Legendary actor performs in Havre

By Tim Leeds
Reprinted with permission from the Havre Daily News, Aug. 16

Montana Actors’ Theatre (MAT) is bringing some outside talent in for one of its productions this fall – a Hollywood legend.

“The real fun starts in October,” Rachel Dean of Montana Actors’ Theatre said Aug. 15 while introducing the troupe’s season. “We’re starting with a show called ‘God Help Us.’ This will be a one-weekend run, and it’s two of our actors here in Havre, but we also have a special guest actor joining us for this show. You may have heard of him. His name is Ed Asner.”

“That’s right, the Ed Asner,” Dean said. “OK, for you young ones out there who aren’t going to understand who that is, think ‘Elf,’ think Santa … Santa is coming to town to do a show with us. That is pretty awesome.”

Asner started acting in credited roles in the 1950s but rose to stardom with his role as the irritable but warm-hearted and lovable news editor in “The Mary Tyler Moore Show” and followed with the title role in the spinoff “Lou Grant.”

He has been nominated for 20 Emmy awards, winning seven, and served as president of the Screen Actors Guild from 1981 to 1985.

Mark Your Calendar
2018 Governor’s Arts Awards Ceremony and Reception at the State Capitol: 3-6 p.m. Friday, Dec. 7, 2018
Coming Soon: Watch for Governor Bullock’s announcement of this year’s honorees at art.mt.gov

Public Value Partnerships
Guidelines and application info to be posted mid-December
Public Value Partnership guidelines and application information for the four-year grant cycle FY20-23 (July 1, 2019-June 30, 2023) will be available online at art.mt.gov in mid-December and applications will be due March 15, 2019.

Public Value Partnerships between Montana non-profit arts organizations and the Montana Arts Council champion the fact that the arts are of benefit to all the citizens of Montana and are worthy of state and federal investment. PVPs provide overall operating support toward the educational mission of Montana non-profit arts organizations that have had their 501(c)(3) status for a minimum of five years and have at least one half-time paid staff member.

For more information, contact Kristin Han Burgoyne at burgoynek@mt.gov or 406-444-6449.

What Montanans Say
– From the Havre Daily News, Sept. 27

Ed Asner joins Montana Actors Theatre Oct. 12-14 in ‘God Help Us’

Montana Actors’ Theatre artistic director and co-founder Jay Pyette (also a Montana Arts Council member), who will co-star with Asner along with MAT’s Kate Hagen in “God Help Us,” said the actor’s coming to Havre started with online visits with Asner’s daughter and agent, Liza.

Find out more about the report at www.americansforthearts.org.
Expression and engagement abundant in Montana

I had an inspiring visit with the founders of Mountain Time Arts, a new grantee of the Montana Arts Council. With a mission to “enliven our relationship to … history, culture, and environment,” Mountain Time Arts (MTA) has produced a thoughtful array of site-specific performances that spotlight issues close to Montanans. It was a lively conversation, tamped from aesthetics to the environment, to give life to the engagement. I left impressed with MTA’s practice to empower scholars, scientists and artists to engage with their community and inspire deep thinking.

Art can counteract divisions
My conversation with MTA was still fresh when I heard Marc Mortal, the president of the National Urban League, speak at the State of the Arts Address. The topic of the urgency of art and culture, Mortal drew comparisons to historical societies like the Egyptians, Romans and Aztecs, acknowledging their significant contributions to civilization. He noted that the demise of these cultures is not due to their over-investment in humanities or education, in fact, they are arranged Leagues rather than for those elements. He postulated that their downfall was due to the divisions and conflict they allowed to foment in their communities. It is this devious allusion to the current climate in America.

As a state agency, the Montana Arts Council (MAC) exists to meet the artistic and cultural needs of Montana’s residents, to nurture those things that become our history. These investments of public dollars are made in a way that is intended to strengthen communities, enhance learning, and develop creative potential. Art is the device that can counteract destructive divisions, a way to stay connected with our humanity.

Inspiring expression and connection in Montana
Montana’s Shakespeare in the Parks was honored with a Governor’s Arts Award in 1991 for their commitment to Montana. In Helena, where I live, their visits are so valued that the community fundraises to have two performances. Kindness and courtesy were everywhere as we negotiated close quarters, filling every possible space. The library lawn, blanketed with people, was near silent as the actors used unfamiliar words to tell the most recognizable stories. I tracked the people who happened upon the performance and lingered to take it in. It was a magical evening, and I left feeling grateful for the experience.

I had similar thoughts in the very different environment of Blackfoot Pathways: Sculpture in the Wild in Lincoln. In the handful of times that I have visited this season, I’ve been struck by how differently visitors interact with the park. Some have the reverence seen museums, carefully reading the markers and studying the art. Others, like my children, bound along the trail, as enameled by the setting as the sculptures. I’ve only seen evidence of the next type: those inspired to leave their mark in stacks of rocks, balanced sticks, and arranged leaves. Sculpture in the Wild bridges the environment, art, and history in a way that makes every visitor comfortable.

Each of these organizations engages outside of the usual art venues, with atypical audiences, who are authentically engaged. MAC is the institution that inspires expression and results in connections.

I’ll end with this quote by Herbert Marcuse: “Art can contribute to changing the consciousness and drives of the men and women who could change the world.”

Montanans believe the arts provide meaning to their lives and make their communities better places to live.

• 76 percent of Montanans adults agree an arts or cultural event during the previous year, such as the theater, museum, zoo, or a musical performance.

• People in Montana are more likely to be personally involved in artistic activities and support the arts (62 percent) than American adults nationally (47 percent).

• Montanans are especially likely to agree that the arts are a form of pure pleasure when they experience or participate in them (73 percent), and 72 percent believe the arts help them understand other cultures better.

• 75 percent of Montanans believe the arts help students perform better academically; 61 percent believe that the arts improve health and the healthcare experience; and 47 percent believe that the arts are helpful to military personnel transitioning back to civilian life.

• Six-in-ten Montanans agree that creativity enhances success in the workplace (61 percent). Six-in-ten Montanans also say their job requires them to be creative – either individually or as part of a team – and come up with ideas that are new or unique (61 percent).

• In Montana, there is consensus when it comes to how the arts impact tourism, with eight-in-ten adults in agreement that the arts attract travelers and are good for tourism (86 percent).

• Four-in-five Montanans of resident ages agree that the arts have a social impact and improve the quality and livability of their communities (74 percent vs. 71 percent nationally).

What Americans say about the arts (from page 1)

What Americans say about the arts in Montana: Most Montanans think federal spending per person on nonprofit arts organizations is not enough (42 percent). Most adults in Montana disagree that the government eliminating arts funding would have a negative impact on the local live (41 percent who strongly disagree).

About four-in-five adults in Montana think the arts provide meaning to our lives. 69 percent of Americans believe the arts “lift our spirits and help us understand other cultures” and 73 percent feel the arts give them “pure pleasure to experience and participate in,” and 81 percent say the arts are a “positive experience in a troubled world.”

The arts unify our communities. The personal benefits of the arts extend beyond the individual to the community, with 72 percent believing “the arts unify our communities regardless of age, race, and ethnicity” and 73 percent agreeing that the arts “helps me understand other cultures better.”

“Most of us seek out arts experiences.” Nearly three-quarters of the adult population (72 percent) attended an arts or cultural event during the previous year, such as the theater, museum, zoo, or a musical performance.

“We experience the arts in unexpected places.” Americans also enjoy the arts in “non-traditional” venues, such as a symphony

Montanans Speak Out About The Arts in 2018

The vast majority agree “The arts unify our communities.” The arts can contribute to changing the consciousness and drives of the men and women who could change the world.

What Montanans say about the arts (from page 1)
Great Falls author Jamie Ford, whose debut novel, Hotel on the Corner of Bitter and Swine, has been adapted for a musical by Latin Jeff and producer Paul Fujii (music/lyrics). The cast held a developmental reading Sept. 17 at The Playroom Theater in New York City. In addition, producer Dian Quinn announced last year that she had acquired the film rights to the book, with Joseph Craig of Storyteller as producer and George Tcole as executive producer. In a statement, Takei said he was “captivated by Jamie Ford’s novel when I first read it and visualized a compelling film in my mind’s eye. I saw the drama of enduring love despite governmental racism, the passage of time and the vicissitude of life. What a wonderful film it would make. Now we are beginning the exciting adventure of making it happen.”

Author Emily Danforth, whose novel, The Miseducation of Cameron Post, has been reimagined on the silver screen six years after it debuted at the Sundance Film Festival. The film encompasses a portrait of the nearly 500-page novel’s material, focusing narrowly on the portion of the book in which the teenage title character (and Miles City resident) Cameron Post is sent to a religiously motivated gay conversion therapy camp by family. Danforth told the Billings Gazette she sees the indie film as “a love letter to the novel,” and “very much its own thing.” It received the prestigious Grand Jury Prize at the 2018 Sundance Film Festival and New York Times film critic A.O. Scott described the movie as “navigating troubled culture-war waters with grace, humor and compassion.”

Billings artist Jane Waggoner Deschner, whose work is on display Oct. 26-Jan. 11 at the Alfred Berkowitz Gallery, University of Michigan–Dearborn, was selected for the Silk Painters International’s “Deliberate Misunderstandings: embroidered found photographs.” The exhibition will include work from the various series in which she integrates found photos and embroidery. A highlight will be pieces from a project she began in 2015: “Remember me: a collective narrative in found words and photographs.” This project, now numbering over 500 individual pieces, intimately connects vernacular photographs with anecdotes culled from family/friend-written obituaries. She has included sentences from all 50 U.S. states and many Canadian provinces in an effort to “illustrate our collective narrative. We see our truths, through photos and words, reflected in the lives of others.”

Send your good news to, c/o Kristi Niemeyer, 207 6th Ave. E., Polson, MT 59860; or better yet, email kristi@livelytimes.com. If you include a digital photo, please make sure it’s at least 200 lines per inch (lpi) or dpi and a file size of over 500kb.

**Minding Nature**, published by the Teton Conservation District, is the signature event of the Jackson Hole Fall Arts Festival in November in Doha, Qatar.
Conrad's Orpheum Theatre celebrates a century

The Orpheum Theatre, built in 1918 and then rescued and renovated in 2001, celebrated 100 years of entertainment in the Golden Triangle region of North Central Montana with a Centennial Extravaganza Oct. 4-7. More than 60 actors paid tribute to the theatre through song, dance and comedy, culminating in a birthday party for the Orpheum at nearby Joe's Steakhouse. When it opened in April 1918, the Orpheum Theatre represented the latest in motion picture theatre construction. Over the years, it fell into disrepair and became unusable because of a leaking roof. In 2001, the Pondera Arts Council, with the help of grants and donations, purchased the ramshackle building in Conrad. A $151,000 grant from the Wiegand Foundation was awarded to PAC to renovate and renovate in 2002 to renovate the auditorium and stage portion of the Orpheum. The renovation was completed in 2003 and the grand opening ceremony in November 2004 featured a performance by the Cascade Quartet.

A new addition, housing dressing rooms and a bathroom for performers, as well as much needed office space, was unveiled during the centennial celebration.
Montana Performing Arts Consortium welcomes new director

As of Oct. 1, Keern Haslem has stepped in to head up the Montana Performing Arts Consortium. “I’m thrilled about the dedication that MPAC has had keeping this organization going,” says Haslem. “It is an honor to become its new leader.”

Haslem brings a wealth of experience to his new role as MPAC’s part-time executive director. He served as the events on-call and house manager at the Mansfield Center for the Performing Arts in Great Falls. He also is a founding member and treasurer for the Mansfield Performing Arts Foundation.

Haslem has been a union stagehand for seven years. He’s written two feature-length plays, both of which have both been produced. He’s also a straight play and one musical (which went on to the New York Theatre Festival). He holds a bachelor’s degree in sociology from the University of Providence in Great Falls.

He lives in Great Falls, as do his two children, Utonia and Valon. He will be preparing for his new role with his current part-time responsibilities at the Paris Gibson Square Museum of Art, where he serves as the museum’s project coordinator.

After 36-plus years, John Barnness decided to have a well-deserved retirement from MPAC,” said Tom Webster, president of MPAC. “We are pleased to have hired Keern, who will bring new energy and ideas to the board. And we wish John all the best.”

The friends and family of artist Malcolm Patrick O’Leary (aka Malcolm Magpie). He died July 31, in Arlee, where he lived for the last 35 years. He was born Sept. 1, 1952, in Thief River Falls, MN, and grew up in Havre. He earned a bachelor of fine arts from Montana State University and a master of fine arts degree from Otis College of Art and Design in Los Angeles. He also spoke often of his philosophy and life mentors with fondness and gratitude. A passionate, lifelong environmentalist, he participated in regional shows and lectures, and was a founding member of Killdeer Artists Guild. His work range and reflects both of his artistic and outward observations. Some of his images address social inequalities and the degradation of the planet. Spiritual symbolism and his understanding of nature also are expressed. He explored places beyond this world through a number of shield paintings. O’Leary studied and lived Native traditions for years, coming to be respected by many as a knowledgeable healer, singer, and dancer.

– From the Missoulian, Aug. 15

The friends and family of Kathy Doeden. She died June 11 at Swedish Medical Center in Denver, after suffering a ruptured brain aneurysm at her home in the city of Miles City. She was 75 year old. The native of La Mesa, CA, poured her heart into preserving Miles City. She was a bright and shining beacon of joy and determination to all who had the great pleasure of working with her. An enthusiastic promoter of arts and history, she participated in the rehabilitation of the Old Water Works building in Miles City into the still-active Miles City Art Museum – a stellar project that continues to inspire preservationists and artists. She was a founding member of the Montana Preservation Alliance and a member of the Custer County Historical Society. She served on the State Historical Preservation Commission, and in 2001 began her eight-year tenure on the State Historic Preservation Review Board. She also led the crusade, with Connie Muggli, to save the Miles City Northern Pacific Railway depot and to revitalize Miles City’s Main Street through local incentive programs, collaborating with local government and business owners... Her accolades and awards were numerous, but it is her love for historic Miles City that will be remembered.

– From the Montana Preservation Association

The family and friends of John (Jack) Lepley. The archaeologist and long-time educator described as “the keeper of Fort Benton’s history” died in May. The 89-year-old spent more than 30 years at the helm of the River and Plains Society. He was instrumental in founding the Montana Historical and Civic Foundation in erecting the Lewis and Clark Statue during the nation’s bicentennial, in rebuilding the historic fort and in creating the Sheep Mountain Wilderness. He also wrote and self-published from his efforts. He was instrumental in turning the town into a premier history tourism destination. “He was Fort Benton history,” historian Ken Robinson said.

– From the Great Falls Tribune, May 30


certoc Oct. 20 at the Helena Civic Center, to his memory. His obituary reports that he lived and worked by the belief that if you “treat people as if they were they ought to be, you help them become who they are capable of being.”

Excerpted from the Helena Symphony Orchestra’s Facebook feed

The family and friends of artist Malcolm Patrick O’Leary (aka Malcolm Magpie). He died July 31, in Arlee, where he lived for the last 35 years. He was born Sept. 1, 1952, in Thief River Falls, MN, and grew up in Havre. He earned a bachelor of fine arts from Montana State University and a master of fine arts degree from Otis College of Art and Design in Los Angeles. He also spoke often of his philosophy and life mentors with fondness and gratitude. A passionate, lifelong environmentalist, he participated in regional shows and lectures, and was a founding member of Killdeer Artists Guild. His work range and reflects both of his artistic and outward observations. Some of his images address social inequalities and the degradation of the planet. Spiritual symbolism and his understanding of nature also are expressed. He explored places beyond this world through a number of shield paintings. O’Leary studied and lived Native traditions for years, coming to be respected by many as a knowledgeable healer, singer, and dancer.

– From the Missoulian, Aug. 15

The friends and family of Kathy Doeden. She died June 11 at Swedish Medical Center in Denver, after suffering a ruptured brain aneurysm at her home in the city of Miles City. She was 75 year old. The native of La Mesa, CA, poured her heart into preserving Miles City. She was a bright and shining beacon of joy and determination to all who had the great pleasure of working with her. An enthusiastic promoter of arts and history, she participated in the rehabilitation of the Old Water Works building in Miles City into the still-active Miles City Art Museum – a stellar project that continues to inspire preservationists and artists. She was a founding member of the Montana Preservation Alliance and a member of the Custer County Historical Society. She served on the State Historical Preservation Commission, and in 2001 began her eight-year tenure on the State Historic Preservation Review Board. She also led the crusade, with Connie Muggli, to save the Miles City Northern Pacific Railway depot and to revitalize Miles City’s Main Street through local incentive programs, collaborating with local government and business owners... Her accolades and awards were numerous, but it is her love for historic Miles City that will be remembered.

– From the Montana Preservation Association

The family and friends of John (Jack) Lepley. The archaeologist and long-time educator described as “the keeper of Fort Benton’s history” died in May. The 89-year-old spent more than 30 years at the helm of the River and Plains Society. He was instrumental in founding the Montana Historical and Civic Foundation in erecting the Lewis and Clark Statue during the nation’s bicentennial, in rebuilding the historic fort and in creating the Sheep Mountain Wilderness. He also wrote and self-published from his efforts. He was instrumental in turning the town into a premier history tourism destination. “He was Fort Benton history,” historian Ken Robinson said.

– From the Great Falls Tribune, May 30
The Montana Arts Integration Conference featured a panel discussion including (L-R): Supaman, Kojiro Umekazi and Preetitt Vesudev of the Silk Road Ensemble, Susan Wolfe of Lame Deer Schools and UM faculty member Karen Kaufmann. (Photo by Monica Gradel/Montana Arts Council)

Montana holds first Arts Integration Conference

By Karen Kaufmann, director
UM Arts and the Creative Pulse, in partnership with SPARC/Arts Ignite Learning, Missoula County Public Schools, Arts Missoula and the Washington Foundation held Arts Transform Communities: Montana Arts Integration Conference on the Universi-
ty of Montana campus in Missoula, June 27-29. Conference attendees topped 200, representing 57 K-12 schools, including 54 schools from Mont-
tana and three from out of state.

The event drew pre-K-12 classroom teachers, teaching artists, administrators and community leaders.Montana DPI and the Montana Arts Council were additional conference partners, assisting in engaging participants statewide.

The event featured a festive opening reception with keynote speaker Carlton Turner, followed the next morning by a breakfast panel moderated by Karen Kaufmann that featured Kojiro Umekazi and Preetitt Vesudev of the Silk Road Ensemble, Supaman, and Susan Wolfe of Lame Deer Schools discussing the value of cultural arts residencies in low-performing school districts.

National and regional presenters covered a wide variety of topics relevant to arts integration during 31 breakout sessions. A special interest lunch enabled participants to suggest a topic of interest for conversation, drawing others with similar interests, and high school students from Belt discussed their experiences studying dance.

The conference closed with parting words by Tanita Giant, executive director of the Montana Arts Council, and a joyful interactive performance by students of Susan Luinstra from Bynum School with the Patty Cake Polka (a circle dance) taught to conference participants by the children.

Participating in the conference were representatives from two other highly successful national Kennedy Center/Any Given Child sites from across the county who shared information about their programs: Marna Stal-
cup from the Right Brain Initiative in Portland, OR, and Sloan McClain from MINDPOP in Austin, TX.

Regional presenters focused on a wide variety of topics connecting to social studies, math, poetry, science, assessment, mixed-abilities, media arts, dance, cultural transformation, storytelling, theatre, visual thinking strategies, arts in rural schools, Indian education, leveraging technology, building communities, arts and the economy, and arts-integrated schools for administrators.

The heart and soul that the arts bring to education was highlighted throughout the three days. Underlying the conference were themes of justice, fairness, equality and the importance of connecting to students through art, compassion, laughter, creativity and love.

As a fourth grade teacher wrote, “Being part of all this has reminded me of why I started teaching in the first place and renewed my excitement to teach kids the way I was taught.”

Another wrote: “I have a reignited passion for teaching. For the first time in years, I am excited to get back to my classroom in August. I am ready to allow my students the time and space to think critically, create, play, explore, and connect. I want to have a class where students feel safe and valued for who they are and for the contributions they bring.”

MAC expands regional contests for Poetry Out Loud

Entering its 14th year, Montana Poetry Out Loud began by the National Endowment for the Arts in partnership with the Poetry Foundation and implemented in the state by the Montana Arts Council – has long offered high school students the opportunity to engage with the work of noted poets through a highly personal competition-based experience.

As the national Poetry Out Loud website summarizes: “Poetry Out Loud encourages students to learn about great poetry through memorization and recitation. This program helps students master public speaking skills, build self-confidence, and learn about literary history and contemporary life.”

While these baseline aspects of the program are certainly accurate, what so many teachers in the program will intuit is the extent to which students who read the poems, take them to heart, and rise to a level of spoken word artistry one would not expect from students of their age. For many, the program in the program alters their world view, elevates their sense of self, and inspires them to pursue writing.

Following a pyramid structure not unlike the National Spelling Bee, students begin their work in the classroom – led, coached and inspired by their own classroom teachers before advancing to a school-wide competition, followed by a regional competition, and finally the State Finals competition that ultimately sends one winner from each state to the National Recitation Contest in Washing-
ton, DC.

From its inception through its 11th year, Montana Poetry Out Loud held two region-
als contests, both in the western part of the state, and added a third regional in Columbus the past two program years. Unsurprisingly during this time, the vast majority of participat-
ing schools were those within easy reach of a regional contest.

For the upcoming program year, an initiative aimed at expanding participation throughout the state has been launched with a goal of increasing the number of regionals from three to seven. To that end, the Montana Arts Council has sought partnerships with Montana colleges and universities, and in so doing has found willing partners well-suited to hosting the regional contests and facilitating a broad range of participation in each region, including stu-
dents and their high school teachers, area writers, and the community at large.

The goals of the initiative include limiting the distance to a regional event to 150 miles or less (offering travel funds to those schools at a greater distance), providing stu-
dents with on-campus exposure to a college or university near them while showcasing arts programs on those campuses, and engaging future teachers of English in the program to ensure its future growth.

While not all regionals have yet been solidified, commitments to host regional events have already been made by University of Providence in Great Falls, Flathead Valley Community College in Kalispell, Montana State University in Billings, and the University of Mont-
tana in Dillon, in addition to Missoula, Helena and Columbus.
Fall 2018 • State of the Arts

ARTS EDUCATION

Jennifer Ogden: Artist, teacher, lifelong earner

By Monica Grable

Arts Education Director

Among the hallmarks traits shared by exemplary educators – perhaps particularly true of those in the arts – is experiencing the world through the eyes of others, inquisitive by nature, and model lifelong learners. Jennifer Ogden, Victor School’s sole visual art teacher for more than 20 years, is one such educator.

A Montana Teacher Leader in the Arts and frequent collaborator with colleagues across the curriculum, Ogden has continually sought out learning experiences for herself that would feed her desire for first-hand encounters while in turn reap monu-

mental benefits for her students.

This past summer, she realized yet another professional goal when she was selectively chosen for participation in the National Portrait Gallery’s Learning to Look Summer Teacher Institute in Washington, DC. Far beyond the old-school notion of a darkly-lit gallery of classical portraiture, the National Gallery is an accessible, stylistically-diverse collection of artworks representative of America’s cultural tapestry. “What is remarkable about spending ample time in a world-class art museum and popular megachurch for heritage-hungry pilgrims is that the museum has a broad appeal,” Ogden says. “Visitors can expect to see official portraits of their favorite Americans reflective of the highest artistic merit or simply a vintage image of record, such as a movie lobby poster.”

For an entire week, she was immersed in the stunning environment of the National Portrait Gallery’s hallowed halls, learning through high school graduate), $650; and College (post high school through age 22), $1,000. Participating orchestras include the Glacier Symphony, Billings Symphony, Bozeman Symphony, Butte Symphony, Great Falls Symphony, and Helena Symphony.

Once jurors have screened the application finalists are invited to perform in person on Saturday, Jan. 12, 2019 on the campus of Montana State University in Bozeman. The public is invited to watch these talented young musicians compete.

For more information on the MASO Young Artist’s Competition, call the competition coordinator at 406-788-4395.

Scholastic Awards open for submissions

The 2019 Scholastic Awards are open for submissions. The annual awards honor work that demonstrates originality, technical skill, and emergence of a personal voice or vision.

Public, private, or home-school students in the U.S. and Canada, or American schools in the rest of the world, and enrolled in grades 7–12 (ages 13 and up) are eligible to participate.

Visit artandwriting.org to create an account and upload work for consideration within 17 art categories and 11 writing categories. Deadlines are December to January and vary by region, with winners to be notified in February.

Artists in Schools and Communities Grant Awards

Throughout the springtime, applications for Artists in Schools and Communities (AISC) grants were reviewed by a panel process to determine awards in three distinct categories: Arts Learning Partners, Grants $1,500-$5,000, and Grants Under $1,500. All awardees were selected for their impactful delivery of arts education programs in Montana classrooms, arts centers, and community organizations.

This year’s AISC grant panel was chaired by Montana Arts Council member Kristi Hines, and comprised of Wes Hines, Jenni Steele, and componente of the Western Montana School of Art, and John Zirkle. AISC grants awarded this cycle are listed below.

Arts Learning Partners

A Voice, $10,000

Holter Art Museum, $7,500

Missoula Writing Collaborative, $8,000

Montana Repertory Theatre, $9,435

Montana Shakespeare in the Parks, $10,000

Spark! Arts Ignite Learning, $8,000

Rosen Foundation (MAPS), $10,000

WaterWorks Art Museum, $7,500

AISC Grants, $1,500-$5,000

Arts Without Boundaries, $1,800

Billings Symphony Orchestra, $5,030

Bozeman Art Museum, $2,000

Cohesion Dance Project, $2,790

Great Falls Symphony, $3,750

Helena Presents/Myra Loy, $1,565

Lewis and Clark Elementary, $1,400

Lowell School, $3,960

Missoula County Public Schools, $3,900

Park High School, $5,000

Stumptown Art Studio, $5,000

Verge Theatre, $3,295

AISC Grants under $1,500

Alpine Artisans, Inc., $1,295

Anna Jeffries Elementary School, $1,462

Arts Along the Bitterroot, $1,444

Bigger Sky Kids, $1,499

Billings Community Foundation, $1,344

Bumun School, $1,499

Electric Peak Arts Council, $1,499

Hamilton Downtown Association, $1,400

International Wildlife Film Festival, $1,500

North-Missoula CDC, $800

Missoula Art Museum, $750

Paris Gibson School Museum of Art, $1,500

Rocky Mountain Ballet Theatre, $1,199

Share Your Voice Foundation, $968

Missoula Institute for Sustainable Transportation, $1,500

Gallatin Gateway Partners in Education, $1,499

Rau Public School, $1,000

The Compassion Project, $750

Watson Children’s Shelter, $1,480

By Jennifer Ogden

Through her involvement in the Young Artists Competition, to be held Saturday, Jan. 12, 2019 in Bozeman.

Applications for the MASO Young Artists Competition may be found at the website from the MASO website at www.montanasymphonies.org. A contest. “It’s a tremendous opportuni-

talented musicians in our state,” said Gordon Johnson, coordinator of the Young Artists competition, to be held in the stunning environment of the National Portrait Gallery’s hallowed halls, learning

“Visitors can expect to see official portraits of their favorite Americans reflective of the high-
est artistic merit or simply a vintage image of record, such as a movie lobby poster.”

For an entire week, she was immersed in the stunning environment of the National Portrait Gallery’s hallowed halls, learning

“The Young Artists Competition, which recognizes and nurtures talented young Montana musicians, is made possible, in part, through a legislative grant from Montana’s Cultural Trust and grants from the Montana Arts Council and National Endowment for the Arts.”

Deadline Nov. 18 for MASO Young Artists Competition

The Montana Association of Sympho-

nies Orchestras (MASO) invites all Montana musicians, ages 13 to 22 that play any of the standard orchestral instruments, to apply for its biennial Young Artists competition, to be held Saturday, Jan. 12, 2019 in Bozeman.

Applications for the MASO Young Artists Competition may be found at the website from the MASO website at www.montanasymphonies.org and must be postmarked no later than Wednesday, Nov. 21 for this statewide competition.

The MASO Young Artists Competition has a great tradition of identifying and presenting some of the most talented musicians in our state,” said Ginger Johnson, coordinator of the contest. “It’s a tremendous opportuni-

ty for young musicians to participate in the thrill of competition and to ultimately have the chance to play with a professional symphony orchestra. It’s the opportunity of a lifetime – I strongly encourage all the young

jeans,” likely on rotation with a more formal portrait, inexplicably drawing in visitors through sheer power of recognition. In her words, the gallery’s “proFOUNDability of exceptional Americans is a heterogeneous sampling. Visitors are meant to see themselves gazing back from the gilded frames. It is as once a humbling and intero-

dating experience.”

In addition to her time at the National Portrait Gallery, Ogden has participated in numerous other expe-

riences that have enhanced her teaching, including National Endowment for the Humanities’ Landmarks in History and Culture seminars and the School of the Art Institute of Chicago’s Teacher Institute for Contemporary Art. These first-hand encounters, she says, have positively impacted her teaching.

“Units I design are reflective of those immediate encounters. You inevitably find your art sto-

ry – among other teacher topics – and convey it with fidelity as needed in your classroom. The more you do, the more you can do, and all teachers know their students are worth it.”

Jennifer Ogden took this photo of the National Portrait Gallery during the Learning to Look Summer Teacher Institute in Washington, DC.
Everyday Native, a new free online teachers’ resource focuses on lives of Native youth

Everyday Native, a new free online teachers’ resource for grades 4-12, was selected by Montana’s Office of Public Instruction (OPI), a leader in Indian Education, in its first week. Everyday Native is the first collaborative teacher’s resource created by non-Natives and Native Americans to focus on the daily lives of Native youth. It’s designed to spark discussion and understanding among students about the experiences of navigating the two worlds of Native and non-Native life.

The mission of Everyday Native is set against a backdrop of startling increases in race-based bullying and hate acts throughout the nation’s K-12 educational settings. For Native American youth 15-24 years old, historical and present-day racism contributes to a higher-than-national average rate of suicide. Through such topics as biculturalism, family, reclaiming culture and bullying, Everyday Native aims to fuel a movement of new, more accurate perceptions about and respect between non-Native and Native peoples.

Cross-Cultural Collaboration: A Long Friendship

Everyday Native was created by founder-photographer Sue Reynolds with educator Cass Fey, former education director for The Center for Creative Photography at the University of Arizona, Tucson. Beautiful, eye-opening poems by Salish Indian poet Victor Charlo appear throughout the resource, providing insights into this renowned storyteller’s everyday life on and off the reservation. Reynolds stays in touch with many Native families featured in the resource so that updates help keep website content accurate and relevant.

The resource was born out of the long friendship between Reynolds and Charlo, a venerated member of the Salish Kootenai Tribes. Their first collaboration included a photo-poetry book, Still Here: Not Living in Tipis (2013). “I see Everyday Native as a unique, innovative addition to teachers’ toolkits,” says Charlo, a longtime educator and curruculum developer. “It will bring real social change into classrooms.”

Fundraising effort seeks to turn Perma Red into TV series

“A group of indigenous and women filmmakers is raising funds to transform Perma Red, a novel by Debra Maggie Earling, into a television series set in Mission Valley in the 1940s.”

Based on a true story, the series will follow Louise White Elk, a young Salish woman growing up on the Flathead Reservation in western Montana. Strong, smart, and beautiful, she plays pranks, challenges boys and men who choose to treat her as a child. She moves to the Flathead River, saves her sister from Bureau of Indian Affairs officials, and lives as a free spirit in a world that deniers Indians freedom.

The project invites men in history to symbolize her struggles and give her her very different choices: reservation police officer Charlie Kicking Woman; Howard Stone, the quintessential rich, and dangerous, white man; and Baptiste, the man who represents the power and necessity of the white man’s world.

More than 2,000 of which are archival.

The Association of Tribal Archives, Libraries, and Museums named Medicine Spring Library at Blackfeet Community College in Browning this year’s recipient of the Library Institutional Excellence Award. This award recognizes an indigenous library that profoundly demonstrates outstanding service to its community.

Medicine Spring Library is the academic library for Blackfeet Community College, and was designated as the Blackfeet Tribal Library and Archives in 1980. The collection holds 19,000 items, 2,000 of which are archival. The library provides both student and community access to resources, serves as a unique, private study area, a comfortable reading space, study space, a public meeting room, computers, Wi-Fi, and the archives reading room.

The library staff offers many different types of programs for people of all ages, ranging from story times and youth art and crafts, to lectures, a book club, mini lessons on how to conduct research, and Lego robotics for girls.

“Leo wears his hair in the three-braid style that is traditional for Blackfeet boys. His hair and light skin have created problems for him.” So begins the Everyday Native chapter, “Wearing in Two Worlds,” with the story of Leo Kipp who now lives on the Blackfeet Reservation in western Montana.

Students learn about Leo’s life helping on his grandparents’ ranch, learning his indigenous language at an immersion school, and dealing with the painful circumstances of racial bullying, whether it’s being teased for his braids or being targeted for his light skin.

Each chapter of Everyday Native includes discussion and writing sections that follow Native youths’ stories, tribal histories, and culture. Sections ask students to think about highlighted youths’ experiences and also relate them to their own.

The content—which enriches language arts, Native American history, U.S. history, social studies, current events, art and more—is reviewed by Lakota and Salish educators to ensure accuracy and cultural sensitivity. Project ideas take learning beyond classrooms and into communities.

Teachers, students, parents, and the public can go to www.everydaynative.com to register for a free account and gain full access to all the materials.

NATIVE NEWS

Bridging the Gap between Native and non-Native Youth

Sundance and South By Southwest film festivals, in hopes of generating enough interest to create a limited series of four or five shows for a streaming service. The crew has already assigned the lead role of Louise White Elk to Veyanna Webster, a 17-year-old senior at Ronan High School who is Salish, Kootenai and Coeur d’Alene. Actors also include Alishon Kelly from the P’onde Oreckle and the Blackfeet tribes as Florence and J.C. Augure, an experienced actor who was born and raised on the Blackfeet Indian Reservation, as Charlie Kicking Woman.

The San Francisco native and Blackfeet member John Arlee serves as Salish language and cultural adviser, technical adviser and acting consultant. Director Maya Rose Ditloff, culturally adept at Perma Red, takes on the project as a whole is 50 percent Native. Most leaders of the project are women – which points to another goal: to raise awareness of the epidemic of murdered and missing Indigenous women.

“Native women need to tell their own stories. Now is the time for those stories to rise. Perma Red is only the beginning,” says Maggie Earling, who serves as a consultant on the project. Learn more at permafilmt.com.
Micah and Dave: Just Wait Till Next Year

Helena duo Micah Elle and Dave Prudden’s new album came about when Elle’s family gave her a Christmas gift of recording time. The result is nine home-made songs by Elle ranging from what the duo’s Facebook page notes as “acoustic/folky stuff to bluesy jazziness.” I hear a country-rock flavor and a hip pop throw-back as well.

Puddren rocks on drums and Elle plays acoustic and gypsy songs and a clear, high voice. Arrangements are sparse and simple, with good produc-tion values from Missoula’s Ryan Maynes, who also contributes piano and harpsichord.

Elle says she writes from experience, feelings she’s had or from stories she created. “Red Rider,” with its reverby, quick tempo, references good times from the past. Elle says it was a way to process difficult emotions after a friend had passed suddenly in an accident. “Alone” is a mid-tempo lover with a drums and guitar work. Elle vocalizes about finding herself partner-less, yet takes to the idea that she can begin to live for herself. She sings her own harmony and some high wowie-zowies that reflect that freeing emotion.

On the folk- nuanced “Getting Old,” Elle sings about aging, sometimes in union with herself, and “Duck Feathers” has a country snap beat and a pretty country-chord pattern. I hear wisps of Judy Collins in Elle’s buoyant sound. Her tunes are light and airy, even those with not-so-happy lyrics.

Maynes opens the bittersweet “Not My Home” with cavernous piano chords as Prudden rocks the traps. “Pirate Boy” finds Elle singing to the bluesy clip-clop of drums, overworked and dragged down by someone else. “You’ll be back” she sings, with a chip on your shoulder. “I’m cold-hearted and not very sober.” Now that’s a lyric!

Visit facebook.com/micahanddave.

Wes Urbania: Hippo and Crate/The Adelphos

Huntley bather and singer/songwriter Wes Urbania has released his ninth and concluding concept album about his life’s journey thus far. He plays many of the songs on his new recordings on handmade instruments here: guitar, bass, cello, octave mandolin, ukulele, and eight string ukulele. He sings harmony, too.

Maddie Alpert assists with background vocals and some lead. Her guazy soprano complements Urbania’s deep baritone, which is akin to that of Cat Stevens/Yusuf, only more robust.

The long-time guitar player uses the same focused discipline it takes to create an instrument to craft his songs, immersing himself in complex ar-rangements that contain fragments of harmony darting in and out, pauses in tempo, and multi-layered singing by both vocalists. Terrific hooks and rifts abound.

There are thematic references to fire, boats, water, wrongdoing, and the journey, the “Long Walk” he calls it, that ages and trusts our bones as we continue our odyssey on Earth. Urbania recently lived through a dev-astating divorce, and sings of finally shedding an ugliness in himself that nearly drove him mad.

Will he be born for transgressions? “Let me burn,” he sings in the pretty opener, “Greed In My Fire.” And, “I knew my mind was poisoned and to delirium I was bound.” Ye gods! His built folk-guitar accompaniment of hammer-ons and firelight. Cool.

In the bluegrass, catchy “Let Me Go Now” about moving on with life, Urbania declares, “As I rowed – my wickedness did fail as I began to see I am better.”

And in the country-inflected ballad, “It Goes So Fast,” Urbaniak finally gives up to the idea that he can begin to live for himself. She sings her own harmony and some high wowie-zowies that reflect that freeing emotion.

Visit seaneamon.com.

State of the Arts welcomes CDs

State of the Arts welcomes CD sub-missions by Montana musicians for a feature in the About the Music section. The music needs to be professional, commerci-ally available, full-length CDs recorded within the past 12 months, with cover art and liner notes. Reviews also appear in the Arts section of the Billings Gazette, Mont-ana’s statewide source for arts and entertain-ment.

Brief biographical information on band members would be helpful to the writer.

Please send submis-sions to CD reviewer Mariss McTucker, P.O. Box 81, Dixon, MT, 59831.

State of the Arts welcomes CDs

State of the Arts welcomes CD sub-missions by Montana musicians for a feature in the About the Music section. The music needs to be professional, commercially available, full-length CDs recorded within the past 12 months, with cover art and liner notes. Reviews also appear in the Arts section of the Billings Gazette, Montana’s statewide source for arts and entertainment.

Brief biographical information on band members would be helpful to the writer.

Please send submissions to CD reviewer Mariss McTucker, P.O. Box 81, Dixon, MT, 59831.

Fall 2018 • State of the Arts

 Britt Arner: Dream in Blue

Micah Elle is a singer-songwriter. Arner has a new solo effort out called Dream in Blue. The Alaska native, who has been in Montana for eight years since she migrated here to play with Richard Reinholdts, has other albums to her credit and plays in several bands.

This time around, she accompanies her-self on an antique 1891 Martin “parlor-size” guitar and acoustic banjo in the back-up as a “choir” mode. On Joan from Califor-nia for this venture, it has gut strings and is tuned to the old standard for musical pitch, which is a bit lower than today’s 440 Hz. The instrument gives Arner’s sound a chunky, thick resonance that complements her soft, childlike voice.

The pieces span the country, folk and blues genres; 11 are her originals, and two are covers — an instrumental called “Going Home,” based on Dvorak’s “New World Symphony.” Arner fingerpicks her way through the album, cutting, guitar riffs around verses and adding her own two- and three-part harmonies.

The title tune, “Dream in Blue,” is country and jazzy, with an interesting chord progression. “Cat Euloi,” with its snappy nursery-rhyme feel, is sung in French, and appears on an earlier album, but with more instrumentation. “Ludergine” finds Arner picking the blue’s, and “Bow Away” sounds like a sea chanty, with its minor mood and whiff of revenge. I like this one!

“Song of Angel” with a melody that borrows bits of the “Tennessee Waltz,” is about a husband who travels a lot, leaving his spouse pondering cuts, sprinkling guitar riffs around verses and adding her own two- and three-part harmonies.

The title tune, “Dream in Blue,” is country and jazzy, with an interesting chord progression. “Cat Euloi,” with its snappy nursery-rhyme feel, is sung in French, and appears on an earlier album, but with more instrumentation. “Ludergine” finds Arner picking the blue’s, and “Bow Away” sounds like a sea chanty, with its minor mood and whiff of revenge. I like this one!

“Song of Angel” with a melody that borrows bits of the “Tennessee Waltz,” is about a husband who travels a lot, leaving his spouse pondering cuts, sprinkling guitar riffs around verses and adding her own two- and three-part harmonies.

The title tune, “Dream in Blue,” is country and jazzy, with an interesting chord progression. “Cat Euloi,” with its snappy nursery-rhyme feel, is sung in French, and appears on an earlier album, but with more instrumentation. “Ludergine” finds Arner picking the blue’s, and “Bow Away” sounds like a sea chanty, with its minor mood and whiff of revenge. I like this one!

“Song of Angel” with a melody that borrows bits of the “Tennessee Waltz,” is about a husband who travels a lot, leaving his spouse pondering cuts, sprinkling guitar riffs around verses and adding her own two- and three-part harmonies.

The title tune, “Dream in Blue,” is country and jazzy, with an interesting chord progression. “Cat Euloi,” with its snappy nursery-rhyme feel, is sung in French, and appears on an earlier album, but with more instrumentation. “Ludergine” finds Arner picking the blue’s, and “Bow Away” sounds like a sea chanty, with its minor mood and whiff of revenge. I like this one!

“Song of Angel” with a melody that borrows bits of the “Tennessee Waltz,” is about a husband who travels a lot, leaving his spouse pondering cuts, sprinkling guitar riffs around verses and adding her own two- and three-part harmonies.

The title tune, “Dream in Blue,” is country and jazzy, with an interesting chord progression. “Cat Euloi,” with its snappy nursery-rhyme feel, is sung in French, and appears on an earlier album, but with more instrumentation. “Ludergine” finds Arner picking the blue’s, and “Bow Away” sounds like a sea chanty, with its minor mood and whiff of revenge. I like this one!

“Song of Angel” with a melody that borrows bits of the “Tennessee Waltz,” is about a husband who travels a lot, leaving his spouse pondering cuts, sprinkling guitar riffs around verses and adding her own two- and three-part harmonies.

The title tune, “Dream in Blue,” is country and jazzy, with an interesting chord progression. “Cat Euloi,” with its snappy nursery-rhyme feel, is sung in French, and appears on an earlier album, but with more instrumentation. “Ludergine” finds Arner picking the blue’s, and “Bow Away” sounds like a sea chanty, with its minor mood and whiff of revenge. I like this one!

“Song of Angel” with a melody that borrows bits of the “Tennessee Waltz,” is about a husband who travels a lot, leaving his spouse pondering cuts, sprinkling guitar riffs around verses and adding her own two- and three-part harmonies.

The title tune, “Dream in Blue,” is country and jazzy, with an interesting chord progression. “Cat Euloi,” with its snappy nursery-rhyme feel, is sung in French, and appears on an earlier album, but with more instrumentation. “Ludergine” finds Arner picking the blue’s, and “Bow Away” sounds like a sea chanty, with its minor mood and whiff of revenge. I like this one!

“Song of Angel” with a melody that borrows bits of the “Tennessee Waltz,” is about a husband who travels a lot, leaving his spouse pondering cuts, sprinkling guitar riffs around verses and adding her own two- and three-part harmonies.

The title tune, “Dream in Blue,” is country and jazzy, with an interesting chord progression. “Cat Euloi,” with its snappy nursery-rhyme feel, is sung in French, and appears on an earlier album, but with more instrumentation. “Ludergine” finds Arner picking the blue’s, and “Bow Away” sounds like a sea chanty, with its minor mood and whiff of revenge. I like this one!

“Song of Angel” with a melody that borrows bits of the “Tennessee Waltz,” is about a husband who travels a lot, leaving his spouse pondering cuts, sprinkling guitar riffs around verses and adding her own two- and three-part harmonies.

The title tune, “Dream in Blue,” is country and jazzy, with an interesting chord progression. “Cat Euloi,” with its snappy nursery-rhyme feel, is sung in French, and appears on an earlier album, but with more instrumentation. “Ludergine” finds Arner picking the blue’s, and “Bow Away” sounds like a sea chanty, with its minor mood and whiff of revenge. I like this one!

“Song of Angel” with a melody that borrows bits of the “Tennessee Waltz,” is about a husband who travels a lot, leaving his spouse pondering cuts, sprinkling guitar riffs around verses and adding her own two- and three-part harmonies.
How to submit a book for State of the Arts

To submit a book by a Montana author for inclusion in State of the Arts’ “About Books” section: Please send a copy of the book to Kristi Niemeyer, 207th Ave, E, Polson, MT 59860; or submit the following information electronically to kristi@liveitimes.com:

• Title, author, publisher, and month/year published (must have been published within the past 12 months);
• A brief description of the book (no more than 200 words), and a short bio of the author;
• A cover image: minimum 200 dpi in jpeg, tiff or gif format;
• If other publications or authors have reviewed the book, send a brief sampling of those remarks.

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

Books submitted to State of the Arts appear in this publication at the Montana Arts Council’s discretion and as space permits. They will not necessarily be reprinted at liveitimes.com.

About Books

Montana Women, From the Ground Up: Passionate Voices in Agriculture and Land Conservation
By Kristin Ellis
In her debut memoir, Montana Women, From the Ground Up, writer Kristin Ellis creates portraits of pioneering women who share their experiences of successes, struggles and failures in farming and ranching Montana’s vast landscape.

With their forward thinking, nurturing abilities and “gumption” to “seriously get out of their heads,” these women persevered and thrived women persevered and thrived in Montana agriculture, while creating a better landscape for the next generation.

A woman’s role on a farm is ever-changing, from cow nurse and pesticide application to crew chief and bookkeeper. Ellis weaves anecdotes with discussions of differing views of agriculture, the meaning and practice of conservation, as well as advice for moving forward in today’s agricultural world.

The 144-page book with black and white photography is available at amazon.com and at conservation district offices and bookstores across Montana through the Montana Arts Council’s related organization Montana Project. To share a women-in-ag oral history, contact Linda Brander, 406-444-0520.

The Missoula City Band: Stories in Time
By Gary Gillett
Current Missoula City Band director Gary Gillett recaps the history of the band’s long-lived city band in a new book, published by Stoneydale Press of Stevensville. The Missoula City Band’s beginning — when Montana was still a territory and not yet a state — the Missoula City Band played,” says Gillett. “Through two world wars, the Great Depression, the surge of pioneers moving west and into contemporary times, our horns have blown, reeds vibrated, drummers thumped and cymbals clashed.

Missoula City Band: Stories in Time reaches back to the band’s establishment in 1865 and traces its history up to the end of the 20th Century. Divided into 13 chapters, the book features local historical records, including old newspapers, city directories, city archives, and oral interviews form the basis for the band’s story. The book includes 12 excerpts of each chapter, such as its basic history and the efforts to acquire a place for it to play; profile such illustrious members as Professor A.L. Steele, who played two comets at the same time, and tubist Joe Deschamps; explore the significance of two major Missoula musical families, the Dickinsons and the Stolls; and recounts how the band played April 11, 1911, for the appearance of ex-president Theodore Roosevelt.Appendixes are devoted to women members and another celebrates longtime director extraordinaire, the late Alex Stephanoff.

Missoula Mayor John Engen wrote the foreword and Gillett authored the afterward of this lively and informative book.

As the Christmas Cookie Crumbles
By Leslie Budewitz
Bigfork author Leslie Budewitz has released another Food Lover’s Village Mystery — the fifth story of Jewel Bay’s enterprising chef and Merc owner as she puzzles her way through retail, small-town characters and her own life to catch the bad guy.

Beginning with her friendship with new neighbor, a “prodeligal daughter” is murdered and the past begins unraveling.

As her friends and the occasional ornery cuss wend their ways through the pages in a tale propelled by suspicion, doubt and gossip. Along the way, the author sprinkles anecdotes and tips for readers to try toothsome desserts. As usual, she provides recipes at the end of the book. I was especially tempted by the Lemon-Almond Tart, started in a skillet and finished in the oven.

In a surprising turn of his pen, Bozeman poet, songwriter, memoirist, and retired MSU faculty Greg Keeler, a 20th-century wordsmith, skillfully manipulate imagery, diction and tone in his new collection, The Bluebird Run.

Published by Sleeping Earth Press in the 17th century, the sonnet is characterized by its 14 alternating rhyme lines. For poets and readers alike, form can often be restrictive. But in Keeler’s case, his sonnets showcase the author’s talents and his word choice, which is both precise and deeply evocative. At times sing-songy and at others penetrating, Keeler manages to bend this somewhat archaic form into complex forms and textures.

In the title poem, the “silky, flailed and left behind” followers of trackless Young Washington blur into blue shadows. From the fjords, Keeler’s sonnet pock the stream./ Whitetails graze the hillside with their fawn./ Sandhills strut the fields as a dream./... When petty matters put us in a spin, what foolish substitutions give...”

By contrast, “Burning Bridges” condemns humanity for its careless treatment of the environment: “Though we’ve acquired a certain set of skills from our survival senses, something in our pulse rings worn-out ditties down the starlight corridors of sleep as if our lives were drawn up by committees with a thousand promises to keep.”

This multifaceted collection extends from funny to sentimental, broaching themes of love, loss, growing old, and humanity’s destiny amidst social, political, and ecological dilemmas.

Earth-blood and Star-shine
By Lowell Jaeger
Earth-poetry has long explored divisions between nature and civilization, asking questions like: Where does nature begin and civilization end? How do they affect one another? These ideas are central to Montana Poet Laureate Lowell Jaeger’s new fourth-part collection, Earth-blood and Star-shine.

Part of Jaeger’s strength is that his work is both profound and accessible. Often written in consonance with get descriptive and lyrical analogies, the poems comment upon the deeper truths about life without the use of lofty prose. Jaeger’s vision is four seasons personified in order. Through sharp observations of everyday events such as driving Montana backroads, wildlife watching, gardening, fishing, and scavenging for bones and other treasures among garbage heaps or rolling hills, “Earth-blood” is a sort of call-and-response between humans and the natural world.

“Blood” mandates violent action with words like “death,” “slaughter,” “wretchedness” and “gnawed/” to illustrate brutality and sacrifice, like killing a deer to feed a family. Nostalgia for radiant and tragic moments — a quiet snowstorm, a botched morning fishing trip with a young postponement — is the focus of “Star.” And the collection’s final section, “Shine,” spreads irreverent poems such as “Mule Turds” and “Slapping the Octopus” to evoke the humor and absurdity of life.

Throughout the four luminous sections the author deploys metaphors and metaphor to showcase all facets of human experience. Beyond the technical command of metaphor is the invitation to witness and enjoy the gifts of the present moment. One of Montana’s most prolific voices for decades, Jaeger adeptly proves in Earth-blood and Star-shine that poetry is still relevant in contemporary America.

— Brynn Cadigan

What Does Not Return
By Tami Haaland
“It was a long while and it was yesterday/ It was a year and a mile, a daily escape/a treat, a burden, wise...”

Former Montana Poet Laureate Tami Haaland absorbs her mother’s slow decline into dementia, and returns to rural Montana for an ample collection of poems, a meditation on memory and the inexorable slippage of time. It’s so full of forgetting, sometimes had to put it down for a day. Look for something lighter, especially as one of my own seems to be stumbling down the same path.

“When you are gone I will miss this banishing,” she writes in “Ghost.”

“Sad shadow, a visitation/ with silver curls, this/ remnant of your smile.”

It pricks all my fears about what might come next. Yet, there’s comfort in poems so vivid and beautifully detailed, so loving.

The Billings poet and teacher also writes about growing up high on the Plains with his silos as neighbors, and offers recipes for finding beauty in a windblown landscape, “the world of the eye’s long gaze.”

A symphony of birdsong, riding a bike in tandem with a monarch but- terfly, the squirrel making its ‘demonic leap’ into the fine stems of the rapeseed, if falling is not further from its reach. “With ritual attentiveness, in small, deeply considered gestures, in exchanges of altered at the globe, she shows us what it might mean to concede the word what is given taken away,” writes poet Melissa Kwany of this “exquisite and necessary book of poems.”

This is the third collection of poems by the author, who teaches at Montana State University Billings. In addition to serving as Missoula Poet Laureate from 2013-15, she received an Artist’s Innovation Award from the Montana Arts Council in 2012.

— Kristi Niemeyer

The Bluebird Run
By Peter Stark
In a surprising turn of his pen, Poet, song writer, memoirist, and retired MSU faculty Greg Keeler, a 20th-century wordsmith, skillfully manipulate imagery, diction and tone in his new collection, The Bluebird Run.

Published by Sleeping Earth Press in the 17th century, the sonnet is characterized by its 14 alternating rhyming lines. For poets and readers alike, form can often be restrictive. But in Keeler’s case, his sonnets showcase the author’s talents and his word choice, which is both precise and deeply evocative. At times sing-songy and at others penetrating, Keeler manages to bend this somewhat archaic form into complex forms and textures.

In the title poem, the “silky, flailed and left behind” followers of trackless Young Washington blur into blue shadows. From the fjords, Keeler’s sonnet pock the stream./ Whitetails graze the hillside with their fawn./ Sandhills strut the fields as a dream/... When petty matters put us in a spin, what foolish substitutions give...”

By contrast, “Burning Bridges” condemns humanity for its careless treatment of the environment: “Though we’ve acquired a certain set of skills from our survival senses, something in our pulse rings worn-out ditties down the starlight corridors of sleep as if our lives were drawn up by committees with a thousand promises to keep.”

This multifaceted collection extends from funny to sentimental, broaching themes of love, loss, growing old, and humanity’s destiny amidst social, political, and ecological dilemmas.

— Brynn Cadigan

Young Washington: How Wilderness and War Forged America’s Founding Father
By Peter Stark
Much of what anyone can remember about George Washington comes from catchy rhymes, songs and folktales, recited throughout early elementary schools. These recollections are draped in the heroism one would expect from America’s first president. Adventure writer, historian and Missoula resident Peter Stark’s new nonfiction book, Young Washington, seeks to explore an obscure and less heroic portion of a forefather’s early life: his transition from a middle-class youth into an over-zealous soldier.

The book traces the death of his idolized older brother, his brief stint as a surveyor, and his triumphs and foibles in the burgeoning British army. Stark acknowledges Washington’s many errors of arrogance, am- bition and, yes, even, “unwise shouting at deserters” as they make their fall pilgrimage into rural Wissel and “rescind/ the winter for awhile.”

Reverence for nature is the focus of the lighthearted “Town Critters”: “Burning Bridges” is the title poem, crafted from random words from his early life: “Poor/ hand of the world/ the eagle/ pock the stream/ Whitetails graze the hillside with their fawn/ Sandhills strut the fields as a dream/... When petty matters put us in a spin, what foolish substitutions give...”

By contrast, “Burning Bridges” condemns humanity for its careless treatment of the environment: “Though we’ve acquired a certain set of skills from our survival senses, something in our pulse rings worn-out ditties down the starlight corridors of sleep as if our lives were drawn up by committees with a thousand promises to keep.”

This multifaceted collection extends from funny to sentimental, broaching themes of love, loss, growing old, and humanity’s destiny amidst social, political, and ecological dilemmas.

— Brynn Cadigan
The Cowboy's of Central Montana, 50 Portraits
By Robert Osborn

Livingston photographer Robert Osborn finds stillness in his subject's eyes, each woman's gnarled nail, parched piece of barn wood and splayed prairie.

As a rule of life, imbibed with history and romance, that's reticent. As one old rancher from White Sulphur Springs told the photographer: "You work from can't see to can't see, every day is Monday, and you sure as hell ain't gonna' be buyin' no Mercedes Benz."

Osborn spent seven years on this project, and his focus, intensity, and respect for his subjects infuse the book with a certain purity. From grazed John Hoiland playing his accordion to Lee Smoot Jr. of the Snow Shoe Band, Osborn's respect for his subjects imbue the book with a certain purity. From grizzled Benz.

And his portrait's, to this viewer, speak to the power of a photographer like Edward Curtis or Evelyn Cameron before him -- to capture essential things, and hold them for us, long after the light has vanished.

Osborn has practiced his art for nearly 50 years, and owns a gallery in Livingston. He's currently working on his next book, Indians of Montana.

The Swan Keeper
By Milana Marsenich

Polson author Milana Marsenich is a first-rate storyteller who pulls you in with her wordsmithing: "It's a day in her brain with a curve they'd never had before. The reader smashes through the wildswans, her mother and herself. Marsenich brings out the twirling helplessness children feel when the adults in their lives don’t believe them, and when the truth is so crucial to justice.

Readers learn the ways of swans and are immersed in the beauty of Montana's Mission Valley in this satisfying tale. The author has obviously based her novel on the true saga of the valley's trumpeter swans -- hunted like the bison to near-extinction a century or so ago. With superb pacing Marsenich kept this reader engaged to the last page.

The Montana for the Book supports public book clubs in rural areas that engage in deep, thought-provoking discussions about literature.

The new Big Sky Reads program will provide $500 stipends to book clubs for trained discussion leaders, author visits, book membership, and marketing, and other costs that enhance the humanities value of a program. (Stipends do not cover costs for refreshments, venues, or organization staff.) Book clubs must be open to the public and meet in a public space or school.

All book clubs supported by the Montana Center for the Book contribute reading lists, discussion questions, and other resources to a Facebook group. This is a great resource to find new books for book club leaders, participants, discussion questions, and facilitators.

Big Sky Reads offers stipends for book clubs

The Montana Center for the Book supports public book clubs in rural areas that engage in deep, thought-provoking discussions about literature.

The new Big Sky Reads program will provide $500 stipends to book clubs for trained discussion leaders, author visits, book membership, and marketing, and other costs that enhance the humanities value of a program. (Stipends do not cover costs for refreshments, venues, or organization staff.) Book clubs must be open to the public and meet in a public space or school.

All book clubs supported by the Montana Center for the Book contribute reading lists, discussion questions, and other resources to a Facebook group. This is a great resource to find new books for book club leaders, participants, discussion questions, and facilitators.

Libraries, schools, or other organizations that have an established book club may apply for this award any time.

The Montana Center for the Book funds up to 10 clubs each year. There's no deadline and the application is easy. Learn more at www.humanitiesmontana.org/centerforthebook/.

Big Sky Reads offers stipends for book clubs

The Montana for the Book supports public book clubs in rural areas that engage in deep, thought-provoking discussions about literature.

The new Big Sky Reads program will provide $500 stipends to book clubs for trained discussion leaders, author visits, book membership, and marketing, and other costs that enhance the humanities value of a program. (Stipends do not cover costs for refreshments, venues, or organization staff.) Book clubs must be open to the public and meet in a public space or school.

All book clubs supported by the Montana Center for the Book contribute reading lists, discussion questions, and other resources to a Facebook group. This is a great resource to find new books for book club leaders, participants, discussion questions, and facilitators.

Libraries, schools, or other organizations that have an established book club may apply for this award any time.

The Montana Center for the Book funds up to 10 clubs each year. There's no deadline and the application is easy. Learn more at www.humanitiesmontana.org/centerforthebook/.

The Montana Center for the Book supports public book clubs in rural areas that engage in deep, thought-provoking discussions about literature.

The new Big Sky Reads program will provide $500 stipends to book clubs for trained discussion leaders, author visits, book membership, and marketing, and other costs that enhance the humanities value of a program. (Stipends do not cover costs for refreshments, venues, or organization staff.) Book clubs must be open to the public and meet in a public space or school.

All book clubs supported by the Montana Center for the Book contribute reading lists, discussion questions, and other resources to a Facebook group. This is a great resource to find new books for book club leaders, participants, discussion questions, and facilitators.

Libraries, schools, or other organizations that have an established book club may apply for this award any time.

The Montana Center for the Book funds up to 10 clubs each year. There's no deadline and the application is easy. Learn more at www.humanitiesmontana.org/centerforthebook/.

The Montana for the Book supports public book clubs in rural areas that engage in deep, thought-provoking discussions about literature.

The new Big Sky Reads program will provide $500 stipends to book clubs for trained discussion leaders, author visits, book membership, and marketing, and other costs that enhance the humanities value of a program. (Stipends do not cover costs for refreshments, venues, or organization staff.) Book clubs must be open to the public and meet in a public space or school.

All book clubs supported by the Montana Center for the Book contribute reading lists, discussion questions, and other resources to a Facebook group. This is a great resource to find new books for book club leaders, participants, discussion questions, and facilitators.

Libraries, schools, or other organizations that have an established book club may apply for this award any time.

The Montana Center for the Book funds up to 10 clubs each year. There's no deadline and the application is easy. Learn more at www.humanitiesmontana.org/centerforthebook/.

The Montana for the Book supports public book clubs in rural areas that engage in deep, thought-provoking discussions about literature.

The new Big Sky Reads program will provide $500 stipends to book clubs for trained discussion leaders, author visits, book membership, and marketing, and other costs that enhance the humanities value of a program. (Stipends do not cover costs for refreshments, venues, or organization staff.) Book clubs must be open to the public and meet in a public space or school.

All book clubs supported by the Montana Center for the Book contribute reading lists, discussion questions, and other resources to a Facebook group. This is a great resource to find new books for book club leaders, participants, discussion questions, and facilitators.

Libraries, schools, or other organizations that have an established book club may apply for this award any time.

The Montana Center for the Book funds up to 10 clubs each year. There's no deadline and the application is easy. Learn more at www.humanitiesmontana.org/centerforthebook/.

The Montana for the Book supports public book clubs in rural areas that engage in deep, thought-provoking discussions about literature.

The new Big Sky Reads program will provide $500 stipends to book clubs for trained discussion leaders, author visits, book membership, and marketing, and other costs that enhance the humanities value of a program. (Stipends do not cover costs for refreshments, venues, or organization staff.) Book clubs must be open to the public and meet in a public space or school.

All book clubs supported by the Montana Center for the Book contribute reading lists, discussion questions, and other resources to a Facebook group. This is a great resource to find new books for book club leaders, participants, discussion questions, and facilitators.

Libraries, schools, or other organizations that have an established book club may apply for this award any time.

The Montana Center for the Book funds up to 10 clubs each year. There's no deadline and the application is easy. Learn more at www.humanitiesmontana.org/centerforthebook/.

The Montana for the Book supports public book clubs in rural areas that engage in deep, thought-provoking discussions about literature.

The new Big Sky Reads program will provide $500 stipends to book clubs for trained discussion leaders, author visits, book membership, and marketing, and other costs that enhance the humanities value of a program. (Stipends do not cover costs for refreshments, venues, or organization staff.) Book clubs must be open to the public and meet in a public space or school.

All book clubs supported by the Montana Center for the Book contribute reading lists, discussion questions, and other resources to a Facebook group. This is a great resource to find new books for book club leaders, participants, discussion questions, and facilitators.

Libraries, schools, or other organizations that have an established book club may apply for this award any time.

The Montana Center for the Book funds up to 10 clubs each year. There's no deadline and the application is easy. Learn more at www.humanitiesmontana.org/centerforthebook/.
Cultural Confluence Symposium and exhibits celebrate woodfired ceramics

Thirty ceramic artists from around the globe, including Japan, Korea, Canada, Australia, Europe and the United Kingdom, gathered in Helena Oct. 18-20 for the Cultural Confluence International Woodfire Symposium.

This is the latest in a series of international events designed to celebrate the confluence of multiple woodfire traditions. Organized by Tara Wilson, the symposium will build upon previous events with a goal of continuing a dialogue encompassing all aspects of contemporary woodfire practices. Helena’s rich ceramic community provides a creative arena for presenters and attendees alike to openly exchange ideas, build relationships, and further the evolution of woodfired ceramics.

The Archie Bray Foundation hosts a day of demonstrations on Thursday, Oct. 18, with three artists working simultaneously. The cost is $50 and registration is available at archiebray.org.

All lectures and panels take place at the Great Northern Town Center beginning Thursday evening with a keynote address by Josh DeWeese. Registration for the symposium is $140-$195; learn more at culturalconfluencewoodfiresymposium.com.

The School of Art at Montana State University and the Clay Studio of Missoula each host related exhibits in October.

Groundbreaking art exhibition returns to Helena

Beginning in early October, “Speaking Volumes: Transforming Hate” returns to the Holter Museum of Art in Helena for a 10th anniversary run through the end of the year. Additionally, the Montana Human Rights Network and eight other community organizations will sponsor programs in Helena that provides opportunities to address bigotry through thought-provoking art, theater, and lectures.

History of “Speaking Volumes”

When a defecating white supremacist called the MHRN in 2003, he said he wanted out of the movement. He needed help since leaving meant he would become a “race traitor” to his former associates. The Network helped him get out and purchased a ticket for him to visit a Louis XVI-era salon, which sat across from the White House – was housed in a new building with funds donated by the Clark family.

The National Gallery of Art received the largest donation at 8,596 pieces, and was tasked with distributing the balance of the works they did not add to their own collection to other, mostly D.C.-area institutions. However, an exception was made for a few works they did not add to their own collection to other, mostly D.C.-area institutions. However, an exception was made for a few works they did not add to their own collection to other, mostly D.C.-area institutions. However, an exception was made for a few works they did not add to their own collection to other, mostly D.C.-area institutions.

Home again at Holter

After touring for a decade, the Network and Holter are again coming together. The exhibition, on display through Dec. 31, includes 44 artists, including six new artists whose work addresses the political, social, historical, and environmental consequences of white supremacy as it moves from the margins to the mainstream.

Woodfired in Missoula

Through October, the Clay Studio of Missoula presents “Woodfired in Missoula,” a juried and invitational exhibit featuring works fired in the studio’s wood kiln from 2017-18.

Works from Copper King’s collection find home at UM

Largest donation at 8,596 pieces, and was tasked with distributing the balance of the works they did not add to their own collection to other, mostly D.C.-area institutions. However, an exception was made for a few important pieces to transfer into the Permanent Collection of UM’s MMAC.

MMAC Director Barbara Koosra said the museum is deeply grateful to MMAC Ad-

ancement Council member Nancy Mathews, a longtime Washington, D.C., resident who now resides in Missoula.

She added, “It was instrumental in advancing the idea that some of these treasures come to Montana.”

For more information call 406-243-2019 or visit www.umt.edu/montanamuseum.
Karen Pratt and Jennifer Daniell-Pentrack, “Skin & Bones”

Through October at Gallery 16

Cousins, one from Montana and another with Montana roots, share their work. Karen Pratt, half of the “Skin and Bones” exhibit, works with leather, or “skin.”

She’s a fish biologist by vocation, whose art training comes from Elaine Snyder, a member of the Montana Arts Council’s Circle of American Masters.

“I love the texture, feel and look of leather,” she writes. “When I saw Elaine’s work, I knew I wanted to learn from her.”

Her apprenticeship with Snyder opened new horizons for Pratt. “It’s not just about cutting and lacing. There are considerations about finding the leather, preparing the leather, and using the characteristics of each part of the hide to best advantage.”

She grew more discerning about the strength, stability, thickness and texture of the material, and is learning how to approach leather’s natural imperfections. “Do you work around them, hide them, or make them the focal part of the piece?”

Although her career as a biologist took her to several western states, her home now is in Seeley Lake.

Her cousin, Jennifer Daniell-Pentrack, resides in California, but with family ties here she feels “like a ‘cousin’ of your state.” Her work has been shown at many venues in northern California and southern Oregon.

Her paintings represent the “bones” half of the exhibit. “I find bones both interesting and beautiful – simultaneously functional and sculptural,” she writes.

Over the years, people have offered her specimens including a two-foot-wide gray-whale vertebra, half of a sea-lion pelvis and a raven skull with some black feathers still attached. “Each bone is an individual and thus each painting is a sort of portrait of that unique bone,” she says.

Envisioning Landscape: Richard Pence

Through October at Old Main Gallery and Framing in Bozeman

Richard Pence, a local artist and home designer, works in bold, strong paintings that seem to come from deep within. His brilliant use of color and vividly expressed movement makes the viewer aware of an empathetic, almost tactile connection to the natural elements.

He writes: “I think that a good painting has the ability to change the viewer’s perspective and also be a sounding board for the thoughts of the viewer. With this in mind, my work is designed to arrange the formal aspects of each painting as having more importance than the actual depiction of the place. I work to reduce each form to its essence in hope of leaving the viewer with the possibility of being more deeply affected by those forms and having a greater sense of place.

Pence grew up in California and moved to Montana in 1970 to paint the state’s vast landscapes. In recent years he has also spent time in France, painting the countryside that’s influenced countless painters before him. “However, it is Montana and the West that still affect my personal expression, with its grand scale, rough edges and textured landscapes,” he says.

Pence has been featured in Old Main Gallery since 1994. His work has also shown in galleries in New York, Idaho, Pennsylvania, Colorado and California.

“Under the Big Sky: Sculpture of Chris Riccardo”

Oct. 25-Feb. 15 at Paris Gibson Square Museum of Art in Great Falls

Artist’s website: chrisriccardo.com

Chris Riccardo, the executive director of the Holter Museum of Art in Helena, heads out of town for this exhibit at Paris Gibson Square. The artist received his BFA from Boston University in 1990 and served as the sculpture department chair and founding director at the Army Art Center in Florida from 1998 to 2014 before relocating to Montana to help with the build-out of Studio 740, located in the Great Northern Town Center. Two years ago, in 2016, he accepted a long-term fellowship position at the Archie Bray Foundation.

“My sculptures are a direct physical manifestation of my inner thoughts and moral struggles,” he writes.

“They are frozen moments in time ripped from the ongoing struggle that takes place in my mind.”

His work begins “with a thought, a vision, a look, a trigger that draws me to the clay,” and with years of experience behind him, he’s dispatched with preliminary sketches and maquettes. “I simply visualize how I want the clay to look and begin to throw it into a solid mass. Slowly and painstakingly I begin to build and tear at the surface, gradually making aesthetic changes as I see fit.”

He describes his glaze surfaces as “random but precise” and “rough but bright” – a contrast he hopes will help “lessen the blow of what some see as a dark and disturbing sense of humor in my work.”

David Lustig: Natural Wood

Through Nov. 25 at the Emerson Center Weaver Room Gallery

Artist’s website: davidlustingart.com

David Lustig began to combine his love of art and the outdoors when he was a young boy, painting and sketching landscapes near his home. As he grew, his love of art and affection for nature grew with him. This led him to graduate from Montana State University with a degree in landscape design, where he became familiar with the form and habit of the local flora.

Over the years, he tried his hand at many different art media, but it wasn’t until recently that he’d had the means to try a long-thought-about idea that became the artwork he creates today. Using natural elements, he tries to emulate the organic form of nature, bringing the colors, shapes and textures of the natural world indoors.

His pieces are created from handpicked, natural materials that are completely dried to insure longevity for generations. Materials suitable for burial are collected from local farms and ranches in the Gallatin Valley, where Lustig and his family reside.

George Ybarra: “Perpetua”

Through November at 4 Ravens Gallery in Missoula, with a reception 5-8 p.m. Nov. 2. Ybarra discusses his work Nov. 21 at the gallery

Artist’s Website: www.facebook.com/george.ybarra.32

George Ybarra, who was born and raised in Montana and has lived in Missoula since 1989, is a professional metal sculptor who has worked as both an artist and curator. His metal fabrications combine aspects and essentials of modern art with the landscape.

“Perpetua,” his most recent series, “explores my own personal connection to and reverence of the sea.”

Traveling to the oceans, he’s found himself surrounded “by a multitude of the sea’s sculptural treasures carved over years of tidal activity.”

Working with metal, he notes, “Is a thundery process of half-melting and fusing … not unlike the tides unrelenting pounding and shaping of the rugged rocky cliffs of the coastline. As a sculptor, I’ve discovered that the metal itself dictates where I will take the piece. Similarly, the ocean each year sculpts and changes the coastline in a way that cannot be foretold.”

Ybarra has created a large body of work for private collectors across the Northwest and exhibits his sculpture both regionally and internationally.

Send your submissions for About Visual Arts

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

• A digital image of the artist’s work, with title of the piece (at least 200 dpi and 500kb);

• A brief bio and description of the artist’s work;

• Dates and title of exhibit; and

• The gallery or museum name, town and phone number.

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

Submissions for the Winter issue (January–March) are due by Dec. 5; send to kristi@livelifetimes.com with About Visual Arts in the subject line.
Applications open for Native Filmmaker Fellowship

The Big Sky Documentary Film Festival, an All-Access festival pass including entry to screenings, DocShop and special events and a private seminar led by Indigenous filmmaking industry leaders.

Application deadline is Friday, Nov. 9. Learn more at bigskyfilmfest.org.

Film Office awards $500,000 in Big Sky Film Grants

The Montana Film Office at the Department of Commerce recently announced $500,000 in grant awards for productions filming in Montana, including several by resident filmmakers.

Film production brings dollars into communities across the state,” said Montana Film Commissioner Allison Whitmer. “The Big Sky Film Grant helps to grow the industry from two sides. It provides an incentive for productions to come here and gives an edge to our own filmmakers who are sharing Montana with the world through their work.

The grant comprises three categories: feature film and TV, development, and resident filmmaker. The development category covers any non-feature-length projects such as web series.

The following projects received grants:

**Feature Film and TV Grants**

- **“Cowboys”** received a $50,000 grant and will feature Columbia Falls and West Glacier. As the misunderstanding within a family escalates, a father is accused of kidnapping his son, even though he is trying to help him. Writer-director Anna Kerriigan said she saw the contrast between Montana’s epic landscape and the story’s family conflict as assets in the screening.
- **“Pellett”** received a $100,000 grant and will feature Great Falls and Shelby. This is a true story of a man that takes pistachios in Great Falls and Shelby, where Clarence Pellett was murdered in 1951. After being paroled in 1969, the killer was recaptured until 2010. Clarence’s grandson, Clem, led the effort to locate the killer and is executive producer of the film.
- **“Life Interrupted”** received a $3,000 grant and will feature Boceman and locations around the Blackfeet Reservation. This documentary about breast cancer chronicles the lives and experiences of three unique survivors, including the director and Montana resident Paula Mozen. This film follows them through their treatment and how they rebuild their lives with family, humor and grace.
- **“Black Flowers”** received a $25,000 grant and will feature Twin Bridges. This is the story of a family struggling to survive in a post-apocalyptic world while coping with the loss of themselves and each other. Set two years after nuclear war, this family travels across a desolate North America searching for a new home.
- **“Ted K”** received a $10,000 grant and tells the story of Lincoln in the 1990s and how a town of incredible natural beauty and good, trusting citizens became the hiding place for Ted Kaczynski, the domestic terrorist who would become known as the Unabomber. It’s produced by Matt Flanders, a Helena native.
- **“The Bruce”** received a $100,000 grant and will feature Livingston. Heartbreak’s Robert the Bruce is saved by a widow and her children in this untold story of Scotland’s king. It is directed by Richard Gray’s second Montana film in two years.
- **“Whisky Warriors”** received a $72,000 grant and will feature locations around western Montana. This A&E television series will feature Montana distilleries and outdoor adventures available near them — in three episodes. With a spotlight on Montana landscapes, these episodes show the geographic diversity of distilling in America.

Filming occurs in Montana’s iconic locations, including Butte, Bozeman, Missoula, Helena, Great Falls and the Flathead Valley. Filming takes place from June to August and focuses on the unique access to a rural landscape and the story’s family conflict as assets in the screening.

**Development Grant**

- **“The Vanuau”** received a $25,000 grant and will feature locations around Montana. A thriller set in the Montana landscape and music, this web series is looking for creative filmmakers and artists. It’s written and directed by Missoula resident Elizabeth Moore.
- **“The Conservationist”** received a $5,000 grant and will feature Missoula. Trying to escape his complicity in an environmental disaster, the producer digs deeper into the history of Fort Keogh, the Miles City Bucking Horse Sale, and the Range Riders Museum. As they put it, Miles City features “more western history per capita than anywhere else in the world!”
- **“Sidney”**: When new technology spurs the reemergence of Sidney, Fairview, and Williston into a massive oil boom in the Bakken, the world took notice of the pump jacks, trailers, and mancamps sprouting up in grain fields and pastures and dotting the sides roads. The influx of oil workers put people and machines into some of the most intense work environments in the country. The Smithsonian Channel sent a crew of journalists and filmmakers, who — unknown to them at the time — documented the last three of the boom before the price crash in 2012. “Boomtowners” showed this firsthand through the eyes of newcomers and longtime residents making a living in a modern-day oil rush.

Community Film Ambassadors

The Montana Film Office receives phone calls and emails daily about Montana’s incredible locations. If you’re well-connected in your community and would like to see more film activity near you, consider signing up to be a community film ambassador. You’ll receive a local liaison for the Montana Film Office. Call 406-841-2887 or email kev.campbell1@mgt.state.mt.us for more information.

Films about women rock climbing, mountain biking, hiking and rafting are few and far between in general, and films about the experiences of mothers and the maternal figures in their lives are even fewer. It’s written and directed by Missoula resident Elizabeth Moore.

**Resident Filmmaker Grant**

- **“Mountain Mama”**: This $25,000 grant and will feature Missoula. This documentary follows and interviews mothers about their experiences recreating with children. Films about women’s outdoor activities including mountain biking, hiking and rafting are few and far between in general, and films about the experiences of mothers and the maternal figures in their lives are even fewer. It’s written and directed by Missoula resident Elizabeth Moore.

State of the Arts • Fall 2018

A behind-the-scenes image from the set of “Winter in the Blood,” shot in Havre, Chinook and near the Bear Paw Mountains. (Photo courtesy of the Montana Department of Commerce.)
“Someday I’d Write This Down”
New verse-play by Poet Laureate Lowell Jaeger staged at FVCC

By Jill Seigmund
Montana’s Poet Laureate Lowell Jaeger isn’t “just” a poet. In his long list of lifetime achievements, including authoring eight collections of poems, receiving fellowships from the National Endowment for the Arts and the Montana Arts Council, and winning the Grolier Poetry Peace Prize and the Montana Governor’s Humanities Award, Jaeger is now the author of a verse-play, “Someday I’d Write This Down.” Jaeger’s first play, and it debuted at Flathead Valley Community College on Sept. 6 under the formative direction of FVCC alumnus and practicing playwright Joshua Kelly.

When asked what inspired him to write a play, Jaeger said this to say: “In my travels as Montana Poet Laureate, I found myself longing for modes of conveying poems to an audience other than the standard poet-at-the-podium reading. People who gravitate to- ward poetry are, by nature, lovers of language. Also they are great listeners. They are comfortable sitting still and letting language move their imaginations. These are the audiences who are asking me, ‘What’s next?’”

“Other people need visuals, props and characters on the stage acting the poems. So, ‘Someday I’d Write This Down’ is an experi- ment in making a narrative series of poems more accessible to more perceptual styles.”

The play is about growing up in a small Midwestern town during the Cold War of the 1950s and 60s. It’s both funny and serious. The main character is an aging man who is remembering and reflecting on the events of his life over six decades. Each scene traces an aspect of this man’s spiritual progression toward understanding himself, his family and the general human condition.

Jaeger was approached last fall by the head of FVCC’s Theater Department, Joe Legate, to write something that could be performed on stage.

Joe Legate, head of FVCC’s Theater Department, and poet and now playwright Lowell Jaeger on the set of “Someday I’d Write This Down.” (Photo by Jill Seigmund)

“I was surprised how easily so many of my poems fit into a larger narrative. I began to imagine what poems might look ‘like’ when presented as a theatre production,” Jaeger said. “Theatre allows the poem a multi-media advantage, aesthetically stim- ulating the audience from many angles at once – words, lights, colors, sound, props and movement. It was a thrill for me to glimpse the possibilities.”

Kelly, the play’s director, is a doctorate student in Interdisciplinary Theatre Studies at the University of Wisconsin-Madison, where he also teaches. He and his team worked hard to fulfill Jaeger’s goal of making poetry acces- sible to visual learners.

“I think the work we have been doing to create an enjoyable and moving theatre expe- rience will allow an audience of any variety to come and see Lowell’s poetry in a new medi- um,” Kelly said prior to the performance.

Winners in each category will receive at $500 cash and recognition.

Among the festival highlights are:

**Lighter Butte: A Celebration**, a tribute to the late Butte poet Pat Ford featuring Aaron Parrett, Mark Gibbons, Paul Zarzyski, and John Day. Additional events include Mr. Coffee; and a reading by fiction writers Jamie Harrison and Lowell Jaeger, who teaches English and journal- ism at FVCC, is also the founder of Many Voices Press, a nonprofit literary press he founded in 2005.

**Reflections on “Someday I’d Write This Down”**

The curtain has closed on Lowell Jae- ger’s verse-play, “Someday I’d Write This Down,” but people are still talking about this unique collaboration of poetry and theatre. Jaeger, who is a former poet laureate and FVCC Theatre lover and FVCC business faculty member Connie Hitchcock attended one of the performances and talked to Jill Seigmund about her experience:

**JS:** Did you experience the poetry differ- ently in this verse-play format than you would have in a poetry-reading format?

**CH:** The main difference is the visu- al. When reading poetry, one might visualize in the mind’s eye the people, places and ac- tions. Here a visual component accompanied the verse, so you could immerse yourself in the story on two levels — the words and the visual scenery/actors.

**JS:** What did you like most about the play?

**CH:** I loved its authenticity. I had read many of the poems previously, so I was a bit cautious about this interpretation. You know, like when you read a really good book and the movie version just doesn’t do it justice? Well, that didn’t happen here. This version maintained the authenticity one always finds and values in Lowell’s poems.

**JS:** Anything else you’d like to tell me about your experience as an audience mem- ber?

**CH:** I could feel the audience involve- ment in what was taking place. You were lost in Lowell’s world and nothing really interfered with that as it seemed the whole audience was in it together. I know too that some who aren’t big on poetry loved this play. It was refreshing, entertaining and thought provoking.

The High Plains Book BookFest and Book Awards will be held Sept. 29 in Missoula, Oct. 19 in Billings. The Montana Center for the Book will highlight awardees and nomi- nees each week in the coming months. Visit humanitiesmontana.org/centerforthebook/.
The Alberta Bair Theater (ABT) in downtown Billings is getting a major makeover beginning next May. ABT is the region’s largest fully equipped performing arts venue between Denver and Spokane, drawing nearly 100,000 people each year.

As a downtown anchor, ABT has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built across the street from the current site, named for the then-owner of a local beer company. Alberta Bair, was born.

In 1960, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the downtown Billings Performing Arts Center, which has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater’s namesake, Alberta Bair, was born.

In 1987, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the downtown Billings Performing Arts Center, which has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater’s namesake, Alberta Bair, was born.

In 1987, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the downtown Billings Performing Arts Center, which has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater’s namesake, Alberta Bair, was born.

In 1987, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the downtown Billings Performing Arts Center, which has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater’s namesake, Alberta Bair, was born.

In 1987, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the downtown Billings Performing Arts Center, which has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater’s namesake, Alberta Bair, was born.

In 1987, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the downtown Billings Performing Arts Center, which has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater’s namesake, Alberta Bair, was born.

In 1987, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the downtown Billings Performing Arts Center, which has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater’s namesake, Alberta Bair, was born.

In 1987, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the downtown Billings Performing Arts Center, which has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater’s namesake, Alberta Bair, was born.

In 1987, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the downtown Billings Performing Arts Center, which has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater’s namesake, Alberta Bair, was born.

In 1987, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the downtown Billings Performing Arts Center, which has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater’s namesake, Alberta Bair, was born.

In 1987, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the downtown Billings Performing Arts Center, which has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater’s namesake, Alberta Bair, was born.

In 1987, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the downtown Billings Performing Arts Center, which has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater’s namesake, Alberta Bair, was born.

In 1987, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the downtown Billings Performing Arts Center, which has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater’s namesake, Alberta Bair, was born.

In 1987, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the downtown Billings Performing Arts Center, which has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater’s namesake, Alberta Bair, was born.

In 1987, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the downtown Billings Performing Arts Center, which has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater’s namesake, Alberta Bair, was born.

In 1987, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the downtown Billings Performing Arts Center, which has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater’s namesake, Alberta Bair, was born.

In 1987, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the downtown Billings Performing Arts Center, which has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater’s namesake, Alberta Bair, was born.

In 1987, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the downtown Billings Performing Arts Center, which has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater’s namesake, Alberta Bair, was born.

In 1987, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the downtown Billings Performing Arts Center, which has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater’s namesake, Alberta Bair, was born.

In 1987, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the downtown Billings Performing Arts Center, which has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater’s namesake, Alberta Bair, was born.

In 1987, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the downtown Billings Performing Arts Center, which has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater’s namesake, Alberta Bair, was born.

In 1987, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the downtown Billings Performing Arts Center, which has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater’s namesake, Alberta Bair, was born.

In 1987, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the downtown Billings Performing Arts Center, which has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater’s namesake, Alberta Bair, was born.
The arts help businesses innovate in rural settings

By Jim Speirs
Executive Director
Arts South Dakota

Many people today mistakenly believe that urban areas are innovative and rural areas are not. While a relatively small number of major metropolitan areas do attract and foster innovation and creativity, recent research shows that rural areas are also attracting innovation and creativity—and that the arts play a major part in nurturing innovative rural businesses.

A series of studies from research professionals at the U.S. Department of Agriculture’s Economic Research Service has spotlighted the sources of rural innovation. They used a variety of data sets, including the Rural Establishment Innovation Survey, a large-scale survey that compares innovation in over 11,000 business establishments in rural and urban areas. The businesses studied had at least five paid employees and produced goods and services that are or could be traded internationally.

The survey found that the arts may be even more important to rural innovation than they are to urban innovation. According to research by the National Endowment for the Arts, probability that a rural firm will be highly innovative grows to 70 percent or higher.

The analysis found a strong statistical association between the arts, innovation and economic dynamism in rural areas. This led the researchers to conclude that the arts are a direct force in rural innovation, not just an indirect factor that helps to attract and retain talent.

Furthermore, the share of firms that are highly innovative rises sharply alongside performing arts organizations in rural areas. The probability that a rural business will be highly innovative increases from 17 percent to 44 percent as the number of performing arts organizations in a rural county increases from zero to one. When that number rises to two, the probability that a business will be highly innovative grows to 70 percent or higher.

The NEA report highlights the impact of arts on rural communities.

The arts institutions add value to our communities

The share of firms that are highly innovative increases sharply alongside performing arts organizations in rural areas. The probability that a rural business will be highly innovative increases from 17 percent to 44 percent as the number of performing arts organizations in a rural county increases from zero to one. When that number rises to two, the probability that a business will be highly innovative grows to 70 percent or higher.

The analysis found a strong statistical association between the arts, innovation and economic dynamism in rural areas. This led the researchers to conclude that the arts are a direct force in rural innovation, not just an indirect factor that helps to attract and retain talent.

Furthermore, the share of firms that are highly innovative rises sharply alongside performing arts organizations in rural areas. The probability that a rural business will be highly innovative increases from 17 percent to 44 percent as the number of performing arts organizations in a rural county increases from zero to one. When that number rises to two, the probability that a business will be highly innovative grows to 70 percent or higher.

The analysis found a strong statistical association between the arts, innovation and economic dynamism in rural areas. This led the researchers to conclude that the arts are a direct force in rural innovation, not just an indirect factor that helps to attract and retain talent.

Download the report at arts.gov.

Rural performing arts organizations

- Attract more outside visitors to their programs than do urban arts organizations (31 percent vs. 19.3 percent for urban organizations). Those visitors spend money on admissions, parking, dining, etc. adding to the local economy.
- Play a greater role in their community as civic leaders and in soliciting customer feedback than do their urban peers (36 percent vs. 24 percent for urban organizations), highlighting engagement in their community’s life and its future.
- Have a strong association with innovative or design-integrated businesses. Where there are arts organizations, there tend to be businesses that have innovative products or practices.
- Innovative or design-integrated businesses report expanding their products and services and access new markets such as using design services, registering a trademark, or investing in product branding.

Rural counties that host performing arts organizations

- Tend to have greater population growth and residents that are better educated and earn higher incomes than residents of other rural counties.
- Between 2010 and 2014, when the average population growth in rural counties was 391 people, those counties that hosted performing arts organizations saw an increase of 2,096 people.
Statewide arts service organizations

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

Montana Arts Council grants, awards & commissions

Visit the Montana Arts Council's website for a complete listing of grants, awards and commissions:

Individuals: art.mt.gov/grants_awards_comm_individuals
Organizations: art.mt.gov/grants_awards_comm_organizations
Schools: art.mt.gov/grants_awards_comm_home/schools

Programs and Services: art.mt.gov/programs_services_home

Public Value Partnerships

The Three Rs at work in Montana

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

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

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

Montana Arts Council's website provides information on incorporating traditional arts-discipline-specific statewide service organizations. For more information, visit: art.mt.gov/arts_service_orgs

Building Relationships

Fort Peck Fine Arts Council (FPFAC):

Last summer, the Visual Arts Committee of the FPFAC set up a table in the community theatre’s lower lobby during “Oliver!” and assembled free newboy hats (made out of recycled newspaper) with the young audience members to wear and bring home.

The young hat-wearers were dubbed the “extra cast in the audience” because with the hats they felt they were part of the show.

What seems like a benign craft project created a moment for volunteers and staff to really connect with and get to know the theatre’s young audience. Volunteers helped them put the pattern together, then custom fitted the hats to the kid’s heads. The kids, in turn, felt like they were contributing to the show.

The hat-wearers were so engaged they sang the “Oliver!” songs aloud the rest of the show.

Creating Relevance

Southwest Montana Arts Council:

SMAC started collaborating with local businesses to host receptions after the Showcase performing arts performances. Since space is limited at the local high school auditorium, SMAC reached out to a few businesses willing to play host. These receptions allowed the audience to mix and mingle with performers while enjoying the hospitality of a business owner who was also a sponsor of the event.

At many SMAC events, the director and board are so busy organizing and working on the show that they don’t always get to just enjoy the evening. With the business as host, SMAC’s board and director were free to just be present.

For the executive director particularly, this provided a great opportunity to communicate directly with the audience about what they liked, didn’t like and ideas for future performances.

SIG Grant: Modern Band Summit offers training, inspiration

By Sharon Mulvehill Meyer

Little Kids Rock is a program founded in 2002 in an effort to renew and reinvent music education in schools. Initial efforts by famous musicians such as Carlos Santana, Ronnie Raitt, and John Lee Hooker, as well as founder David Wish, have since evolved into a nationally recognized program.

The nonprofit organization has reached more than 60,000 children in 45 states and continues to grow. The program trains schoolteachers, donates instruments, and provides resources and support.

The focus is to build lasting music programs that teach students to perform, improvise, and compose popular music that they love.

Modern Band Summit is the annual professional development meeting. The conference includes speakers, workshops, and nightly jam sessions. Music educators from across the U.S. come together to foster education, community, and a peer network.

Montana music educators Robin Martinez and Dr. Lee Hancock attended the conference, held July 8-11 in Fort Collins, CO. They received support from the Montana Arts Council’s Strategic Investment Grant (SIG) as well as private funding to make the trip possible.

Martinez and Hancock are accomplished performers and teach music in their private studios and also at Free Spirit Rock – a music school based in Billings. They joined fellow Montana music educators for a busy four days of learning.

Networking is always a key ingredient to these types of meetings. Small group workshops encouraged sharing of techniques and strategies among the teachers. Hancock was impressed by how technology can be used to support music education, adding to, and sometimes instead of, the use of instruments.

Teachers also worked on incorporating traditional school band instruments (trumpet or violin) into a rock band format. Martinez enjoyed the teaching sessions that introduced the use of hip-hop music.

“It really gets everyone involved, is suited to all levels of students, and especially inviting for beginner students,” Martinez said. He also remarked that it is really important to offer students the opportunity to study the best of contemporary and popular music in schools as well as the more traditional formats.

Southwest Montana Arts Council: A crowd of more than 400 enjoys The Maquires, a family band from Ireland, during SMAC’s Dinner in the Park.

Real estate agents tell Grandstreet that the second most common question that people who are new to town ask (after “how are the schools?”) is “what is there to do in this town?” We like to think that Grandstreet, in helping to provide Helena with some of the best arts programs per capita, is reeling in many new customers for these real estate agents.

One recent example of this is when the hospital was interviewing candidates for the new CEO position. They brought the wife of one of the candidates by the theatre because she wanted to make sure that they were bringing their family to a town with good theatre. She enjoyed her visit and – we are happy to report – not only did they move to Helena after her husband was chosen by the hospital, the wife of the new CEO recently joined the board of directors.

Return on Investment

Grandstreet Broadwater Productions: Real estate agents tell Grandstreet that the second most common question that people who are new to town ask (after “how are the schools?”) is “what is there to do in this town?” We like to think that Grandstreet, in helping to provide Helena with some of the best arts programs per capita, is reeling in many new customers for these real estate agents.

One recent example of this is when the hospital was interviewing candidates for the new CEO position. They brought the wife of one of the candidates by the theatre because she wanted to make sure that they were bringing their family to a town with good theatre. She enjoyed her visit and – we are happy to report – not only did they move to Helena after her husband was chosen by the hospital, the wife of the new CEO recently joined the board of directors.

Billings music educators Robin Martinez and Dr. Lee Hancock with fellow music educators at the Modern Band Summit.

Fort Peck Fine Arts Council: Two audience members wearing the “Oliver!” newboy hats they made in the lobby before the show.

(Photo by Erika Bergschoda)

Grandstreet Theatre: The cast of “My Fair Lady” on stage at Grandstreet.

(Kurt Keller Photography)

18
Montana Artrepreneurs Program fall activities

By Cinda Holt
MAC Business Development Specialist

Nine artists join the ranks of MAP Certified Artists

MAC is pleased to welcome nine artists into the group of artists who have completed the MAP certification process. To become certified, a MAP artist must complete all 35 items in the business toolkit and have that toolkit validated by jury and two certified coaches. Becoming certified is a major accomplishment—our hats off to these newly certified artists: Ajaig Keller-King, Diane White, Elizabeth Trinhatt, Kelly Hostetter, Lynn Liebers, Kevin Silkwood, Mary Jean Martin, Melissa Dawn and Trudy Skari.

For those MAP artists who are currently working toward their certification, the next traditional review deadline will be May 31, 2019.

National Governor’s Association presentation

In July the arts council was asked to make a presentation about the MAP program to attendees at the National Governor’s Association (NGA) conference in Missoula. The plenary session, “The Creative Economy: Engines for State Growth,” highlighted the significant contribution of the creative sector to the American economy (nationally, a $729 billion annual contribution with more than 4.8 million Americans employed in the sector). The NGA is engaged in an ongoing cooperative agreement with the National Endowment for the Arts to support economic development in rural areas. We were thrilled to have Montana’s state arts agency be singled out by both the NEA and the NGA as a model worth noting.

The heart of the MAP program is the art-centered business development program taught by working artists. Two cohorts of 10 artists each were formed in August: one outside of Bozeman, and one in Helena.

The Bozeman region cohort is coached by Liz Chappie-Zoller and the Helena cohort by Trudy Skari of Arlee.

In August the MAP group hosted a regional gathering in Helena where MAP artists and the Helena cohort by Trudy Skari met with Liz Chappie-Zoller and the Helena cohort by Trudy Skari.

MAP alumni have let MAC know that one of the most important aspects of the MAP program is the opportunity to be part of a larger community of working artists—a true network of professional, business-minded artists. To foster connections, the MAP program will host regional open gatherings monthly throughout the state between November 2018 and June 2019.

These gatherings will offer an opportunity for MAP artists and other interested business-minded artists to come together, meet and greet, and share conversation about relevant topics. We are in progress of selecting regional coordinators and we will soon notify all MAP alumni of the meetings and post specific details on our website, our lists and on the MAP group Facebook page.

Strategic Investment Grants

Funding is currently available for grants of up to $1,000 for nonprofit arts organizations, artists and art educators. Deadlines are monthly. For more information see art.mt.gov/sig or contact Kristin Han Burgoyne at kburgoyne@mt.gov or 406-444-6449.

Montana State University Northern’s Diesel Technology Center opened in May at the campus in Havre, replete with several art-works financed through the State of Montana’s Percent for Art program. Artists selected to create works for the new facility were painter Barbara Schwarz Karst of Missoula, photographer Craig Edwards of Big Sandy, and sculptor Danny Kraus of Arlee.

Kraus created two outdoor sculptures, “Amber Tones” and “Periscopic.” The inspiration for “Periscopic” is “an old-time viewer,” he writes. “The more you try to see, the more your imagination can work.”

“Amber Tones,” an oblong, instrument-like sculpture, is made of stained glass, Chinese granite, stainless steel tubing pins and steel. The piece produces “mystical tones that might be found where the wind crosses a high ridgeline or the super deep tones” that emanate from the sun.

Edwards created “Artifacts of the Prairie,” a series of 10 photographic metal prints, hung on opposing walls in the center. The artist is a full-time farmer in Big Sandy, 35 miles from Havre, and has been working as a fine art photographer for the past 12 years.

Two images from “Artifacts of the Prairie” by Craig Edwards.
This past summer the Montana Arts Council had the privilege of visiting artists Deborah Butterfield and John Buck at their studios in Bozeman. Here Deborah shows us her favorite spot – her boneyard filled with metal “collectibles,” organized by color, that she uses to create her magnificent horses.

(Photo by Cinda Holt)