land—his time, his health, his family—with nothing to show for it but bitterness, regret and two grown children who want nothing to do with him.

Fifteen-year-old Rae Walters has growing doubts and fears about “The Plan”—the detailed blueprint for high school that will help her follow in her lawyer father’s footsteps. She’s always been committed to The Plan, but now that the pressure to succeed is building, what was supposed to

unite her family in purpose, may end up tearing it apart.

When their paths cross just as they each need a friend the most, Gerrit’s and Rae’s lives begin to change in unexpected ways. Can they discover together what really matters in life and learn it’s never too late for a second chance?

Katie Powner grew up on a dairy farm in the Pacific Northwest and has called Montana home for almost 20 years. She is a biological, adoptive and foster mom. In addition to writing contemporary fiction, Katie blogs about family in all its many forms and advocates for more families to open their homes to children in need.

[www.katiepowner.com](http://www.katiepowner.com)



**Hits, Heathens, and Hippos:  
Stories from an Agent,  
Activist, and Adventurer**

by Marty Essen

*Hits, Heathens, and Hippos* is a humorous and inspirational memoir that explores relationships and careers and how seemingly minor events can lead to life-changing results. Compelling stories have filled Marty Essen’s life, and he tells those stories in a conversational style that combines his talents as an award-winning author with his talents as the creator of a one-man stage show that he has performed at hundreds of colleges across the United States.



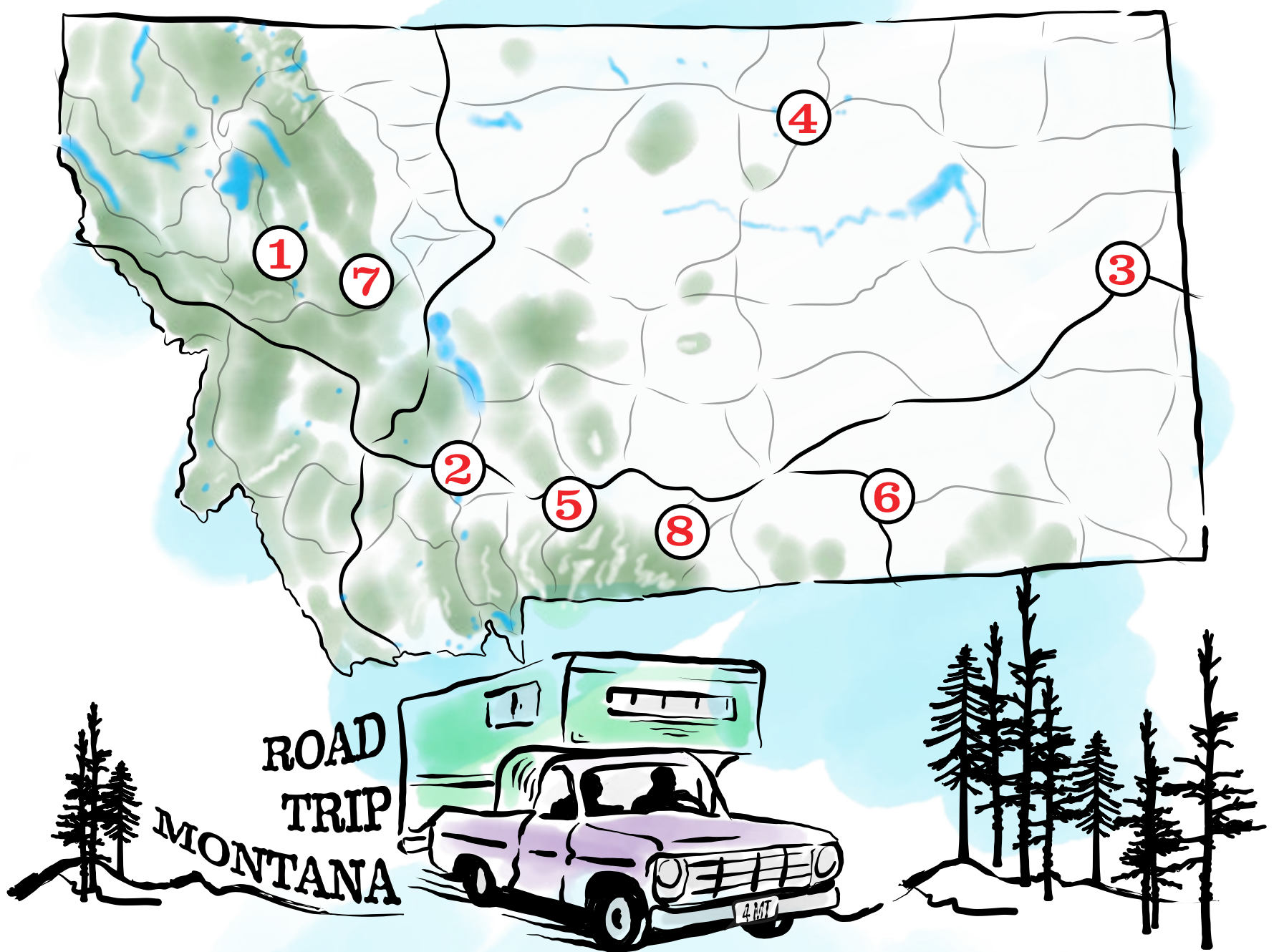
**Our Trail Ends at Pony**

by Dixie Myhre

This true story spans the lives of Mike and Dixie Myhre from the days they were high-school sweethearts in Minot, ND, through their long-distance courtship during Mike’s years of service in the United States Marines, their marriage, and the pursuit of a shared dream come true: buying a ranch in Montana and raising a family on it. Myhre has recorded memories of many exciting and sometimes frightening episodes that took place throughout their days of building homes and buying and working ranches in North Dakota and throughout Montana, ending in their present day home near Pony, MT.



# Visual Arts



## Garden of One Thousand Buddhas, Arlee

The spiritual site near Arlee is within the Flathead Indian Reservation. Established as an international center for peace, the 750-foot circular monument sits on 10 acres of land adorned with native trees and flowers.



## Bleu Horses, Three Forks

The 39 horse sculptures created by artist Jim Dolan are made of steel and permanently installed on a hillside pasture off Highway 287, north of Three Forks. The name of the installation was inspired by a horse known as a blue roan.

Photo courtesy of [www.bleuhorses.com](http://www.bleuhorses.com)



## Bison Bar, Miles City

Miles City's Bison Bar welcomes travelers to stop in and quench their thirst, but they will remind them that patrons are not welcome to ride the sign like a bull—though many have and will likely continue to try.

Photo courtesy of [www.facebook.com/BisonBar](http://www.facebook.com/BisonBar)



## Lookout Cave, Zortman

This cave near the old mining town of Zortman is believed to be a ceremonial complex from the Late Prehistoric Period and contains the largest assemblage of pictographs in North-central Montana.

Photo courtesy of [www.westernmininghistory.com](http://www.westernmininghistory.com)



## The Owl Bar and Empire Theater, Livingston

This historic bar can be found in the Gateway to Yellowstone National Park, Livingston. In the early days, Montana visitors would be greeted by iconic locations such as the Owl Bar as they departed their trains from the East, with incredible neon signs that you can still see today.

Photo courtesy of [www.facebook.com/NewOwlLoungeLivingston](http://www.facebook.com/NewOwlLoungeLivingston)



## Little Bighorn Battlefield National Monument, Crow Agency

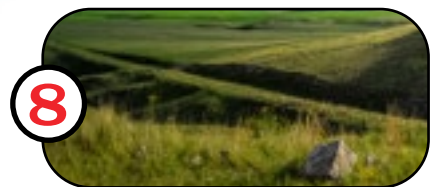
Until recently, no memorial had honored the Native Americans who battled at Little Bighorn to protect their home and families. In the late 1990's, the Indian Memorial was ordered by Congress and includes the Spirit Warriors Sculpture, remembering the Indigenous fighters and women involved in the battle.



## Blackfoot Pathways: Sculpture in the Wild, Lincoln

The International Sculpture Park celebrates the cultural, environmental and industrial heritage of the Blackfoot Valley. Sculptors have been invited to create site-specific works using materials associated with the community's traditions.

Photo courtesy of [www.mthistory.org](http://www.mthistory.org)



## Tippet Rise Art Center, Fishtail

Located against the Beartooth Mountains between Billings and Livingston, on a 12,000-acre working sheep and cattle ranch, Tippet Rise hosts classical chamber music and recitals and exhibits large-scale, outdoor sculptures.





Photo courtesy of [www.thegamer.com](http://www.thegamer.com)



Photo courtesy of [www.atlasobscura.com](http://www.atlasobscura.com)

## Driven to Create: Montana's Roadside ARTtractions

By Eric Heidle

Egypt is home to the Sphinx, ancient keeper of riddles and secrets. Rhodes had its Colossus, so tall in legend that ships could sail beneath its legs astride the city's harbor. The stern green gaze of the Statue of Liberty maintains a vigil of its own above New York. And Michelangelo's David stands with lithe angelic grace in Florence, having felled Goliath with a single well-placed stone.

Montana, of course, has a big fiberglass cow.

The first time you zip past it where Highway 200 and the Seeley-Swan meet, you may question why the cow exists, never mind whether it's art. But this is Big Sky Country, and out here a mighty Hereford bull perched atop a tow trailer, lording over his realm, is just part of the deal.

The Clearwater cow, this Colossus of Roads, has been aimed toward different points of the compass over the decades, but whichever way his impassive gaze points, there's great roadside culture to be found. Not too far east, for example, just past the little timber town of Lincoln, is Sculpture in the Wild, a world-class, site-specific outdoor sculpture park making use of the landscape and its resources for art you'll see nowhere else. Head north from there onto the plains along Highway 89, and you'll pass cowboys cut from steel, a trinity of metal crosses atop Priest Butte and downsized T. rexes running amok in Choteau and Bynum.

**Not all of it is fine art:** Some of these sights could easily be called kitsch or camp, interesting or moving or fun, but not Art with a capital A. Yet each hints at something about who created them, what was on their mind, what they valued. All were made with intent and design, whether for commerce or devotion or the simple love of craft. All of which feels quite a bit like art.

There's a fine line, though. Continue north on 89 to Browning, and at the center of town you'll find a two-story, **red-and-white, concrete teepee** spangled with doors and windows. Originally built as a gas station and café, Kramer's Wigwam

served motorists heading between Great Falls and Glacier Park. It's at once a glorious piece of Route 66 nostalgia and a problematic bit of cultural generalization. Smack in the middle of the Blackfeet Nation, it's a cartoonish homage to Plains Indian heritage designed to lure drivers off the road for coffee and Reubens. The teepee's become an indelible icon of the town's landscape, but it's hard to know how to feel about it.

By its nature, though, public art invites differences of opinion. It can't hide in a museum, where only those willing to risk seeing something they'll hate are likely to go. So, when the city of Butte planned to helicopter a 90-foot statue of the Virgin Mary to the top of the Continental Divide, the plan raised eyebrows as well as statuary.

**Our Lady of the Rockies**, as the work is known, was the vision of Butte resident Bob O'Bill, whose wife was battling cancer. O'Bill vowed to build a monument to the Virgin Mary if his wife recovered, and recover she did. The community fell to work, raising funds and developing a site atop Butte's East Ridge for sculptor John Mazzola's epic piece. And that's why, if you happened to be cruising up I-15 on December 17, 1985, you'd have seen a miraculous vision: the gigantic head and shoulders of Mother Mary, ascending heavenward beneath the rotors of a Sikorsky Skycrane.

Once finished, Our Lady of the Rockies became the largest monumental sculpture in Montana; in fact, it's the fourth-tallest statue anywhere in the US. But prior to its completion a bit of tentative dissent was heard, including some from an unlikely source. Edward Hislop, a Catholic priest residing in Butte, cautioned: "Although the statue is on private ground, it is clearly in a public place. The East Ridge has always belonged to the people of Butte, and that might be offensive to some and pose difficulties (to those who are not of the Christian faith)."

Such are the perils of public art; you can't please everybody. But the statue remains a deeply felt expression of its community—paid for with donations, emblematic of Butte's robust Catholic population, made of stone and alloy in a town built on mining, and conceived in a spirit of gratitude and faith.



Photos courtesy of [www.waymarking.com](http://www.waymarking.com), [pinterest.com/terryalombard](https://www.pinterest.com/terryalombard), [Alamy.com](https://www.alamy.com)





Montana Bale Trail photos courtesy of Facebook

Gazing protectively above her town, with its proud architecture and open-pit scars and genuine, generous citizens, Our Lady is rooted, literally and spiritually, in the bones of Butte.

Not all monumental art is so lofty in elevation or purpose. For an example of craft in service of commerce, keep rolling up I-15 to Great Falls. Just off 10th Avenue South, outside his namesake casino, you'll find "**Big John**." He's a 20-foot colossus mating the rigidly formal posture of an archaic Greek kouros to the iconic look of Burt Reynolds, circa *Smokey and the Bandit*. But don't let his jaunty Stetson set you astray: Big John is a well-preserved example of the Muffler Man, an advertising figure strewn far and wide along America's roads. First conceived as a Paul Bunyan character, Muffler Men were designed with arms positioned to hold an axe; many, however, have since been modified, and Big John is no exception. Hands at his sides, arms akimbo, he looks ready to draw. Which is a shame—he has no guns to draw.

Big John does, however, have a twin. Working for L.P. Anderson Point S Tires in Billings, this **Muffler Man** retains the Paul Bunyan beard and attire, though his wool cap is green, and he's swapped out the flannel for jeans and a crisp white button-down. Oddly, he's holding an actual automotive tire, so tiny in his massive grip. The effect is that of the world's tallest hipster tinkering with a suitably ironic pinewood derby car.

But if that gig doesn't pan out, he can hook a giant thumb for a ride to the far end of the state and try his hand as a short-order cook. Libby is the proud home of **Paul Bunyan's Fry Pan**, a real, functional iron skillet which happens to be 11-feet wide. Forged in the 70s for the town's Logger Days festival, the skillet could cook 75-egg omelets. Who did the flipping remains unclear.

For large-scale art that's a little more homegrown, head back to the middle of the state for the **Montana Bale Trail**. Strung between the towns of Hobson, Windham and Utica, the Bale Trail pairs the locally sourced, ephemeral ethos of Sculpture in the Wild with the wry (perhaps even rye?) humor of rural Montanans. Using hay or straw bales, local farmers' fields blossom into sculpture gardens on the Sunday after Labor Day. From simple constructions made of round or square bales, to elaborate compositions shaped with loose hay contained in chicken wire, the sculptures dotting the roadside exhibit are what could only be called crehaytivity. Shaped, stacked and painted, Bale Trail entries make the most of their raw material. As for subject matter, pop-culture references are prized and above all, the work must have torturously punny names. Past entries, then, have included Looney Tunes' Yosemite-hay Sam, Bugs Bun-hay and Wile E. Coyot-hay; we've seen the droids, wookiees and Jedi from Straw Wars, a few patriotic Baled Eagles and Statues of Libert-hay, megalithic Stonehaynge and Medus-hay replicas from ancient times, a functional lemonhayde stand, more than one ode to the Beatles' Hay Jude, and even, once, a single, forlorn round bale titled simply "We are not crehaytive."

The Bale Trail's endless sense of reinvention sprung from nominally droll ag producers makes it hard to resist, but it's not the only art that's outstanding in its field. A bit further south and west, where the three

forks of the Missouri converge, you'll find an equally lively but more permanent statement built into the land. Sculptor Jim Dolan's **Bleu Horses**, an installation of 39 larger-than-life ponies, is strung along a hill on land offered up by prominent ag business Wheat Montana. Grouped in small bunches, these mares and colts and stallions rendered in steel spread out into their chosen pasture; each exhibits its own personality. At close range, one would almost expect them to spook or amble over for a handout. The figures of Bleu Horses provide context to their landscape, inviting us to see it as artist Dolan has, while expressing both a sense of permanence and motion—a sense that there's always more just beyond the next rise.

Maybe, at the end of your wanderings beyond the rises of Montana's roads, you'll pull to a stop in Helena, in front of the state Capitol. There, atop a tall granite pediment, rests a classical bronze statue of Thomas Francis Meagher, Montana's first territorial governor. Meagher sits astride his horse, cavalry saber held high in triumph, issuing an eternal challenge to greatness for all Montanans. It's the kind of respectable, laudatory civic art that's perpetually in danger of invisibility due to ubiquity—art that's expected and safe and therefore unsurprising. Sadly, it's also the kind of art whose pomp and gravity are ripe for deflation. Rumor has it that, on more than one occasion, pranksters have purloined Meagher's sword wholesale from his grasp, swiping his fearsome dignity right along with it.

But it could be worse. Sword or no sword, at least he's not riding a fiberglass cow on wheels.

We've barely scratched the surface of roadside art in Montana. **For more, take a trip to [art.mt.gov/roadside](http://art.mt.gov/roadside).**



*In Their Own Words*  
*Artist Spotlight: Marie Shirley-Jones*  
**Dear Friend Alberta**

*By Marie Shirley-Jones*

Many years ago, I bought an old schoolbook at a yard sale. Later, when looking through the book I discovered, tucked inside, a letter written in 1913. And it was no ordinary letter! It seems to have been written by a teenage girl named Mary to her friend Alberta. Mary’s letter states that she was writing from “The Top of the World,” so I decided on Fairbanks. She tells a wild tale that takes the reader from the far north down to the Florida Everglades in an “aeroplane.” I had to alter her letter a bit, but most of it I’ve kept as is.

I’m a fiber artist, so I started out by portraying Mary’s letter in a story quilt. I decided to make the illustrations by painting thickened dye onto cloth. The pages were then embellished with some hand stitching and bits of lace and fabric. I chose to keep with her cursive script. Children don’t see cursive very often, and I think they’ll have a fun time trying to decipher it! Once the quilt was completed, I decided to put it into a children’s book.

Marie Shirley-Jones was raised in Great Falls and has now lived in Red Lodge for 30 years. Marie is retired from teaching K-8 art in Red Lodge.

*Photo courtesy of Marie Shirley-Jones*



*Hidden Treasure in* **Montana**

*By Jeffrey Conger*

It’s easy to see that Erin Thormodsgard is always reinventing herself: a successful artist, entrepreneur, mother of two and self-proclaimed workaholic. Seven years ago, in a historic tin-tile-ceilinged building, she opened the doors to her Miles City storefront called “Girl Ran Away with the Spoon.” Inspired by the classic nursery rhyme, that notion fostered a blissful retail space that is a mashup of an art gallery and gift store. Inside, perhaps some of the most beautiful items are re-imagined antique silverware pieces transformed into fine jewelry and keepsakes.

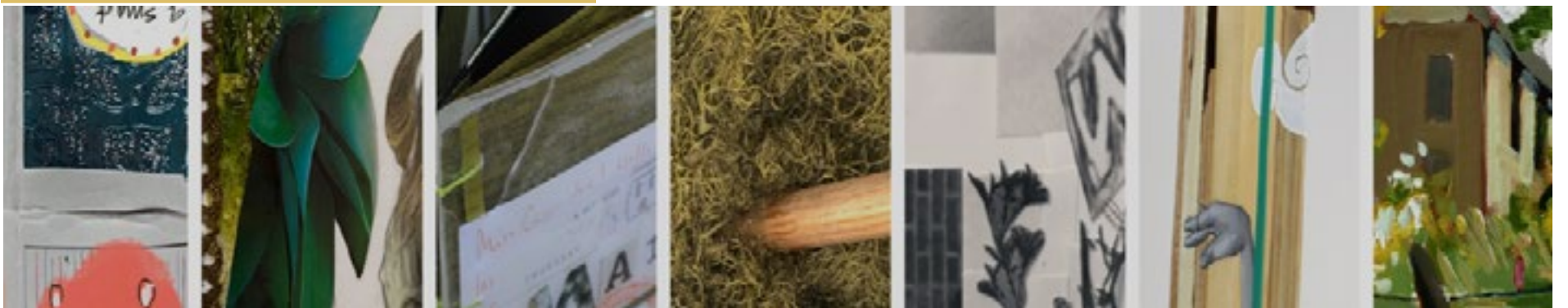
A skilled metalsmith, Erin reshapes heritage silverware and makes it more relevant, giving it new life and expression. Also, a self-taught welder, she’s known for her large-scale figural sculpture work that is mostly animals. With a quick look around town, her public works can be seen at Riverside Park and the new Broadus Interchange. In her studio, she is currently working on a sculpture commission of sheep that are 30% larger than life using recycled hand tools, plow discs and garage springs as materials.

*Photos courtesy of Erin Thormodsgard*

So, the next time you are in Custer County, be sure to visit “Girl Ran Away with the Spoon” in the heart of Miles City or visit them online at [www.girlranawayshop.com](http://www.girlranawayshop.com). It’s just one more hidden treasure in our state.







Photos courtesy of [www.openairmt.org/colab-mt-2020](http://www.openairmt.org/colab-mt-2020)

# Inspired by the Challenges of COVID-19: Opening of CoLab MT+ a Collaboration and Online Exhibition

A new online exhibition opening March 5, *CoLab MT+* features a collection of works by 15 artists from Montana and beyond. The collaborative project was organized by Western Montana Creative Initiatives/Open AIR, a nonprofit organization that connects communities with creativity and place in Western Montana.

**The project began in the Spring of 2020** as a response to the isolation and lost opportunities many artists were experiencing. Artists from Montana, New York, Greece and more, were paired together to connect, examine and ultimately create with one another during a disorienting time. The efforts of the artists culminated in original artworks and written creations and are showcased in this reflective and inspiring online exhibition.

Artists include Elizabeth Costigan (Montana), Casondra Cunningham (California), Erin Hawley (Montana), Brandon Sward (Montana), Matthew Cohn (New York), April Werle (Montana), Marc-Anthony (New York), Maggy Hiltner (Montana), Elina Ansary (New York), Robin Dluzen (Illinois), Tricia Opstad (Montana), Jonah Senzel (Greece), Jade Lowder (Montana), Alexander Larson (Switzerland), Heidi Marie Faessel (Montana).

**Beginning March 5**, the exhibition can be viewed at [www.openairmt.org/colab-mt-2020](http://www.openairmt.org/colab-mt-2020). Exhibition-related programming will take place until April 30. The exhibition will be hosted on Open AIR’s website through 2021.

**Questions can be directed to Stoney Samsoe at [director@openairmt.org](mailto:director@openairmt.org). Follow us on FB and Instagram at @openairmt.**

## Montana Watercolor Society Call for Entries

Exhibition dates are  
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# Montana Road Trips: Protecting Your Family’s Health, Safety and Sanity

By Dana Waganer

When it comes to road trips, the phrase, “a failure to plan is a plan for failure,” comes to mind. In June 2020, AAA forecast 700 million road trips based on economic indicators and state re-openings. I was one of those millions last summer who opted to drive rather than fly with my 82-year-old father and two teenage kids. I felt it would be safer. However, stopping every two hours to refuel and use public restrooms had its hazards too. Here are some tips for keeping safe and healthy on your next Montana road trip.

**For your health, and so you don’t run out of gas** in the middle of nowhere, consider pulling over every two hours. It’s good for your body and circulation to stretch and move around at regular intervals. At mealtimes, opt for drive-thrus. You can stretch in the restaurant’s parking lot and by eating in your car, you maintain safe social distances.

Washing hands in gas station bathrooms is noble, but unfortunately, not everyone does. **So in gas stations, maintain six feet between yourself and others** whenever possible. Consider wearing double masks. And use hand sanitizer when you get back to your car because those non-hand-washing folks touched the same door you just used to exit the building!

**Prepare for any kind of weather**—even if your trip is planned during the summer. While tent camping in Yellowstone last July, the temperature dipped down to 40° overnight. Should you break down or choose to pull over for the night, blankets are essential. On the flip side, because we are at higher altitudes, be sure to wear sunscreen. You can get sunburned inside your car.

**If you do plan to pull over and stay in a hotel** for the night, don’t forget sanitizing wipes, your own pillows and sheets to put on top of the hotel bedding. Wipe down hotel door handles and frequently touched surfaces in the room.

Finally, Montana’s landscapes are too beautiful for our kids and teens to have their noses glued to electronic devices the entire drive. What’s the remedy? **Institute a one-hour no-electronics zone** and **consider listening to audiobooks** like John Fraley’s *Rangers, Trappers, and Trailblazers: Early Adventures in Montana’s Bob Marshall Wilderness and Glacier National Park* or Steven Ambrose’s *Crazy Horse and Custer: The Parallel Lives of Two American Warriors* as well as *Undaunted Courage*. These books offer context to Montana’s frequently visited areas.

**Before you hit the road**, have your local mechanic check your car to make sure your tires, engine and fluids are in good shape to make the trip.

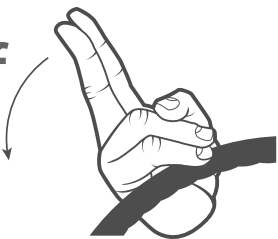
**Pack the car using what I call the “hot/cold” method.** Things you don’t need while driving are “cold” items and should be stowed in the trunk, behind the third row or in the car-top carrier. “Hot” items like your cell phone, charging cords, first aid kit, hand sanitizer, disinfecting wipes, snacks, etc., that you’ll need on the road should be easily accessible.





The New Wave of the Avant-Garde

By Eric Heidle



The truck is nearly past you when its owner gives you the finger. Say it's a fine spring morning and you're barreling down a dirt road, heading for a favored fishing or watering hole, minding your own business. You see the other rig coming, battered and broken, hay hooks and twine boiling up from its homemade stock rack. And just as he's going past you, cracked, greasy Stetson framed in his cracked, greasy windshield, the driver gives you the finger before vanishing in a cloud of tan dust.

Only it's an index finger, a lone stubby digit slowly prized off the wheel, and far from an insult, it's Montana's way of saying hello from the road. We may not be the only place where people wave to other drivers; anywhere the asphalt turns to gravel, folks revert to common courtesy. But waving on the road is *supremely* Montanan, right up there with Cat-Griz and the whiskey ditch. And, like anything worth doing, it's worth doing with style. There's an art to the wave, an aesthetic as personal as it is expressive. It's a move that makes you part of a movement. And like any great movement in art, there will be rules:

**Rule 1. Waving Is the Driver's Job.** As with adjusting the radio and environmental controls, waving is the domain of the driver. It's her privilege and obligation. In a waving situation, you'll look like a damn parade float if everyone joins in. Let your driver do her duty.

**Rule 2. Know When to Wave.** Etiquette governing the wave rivals that of any at Versailles or the Edo courts of Japan. The type of road you're on, driving conditions, relative closing speeds, and other factors all dictate the terms of the wave. Don't bother on interstates; they're the death of neighborliness and no one can see you anyway. Two-lane highways are a judgment call requiring additional calculation: How rural is the road, how long has it been since you've seen another rig, what's the speed limit through this stretch? The rule of thumb here is: the more empty, slow and remote your road, the more likely it is you'll need to wave.

Dirt roads? Mandatory wave, in almost every case. You're moving slowly enough to look the other fellow in the eye; it's only being polite. Plus, there are practical considerations underpinning this cherished social construct—the stranger you wave to in the morning might pull you out of the barrow pit<sup>i</sup> in the afternoon. Which brings us to...

**Rule 3. Waving in Weather.** If the roads are bad enough that you can't risk a wave, you shouldn't be out at all. But if you do find yourself in a white-knuckler, you don't have knuckles to spare. Save the wave for a balmier day.<sup>ii</sup>

**Rule 4. The Town Wave.** This is less tricky than it sounds, and the same basic concepts apply. If the town is small enough for dogs to nap in the street, wave. Bigger towns with traffic? Not unless you know the other guy or they're yielding the right of way, in which case your wave means, "Thanks."

**Rule 5. A Wave Does Not Imply Friendship.** We're an amiable bunch, Montanans, and we like to lend a hand as well as raise one. But if you're out here in waving country, you're either hard at work or playing hooky. A wave might end with a stop to shoot the breeze, but it doesn't mean we're not on a schedule. Nothing sours the mood quicker than the overly inquisitive on a logging road during elk season. Jaws clamp shut, eye contact drifts. You've overstepped. And, if the other driver's in a hurry because his cows are out, you're probably obligated to spin around and help get 'em in.

**Rule 6. Style Matters.** Now we get down to it. It's not enough *that* you wave; *how* you wave means everything. Like the way one might throw a rope or mend a fly line, your style says a lot about you as a person. And nothing separates greenhorns from old-timers like a feeble, half-hearted wave; you've got to go strong and commit. In that vein, we could all use a little brush-up. For your perusal, then, the basic styles:

**The Classic:** Two fingers raised casually off the wheel. This is the gold standard in Big Sky Country. It's friendly—but not *too* friendly. You've acknowledged the other party and then you're on your way. It's terse, polite and takes minimal effort. The one-finger variant described above is acceptable.



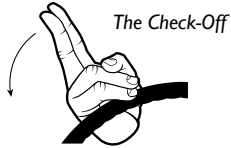
**The Palm:** All four digits raised off the wheel. An evolution of the Classic, this iteration signifies a slight uptick in friendliness. Good for folks you'd nod to at the store.



**The Nod:** Speaking of which, this controversial tactic—technically not a wave at all—is permissible, but only in response to another nod. Nodding to acknowledge a wave is insufficient and dismissive, and therefore bad form.



**The Check-Off:** This derivative turns the Classic on its side, performed with a brisk downward motion to confirm that you've cleared the other driver to proceed, asserting your authority in the bargain.



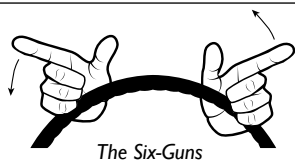
**The Salute:** An advanced move requiring that your hand leave the wheel entirely; executing this crisp tip of the cap can imply formality or sarcasm. Use with care.



**The Heisman:** Reserved for use in town or with pedestrians, the Heisman comes into play when the driver must issue a greeting through the passenger window. Lean in that direction, extending your arm fully, palm upward. Touchdown.



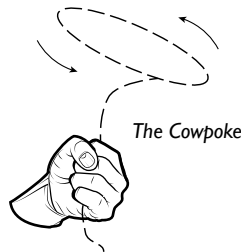
**The Six-Guns:** Make pistols with your fingers and give 'em a little *pew-pew* action. Not for greeting the Highway Patrol.



**The Claw:** A new variant, lately identified and seldom observed. The driver's wheel arm pivots upward at the elbow, retaining its grip-like posture for the duration of the wave. Exceedingly rare.



**The Cowpoke:** Gripping the wheel in his right hand, the driver extends his left arm out the window making lariat-spinning motions as he whoops and hollers. Bonus points awarded if the driver can pound one bootheel on the dash for an extra-hairy ride.<sup>iii</sup>



**Rule 7. Keep the Wave Going.** There you have it: the rules of the road. But knowledge isn't enough; movements require action. The avant-garde cannot be advanced without robust participation and forward-thinking innovation. We need new drivers with new ideas. A new sense of urgency. A new wave of wavers.

When you're out there, then, get in your right mind. Ease your foot off the gas; kill the A/C and crank those windows down. Tune in your car radio (they still make them), and surf the AM band, preferably for an old country station. Let the fragrant tang of burnt irrigation ditches fill your nostrils, and cock an ear for the first meadowlark of spring. And, when that next battered, broken rig comes lumbering at you from a quarter-mile off, settle in. Calm your breathing, square up, stay within yourself, time it right. Then give 'em the finger.

Or two.

<sup>i</sup> Barrow pit: *n.* a large ditch running along the margins of rural roads, so named for the barrow or mound of earth resulting from digging one. *See also:* borrow pit.  
<sup>ii</sup> A corollary to this rule: if the other rig is stopped and you sense trouble, you owe them more than a wave. "Everyone okay? Need any help?" is the proper salutation.  
<sup>iii</sup> This wave is entirely fictitious; no one does this. But someone should.



## Road Trip: Inspirations via Someplace Else

By Sandy Compton

Road trips, whenever and wherever undertaken, are opportunities to discover; wending past things to write, paint, carve, photograph, set to music, turn to a thing of art. The senses open in a profound way when the destination is just someplace else, which is how hominids traveled for ages before we began stopping to wait for the beer to get done. It’s genetic. We are evolved from wanderers.

The daily commute is often rote, but when I turn left instead of the usual right at the end of the driveway, things change. Here comes a different world. I like to start with a long day that takes me out of my neighborhood and far into that new place. Then, it’s time to slow down and sniff out a good bakery; stroll down a new street, read the historical signs; explore side roads; take a hike, a picture, extended notes, a nap and opportunity to find a good camp.

The best road trips are those with mutable daily distances and destinations. Adventures, oddities, characters, landscapes and side trips along the way are fuel for the muse. The Western tradition of going to look

for the elephant is a good model. The elephant is seldom found, but that’s the least important part of the effort. It’s the looking that matters.

One of my best road trips was in Siberia—with real Siberians—but I admit that most have been out here on the left side of the 100th Meridian (if the map is right side up), where Wallace Stegner assured us the West begins. Tracking the 1877 Nez Perce, I’ve been from Wallowa Lake to the Bears Paw; traveling across the Salmon and Snake, up the Clearwater, over Lolo, up the Bitterroot, through the Big Hole, across Bannock Pass, down Birch Creek, into and out of Yellowstone, though Cooke City, down Clark’s Fork of the Yellowstone, across that river and north to the Missouri and then to Snake Creek, where Joseph finally handed his rifle to Nelson Miles. In the course of those journeys, I crossed paths with Bozeman and Bridger; Meagher; Carrington, Custer and Crazy Horse; Colter and Johnson; Red Cloud and Sitting Bull; and William, Merriweather, York, Sacajawea and that faithful dog, Seaman. I’ve been lost in the fog in the Pumpkin Hills, walked among the markers at the

Little Big Horn, hunkered with my notebook behind a boulder on wind-swept Beartooth Pass, camped in the Sweetgrass Hills, visited Shep at Fort Benton and searched my way through the Breaks to camp at Bull Creek and cross the Missouri at Stafford Ferry. But, I haven’t been to Plentywood. At least, not yet.

Out of all that, what? Mounds of inspiration, thousands of words and images; some of which have found publication. Some await return to the light of day, which happens when I crack open one of my myriad companions in such endeavor, those notebooks and photo albums; memory stores of tastes, smells, feelings, wonderings, wanderings and sights of the road.

Sandy Compton has written a dozen books, as well as edited and designed many more through his company, Blue Creek Press. His latest work is *The Dog with His Head On Sideways*, a collection of short fiction. His next—as yet unnamed—will likely be a collection of travel stories, inspired by this opportunity. He can be reached at [books@bluecreekpress.com](mailto:books@bluecreekpress.com).

## Unmoored

By Martha Weaver Adkins

Please enjoy this excerpt from one of our readers. To see her full article, follow the link at the end of the story.

### Friday 10:00 a.m., 72,250 miles on the Venza

How many times now have I set out from southern Park County, MT to spend a week with my young grandson in Bend, Oregon? This week, July 21-28, 2017, give or take a weekend, is written into his calendar as our weekend. My grandson is 7 years old. I’m...quite a bit older, 75.

I always mean to leave early, 7 a.m., even, to get ahead of crowds in Yellowstone Park. Going through Yellowstone in summer saves three hours travel because I’m taking the southern route through West Yellowstone, Boise, Idaho and the dry high plateaus of eastern Oregon rather than through Missoula, the panhandle of Idaho and the eastern dry hills of Washington. I like going through the Park. Fellow travelers are cheerful. We’re all on the lookout for bears and I don’t expect to see them as the day warms up, but there are always last-minute delays before departure: finding my road atlas and the reading glasses that allow me to see highway numbers on it. Once going through Craters of the Moon National Park in Idaho, I turned right instead of left and would have ended up in Kellogg or at least Ketchum, except for the direction compass next to the rearview mirror. There is always last minute cleanup at home in case I get so lost I never get home. Or sidetracked.

This day I stopped at the Gardiner post office to mail a letter and got into conversation with an astrophysicist named Paul. Comparing travels, he talked about an accident in Arizona that broadsided him and kept him in hospital for four months. He’s on his way to Glacier Park in a white van, thinking Glacier will be cooler than Yellowstone. He looks like an astrophysicist, absentmindedly combing back a shock of fading auburn hair with his fingers.

Friends were sitting on a bench outside the P.O. visiting. One had seen mention on Facebook of the killing of a female grizzly at their house near Jardine. She resented the posting because this had happened after the grizzly had killed and eaten their dog and caved in the roof of the chicken house. I knew about the grizzly because the couple had given me the one remaining chicken, just to keep the bear from coming back after it. It terrorized them for two weeks before they shot it.

### 1:30 p.m., in West Yellowstone

There’s more to each of those stories from the post office.

Astrophysicist Paul was knocked unconscious by the sideswipe of another car and pinned in twisted metal. The driver who sideswiped him was unconscious too. First vehicle on the scene was a church bus full of people who, when they saw that Paul’s car was sliding toward the cliff that bordered the mountain road, parked sideways against the car, halting its slide. The bus passengers stayed with him for several hours until

help came. An emergency crew armed with metal shears had to take off the back of the car and work backward, sliding him in his seat out the back.

“When I came to, I couldn’t move much. I could hear my arm clicking and knew it was broken.” His rescuers told him they had only one helicopter on standby. It would transport the driver of the car that hit him, who had possible internal injuries. He would have to ride in an ambulance. He asked to go to the largest nearby Arizona city, and was kept there recovering, in traction, for four months. Fortunately he was a few months shy of 65, and still covered by his employer’s insurance. Medicare didn’t want anything to do with his \$500,000 hospital bill!!

I wasn’t in a hurry. I stood to hear the friends who had been criticized for shooting a female grizzly. The husband vividly remembered the night his wife shook him awake and told him the grizzly was back. He fell asleep again and was awakened by a scream. He picked up an old shotgun loaded with slugs.

“If I’d been fully awake I might have grabbed Sandy and shoved her in the door, but the grizzly might have hit the door. It was going for her. I shot. Our grandson was a little wild then. He shot over my head when I walked toward the downed grizzly. He said he was afraid it wasn’t dead. I don’t do very well with guns going off.” “Vietnam,” Sandy said, in explanation.

“When the Fish and Game guys came, they put Sandy off to one side. She had a bright light shining on her, and I had another. They went over every inch of that bear making sure we hadn’t taken even a hair for a souvenir. For four weeks they never responded to our request to have the bear removed.” He had worked in law enforcement. He finally convinced the Fish and Game he’d shot the bear in self-defense.

Past Idaho Falls, the highway divides. It always catches me by surprise. Once I took the turn to Salt Lake City, and had to do a left turn across the “Maintenance Only” intersection. This time I didn’t turn at all and had to consult my atlas at a Conoco Filling Station: Highway 86—not Pocatello or Salt Lake—but right, to Burley, Idaho. There’s a trucker’s cut-rate motel in Burley where I’d stayed before, adjacent to a more upscale-with-swimming-pool motel.

There were stop-and-start delays because of a car broken down on the interstate blocking both westbound lanes. There was a longer traffic jam in the eastbound lane, I noticed.

### 5:45 p.m.

At this hour, Ringo the cockatiel is wondering where the person is who covers up his cage at night. That 75-year-old lady is laying out her clean, soft sleeping bag on the bed of Room 434 of the Budget Motel in the middle of southern Idaho, wondering how much extra it would cost to call her husband. I should have asked at check-in how these room telephones work. If they work.

Here it’s worth mention that once I got only halfway through the book *Zen and the Art of Motorcycle Maintenance*, even though I think the author is a Montanan.

I managed to plug in the small plastic radio by the bed and got a station: British Broadcasting Channel (BBC), which comes on at 9 p.m. At 10 p.m., Rachael Maddow will appear on the flat-screen TV on the bureau if I punch 209...but I’ll be asleep by then. The telephone rang. It was my son John, who is beginning to understand that his aged mother has to be monitored now and then, gently guided in the use of mechanics and sometimes reminded what day it is. However, I am laser-focused on the way to his house. John said he’d leave the house unlocked for me. Tomorrow’s Saturday, and they’re going fishing. Most probably they’ll be home before I get there.

And where is my car key? In the pocket of the old comfortable blue jeans on the other bed of this two-double-bed motel room. All I have to do tomorrow is turn the key in the ignition of my red Toyota Venza, and drive to Bend, Oregon.

I am happy to be unencumbered and anonymous in my Budget Motel room. There is no notepaper, pen or bottle of lotion. There are, however, one shampoo, two soaps and a coffee maker, as well as the TV and Magnavox radio. Simplicity in the extreme.

At the beginning of my trip, Paul the astrophysicist asked, “Why are you going through the Park?” “I like the southern route.” I told him about Oard’s Gallery and gas stop east of Burns, which was a watering hole in the 1800’s for pilgrims who had managed to navigate the winding, impressive canyon of the Malheure River. The present owner of Oard’s is descended from those first pioneers. He said, “I should go there.” His wife died when their daughter was 5. He was getting mail from Medicare in his summer mailbox in Gardiner.

I like to meet visitors to the Park in summer. They’re as interesting as bears. And more numerous.

I thought about Tom, my husband, who has worked in Yellowstone Park for 30-some years. A woman should never marry a man who is younger than she is. He will sooner or later wonder if he could have done better. But could he? Could I? He will have fed and watered my horses, and said goodnight to Ringo Starr, the cockatiel.

I’ve come 296 miles.

### Saturday, July 22

At 9:30 a.m., it’s 68° in Burley. I’ve had a motel breakfast, also a hot bath and a good night’s sleep and am ready to cruise and listen to Idaho radio stations for a while.

Continued online at [art.mt.gov](http://art.mt.gov)



## Council Member Appreciation

Four Montana Arts Council (MAC) members have terms that ended this spring. MAC thanks G.B. Carson, Mark Kuipers, Corby Skinner and Jean Steele for their service and commitment to the arts. MAC Chair Cyndy Andrus says, “MAC is a vibrant group of people thinking deeply about the big issues for Montana’s cultural sector. We know that our outgoing members will continue to serve as pillars of the creative community in our state.”

**G.B. Carson** operates an appraisal business specializing in art from the 19th century through contemporary. As a Helena native, now living near Townsend, G.B. has a deep knowledge of Montana art from visual to literary. Among his contributions to MAC, G.B. served on the past two cycles to identify Governor’s Arts Award honorees, most recently as chair of the committee. Deputy Director Kristin Han Burgoyne notes, “G.B. believes in Montana’s place in the national arts scene and worked statewide to raise the profile of artists and the organizations that support them.” G.B. was appointed in 2016 and served one term.

**Mark Kuipers** has a career as a marketing professional and founded MAK Direct, a direct response marketing firm. An avid fly fisherman, Mark also enjoys bow hunting, skiing, hiking, mushroom hunting and writing nonfiction articles about his experiences. Director Tatiana Gant recalls, “Mark’s appointment to MAC was met with confusion in the arts community because he was unknown. His perspective and business skills have been invaluable.” In his 12 years of service, Mark has been a member of the Executive Committee, chaired the Strategic Investment Grant Committee and been a strong advocate for the Montana Artrepreneur program.

**Corby Skinner** is an independent marketing professional and is active in the cultural community in Billings. As co-host of the arts and culture radio program, *Resounds*, on Yellowstone Public Radio, he connects the whole state with the arts. Corby was appointed in 2020 to fill the vacancy left by Arlene Parisot. “Corby hit the ground running,” comments Program Officer Brian Moody, “He immediately jumped into the work of multiple grant review committees and made significant contributions to MAC during his time on the council.” Corby is a recipient of the Governor’s Humanities Award.

**Jean Steele** has been recognized with fellowships from Carnegie Mellon and the National Endowment for the Humanities to study British history and medieval and renaissance art. Her secondary school and higher education career aligned her perfectly to serve as MAC’s Education Committee chair. Arts Education Director Monica Grable shares, “Jean has shepherded a steady examination of MAC’s contributions to arts learning and has guided MAC in revisioning its educational support.” Jean has also served MAC as chair of the Poet Laureate committee and as a judge for Montana Poetry Out Loud. Jean served two terms on MAC, beginning in 2010.

MAC is governed by 15 members appointed by the Governor and confirmed by the state Senate for five-year terms. Council members participate in two meetings per year and through committee service. Those interested in serving on MAC can apply through the Office of the Governor’s Boards, Councils & Commissions website.

## Arts Learning



Courtesy of the Art Mobile of Montana

### Art Mobile of Montana | Art Hits the Road in Montana

By Monica Grable

For two decades, contemporary artists from around the state have done something remarkable—they’ve loaded their art into a transport van owned by Art Mobile of Montana (AMM) and sent it on a months-long road trip. Entrusted with the care of that art, AMM teaching artists in turn drive hundreds, even thousands, of miles each year to deliver an experience with art otherwise out of reach for many of Montana’s smallest communities. Year after year, the transport van has arrived on-site at schools and community centers to ecstatic learners who regard its yearly visit as a holiday.

That had been Art Mobile of Montana’s tradition, anyway, prior to the pandemic upending nearly everything. Jo LaPorte, AMM’s executive director, stepped into her newly appointed role with the organization just in time to lead efforts to reconstruct their yearly curated traveling exhibit of Montana contemporary art. At once she was challenged to re-envision a mobile art museum into something equally impactful and equally accessible to arts learners around the state.

LaPorte knew immediately that they would have to move to an online format, and in short order at that—a road they had yet to travel. This now-ubiquitous pivot, this re-imagined state of operation, would need to replicate the pieces of not only AMM’s traveling exhibition, but also its educational offerings—substantive and essential components of their work—that operate as pieces in concert, not unlike a mobile of another kind. But with change comes opportunity. This was a chance to more

deeply engage Montana’s innovative thinkers and artists in a design process that ultimately yielded a new kind of accessibility.

This year’s virtual exhibition, *The Current Condition: Visions of the Contemporary West*, features work that would not have physically traveled well or easily in the AMM van, though can now be experienced by students statewide. Works such as Jay Laber’s metal sculpture *Finds His Spot* or Maryann Bonjorni’s found-object installation *Road Warrior* are included, together with two-dimensional works that can be viewed in a simulated gallery space. To accompany the virtual museum, tutorial videos, artist interviews and lesson plans may be accessed, along with art-supply kits to help drive the concepts home. As well, participating schools and organizations are able to schedule a live virtual visit this spring with AMM’s current teaching artist, Renee Taaffe.

The best road trips, most of us know, are personally transformative in one way or another. In the case of the AMM experience, students are regularly exposed to art unlike any they’ve seen before and are encouraged to carefully observe and discuss those works assisted by AMM’s teaching artist. This process transports these learners to a whole new world of ideas.

Years prior, this was an experience Jo LaPorte saw first-hand as a traveling teaching artist for Art Mobile of Montana. That opportunity offered her the chance to see Montana in its entirety—the landscape and the people. Reflecting on that time, LaPorte remembers the experience as equally eye-opening for her as it was for her students, a mutually beneficial cultural exchange between communities as diverse as the landscape itself.

For many schools, particularly those without an art specialist or ongoing art program, Art Mobile of Montana represents a significant component of the curriculum. Along with engagement with the traveling exhibit, students receive hands-on instruction creating their own works, often a response to the work they have seen.

Once it’s safe for the organization to hit the road again, AMM will retain the virtual component to support both the teaching artists’ visits to classrooms and for ease of engagement by a broad spectrum of Montana’s arts learners. What began two decades ago as a nine-school pilot project led by Sara Colburn, Art Mobile of Montana’s founder, and grew to an organization serving 50 locations a year, has transitioned itself to a virtually accessible contemporary museum that continues to transport learners—even without the use of the transport van.

To experience the virtual museum and access Art Mobile of Montana resources, visit [artmobilemontana.org](http://artmobilemontana.org)



APRIL

<b>Apr 1-Apr 15, Fridays and Saturdays – Western Film Series</b> <b>Paris Gibson Square Museum of Art</b> <a href="http://www.the-square.org">www.the-square.org</a>
<b>Apr 1-Apr 15 – Miniatures Teeny Tiny Talent &amp; Jerry David Cornelia</b> <b>Waterworks Art Museum</b> <a href="http://www.wtrworks.org/upcoming-exibits">www.wtrworks.org/upcoming-exibits</a>
<b>Apr 1-Apr 22 – Nicholas Galanin: I Think It Goes Like This (Gold)</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/exhibits">https://missoulaartmuseum.org/exhibits</a>
<b>Apr 1-May 22 – Eric Carlson: Entanglements</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/exhibits/eric-carlson-entanglements">https://missoulaartmuseum.org/exhibits/eric-carlson-entanglements</a>
<b>Apr 1-May 22 – Nancy Erickson: Reclaiming (a Post-Nuclear) Eden</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/exhibits">https://missoulaartmuseum.org/exhibits</a>
<b>Apr 1-Jun 30 – Jon Lodge: Fracture</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/exhibits/jon-lodge-fracture">https://missoulaartmuseum.org/exhibits/jon-lodge-fracture</a>
<b>Apr 1-Jun 30 – An American Story of Romantics &amp; Modernists in the West</b> <b>Yellowstone Art Museum</b> <a href="http://www.artmuseum.org">www.artmuseum.org</a>
<b>Apr 1-May 31 – Expressionism in the West</b> <b>C.M. Russell Museum</b> <a href="https://cmrussell.org/exhibitions/current-exhibitions">https://cmrussell.org/exhibitions/current-exhibitions</a>
<b>Apr 1-May 31 – Through the Lens of Joseph Henry Sharp</b> <b>C.M. Russell Museum</b> <a href="https://cmrussell.org/exhibitions/current-exhibitions">https://cmrussell.org/exhibitions/current-exhibitions</a>
<b>Apr 1-Jun 2 – Convergence: Bev Beck Glueckert, Ellen Ornitz, Susan Thomas</b> <b>Paris Gibson Square Museum of Art</b> <a href="http://www.the-square.org">www.the-square.org</a>
<b>Apr 1-Jun 20 – John Giarrizzo: Work from Life Yesterday and Today</b> <b>Yellowstone Art Museum</b> <a href="http://www.artmuseum.org">www.artmuseum.org</a>
<b>Apr 1-May 3 – When the West Was Won: Recent Works by Gordon McConnel</b> <b>Paris Gibson Square Museum of Art</b> <a href="http://www.the-square.org">www.the-square.org</a>
<b>Apr 5-Apr 12 – Kathleen Herlihy-Paoli: Act Three</b> <b>Paris Gibson Square Museum of Art</b> <a href="http://www.the-square.org">www.the-square.org</a>
<b>Apr 1-Apr 4 – ADCA Benefit Concert/Party</b> <b>Virtual Event</b> <a href="http://www.umd.edu/umarts/boxoffice/">www.umd.edu/umarts/boxoffice/</a>
<b>Apr 1-Apr 29 – Featured Artist: Dale Beckman</b> <b>Lewis And Clark Library</b> <a href="https://dalebeckman.com">https://dalebeckman.com</a>
<b>Apr 1-Jun 18 – The Last Glacier: Images of a Changing Landscape</b> <b>Hockaday Museum of Art</b> <a href="http://www.thelastglacier.com">www.thelastglacier.com</a>
<b>Apr 1-Apr 17 – All Manner of Shapes: Childrens Art Exhibition</b> <b>Hockaday Museum of Art</b> <a href="http://www.hockadaymuseum.org">www.hockadaymuseum.org</a>
<b>Apr 1-Apr 24 – Homage to Africa</b> <b>Montana Museum of Art and Culture</b> <a href="http://www.umd.edu/montanamuseum">www.umd.edu/montanamuseum</a>
<b>Apr 1-Apr 30 – 2021 Last Best Print Fest: ‘Make Me Laugh’</b> <b>Zootown Arts Community Center</b> <a href="http://www.zootownarts.org/event-details.html">www.zootownarts.org/event-details.html</a>
<b>Apr 2 – Ministry</b> <b>The Wilma</b> <a href="https://logjampresents.com">https://logjampresents.com</a>
<b>Apr 2-Apr 16 – Sky Above   Earth Below</b> <b>Radius Gallery</b> <a href="http://www.radiusgallery.com">www.radiusgallery.com</a>
<b>Apr 2-Apr 30 – The Botany of Math(re)</b> <b>Emerson Center, Jessie Wilber Gallery</b> <a href="http://www.theemerson.org/project/botany-of-mathre/">www.theemerson.org/project/botany-of-mathre/</a>
<b>Apr 5 – Art in the Moment - April</b> <b>Virtual</b> <a href="https://missoulaartmuseum.org/class/art-in-the-moment-april">https://missoulaartmuseum.org/class/art-in-the-moment-april</a>
<b>Apr 6 – After School Art Adventure - Series II</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/after-school-art-adventure-series-ii">https://missoulaartmuseum.org/class/after-school-art-adventure-series-ii</a>
<b>Apr 7 – Teen Open Studio</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/teen-open-studio">https://missoulaartmuseum.org/class/teen-open-studio</a>
<b>Apr 7 – Teen Art Project: Art and Poetry</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/teen-art-project-art-and-poetry">https://missoulaartmuseum.org/class/teen-art-project-art-and-poetry</a>
<b>Apr 8-Jun 27 – Marking Time: Heidi Brandow &amp; Luzene Hill</b> <b>Yellowstone Art Museum</b> <a href="http://www.artmuseum.org/project/marking-time-heidi-brandow-luzene-hill/">www.artmuseum.org/project/marking-time-heidi-brandow-luzene-hill/</a>
<b>Apr 9 – Harp and Soul</b> <b>Missoula Symphony Association</b> <a href="http://www.missoulasympphony.org">www.missoulasympphony.org</a>

APRIL

<b>Apr 10 – Symphony Kids 4: Oh, The Roads I Travel</b> <b>Helena Symphony</b> <a href="http://www.helenasympphony.org/symphony-kids-4-oh-the-roads-i-travel/">www.helenasympphony.org/symphony-kids-4-oh-the-roads-i-travel/</a>
<b>Apr 11 – Harp and Soul</b> <b>Missoula Symphony Association</b> <a href="http://www.missoulasympphony.org">www.missoulasympphony.org</a>
<b>Apr 11 – Unfinished Symphonies of Great Composers</b> <b>Butte Symphony Orchestra</b> <a href="http://www.buttesymphony.org">www.buttesymphony.org</a>
<b>Apr 13 – After School Art Adventure - Series II</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/after-school-art-adventure-series-ii">https://missoulaartmuseum.org/class/after-school-art-adventure-series-ii</a>
<b>Apr 14 – Teen Art Project: Art and Poetry</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/teen-art-project-art-and-poetry">https://missoulaartmuseum.org/class/teen-art-project-art-and-poetry</a>
<b>Apr 14 – Teen Open Studio</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/teen-open-studio">https://missoulaartmuseum.org/class/teen-open-studio</a>
<b>Apr 15 – Adult Cooking Class - Old Fashioned Favorites</b> <b>Yellowstone Art Museum</b> <a href="http://www.artmuseum.org/calendar/">www.artmuseum.org/calendar/</a>
<b>Apr 16 – When the West Was Won: Artist Discussion with Gordon McConnell</b> <b>Paris Gibson Square Museum of Art</b> <a href="http://www.the-square.org/calendar-of-events">www.the-square.org/calendar-of-events</a>
<b>Apr 17 – Saturdays with MAM - April</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/event/saturdays-with-mam-april">https://missoulaartmuseum.org/event/saturdays-with-mam-april</a>
<b>Apr 17 – Nuno Felted Scarf with Alena Larson</b> <b>Yellowstone Art Museum</b> <a href="http://www.artmuseum.org/calendar/">www.artmuseum.org/calendar/</a>
<b>Apr 17 – Montgomery, Mendelssohn &amp; Bach</b> <b>Bozeman Symphony</b> <a href="http://www.bozemansymphony.org/montgomery-mendelssohn--bach.html">www.bozemansymphony.org/montgomery-mendelssohn--bach.html</a>
<b>Apr 21 – Teen Art Project: Art and Poetry</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/teen-art-project-art-and-poetry">https://missoulaartmuseum.org/class/teen-art-project-art-and-poetry</a>
<b>Apr 21 – Teen Open Studio</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/teen-open-studio">https://missoulaartmuseum.org/class/teen-open-studio</a>
<b>Apr 22-May 29 – New Artist 2021: High School Exhibition</b> <b>Hockaday Museum of Art</b> <a href="http://www.hockadaymuseum.org">www.hockadaymuseum.org</a>
<b>Apr 23-Jun 3 – Western Art Roundup Featured Artist: Andy Watson</b> <b>Waterworks Art Museum</b> <a href="http://www.wtrworks.org/upcoming-exibits">www.wtrworks.org/upcoming-exibits</a>
<b>Apr 23 – The Pump and Dump Show</b> <b>The Wilma</b> <a href="https://logjampresents.com">https://logjampresents.com</a>
<b>Apr 23 – Trevor Noah: Loud and Clear Tour (Rescheduled)</b> <b>Adams Center</b> <a href="http://www.umd.edu/griztix/">http://www.umd.edu/griztix/</a>
<b>Apr 24 – Trevor Noah: Loud and Clear Tour (Rescheduled)</b> <b>Brick Breeden Fieldhouse</b> <a href="http://brickbreeden.com">http://brickbreeden.com</a>
<b>Apr 24-Apr 25 – Glacier Symphony Spring Festival</b> <b>Glacier Symphony &amp; Chorale</b> <a href="https://glaciersymphony.org/spring-festival-2021/">https://glaciersymphony.org/spring-festival-2021/</a>
<b>Apr 24-Apr 25 – Classic Series: The New World</b> <b>Billings Symphony &amp; Chorale</b> <a href="https://billingsymphony.org/shows/classic-series/the-new-world/">https://billingsymphony.org/shows/classic-series/the-new-world/</a>
<b>Apr 25 – “American Virtuosi” featuring Stephanie Chase, violin</b> <b>UM Music Recital Hall</b> <a href="https://sormt.org">https://sormt.org</a>
<b>Apr 27 – After School Art Adventure - Series III</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/after-school-art-adventure-series-iii">https://missoulaartmuseum.org/class/after-school-art-adventure-series-iii</a>
<b>Apr 28 – Teen Art Project: Art and Poetry</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/teen-art-project-art-and-poetry">https://missoulaartmuseum.org/class/teen-art-project-art-and-poetry</a>
<b>Apr 28 – Teen Open Studio</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/teen-open-studio">https://missoulaartmuseum.org/class/teen-open-studio</a>
<b>Apr 28 – Let’s do Lunch: Little Red Baskets to Love by Sydne George</b> <b>Paris Gibson Square Museum of Art</b> <a href="http://www.the-square.org/calendar-of-events">www.the-square.org/calendar-of-events</a>
<b>May 1 – Helena Symphony Masterworks Concert VI</b> <b>Virtual</b> <a href="http://www.helenasympphony.org">www.helenasympphony.org</a>
<b>May 1-May 2 – Glacier Symphony Spring Festival</b> <b>Glacier Symphony &amp; Chorale</b> <a href="https://glaciersymphony.org/spring-festival-2021/">https://glaciersymphony.org/spring-festival-2021/</a>
<b>May 2 – Bill Engvall</b> <b>Helena Civic Center</b> <a href="http://www.helenaciviccenter.com/home.html">www.helenaciviccenter.com/home.html</a>



MAY

<b>May 3 – Art In The Moment - May</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/art-in-the-moment-may">https://missoulaartmuseum.org/class/art-in-the-moment-may</a>
<b>May 4 – After School Art Adventure - Series II</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/after-school-art-adventure-series-iii">https://missoulaartmuseum.org/class/after-school-art-adventure-series-iii</a>
<b>May 5 – Teen Art Project: Art and Poetry</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/teen-art-project-art-and-poetry">https://missoulaartmuseum.org/class/teen-art-project-art-and-poetry</a>
<b>May 5 – Teen Open Studio</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/teen-open-studio">https://missoulaartmuseum.org/class/teen-open-studio</a>
<b>May 5-Jun 30 – Robert Harrison: It Takes A Village</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/exhibits/robert-harrison-it-takes-a-village">https://missoulaartmuseum.org/exhibits/robert-harrison-it-takes-a-village</a>
<b>May 6 – Sukin Series: Catalyst Quartet</b> <b>Billings Symphony &amp; Chorale</b> <a href="https://billingsymphony.org/shows/sukin-series/catalystquartet/">https://billingsymphony.org/shows/sukin-series/catalystquartet/</a>
<b>May 6-May 7 – Give Big Gallatin Valley 2021</b> <b>Bozeman Symphony</b> <a href="http://www.givebiggv.org">www.givebiggv.org</a>
<b>May 7 – Sean Chandler: New Works</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/exhibits/sean-chandler-new-works">https://missoulaartmuseum.org/exhibits/sean-chandler-new-works</a>
<b>May 11 – Tech N9ne</b> <b>The Wilma</b> <a href="https://logjampresents.com">https://logjampresents.com</a>
<b>May 11 – After School Art Adventure - Series III</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/after-school-art-adventure-series-iii">https://missoulaartmuseum.org/class/after-school-art-adventure-series-iii</a>
<b>May 12 – Teen Art Project: Art and Poetry</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/teen-art-project-art-and-poetry">https://missoulaartmuseum.org/class/teen-art-project-art-and-poetry</a>
<b>May 12 – Teen Open Studio</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/teen-open-studio">https://missoulaartmuseum.org/class/teen-open-studio</a>
<b>May 15 – Intuitive Painting with Loretta Domaszewski</b> <b>Yellowstone Art Museum</b> <a href="https://www.artmuseum.org/calendar/">https://www.artmuseum.org/calendar/</a>
<b>May 15 – Milky Chance: Mind the Moon Tour 2020</b> <b>The Wilma</b> <a href="https://logjampresents.com">https://logjampresents.com</a>
<b>May 15 – Sukin Series: Duke Ellington’s Far East Suite</b> <b>Billings Symphony &amp; Chorale</b> <a href="http://www.billingsymphony.org/shows/sukin-series/duke-ellingtons-far-east-suite/">www.billingsymphony.org/shows/sukin-series/duke-ellingtons-far-east-suite/</a>
<b>May 15 – Saturdays with MAM - May</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/event/saturdays-with-mam-may">https://missoulaartmuseum.org/event/saturdays-with-mam-may</a>
<b>May 16 – Sunday Brunch &amp; Pottery Sale</b> <b>Waterworks Art Museum</b> <a href="http://www.wtrworks.org/upcoming-exibits">www.wtrworks.org/upcoming-exibits</a>
<b>May 18 – After School Art Adventure - Series III</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/after-school-art-adventure-series-iii">https://missoulaartmuseum.org/class/after-school-art-adventure-series-iii</a>
<b>May 18-Jun 30 – Jerry Ranking: Golden Sunlight</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/exhibits/jerry-rankin-golden-sunlight">https://missoulaartmuseum.org/exhibits/jerry-rankin-golden-sunlight</a>
<b>May 18-Jun 30 – Pennies From Hell</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/exhibits/pennies-from-hell">https://missoulaartmuseum.org/exhibits/pennies-from-hell</a>
<b>May 19 – Teen Art Project: Art and Poetry</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/teen-art-project-art-and-poetry">https://missoulaartmuseum.org/class/teen-art-project-art-and-poetry</a>
<b>May 19 – Teen Open Studio</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/teen-open-studio">https://missoulaartmuseum.org/class/teen-open-studio</a>
<b>May 22 – 2021 Mini Show</b> <b>Ten Spoon Winery</b> <a href="https://www.zootownarts.org/shows-events/annual-events/mini-show.html">https://www.zootownarts.org/shows-events/annual-events/mini-show.html</a>
<b>May 23 – “Together Again”</b> <b>Virtual</b> <a href="https://www.gfsymphony.org/together-again">https://www.gfsymphony.org/together-again</a>
<b>May 25 – After School Art Adventure - Series III</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/after-school-art-adventure-series-iii">https://missoulaartmuseum.org/class/after-school-art-adventure-series-iii</a>
<b>May 26 – Teen Art Project: Art and Poetry</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/teen-art-project-art-and-poetry">https://missoulaartmuseum.org/class/teen-art-project-art-and-poetry</a>
<b>May 26 – Teen Open Studio</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/teen-open-studio">https://missoulaartmuseum.org/class/teen-open-studio</a>
<b>May 27 – Current Commotion</b> <b>The Rialto</b> <a href="http://www.bozemansymphony.org/current-commotion.html">www.bozemansymphony.org/current-commotion.html</a>

JUNE

<b>Jun 1 – After School Art Adventure - Series III</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/after-school-art-adventure-series-iii">https://missoulaartmuseum.org/class/after-school-art-adventure-series-iii</a>
<b>Jun 1-Jun 30 – I-Witness Culture</b> <b>Hockaday Museum of Art</b> <a href="https://cmrussell.org/exhibitions/i-witness-culture/">https://cmrussell.org/exhibitions/i-witness-culture/</a>
<b>Jun 2 – Teen Art Project: Public Art</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/teen-art-project-public-art">https://missoulaartmuseum.org/class/teen-art-project-public-art</a>
<b>Jun 3-Jun 30 – Dueces Wild: Mary Knapp and Connie Herberg</b> <b>Hockaday Museum of Art</b> <a href="http://www.hockadaymuseum.org">www.hockadaymuseum.org</a>
<b>Jun 4 – Michelle Rivers Duo</b> <b>MontaVino</b> 38 1st Ave E Suite D, Kalispell
<b>Jun 4 – We Shall Overcome</b> <b>Missoula Symphony Association</b> <a href="http://www.missoulasympphony.org">www.missoulasympphony.org</a>
<b>Jun 5 – Sukin Series: Anything Goes: The Music of Cole Porter</b> <b>Billings Symphony &amp; Chorale</b> <a href="http://billingsymphony.org/shows/sukin-series/anything-goes-the-music-of-cole-porter/">billingsymphony.org/shows/sukin-series/anything-goes-the-music-of-cole-porter/</a>
<b>Jun 6 – We Shall Overcome</b> <b>Missoula Symphony Association</b> <a href="http://www.missoulasympphony.org">www.missoulasympphony.org</a>
<b>Jun 7-Jun 30 – Edge Of The Abyss</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/exhibits/edge-of-the-abyss">https://missoulaartmuseum.org/exhibits/edge-of-the-abyss</a>
<b>Jun 7 – The Space of Hope: A Collective Response</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/exhibits/the-space-of-hope-a-collective-response">https://missoulaartmuseum.org/exhibits/the-space-of-hope-a-collective-response</a>
<b>Jun 9 – Teen Art Project: Public Art</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/teen-art-project-public-art">https://missoulaartmuseum.org/class/teen-art-project-public-art</a>
<b>Jun 11-Jun 30 – Tracy Linder &amp; Veterans</b> <b>Waterworks Art Museum</b> <a href="https://www.wtrworks.org/upcoming-exibits">https://www.wtrworks.org/upcoming-exibits</a>
<b>Jun 14-Jun 18 – Summer Camp: Raptors &amp; Art</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/summer-camp-raptors-art">https://missoulaartmuseum.org/class/summer-camp-raptors-art</a>
<b>Jun 16 – Teen Art Project: Public Art</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/teen-art-project-public-art">https://missoulaartmuseum.org/class/teen-art-project-public-art</a>
<b>Jun 17 – Sukin Series: Ensemble Bayona</b> <b>Billings Symphony &amp; Chorale</b> <a href="https://billingsymphony.org/shows/sukin-series/ensemble-bayona/">https://billingsymphony.org/shows/sukin-series/ensemble-bayona/</a>
<b>Jun 19-Jun 20 – Classic Series: Schubert’s Unfinished</b> <b>Billings Symphony &amp; Chorale</b> <a href="https://billingsymphony.org/shows/classic-series/schuberts-unfinished/">https://billingsymphony.org/shows/classic-series/schuberts-unfinished/</a>
<b>Jun 21-Jun25 – Summer Camp: We Make A Village</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/summer-camp-we-make-a-village">https://missoulaartmuseum.org/class/summer-camp-we-make-a-village</a>
<b>Jun 23 – Teen Art Project: Public Art</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/teen-art-project-public-art">https://missoulaartmuseum.org/class/teen-art-project-public-art</a>
<b>Jun 30 – Teen Art Project: Public Art</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/teen-art-project-public-art">https://missoulaartmuseum.org/class/teen-art-project-public-art</a>
<b>Jun 30-Jul 2 – Summer Camp: The Woods Are Our Teachers</b> <b>Missoula Art Museum</b> <a href="https://missoulaartmuseum.org/class/summer-camp-the-woods-are-our-teachers">https://missoulaartmuseum.org/class/summer-camp-the-woods-are-our-teachers</a>
<b>Jun 30 – An Evening With Ween (Rescheduled)</b> <b>Big Sky Brewing Amphitheater</b> <a href="https://bigskybrew.com">https://bigskybrew.com</a>



Visit [www.art.mt.gov/soa](http://www.art.mt.gov/soa) to download a PDF of the newspaper with clickable links to calendar event details.





Who do you think should be the next Montana Poet Laureate?

**The nomination process is easy:** identify the poet you are nominating, share your favorite poem by the poet, tell us why you enjoy it, and why you feel they should be the Poet Laureate. The poet must currently reside in Montana and have been a resident for at least one year to be eligible.

Nominated poets will have the opportunity to accept or decline consideration. If the poet accepts, their nomination will be considered by the review panel. The Governor will make the final selection.

**The deadline to submit a nomination is April 12, 2021. Nominations can be made through a web-based survey at [art.mt.gov](http://art.mt.gov). To request a hard copy nomination form call (406) 444-6430.**

The Poet Laureate recognizes and honors a citizen poet of exceptional talent and accomplishment and encourages appreciation of poetry and literary life in Montana. The Poet Laureate is chosen on the basis of three criteria: artistic excellence and achievement; ongoing contributions to the cultural community; and worthiness of state recognition. Visit [www.art.mt.gov](http://www.art.mt.gov) for more information and our online form.

State of the

ARTS

Summer Issue

**Want to be a contributor?**  
Our summer theme is all about community. We'd love to hear about your favorite community events and experiences! Please send submissions to [mac@mt.gov](mailto:mac@mt.gov). See page 2 for more ways to contact Montana Arts Council.

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