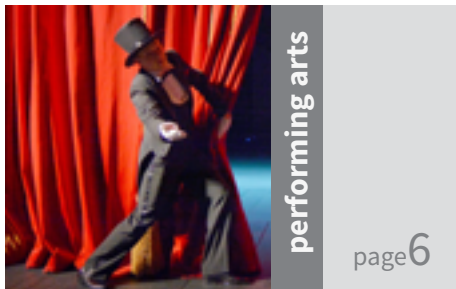


Providing information to all Montanans through funding by the National Endowment for the Arts and the State of Montana



performing arts

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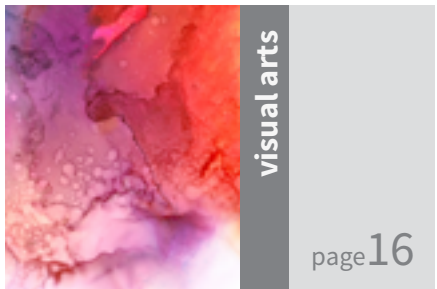
native arts

page 10



literary arts

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visual arts

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NORTH

Photo courtesy of Rita Collins

Tobacco Valley Quilters Keep History and Tradition Alive Through Their Craft

A group of quilters has been making a big impact on a small town for decades. Their weekly sessions celebrate the heritage of their community, bringing history to life while raising funds for an important Eureka institution.

Read more, page 17



SOUTH

Courtesy of Yellowstone Art Museum

Yellowstone Art Museum Launches Distance Learning Opportunity

A circuitous art-filled journey, suitcase in hand, has led the Yellowstone Art Museum (YAM) to its well-timed destination.

Read more, page 20



WEST

Putting on the Dog book cover art

Montana Poet Laureate Melissa Kwasny

Melissa Kwasny speaks to her deep, life-long relationship with verse and shares her optimism and enthusiasm for the art of poetry. Her rich experiences bring wisdom to her words about poetry's purpose and meaning as well as her creative process.

Read more, page 12



EAST

Photo courtesy of Garry Wunderwald

Little Big Man 50 Years Later

Director Arthur Penn set out to "De-Hollywoodize the western" in his 1970 Montana-made film, intending to portray the Battle of the Little Bighorn according to how the West really was rather than how it was imagined.

Read more, page 7



Tatiana Gant
Executive Director
tatiana.gant@mt.gov

“If there is a sector of our society that can see us through this transition, it is the arts.”

from the director



In planning for this issue of the State of the Arts, the idea of transition was central. Most noticeable is the leap in the look of this publication. For nearly 20 years, Lively Times has provided the expertise and inspiration that have made this paper such a valuable resource. We will miss Kristi Niemeyer and her team. I am confident that she is out enjoying the beauty of a Montana fall, happy not be wrangling us to meet the publication deadline. With this issue, we welcome Buffalo Jump Design® from Livingston, our new newspaper contractor, and Windfall out of Missoula, who will produce the online event calendar.

By the time you read this, the Montana Arts Council (MAC) will have welcomed a new staff member to the position of Communication Director. We will introduce him on social media and in the winter issue. Our new colleague is the final hire in a series of redesigned and realigned positions within MAC. The timing could not be better as we reconsider the ways that we support and advance the arts in Montana when how we connect is so different.

The crisis has driven MAC to take programmatic leaps that we might have pondered and overthought for years otherwise. An example is our CARES Recovery program, which is open to organizations presenting public arts programming. In the past, MAC only funded organizations with an arts-focused mission. As we have tracked who is delivering culture across the state, we have found that, especially in small communities, an entity otherwise focused on youth or social services will incorporate the arts. We will be transitioning many of our grant programs to include those that weave the arts into their service missions.

The pandemic had also driven MAC to prioritize the most valuable of cultural assets: our artists and cultural workers. With organizations closed and programming canceled, this group is particularly vulnerable to economic hardships. Artists are the force behind enlivening communities and drawing visitors, to the benefit of the broader community. A flood of online content has been a lifeline to many of us, and we worry that the creators see little monetary return. **MAC’s CARES relief funding provided awards to individuals at nearly the same level as for organizations.**

MAC is also active in addressing the inequities in our processes. A goal of the CARES Act relief grants is to have parity in awards to Native applicants, as well as geographic and discipline balance. We are tracking numbers and looking at whom we are missing and finding ways to reach them. MAC’s application processes are web-based, and with schools and libraries closed, the internet is inaccessible in some areas. We have developed protocols for MAC staff to work with those experiencing limited access, leveling the field for those with technological challenges.

Our ways of working and connecting have transformed abruptly and drastically. I am no longer waiting for things to go back. MAC is in problem-solving mode and using this moment as an opportunity to evolve. If there is a sector of our society that can see us through this transition, it is the arts. **MAC is here to make sure that the arts remain a part of life for every Montanan.**

CARES Grant Response Shows COVID Devastation, Resilience

by Brian Moody

In June, the Montana Arts Council opened up 3 distinct grants to distribute federal COVID-relief funds made available through the CARES Act: CARES Individuals for artists and cultural workers, CARES Recovery for individual artists and organizations, and CARES Partners for recent Public Value Partnership grantees. The response to these grants—and the devastation illustrated by the response—has been overwhelming. As of early September, over 300 applications have been submitted, and by the final deadline on Sept. 21, that number will likely grow to over 400. Each of these applications tells the story of a person or an organization struggling with illness, loss, shutdowns and uncertainty.

If there is a silver lining to be found amidst the pain and suffering, it is the ingenuity and resilience that we also see in the applications. Arts organizations, galleries and schools are hosting virtual classes and workshops, and figuring out innovative processes to safely host visitors when appropriate. Artists and cultural workers are investing in training and equipment to enhance their online presence and

seeking out new ways to meet their need for human connection. Everyone is trying to maintain creativity and optimism when there is so much unknown on the horizon.

An additional silver lining is witnessing the collective compassion and dedication of Arts Council members, staff and public reviewers as they help tackle the unprecedented volume of applications. Without the expertise and attention of our team of reviewers, it would be an impossible task. On top of being a lot of work, the stories of struggle are emotionally draining to read one after another, so distributing the workload has been especially important.

Finally, the patience of applicants as we work to get applications turned around and funds distributed has been greatly appreciated by staff. Like artists and organizations around the state, the Montana Arts Council is also facing new challenges during the pandemic, and the review process has taken longer than planned. **We look forward to getting the funds out to people soon, and to seeing the ways applicants use the funds to not only survive but thrive.**

State of the Arts Welcomes Submissions

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

Next deadline:
The deadline for submissions is Nov. 25 for the winter issue (January-March).
Please check with the Montana Arts Council for reprint permission.

Send items to:
Montana Arts Council, PO Box 202201, Helena, MT 59620-2201
phone 406-444-6430
fax 406-444-6548
email mac@mt.gov

Sign up for MAC’s eNews
art.mt.gov/enews or send us an email at: mac@mt.gov

Subscriptions:
State of the Arts is available free of charge upon request as a public service of the Montana Arts Council.

First Grants Made from the William B. Pratt Endowment Fund to Support Montana Indigenous, Folk, Traditional and Media Arts

The Montana Community Foundation, Inc. (MCF) is pleased to announce \$3,500 in grants from the William B. Pratt Endowment Fund to support Montana Indigenous, folk, traditional and media arts. This year’s grants include:

\$1,500 to the Myrna Loy Center for the Performing and Media Arts (Helena) for *Music of the Medicine Line*, a four-day festival about Métis music and culture that acknowledges the artistic, musical and social contributions of the Métis and Little Shell People to Montana.



Photo courtesy of the Myrna Loy Center

\$500 to Tobacco Valley Board of History (Eureka) for a History Suitcase on Hand Quilting to be used by local elementary, middle and K-8 schools, as well as by the local home school association.



Photo courtesy of Rita Collins

\$1,500 to the Big Sky Film Institute (Missoula) for the Native Filmmakers Club that takes a selection of Indigenous-made documentary films and their filmmakers into classrooms across the state.



Courtesy of Blackfeet Boxing 2020





**MONTANA
ARTS COUNCIL**
AN AGENCY OF STATE GOVERNMENT
Strengthening the Creative Economy of Montana

**The Announcement of the
Governor’s Arts Awards**

Next Issue

This is the first year of granting from the William B. Pratt Endowment Fund, established at MCF in 2018. The fund is a legacy gift to the people of Montana to help them tell and share stories—especially the untold ones—about Montana’s arts, culture and history and to learn about the traditional art forms and cultures of this unique state.

“We’re very excited for this support,” says Krys Holmes, Executive Director of the Myrna Loy. “A big part of our work is amplifying the voices of Montana’s Indigenous artists. This is a value that Bill Pratt is personally devoted to as well. This grant helps us document the Métis music and culture festival at The Myrna Loy, which is a great benefit for all of Montana because it highlights an important part of our state’s unique character and living heritage.”

William “Bill” Pratt, a former employee at MCF, established the William B. Pratt Endowment Fund because of his life-long interest in Indigenous, folk, traditional and media arts, with experience as a musician working in the folk tradition, as a living history and production artisan in forged iron, and as a producer in community video production and documentary and industrial films.

“I am so pleased to help make these first grants available to these Montana arts and cultural organizations and look forward to helping to support more traditional and media arts projects about Montana in future grant cycles,” says Bill Pratt. “In this time of intense divisiveness in our country, I hope that, in a small way, these grants will help Montanans become more aware of the wide diversity of people and cultures which make up our wonderful state, and help them better understand and celebrate these cultures. **I am convinced that by knowing and appreciating more about each other we can more easily find common ground upon which to make decisions that affect our collective future.**”

Bill established the fund as a legacy gift but hopes, through this grant process, he can see some of the impact of his legacy in Montana and on the arts community while he is living.

For questions, please contact Jessica Stewart-Kuntz, MCF Director of Operations & Grants, at (406) 443-8313 or jessica@mtcf.org. To contribute to the fund for future grantmaking, visit www.mtcf.org/Funds/William-B-Pratt-Fund.

About Montana Community Foundation

Montana Community Foundation’s (MCF) mission is to cultivate a culture of giving so Montana communities can flourish. Founded in 1988, MCF manages more than \$100 million in assets and administers more than 1,200 philanthropic funds and planned gifts. MCF’s accreditation through the Council on Foundations’ National Standards for U.S. Community Foundations ensures MCF complies with the strictest standards in gift administration and grantmaking. Since its founding, MCF has reinvested more than \$41 million in Montana through grants to charitable organizations and causes across the state. MCF serves as a center for philanthropy in Montana, working with donors, charitable organizations and communities to provide simple and effective ways to give back to Montana.

For more information and to learn how you can support Montana communities, visit mtcf.org or call (406) 443-8313. Find us on Facebook.

“...these grants will help Montanans become more aware of the wide diversity of people and cultures...”

– William “Bill” Pratt

Congratulations to...



Molly Kruckenberg

The Montana Historical Society is making history itself by appointing Molly Kruckenberg to be its first woman director in 155 years.

Kruckenberg will take the reins from Director Bruce Whittenberg on Oct. 1, when he steps back from full-time duties. Whittenberg, who has been at the Montana Historical Society for nine years, is retiring but will stay on in a limited role through the end of the 2020.

Kent Kleinkopf, president of the MHS Board of Trustees, said executive transitions can often be difficult. But Kruckenberg’s long-time experience heading the Montana Historical Society’s Research Center, coupled with Whittenberg’s willingness to help when needed, should make the change seamless.

Kruckenberg has worked at the Montana Historical Society for 21 years, after earning a bachelor’s degree in history and a Master of Library and Information Science degree from the University of Pittsburgh. She said she is honored to be selected as the new director, noting that Whittenberg has positioned MHS for a bright future.



Missoula artist Teresa Garland Warner’s oil painting *Bryce Canyon Overlook* was selected for Oil Painters of America

2020 Western Regional Juried Exhibition of Traditional Oils at Illume Gallery of Fine Art in St George, UT.



Michael Sakir

The Intermountain Opera Bozeman Board of Directors is pleased to welcome Michael Sakir as Interim Artistic Director.

We look forward to Sakir’s expertise and guidance as we develop innovative and exciting new delivery platforms for great operatic art. The disruption of our regular programming will allow us to develop these alternative performance avenues and give us time to solidify the program in order to best serve the community this season and into the future.

Sakir joins Intermountain Opera Bozeman following Linda Curtis’ spring retirement and transition to Emeritus Artistic Director. Curtis’ nearly 25-year, 45-production tenure brought national recognition to Montana for world-renowned singers in professionally staged productions. Sakir’s background and expertise will build on this solid foundation.

Sakir can be reached at artisticdirector@intermountainopera.org



A Montanan Among the Stars
By Dakota, age 13, Bozeman, MT

To celebrate the 100th anniversary of the ratification of the 19th Amendment to the U.S. Constitution, the first lady asked children from all 50 states and the District of Columbia to showcase individuals, symbols or events that represent this significant moment in history. The artwork selected to represent Montana was submitted by Dakota, age 13, from Bozeman. A *Montanan Among the Stars* represents the achievements of Jeanette Rankin as the first woman elected to the U.S. Congress and her significant contributions to the women’s suffrage movement.

<https://www.womensvote100.org/buildingthemovement>



Susan Denson-Guy

Montana Nonprofit Association Board has Extended Positions

Congratulations to Susan Denson-Guy, Executive Director at Emerson Center for the Arts and Culture, Bozeman, MT, whose position on the Montana Nonprofit Association Board has been extended.



Alan Satterlee

Congratulations to Alan Satterlee, board nominee for the Montana Nonprofit Association Board.

With 20 years of experience in the nonprofit sector, Satterlee’s interests lie in board development, organizational development, finance, strategic partnerships and alliances, strategic planning and change management. He loves the Montana nonprofit sector and mentoring young or new executives and board members.



Sean Chandler

Sean Chandler, MAC council member, is appointed Aaniiih Nakoda College President.

Dr. Chandler comes to the position after nearly two decades with the college, including as interim dean of academic affairs and director of the White Clay Immersion Language School. He also created the school’s American Indian Studies associate degree program.

In Memory of...

Mary Overlie



Originator of the Six Viewpoints, a dancer and choreographer, and author of *Standing in Space*.

Submitted by Christy Ann Brown

Mary Overlie (January 15, 1946-June 5, 2020) was raised in Bozeman, Montana. She began her dance training there in classical ballet with Harvey Jung. Rudy Autio, American sculptor from Butte, Montana, has said that Jung was an important influence on kids who studied dance in Bozeman. According to Mary, he taught each student as a unique individual, and she was given so much personal attention it was as if she were a musician working one on one with a teacher.

Overlie grew up around a table of academic artists who were spearheading the abstract art movement in Montana. The fact that the cultural climate in Montana at that time was celebrating realism did not change the academic message at Montana State University, where artists became a supportive network for one another's aesthetics of abstract art. In the 1950s, she befriended the children of Bob and Gennie DeWeese on South Church Street. According to Autio, "beatniks" gathered around the DeWeese family who were the "keepers of the faith."

Overlie began to plant the seeds of her work when she realized that visual artists could make paper sketches to refine their vision and use of space. As a dancer, she felt that she lacked a vernacular and was in awe of the sculptors and painters who could hone their skills and communicate concepts with one another. She found that voicing these concepts in the context of the dance world created an awareness, giving performers a paradigm in which to communicate their individual perceptions and through which to form an extended community. This influenced Overlie to later articulate the Six Viewpoints: the perceptions of time, space, emotion, story, movement and shape, giving performing artists an improvisational vocabulary in which to communicate and create.

Having surrounded herself with visual artists debating concepts and refining their own aesthetics, it is no wonder that she went on to become a choreographer who created dances in art galleries. She collaborated with Montana artists in dances such as *Small Dance*, which was performed at the Whitney Art Museum in NYC with a painting by Gennie Deweese entitled *The Gallatin Valley*, and later *The Figure* performed at the Museum of Modern Art in New York, this time using drawings by Gennie and Robert Deweese. Critic Jean Nuchtern wrote in the Village Voice, "Using painting and choreography, Overlie seems to be working

with how live dancers resonate with figures drawn on canvas."

I remember Overlie used to talk about the use of space. She would say in ballet a gesture could extend to the walls and beyond the building. She would say near space is personal internal space. Far space is up to the walls. And infinite space goes beyond a building. She would say she has a lot of friends in infinite space. And now, Mary Overlie is my dear friend who has moved into Infinite Space.

Grant Bulltail



Posted by Nina Sanders @apsaalookecurator

The Crow Nation was hit hard with the loss of one of our spiritual leaders. Prayers and healing to the family of Bishéessawaache (The One Who Sits Among the Buffalo) Grant Bulltail. There are a great many of us who will live in eternal gratitude for all he has shared; his generosity and kindness will continue to guide our words, minds and hearts. Aho for all he has done and may he arrive gloriously to all his family, friends and horses when he to enters Otherside Camp.

Look for a feature article on Grant Bulltail in our next issue.

Richard Duffy



Dick passed away at peace in Edmonds, Washington of congestive heart failure, five days after his 92nd birthday. Born in Helena, Montana to parents Mary Hrella and Bernard Duffy, he was the 2nd oldest of five children.

Dick grew up in Helena and Mullan, Idaho, then returned to Helena after his mother passed away, living and working on a family ranch until he graduated from Helena High School. He made the decision to join the U.S. Army and had his younger brother, Jim, drive him to town to enlist 15 minutes before the expiration deadline for the GI Bill. Dick spent four years in the Army, including time in Korea.

He returned to Helena, attended Carroll College and joined the Montana National Guard, rising to the rank of lieutenant colonel.

While at Carroll, he met his sweetheart for life, Mary Ann Mehelich. The couple married

a year later. Dick took a job with the Montana Historical Society, where he worked his way up to business manager and developed a love of Western American art.

In 1971, Dick and Mary Ann opened their dream business, the Montana Gallery and Book Shoppe, located in the Colonial Hilton Inn. The Gallery featured original art by local artists as well as other artists of the American West. They operated a successful business, giving many artists their start.

Dick and other members of the Helena Arts Council formed the Holter Museum of Art in downtown Helena. He thoroughly enjoyed volunteering at the Holter in various duties until he and Mary Ann moved to Washington in 2014 to spend more time with family.

Dick's full obituary can be read in the Helena Independent Record at helenair.com

Jacqueline Adele Olsen



We are heartbroken to announce that Jacqueline Adele Olsen, 77, passed away on July 29, 2020 at her home in Lewistown, Montana; she lost her valiant fight against multiple myeloma and advanced kidney failure. Jackie was born to Ernest and Alice (Berg) Wilcox in Yakima, Washington on March 30, 1943. She graduated from Winifred High School. She was united in marriage to Robert H. (Bob) Olsen on June 4, 1961 in Lewistown. They made their home and spent most of the remainder of her full life on the Beaver Creek Ranch in Paradise Valley.

Jackie was a respected wool grower and judge. She was the first woman board member elected to the Montana Wool Growers Association, a feat of which Bob is justifiably proud. As a breeder, she experimented pairing rams and ewes based on the wool she wanted to produce, often for a certain sweater, vest, socks or other project she wanted to make from said wool. She became a sought-out wool judge and breeding consultant.

Jackie was also a founding member of the Central Montana Fibre Arts Guild and continued to be their newsletter editor until the spring of 2020. She was a trainer of border collies and sheep dogs, an amazing cook, and a skilled carpenter and handywoman. She studied writing and wrote short stories and poetry.

Friends are asked to make memorials to the Beaver Creek Cemetery, Beaver Creek Fire Department or the charity of their choice, and they may be left with the Cloyd Funeral Home. Condolences for the family may be posted online at www.cloydfuneralhome.com.

Jackie's full obituary can be read in the Lewistown News-Argus at lewistownnews.com

Performing Arts

Theatre



Photo by Maureen Roy Photography

Registration Open for *The Wizard of Oz* with MCT

The Missoula Children's Theatre (MCT) is excited to announce that registration is open for all of its local children's programming, beginning with the fall production of *The Wizard of Oz*. Rehearsals will be conducted every Tuesday and Thursday, Oct. 13-29 and every day (Monday-Friday), Nov. 2-6. The performance will take place Friday, Nov. 6.

Register at MCTinc.org

Questions can be directed to education@MCTinc.org

Live Entertainment Grant Program

The Live Entertainment Grant Program is available to Montana-based businesses and nonprofits that are engaged in live entertainment and whose revenues primarily come from those events. It is intended to ensure the long-term viability of live entertainment in Montana that has been severely impacted by COVID-19.

To learn more visit:
www.covidreliefmt.org



The University of Montana School of Theatre and Dance presents their Fall 2020 mainstage season virtually!

The mainstage season for fall 2020 will be presented online. Shows will be recorded, and purchased tickets will provide online access to the fall season productions.

Six Degrees of Separation
On Demand Oct. 14-25

The Theory of Relativity
On Demand Oct. 28- Nov. 8

Tickets and more information at ShowTixs4U.com

Get Up Close and Personal with All the Stars!

Connect one-on-one with a Broadway star to say a quick hello or even learn how they made it on Broadway, what their favorite shows are and more!

For more information
Visit www.bozemantheater.com



Photo by Pam Barbour & Jim Jenner

Montana's Oldest Operating Theatre Battles for a Brighter Future

Submitted by Jim Jenner

It's fair to say 2020 has been the most dynamic and challenging year in the life of the historic McDonald Opera House in Philipsburg. Late last summer the theatre, originally opened in 1893, changed hands. Owners Tim and Claudette Dringle, credited with saving the once-dying operation some three decades ago and successfully bringing live theatre back to the stage, sold the building to investor Mike McDowell. McDowell in turn recruited a dedicated team of young performers and technicians who created a nonprofit to operate the facility under a long-term lease. The group, calling itself Philipsburg Playhouse Productions, launched an array of events as diverse as the legendary old building had seen in its colorful lifetime. Music, children's ballet, magic acts, first-run movies, school functions and celebrations of local citizens were part of the 100 different events the new crew brought to the ancient stage in a matter of a few months. Impressed with their hard work and community

spirit, the Philipsburg Rotary Club contributed \$5,000 toward a state-of-the-art projector for weekend film showings. McDowell acquired a new sound system to match the building's legendary acoustics. If the old building could talk, she would have probably asked for a chance to catch her breath. And then the world of theatre went dark, overnight, worldwide.

"It's as if a giant hand reached in and pulled the plug," said Sally Ladd, a regular performer at the theatre and a founding member and now secretary of the new nonprofit. "Just when we had been able to bring back year-round events to the house and survived the winter, thanks to our wonderful local support, the last place people wanted to be in March was in a crowded theatre. **I'm still a little stunned by how fast things changed.**"

With weekly events halted, a number of founding board members opted to step aside and invite a number of new members to help guide the operation through obvious tough times. Those invited included Cathy Smith, Jim Jenner and Steve Immenschuh, all veterans of local fundraising and major community events. They were joined by University of Montana professor Mike Monsos who literally wrote the book on *Preservation and Restoration of Historic Theatres* as his master's thesis. They joined founding members Ladd, McDowell, Michele Larson, Shannon Drage and Ben Larson. At the first board meeting, Cathy Smith was named president, Jenner vice president, Michele Larson continued as treasurer and Ladd as secretary.

According to President Smith, the board is mapping out plans for restoration, fundraising and a fluid date for reopening. "Mike Monsos helped us quickly see that operating with 'social distancing' is not very practical," said Smith. "People are hesitant to attend, and even if they do, it is hard to break even on the effort. That's why we are going to work on immediate needs and, unless things improve dramatically soon, hope for a grand reopening sometime in the spring. In the meantime, we will be contacting our friends in the community and building up support for what we hope will be a wonderful, all-purpose community facility we can all enjoy and be proud of."

To donate: www.philipsburgtheatre.com

To volunteer: steveimmenschuh@gmail.com Steve 406-859-3803 or sallyladd51@gmail.com

Film

Little Big Man 50 Years Later

Focus of Director on Victims of Frontier History

By Brian D'Ambrosio



Young Dustin Hoffman on the set of *Little Big Man*.

Photo courtesy of Gary Wunderwald

Roughly one-third of the movies made in Montana could be classified as Westerns or have had a western theme. They range from *The Devil's Horse* in 1920 to *Little Big Man* 50 years later. Framed by the reminiscences of 121-year-old survivor of the Battle of the Little Bighorn—Jack Crabb (Dustin Hoffman)—director Arthur Penn's tale was filmed on the actual site of that 1876 battle. In this western comedy/drama, Crabb recounts stories of being captured by Indians, becoming a gunfighter, and acting as a scout for General Custer at the Battle of the Little Bighorn.

Penn brought on-location realism to *Little Big Man*, intending to "de-Hollywoodize the western," in his words. As the film opens, a history graduate student has come to a veterans hospital to interview Jack. "I am more interested in the primitive lifestyle of the Plains Indians [and their] way of life," he condescends. "That tall tale about Custer" or another Old West "adventure" story that Crabb is about to tell has no credence in history, the interviewer explains. Jack takes control of the interviewer's tape recorder, and the camera preps audiences to hear the truth. "You turn that thing on and shut up," he scolds, and his story begins.

When Penn directed and Hoffman acted at Little Bighorn Battlefield National Monument and Crow Agency in Montana, it was the summer of 1969. At 5:30 a.m. Penn arose, sipped coffee and left his Montana rental for the *Little Big Man* film set. There, cowboy and Indian extras tiptoed across prickly pear cactus and moved toward mock villages set up on the Crow Reservation and at a local ranch. Penn hoisted his turtle shell glasses off his head and yelled, "Cut. Let's do it again." The production crew tipped over covered wagons and positioned burnt tepees. Makeup artists prepared their actors and actresses for retakes.

Hoffman took breaks in his portable trailer, reading *The Village Voice* and *New Republic*. At the end of the day, Penn shipped the takes to Hollywood and awaited their return. Back at the screening room in Billings, some of the cast joined editor Dede Allen for a preview of earlier clips. After screenings, Penn returned to his Montana home and sipped martinis while perusing *The New Yorker*, *Time*, *Newsweek* and other eastern glossies.

Penn set up cameras in eight Montana locations. He was fixed emotionally on the victims of frontier history, not the victors. Shot on

local ranches, on reservations, and in Montana towns, **Penn's rendition represented the West in a new way.** At least, that was the idea behind the project—converting Thomas Berger's *Little Big Man*, published in 1964, "into a manifesto for Indian empathy," according to Penn. For Penn, social activism, Westerns and Montana were a natural fit. Where better to stage this revision than the territory itself because, as the director said, "It just doesn't get any better. Montana is the real thing." Having just discovered Montana while vacationing there and listening to local rancher Earl Rosell and Billings mayor Willard Fraser talk about the Treasure State's magnificent scenery, Penn saw potential for a successful blend between story and scenery. Rosell and Fraser made trips to Hollywood on their own dime to tout Montana's pleasures and vistas.

Long before Montana established a film commission, Rosell believed the area perfect for filming. His day job was as insurance salesman, but he was an expert horseman and his love of Westerns paralleled his passion for horses. Between 1969 and the mid-1980s, six feature films and many commercials were shot on the ET Ranch co-owned with his wife, Antoinette "Toni" Fraser Rosell. The ranch's first coup was *Little Big Man*. There followed *The Missouri Breaks* and *Son of the Morning Star*. He'd been wooing Hollywood since the 1950s.

Little Big Man left \$16 million in the area during its nine-month shoot. "These film people are wonderful to work with and it's a good, clean industry that trickles down many streams," said Rosell in 1969. "The people all eat, drink and make merry. They buy jewelry and western souvenirs. They buy much material locally for the locations—cement, lumber, hardware. They hire local electricians and carpenters. It helps a wide range of people and business economically." He saw himself as a kind of P.T. Barnum of local movie trade. "If somebody wants 600 Indians in full ceremonial dress in front of the Northern Hotel at 6:00 a.m. tomorrow, I'm your man."

Rosell's Montana locations would enable director Penn to revise cinematic representations and help historically subordinated groups become agents in narratives on screen. Montana offered a real look for an updated image of Native Americans. Penn made a point of shooting at "authentic Montana locations" because he wanted his films to "represent the West as it was, not as it was imagined." Although, he admitted he wasn't aiming for historical accuracy. "You use history and social situations for insight," he said, "and also to say: This is the way I understand the background and foreground of a given situation dramatically."

Little Big Man shot east of Billings at the Rosell ranch, in the Billings area, at Alder Gulch, the Crow Indian Reservation in Hardin and the Cheyenne Indian Reservation in Lame Deer. Parts of the film were shot on the site of Little Bighorn Battlefield National Monument on the Crow Indian Reservation; some pointed it out as ironic that some of the roles of the Cheyenne and Sioux were played by their hereditary enemies, the Crows, who had worked as scouts for Custer.

The period-authentic wooden buildings collected in Nevada City also served as a movie set, as it would for other Westerns such as *Missouri Breaks* and *Return to Lonesome Dove*. The Bale of Hay Saloon in well-preserved ghost town Virginia City is where Hoffman's character met Wild Bill Hickok (Jeff Corey), when Crabb was considering becoming a gunslinger.

A part of *Little Big Man* was also shot in the Calgary, Canada, area. Oscar-winning actor Hoffman rented a house on Virginia Lane and moved in with his Labrador dogs, a cook and other staff. Hollywood makeup master Dick Smith helped Hoffman age from teenager to 121-year-old. Hoffman, then just over 30 and fresh from his fame in *The Graduate*, had 35 makeup and costume changes in the film.

The Penn crew raised its cameras toward the Montana landscape in the context of multi-cultural debates in America. His film registered that social mix, beginning with the casting of a Canadian actor and longshoreman, Chief Dan George, in the supporting role of Old Lodge Skins, the Cheyenne patriarch. This role was personal for George. "I wanted to show that an Indian, if he had talent, could play an Indian better than a white," the chief said, "simply because he was playing his own nationality." To complete the picture of authenticity, Crow Indians filled in as extras.

Continued on page 8



The Montana Film Rush!

Our Montana film industry has contributed over \$47 million to the local economy.

The Media Act tax incentive for film productions has greatly helped the state attract and retain film projects.

Over 117 productions have been filmed since the start of 2019, creating over 250 full-time jobs that paid Montana employees over \$17 million in wages.

Benedict Cumberbatch’s Montana Film The Power of the Dog

Based on the Thomas Savage novel bearing the same name, the plot of the film surrounds two well-off 1920s Montanan siblings, Phil (Cumberbatch) and George Burbank. Together, they are joint owners of the largest ranch in the Montana valley.

Look for the film in 2021



The Rabbi Goes West

Stunning landscapes of the American west!

The world’s funniest Hasidic rabbi? In a new documentary by Amy Geller and Gerald Peary, Rabbi Chaim Bruk and his family move from Brooklyn to Bozeman on a quest to bring his brand of Judaism to the American West.

Discover more: www.therabbigoeswest.com/synopsis

A Drive-In’s Revival

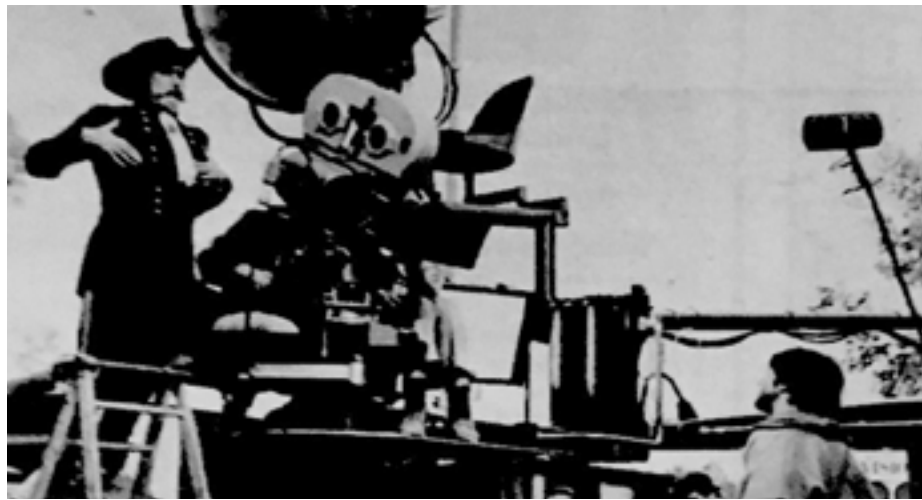
The historic Starlite Drive-In Theater which first shone on 7th Avenue in Bozeman in 1950, shut down and retired in 1989.

Now it’s Back! Enjoy the movies again!

Visit: www.starlitedriveinmontana.com



Continued from page 7



Hoffman and others on the set of Little Big Man. Photo courtesy of Gary Wunderwald

Penn treated Custer (Richard Mulligan) as a megalomaniac by first casting Native Americans in positive roles opposite Custer and his military. Custer’s negative portrayal represented the savage side of the American past and the wrongdoings of the federal government. When Penn placed a tribal leader in a leading role and filmed Native Americans in indigenous landscapes, the effect was nothing less than a sign of film’s power to change attitudes and influence beliefs.

Charles Champlin of the Los Angeles Times, for example, noted that unlike “other recent films” about the tragedy of confrontation, Penn’s was different. Little Big Man showed “the Indians as men and women and children...rather than as a Culture or a Historical Force,” he wrote. The film “states the tragedy of the confrontation more eloquently and powerfully...and more effectively indeed than any film I can remember seeing.”

Roger Ebert of the Chicago Sun-Times chimed in: “It is the very folksiness of Penn’s film that makes it, finally, such a perceptive and important statement about Indians, the West, and the American Dream.”

When New York and Los Angeles viewers applauded Little Big Man at the respective openings in December 1970, they approved of new perspectives on American history. New Yorker film critic Judith Crist, for example, contended, “It strikes new ground in its concepts and new perceptions in its subtleties.” She concluded, “Its concern for humanity approaches universal truths that transcend skin color.”

While many cheered Penn as a “ground-breaker,” others accused Penn

of pandering. “There is a cheapness in Penn’s conception,” complained a Film Quarterly critic, “reflected in the ease with which we identify with the Indians because they are nice.”

The movie opened to critical acclaim at a gala premiere in downtown Billings in December 1970, raising funds for the Yellowstone Art Museum and Rocky Mountain College’s Center for Indian Studies. Hot fry bread, kickball and Indian dances heralded the beginning of Little Big Man Day Wednesday, Dec. 16, 1970, in Billings.

North Broadway between Second and Fourth streets was blocked off and entirely turned over to the festivities. Four large tents poked skyward among the concrete buildings as Indian dancers from throughout Montana and neighboring states took part in an afternoon powwow. The dancers and celebration participants were outnumbered by the hundreds of viewers who lined the sidewalks bordering the street. Christmas music played. “What’s with the Christmas music,” one Native American man chuckled, “this is supposed to be Indian day.”

On hand were Richard Mulligan who played Custer in the movie, his wife, Joan Hackett, and actress June Allyson. Don Nunley, properties manager for Little Big Man, was adopted into the Crow Tribe Warrior Society.

Attired in outfits ranging from pants suits to beaded buckskin dresses and from business suits to feathered headdresses, “1,400 plus Indians,” according to the Billings Gazette, poured into the Fox Theater later that day for the premiere.

One of the biggest laughs came after the Cheyenne had attacked a calvary unit and Dustin Hoffman’s lead, Jack Crabb, was unhorsed by a trooper after his scalp. Hoffman yelled and ducked over, under an around his horse before the trooper pinioned him and discovered Hoffman was a white man. The laughter ended during the scenes depicting the massacre of Indian villages by the calvary and turned to shrieks when, in a chase scene, a stagecoach nearly turned over on an Indian clinging to its side. There was “scattered nervous laughter” when Hoffman’s Indian wife, Sunshine, and her newly-born baby were shot to death by white calvary raiding a village supposedly safely ensconced on a reservation. Several of the persons watching the movie took part in its filming. Floyd Real Bird, who owned Medicine Tail Coulee where the massacre scene was filmed, said he and his grandfather, in 1933, found the spine of one ill-fated Seventh Calvary trooper with an arrow embedded in it. The site of the find is noted in the battlefield register.

Little Big Man grossed approximately \$31 million.



Closing Montana Music Venues

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Show your support:
www.nivassoc.org/take-action

New Release
Animadversions

Animadversions is a 6-song collection which pulls compositions from Theo Alexander’s back catalogue and re-imagines them as a single, concise LP.

Listen at:

theoalexanderbandcamp.com



Moving to Montana

Thomas Rhett and wife Lauren Akins share sweet family photos from Montana.

Check it out in an Instagram post that simply reads “Moving to Montana”

Lift Every Voice

String Orchestra
Music of Black Composers

Concert will be recorded and broadcast via the KRTV streaming app.

October 10 at 2pm



Somebody Knows Something: Bringing Awareness to MMIW

by Dana Waganer

“She was just here a short time ago, but where she went they did not know...but somebody knows, yeah somebody knows, she’s gone missing and somebody knows why her red blood runs cold and she’s murdered and missing in a land called ‘home’...”



These are some of the lyrics Montana singer-songwriter Linda McKenzie wrote and recorded for the song “Missing,” a collaborative effort to bring awareness to Missing and Murdered Indigenous Women (MMIW). Up until recently, Linda, like too many of us, was unaware of how many Indigenous women and children go missing and are murdered each year (5,712 in 2016 with only 116 cases logged in the DOJ database). That is until she hosted a local writers group where she met and befriended Gen Huitt, a member of the Confederated Salish and Kootenai Tribes and who is also of Klamath Tribal descent.

Gen, it turns out, is a Salish singer-songwriter who is known for her presentations on Native American life and culture at Glacier National Park and for singing about justice for Native American peoples. She has traveled all over the world and been an opening act for Bob Hope, John Lee Hooker, and sung for more than one American president. Needless to say, the two hit it off immediately, and eventually Gen invited Linda over to her house. “She originally had plans to go to a funeral that day,” Linda said. But when Linda sat on Gen’s couch, her friend said she was sick of going to funerals, and that she’d known too many women on the reservation who’d gone missing and murdered without anyone knowing who did it. **Why not do something instead to prevent future abductions? She wanted to collaborate with Linda and write a song about MMIW.** However, before they could begin, Gen told Linda she had some “homework to do.”

So, Linda spent some time at Ninepipes Museum of Early Montana where she learned about Indigenous peoples, their culture, history and beliefs. She learned that, “Indigenous peoples respect their elders

and believe the eagle carries the elders’ prayers to the Great Creator.” **Gen also took Linda to powwows where, when Linda saw firsthand the Indigenous people’s caring and loving spirit,** she wept for their persecution. Linda used this knowledge and experience to help write the song. The pair began writing “Missing” on September 26, 2018—the same day that Darlene Dillie (a missing and murdered Indigenous woman and relative of Gen’s) was buried.

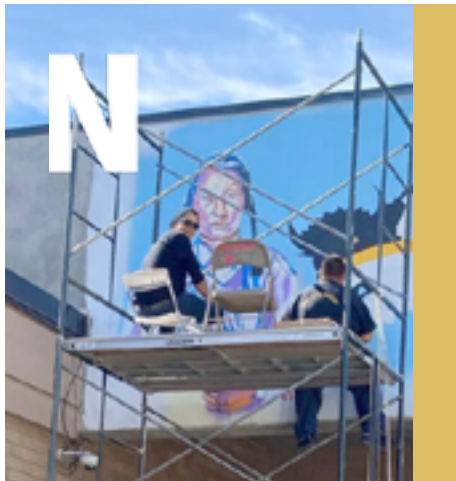
The Bureau of Indian Affairs (BIA) doesn’t have access to the FBI’s criminal database nor jurisdiction off the reservation. The U.S. police force doesn’t have jurisdiction on the reservation, so neither side can legally arrest or try suspects outside their respective jurisdictions. Consequently, there is a gap and missing and murdered Indigenous people’s cases fall through the cracks—literally! Thanks to Linda and Gen and Paramount Network’s *Yellowstone* Season 3, more people are becoming aware of MMIW. But there’s still more work to be done.

When Linda and Gen finished writing “Missing,” they approached SMS Studios in Nashville, TN to record it. **Mike Shrimpf, whose wife is part Indigenous, was so moved by the song, he said he wanted to help.** The song was played for Kenny Lee Lewis of the Steve Miller Band, and when Lewis heard the song, he said he had to be a part of it. Lewis is the producer and musician on the recording of the song and has donated his time and talent, as did all the musicians involved. Tribe members from the Flathead Indian Reservation are heard chanting and playing native flute on this recording project, which was assisted by the tribally owned Boys and Girls Club of Ronan, Montana with Caato Matt, assistant engineer, at the control seat. However, the project is still lacking the funding it needs for the creation of an official music video.

For more information about the song “Missing,” and/or to donate to or sponsor the making of this music video, contact Linda at addagirlmusic@gmail.com. A partial percentage of all donations goes to assist nonprofit organizations aiding and assisting the families of missing and murdered Indigenous women (<https://www.paypal.me/LindaMckenzieMusic>).

“It astounds me that you can write something in a such way that makes people really feel the emotion of something this horrific, and that a song can pull you to the music and the message. This is not about me,” Linda says. “This is about people dying every day and it’s wrong. Why do I get to live to a ripe old age and someone else who is young with their whole life ahead of them have to die in this brutal way? This really could happen to anyone, so we all really need to be aware.”

Native Arts



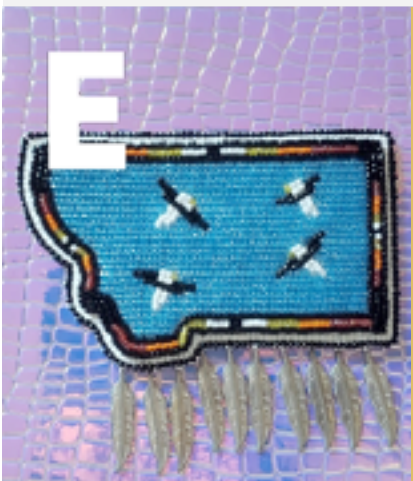
Heart Butte School Gets New Murals

Commissioned by the school, Blackfeet artists John Pepion and Louis Still Smoking converted the large, blank concrete wall at the entrance into a colorful portrait of past local Indigenous leaders. Pepion and Still Smoking hope the images will encourage the school's 215 K-12 students to learn and celebrate Native culture while also taking pride in their community.

Photo courtesy of John Pepion

Bead Your State Project Boosts Creativity During Pandemic Isolation

Chippewa Cree artist Quincy Sounding Sides beaded Montana: "I did four eagles: one for my daughter, two for my sons, and one for my nicimos (sweetheart), John, and I added feathers to the bottom to tie in with the theme. I did the light blue background to honor the state's nickname the 'Big Sky Country,' and I used red, yellow, white, and black beads to honor the medicine wheel and all that it represents. The orange is for our Elders who survived boarding schools, as a nod to Orange Shirt Day."



Today's Warrior Video Contest

All Nations Health Clinic invited Native youth to submit videos about their strengths, talents and inspiration.

Contest winners were:

Ages 10-17:

1. Kaitlyn Hammett *Hoops*
2. TIE Kaya Lopez *Softball* & Lucy Lopez *Rollerblading*
3. Kalijah Red Sky Piper *Future Filmmaker*

Ages 18-24:

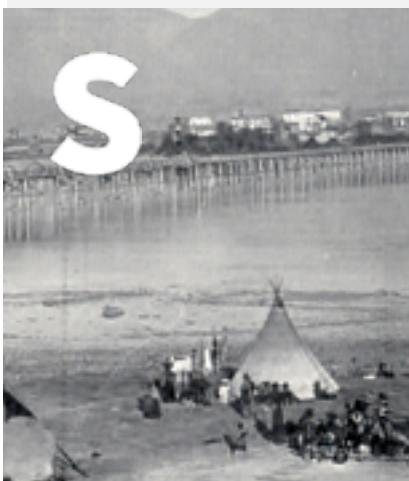
1. Kyra Antone *Indigenous Immortality*
2. Sydnie Racine *MMIW*
3. Lynell Shepherd *Missing Powwows*

To learn more visit:

www.facebook.com/allnationsmissoula

People's Center Fire Relics Survive

Flames didn't reach the museum wing, allowing for several salvaged items: the beaded vest believed to have belonged to Bitterroot Salish subchief Arlee; a beaded vest of Martin Charlo, who succeeded his father, Chief Victor Charlo, as chief of the Salish; a child's buckskin vest beaded years ago by a tribal elder replete with leggings, moccasins, belt and hair ties; the center's oldest item—a pair of buckskin and quill moccasins dating back to the early 1800s; and the education section, including a collection of historic photos of tribal elders.



Red Star's *Children of the Large-Beaked Bird* at MASS MoCA

By Dana Waganer

Wouldn't it be cool if someone labeled our ancestors' pictures, explaining the significance of what they were wearing, what it symbolized, and why it was important to them and to our history?

Multi-media artist, Wendy Red Star, a member of the Apsáalooke (Crow) tribe, has done just that in her *Children of the Large-Beaked Bird* exhibition on display at Kidspace, the Massachusetts Museum of Contemporary Art's (MASS MoCA) child-centric gallery. Kidspace is a child-centered art gallery and hands-on studio (ArtBar) presenting exhibitions and educational experiences in collaboration with leading artists.

Spoken today by just 3-4,000 tribal members primarily living in Montana, the Apsáalooke language is at risk of vanishing. In the 19th and 20th centuries, the U.S. government attempted to systematically eradicate the Crow language, requiring Crow children to learn and speak only English at the boarding schools they were forced to attend. The Crow language is an oral tradition, and removal of these children from their culture contributed to the demise of the language, not to mention little Apsáalooke history getting passed along.

Red Star was one of those Montana Crow children. "When I grew up, I attended public school in Hardin, which is a town that's surrounded by the Crow reservation and once was part of the Crow reservation. We never talked about anything having to do with Crow history, even though the student population was a mix of Crow kids and white rancher kids. So, to me, it's always been a fantasy to have that history presented in some way."

So, Red Star decided to try and change that by re-examining cultural artifacts and primary source historic imagery and using them as the foundation for her beautifully annotated photographs and installations. *Children of the Large-Beaked Bird* provides an opportunity for adults and children to look at history and representation with fresh eyes. As Red Star notes: "It is critical to preserve and pass along culture, heritage and shared values while also providing future generations with a sense of identity, solidarity and empowerment."

Red Star's annotated portraits of the historic 1880 Crow Peace Delegation that brought leaders to meet with U.S. officials for land rights negotiations are at the center of the exhibit. Using red pen to add text

and definition to the archival images, she draws attention to the ways in which the original portraits deliberately remove the leaders from their contexts. New work created specifically for MASS MoCA turns these images into large photographic blowups and life-size cutout figures, with the goal to bring the portrait sitters to life and reclaim Red Star's ancestors.



Wendy Red Star in *Winter Thesis* Photo by Kaelan Burkett

Also featured in the exhibit are plush, stuffed toy animals based on drawings and notes by Peelatchiwaaxpáash/Chief Medicine Crow, together with self-portraits of the artist, as she places herself in artificial, colorful dioramas while wearing traditional Apsáalooke clothing.

Red Star has exhibited in the United States and abroad at venues including the Metropolitan Museum of Art, Fondation Cartier pour l'Art Contemporain, Domaine de Kerguéhennec, Portland Art Museum, Hood Art Museum, St. Louis Art Museum, and the Minneapolis Institute of Art, among others. She holds a BFA from Montana State University, Bozeman, and an MFA in sculpture from University of California, Los Angeles. **See more work at www.wendyredstar.com**

Three Artists Display Work in MSU’s American Indian Hall

From MSU News Service

Three artists have been selected to display major pieces of their work in Montana State University’s American Indian Hall (montana.edu), which is slated to be completed next fall.



Artists Bently Spang (bentlyspang.com), a member of the Northern Cheyenne Tribe who lives in Billings, **Robert Martinez** (martinezartdesign.com), a Northern Arapaho who lives in Riverton, Wyoming and Stacia Goodman (staciagoodmanmosaics.com) of Minneapolis were selected by a committee of eight members. The committee was composed of representatives from across MSU’s campus as well as members from Montana’s Native community.

Walter Fleming (montana.edu), chair of the Department of Native American Studies, said the committee distributed a call for artists for the building, which will open next year. Twenty-six artists responded to a request for proposals with projects that would represent the university’s desire to make the American Indian Hall reflective of Native culture as well as the building’s major themes of water, fire, earth and air.

“The major themes reflect the natural elements that many Indigenous cultures revere,” Fleming said. He said each one of the artists are significant in their potential to engage visitors to the American Indian Hall and to generate deeper thought.

The 31,000-square-foot American Indian Hall will serve as a home to MSU’s Native American community as well as a bridge between American Indian culture and other cultures on campus. The building is planned to open in fall 2021, and classes will be held there beginning spring semester 2022.



Spang is a Northern Cheyenne multidisciplinary artist, writer and curator whose art utilizes technology to tell timeless visual stories. His work has been exhibited in North America, South America and Europe.

Spang’s proposal is to install a bank of video monitors onto a frame that will be built in the shape of a large Plains Indian war shirt. The screens will display synchronized videos that will include scenes of fire and water as well as highlights of the tribal communities in the region.

“[Spang’s] art will give the hall the ability to create new subject matter for the screens that will make his art timely,” Fleming said.

Tailyr Irvine Sheds Light on Reservation Mathematics

by Dana Waganer



If a picture is worth a thousand words, then Salish and Kootenai photojournalist Tailyr Irvine’s photo essay, *Reservation Mathematics: Navigating Love in Native America*, illustrates the story mainstream media hasn’t spoken a word about. The story Native Americans have been grappling with for decades—blood quantum requirements.

The blood quantum system, designed by the U.S. government to determine and limit tribal enrollment eligibility, affects everything from identity to health care; it can determine relationships and with whom you choose to have children. A blood quantum is a fraction that Native Americans get assigned at birth showing how much “Native blood” from

Martinez is a visual artist and designer who will use paintings in vibrant and contrasting colors that transform the standard photo-studio-style sepia portraits into vivid images.

“We want his paintings to reflect the whimsy and humor of Native culture and represent our students as hard-working and fun-loving,” Fleming said. “We want our students to be able to see themselves in his portraits.”



Goodman is a non-Native artist who creates mosaic pieces of art glass and tile. Her work will cover a column in the AIH project.

“What is exciting about Ms. Goodman’s concept is that, as a column, visitors will be able to walk around it, providing art that visitors can engage in close-up,” Fleming said. “[Her] mosaic style gives her pieces the quality of movement, perfect for water and fire.”

Fleming said that in addition to the featured artists, members of the community have been generous in donating art from their homes for potential use in the American Indian Hall.

“This has been particularly gratifying as we will have a lot of wall space in our new home,” he said.

Major Robinson, the cultural design liaison for the project who is also a member of the selection committee, said that public art is important for most buildings but particularly the American Indian Hall, which he calls an “environmentally respectful building.”

“These art pieces represent and communicate values tribal peoples bring to the campus for the time MSU is their home,” said Robinson, a Northern Cheyenne architectural designer who has also served as a member of the Montana Board of Regents and is the owner and principal of Redstone Project Development.

“Besides creating a sense of home, these very same Indigenous expressions of art welcome non-Native students and visitors to learn more about the original pre-Montana inhabitants’ culture and values.”

Robinson said that he believes the entire building will be a living piece of art, from the Native plants outside the building that will greet visitors, to the eagle feather canopy, to the culturally infused drum room that will be crafted from 100-year-old “grandfather spruce, thoughtfully harvested and preserved on-site to make room for the new American Indian Hall.”

“Each space one passes through is an invitation for all who enter to discover more about tribal peoples and hopefully realize the value they add to Montana State University,” Robinson said.

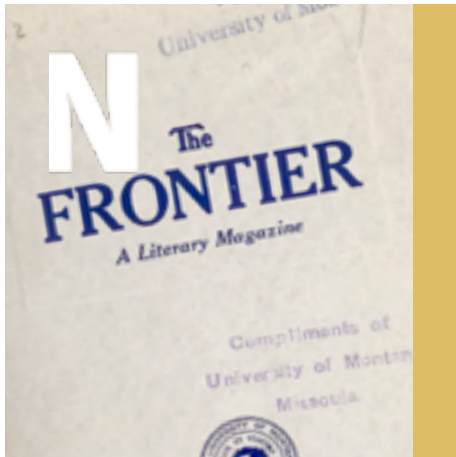
a specific tribe they have. **How that fraction is used varies from tribe to tribe, but its profound impact is nearly universal.**

When Irvine applied for funding to tell this story from the perspectives of members of her own community in Missoula and on the Flathead Indian Reservation—an issue that Native communities across the country have been living with for more than a century—**both National Geographic and the Smithsonian Institution said they wanted her work.**

Recently published by the Smithsonian’s National Museum of the American Indian through its *Developing Stories: Native Photographers in the Field* series, Irvine’s exploration of blood quantum and Native identity is now reaching an international audience.

Learn more and see Irvine’s amazing and intimate photographs at <https://americanindian.si.edu>

Photo by Tailyr Irvine



UM's Mansfield Library has made the entire run of Frontier and Midland available online.

One hundred years ago, H. G. Merriam, chair of the University of Montana's English department, launched the Frontier and Midland journal, which gained a national reputation for the quality of its contributions and for its focus on regional writing.

Available online via ScholarWorks at the Mansfield Library.

Montana: The Magazine of Western History's First-Ever Digital Issue

African Americans in Montana and the West

is now available, free to all!

<https://mhs.mt.gov/pubs/MMWHDigitalIssueSum2020>



Orb Weavers

Written and read by Heather Cahoon

Heather Cahoon, PhD, is an award-winning poet and scholar of federal Indian policy.

Listen at

www.spokanepublicradio.org

Author Christopher Paolini has lived most of his life in Paradise Valley, Montana. He published his first novel, *Eragon*, in 2003 at the age of 19, and quickly became a publishing phenomenon.

Christopher Paolini's new book *To Sleep in a Sea of Stars* is the author's first adult novel.



Continued from page 1

Montana Poet Laureate Melissa Kwasny



By Brian D'Ambrosio

Montana Poet Laureate Melissa Kwasny likens poetry to a confession, a heart baring select secrets. In her work, poetry is the reality beneath the contrivance. Verse is a revealing arrangement all about honesty, authenticity and, at times, muddled repressed truth. Her advice to aspiring poets is clear-cut: For a poem to take form, the writer must first arrive at a place where they are fortified with their suspicions, hungers and personal memories. Face the feelings, because they are what will tug you into a new transforming adventure with poetry.

"Poetry is vulnerability," says Melissa Kwasny. "People think that there is something suspect in your identity if you do something like write or read poetry. We are afraid of feelings in our culture, or afraid of someone else revealing their feelings. But that's poetry's job. Yes, it might disrupt things. But when you have students of any age reading their poems and crying, that's good stuff. It's okay to feel something; it is part of being a human being and sharing feelings with other people. It's suspect because we are uncomfortable with it. **It takes courage to read it aloud. Writing is expressing. And it's invigorating and healing to do so.**"

Kwasny's long trajectory to the position of Poet Laureate of Montana was escapist and unexpected. Born in La Porte, Indiana, a small city rich in history and dotted with a mixture of agricultural and industrial

usages, her parents were members of the city's Polish enclave, where they operated a bar catering to a hearty, mostly blue-collar crowd.

Nobody in her family had attended college. Looking to her own future, she saw little available other than employment inside of one of a number of cloudy, blackened buildings. There was the Chef Boyardee plant, or the large rubber factory, or a hazy foundry here and a belching chimney of a plastics plant there.

Her senior year of high school, she worked the assembly line at a commercial airplane parts manufacturer and post-graduation, she was employed at another plastics factory, this time laying down the molds used to make five-gallon containers. College seemed to be an intuitive response, an alternative to the stark nine-to-five meaningless adulthood in the factories. In this, Kwasny chose to attend college at the University of Montana, in Missoula. Though UM held one of the most well-known and oldest writing programs in country, what counted most to her then was that Missoula was terrific distance from the Midwest, and that the school offered the cheapest out-of-state tuition she could find almost anywhere in the country.

As it turned out, one of the city's most productive literary characters would soon become her creative writing professor. Richard Hugo became the perfect mentor.

Finding discretion an unnecessary bore, Hugo never hesitated to declare his opinions of the poems he wrote and read. Like his poetry, his commentaries were forthright, bluntness being a virtue he valued highly. One of the great hardscrabble poets of the Pacific Northwest, Richard Hugo (1923-1982), was a tremendous influence on a number of Montana poets and authors, perhaps most notable being James Welch.

"Before meeting Richard Hugo, I was writing poems since I was a freshman in high school, but I was not really showing them to anyone. I thought that it was a form of expression and beauty as a teenager. Richard and I had similar backgrounds. He grew up in White Center, Washington, a working class family, worked in the factories (he served as a bombardier in World War II), and that was kind of my background, too. ...I showed him my poems about working at the factory. He loved them. He talked to me about being a poet. I had no idea that that was even a vocational choice.

“Hugo taught me that poems could be about your life. That poems were not some grand philosophical project and he modeled that as a poet. He modeled that in his workshops. One time I watched him do a cold read of a poem, and it was amazing just how deeply he got into what the poem was trying to say. To hear Hugo talking about it—everything was a source for poetry. From drives to walks into the bars—it was all poetry.”

After obtaining an MFA in poetry and an MFA in literature from UM, Kwasny moved to Basin in 1977. After a short stay, she moved to Helena, and then moved once again to San Francisco, residing there for 10 years. She eventually left California in favor of a return to Montana, spending 20 years in Jefferson City, before ultimately retreating back to Basin and the Elkhorn Mountains, where she resides today. An instructor in the English Department at Carroll College, she is the author of six collections of poems, including *Pictograph*, *Reading Novalis in Montana*, and *The Nine Senses*. In 2019, with Mandy Smoker Broaddus, she was named Montana Poet Laureate, a shared term ending in 2021.

Poetry Enlightened

One of Kwasny’s goals as Poet Laureate of Montana—a position created by the state Legislature in 2005—is to reduce some of the anxiety and stigma associated with the creation and pursuit of poetry. It shouldn’t be something that people should be terrified of or worry about. Poetry isn’t elitist. It gives voice to the longings, fears and experiences of life that are similar to hers and yours. While serving in this capacity, she plans to use poetry as an invitation to come experience the rhythm and be warmed by the inferno of feelings.

“You don’t have to have a PhD to understand it. Oftentimes, people will have an experience where they have tried to interpret a poem and been told that they were wrong. They’ve been subjected to that kind of attitude towards poetry that you either get it or you don’t. That it’s kind of an elite sort of thing. You try to walk them through the idea that they’ve been exposed to poetry their whole lives. All forms of it. Lyrics of music are a form of verse, and so are prayers, which are perhaps the oldest form of poetry. Poetry is any type of language patterned in a way that makes us excited.”

Inspiration and Revision

Revision is a pivotal part of the poetic process to Kwasny. She has never published a poem without extensively revising it. Thoughts, she says, develop over time, and she must spend ample time re-evaluating and reshaping them. She is a poet who likes to talk the lines out as she is transposing them. Speaking the poem aloud allows her to obtain the desired cadence and timing. Reciting the lines, she says, reduces repetition, while too minimizing the risk of a new poem sounding too similar to a previous one.

Kwasny says that the tendency of some poets is to retreat to the fantasy life of their minds. They move away from others. They seclude themselves. Kwasny, however, finds her preference to be the opposite, exchanging poems with fellow poets and friends, regularly discussing them at length on the phone.

“I send them to people who I trust. Over the years I’ve been able to find the people who have been able to open up the form for me. I enjoy the feedback from others.”

Poetry is intrinsically motivational for Kwasny. It expresses her like nothing else. Emotionally speaking, it’s not only a record and an offering, but both a blessing and a barometer. While it is tempting to look back at old poems with new discerning eyes, Kwasny clearheadedly dismisses any feelings of hindsight self-criticism.

“I never denigrate the old work, because to do so seems sacrilegious to me. Though I am more confident now, and I have greater faith in poetry and that poetry will come to me. I respect that process and respect the art...though I don’t often read from earlier work. Usually, it’s the most current poems. But as Poet Laureate, I feel the need to share work across the spectrum to show who I am and where I’ve been. Sometimes I will take a line out when I’m reading. But once it’s published—there it is. In the end, there is too much to do other than get stuck revising something forever.”

Kwasny says that at her most productive times, she is highly sensitive and reactive to personal stimuli. Instead of fearing being engulfed, enmeshed and controlled by what emerges—a baffling feeling, a tricky emotion, a thorny recall—she is well-practiced in the art of coping with openness.

“Hiding is not satisfying to life. What would be the point? If you are hiding, you are not going to write a very good poem, and why would you want to be hiding from yourself? Or hiding from what’s being revealed to you as you are writing the poem? If you are scared, it’s not going to be a very good poem. Poetry is an endeavor that really is a way of consciousness and being in the world, and it takes over all aspects of your life. The poet needs time staring out the window, taking a walk, contemplative time. With poetry, you are honing all kinds of things, senses, intuition, perceptual abilities.”

Eyes Wide Open

Kwasny wants to make known her belief that every individual has some poetic impulse or inclination to be watered and fed. In her opinion, very little separates a notable poet who has been published to great acclaim from an ordinary teenager who is struggling to sort out an overabundance of stimuli in their head.

“Only some will make the effort to interpret what their feelings seem to be saying,” says Kwasny. “Living with your eyes wide open is something poets strive for. I’ve always believed that everyone has the human capability of imagining and seeing things that aren’t there, like memories or dreams. In the arts, you develop that imagination and exercise it and hone that ability. Successful poets work hard at having their eyes open more.”

Optimistic is a word that Kwasny repeatedly uses when she discusses the present state of poetry in Montana and elsewhere. Surely expect her to spend the subsequent 15 months as state poet laureate nurturing a similar sense of confidence in others.

“There are more people reading poetry now than in recent years,” says Kwasny. “There is a huge jump in the number of people buying poetry books and attending readings. People are finding that poetry gives them something important. That poetry provides them with a life full of feelings, values and dreams, and a voice for their interior lives.”

Livingston Has Most Writers, Among the Top Places for Writers to Live



Photo by John M. Sullivan

Livingston, Montana, the historic gateway to Yellowstone National Park, has more professional writers per capita than Los Angeles or New York City, according to Authority Pub.

Many nationally and internationally known writers live in and around Livingston and Paradise Valley and the surrounding areas.

Literary professionals are inspired and thrive in the creative social scene, where they can gather and enjoy the arts with like-minded people in one of the most beautiful and last remaining American wilderness areas.

www.authority.pub/best-cities-writers

Books



Wild at Heart

by Sharon Lamar

Some hikes are breathtaking, and then there are others that are indelible. Author/illustrator Sharon Lamar’s newest illustrated children’s book, *Wild at Heart*, tells the story of one young girl’s unforgettable hike into the wilderness. Along the trail, she and her family are in awe of all that nature has to offer. Each experience delights the senses—from meeting a hummingbird, to savoring juicy huckleberries, to fishing a mountain lake, to climbing a mountain peak for the first time.

Throughout this original story, the young girl’s kinship with nature is palpable. The lovingly rendered watercolor illustrations give an accurate portrayal of the forest, lakes and mountains of the great Northwest. At first glance, the pages of *Wild at Heart* simply tell the story of a family’s backpack trip. Upon closer examination, it reveals the timeless tale of the connection between nature and child. Teacher, turned author and illustrator, Lamar strives to inspire her readers to get outside and discover nature just as she did as a youngster exploring the open spaces on her family’s farm. She and her husband, Steve, also an author, make their home in Swan Valley. This is her fourth book.



Where the Wild Onions Grew

by Michele Pierce Franich

What’s it really like to live on a Montana ranch? Michele Pierce Franich answers in her latest release, *Where the Wild Onions Grew*. This heartwarming and humorous collection of stories describe how she kept their ranch at the base of the Tobacco Root Mountains going while her husband, Michael, ran a long-haul trucking business. Together they raised their family in 1980s rural Montana while enduring mother nature’s wrath, fire and devastation.

Author and artist, Michele Pierce Franich, was born and raised in Butte, Montana before moving to Whitehall, Montana with her husband and two small children to pursue a life on a Montana ranch. She raised her family and

learned to be a right-hand assistant in the ranching business while simultaneously holding a full-time government position with the Department of Defense and the Department of Interior. After a 25-year career, she retired and began filling her days painting and writing—the two activities she vowed to one day pursue.

The stories in her memoir, *Where the Wild Onions Grew*, evolved in the course of her journey.



The Solace of Bay Leaves

by Leslie Budewitz

Leslie Budewitz blends her passion for food, great mysteries and the Northwest in her latest release, *The Solace of Bay Leaves*. When Pepper Reece’s life falls apart at 40, she makes a new start and buys the revered but run-down Spice Shop in Seattle’s Pike Place Market.

Between managing her new shop, her staff, and navigating a delicious new relationship, Pepper’s firing on all burners until her childhood friend, Maddie, is shot and gravely wounded. When the incident is quickly tied to an unsolved murder that left a close friend a widow, Pepper is convinced the secret to both crimes lies in the history of a once-beloved building. What follows is Pepper unearthing startling links between the past and present that suggest Maddie may not be the Golden Girl she appeared to be. Pepper must face her own regrets and unsavory emotions if she is to save Maddie’s life—and her own.

Leslie Budewitz is the winner of three Agatha awards—2013 Best First Novel for *Death Al Dente*, the first *Food Lovers’ Village Mystery*; 2011 Best Nonfiction and 2018 Best Short Story, for *All God’s Sparrows*, her first historical fiction. Her work has also won or been nominated for Derringer, Anthony and Macavity awards. A past president of Sisters in Crime and a current board member of Mystery Writers of America, she lives and cooks in NW Montana.



Horsefly Dress: Poems

by Heather Cahoon

A meditation on the experience and beauty of suffering, Heather

Cahoon’s *Horsefly Dress*, questions the triggers and ultimate purpose of suffering through the lens of historical and contemporary interactions and complications of Selis, Qlispe and Christian beliefs. Cahoon is a member of the Confederated Salish and Kootenai Tribes and a descendant of Horsefly Dress, a daughter of Coyote.

This collection of poems recounts traditional stories and confronts Coyote’s transformation of the world, including his decision to leave certain evils present, such as cruelty, greed, hunger and death. By weaving together stories of her family and tribal community with those of Coyote and his family, Cahoon’s poetry shows how the interactions and shared experiences continue to have relevance in traditional Selis and Qlispe culture as well in contemporary life.

Horsefly Dress is rich in imagery of autumnal foliage, migrating birds and frozen landscapes, and elicits the sensory experience of grief and transformation. Cahoon’s poetry and prose convey the human experience of loss and how it belongs to the past, present and future, as do the traditional Salish-Pend d’Orielle stories that build the foundation of this intricate collection.

Heather Cahoon, PhD, is an assistant professor of Native American Studies at the University of Montana. She is from the Flathead Reservation and is a member of the Confederated Salish and Kootenai Tribes. Her chapbook, *Elk Thirst*, won the Merriam-Frontier prize.



Shademaids

by Irwin H. Lee

Experimental U.S. Navy night fighter pilot, retired Commanding Officer Irwin H. Lee, flew Hellcat (F6F) fighters off the first aircraft carrier designated for night fighting, the USS Independence, during WWII. His memoir, *Shademaids*, is his personal account of carrier-based combat in the Pacific theater. Included in the book is an introduction and epilogue written by Lee’s son, Mike, explaining how his father in 1943 came to be a commissioned naval officer right out of high school and how PTSD affected his father’s life and the lives of his family members.

In the book’s Foreword, John G. Lambert, an authority on the USS Independence and its involvement in WWII, states, “*Shademaids* is an exciting well-written record that

should be a ‘Must Read’ for all Naval Aviators that desire to learn the history of crafting the art of Night Carrier Aviation in WWII cockpits, further constrained by straight WWII flight decks!”

After serving in WWII, Irwin was called back and served as a carrier-based combat pilot in the Korean War. He also served as the Commanding Officer (CO) of the U.S.N. and Marine Corps Reserve Training Center in Billings, Montana. His tenure as CO extended from 1964 to 1968, after which he retired and taught at Senior High in Billings. During the Vietnam War, one of his responsibilities as CO involved visiting the family members of Montana sailors and marines who were killed.

Montana artist Don Greytak sketched the image of Irwin H. Lee on the wing of his Hellcat for the book’s front cover.



Paintings and Love Poems of Montana and the World

by Rosa Rios and JP Spencer

Stimulated by both the forces and beauty of mother nature, *Paintings and Love Poems of Montana and the World*, blends Rosa Rios’ angelic, inspired poems with JP Spencer’s mythical and surrealistic painted landscapes. Painting and poetry convey the miracle of sun and sea that feed the soul of our existence; the ups and downs of our emotional state, with expressions of natural love, wild Montana love and adventure. This collection can now be enjoyed in your home or on the go in this convenient-sized hardcover book.

Spencer’s art exhibits have been displayed at the Santa Barbara Public Library and the University of California Santa Barbara where he also took creative studies under the poet Kenneth Roxroth (of the beat generation). As a jazz pianist, Spencer’s early works were inspired by the rhythms and mystical elements of jazz along with artistic influences from Salvador Dali. When he lived in Colorado Springs, Colorado, Spencer met and briefly studied under world-renowned mural painter Auriel Bessemer. The two shared a love of “the classic spirit,” of the great master artists throughout history—Michelangelo, DaVinci, Raphael, El Greco, Rubens, Delacroix and Rembrandt.

In his free time, Spencer enjoys painting landscapes as well as portraits of his family and friends. He and his wife, Jalaine, live in Montana off Brackett Creek at the

edge of natural-forest wilderness, where he draws inspiration for his nature and wildlife paintings.



To Sleep in a Sea of Stars by Christopher Paolini

Are we the only living beings in the galaxy? *Eragon* author, Christopher Paolini, explores this question in his new, meticulously researched space opera, *To Sleep in a Sea of Stars*.

This is the story of humanity writ large across the cosmos—but it's also a deeply personal tale of one woman, Kira Navarez, who is pushed at every turn to become more. Paolini spent years researching everything for this book, down to talking to physicists and developing his own take on faster-than-light travel. The result is the kind of enthralling story you'd expect from him—but remains deeply rooted in real world facts.

Christopher Paolini was born in Southern California and has lived most of his life in Paradise Valley, Montana. He published his first novel, *Eragon*, in 2003 at the age of 19, and quickly became a publishing phenomenon. His *Inheritance Cycle*—*Eragon* and its three sequels—have sold nearly 40 million copies worldwide. *To Sleep in a Sea of Stars* is his first adult novel.



The Yellow Sports Bra by Jamie Graham Duprey

A True Story of Love, Faith, and Basketball

Jamie Graham Duprey's memoir, *The Yellow Sports Bra: A True Story of Love, Faith, and Basketball*, takes readers on a nostalgic, small-town sports sojourn. Six years after experiencing what a boys' state basketball championship did for her small prairie town on the Montana Hi-Line, 14-year-old Jamie Graham embarks on her own journey to bring that joy and excitement back to her town.

Through her four-year high school journey and together with her teammates, Jamie experiences the

exhilaration of winning, the agony of defeat, and the complicated layers of love, friendship and grief. She learns what it really takes to set and achieve goals, all while navigating adolescence and high school with its inevitable confusion, heartbreak, and the highs and lows that produce powerful life lessons.

Phil Aaberg, Grammy Nominee, Composer of the score for *Class C: The Only Game in Town*, and former Chester Coyote basketball forward says, "In the great tradition of diaries translated to books, Jamie Duprey's *The Yellow Sports Bra* is not only a vicarious thrill for those in love with small-town basketball and small-town life, but also a deep reminder of what these fast-disappearing cultures have to offer the world at large: a sense of community, faith, courage, interdependence and strength in numbers. You will love it as I did."

Sherry Winn, two-time Olympian and CEO/Founder of www.TheWinningLeadershipCompany.com says, "Small town basketball breeds small town character. Especially in remote and cold places like the Montana 'Hi-Line,' there is no other sport that allows kids to bond as a team, mature as adolescents, compete on a high level, and move on as mature adult leaders."

Jamie Graham Duprey grew up in Chester, Montana and currently lives in the Black Hills.



A Corner of Space and Time: Lee Nye's Eddie's Club Portraits By Jean Belangie-Nye, Ben Ferencz, and Aaron Teasdale

Nye Imagery, Ltd and The Design Cooperative, August 2020

There is a bar in Missoula, and on its walls hang 65 black-and-white portraits. The bar is Charlie B's, once known as Eddie's Club. The photographs of the blue-collar men and women of Montana's past, taken 50 years ago in the alley behind the bar, are the leitmotif that entwines the poems, short stories and novels of a generation of Missoula writers. *A Corner of Space and Time: Lee Nye's Eddie's Club Collection* includes the *Adjunct Collection* which was never hung. Each of the 125 portraits is accompanied by a biography. The book offers in-depth essays that paint the fullest picture yet told of Nye's collection and its singular history. Also included is a biography and a long-form interview of Nye.

As noted New York poet and art critic John Yau wrote in *Hyperallergic*, "Nye's photographs are intimate studies of proud down-on-their-luck men, rather than haute couture portraits of unfashionable people. To my mind, Nye's portraits are a far more solid achievement than Avedon's *In the American West* but in a narrower vein...Nye's photographs are about who the men are and how much can be glimpsed in the gaze of his camera."

A Corner of Space and Time is a team effort. Jean Belangie-Nye provided years of research and many of the biographies. She is a photographer and owner of Nye Imagery and Nye's widow. Book designer Ben Ferencz was the instigator and director of the project. He owns The Design Cooperative. Aaron Teasdale edited the book, contributed to the biographies, and wrote an introductory essay. He is a widely published writer, editor, and photographer who was twice named Travel Writer of the Year by the Society of American Travel Writers.



First Rangers By C. W. Guthrie

The Life and Times of Frank Liebig and Fred Herrig, Glacier Country 1902-1910

C. W. (Carol) Guthrie's love affair with Glacier began when she and her dad drove the Going-to-the-Sun Road when she was 9 years old. Over the past 25 years, following a career working for the Air Force, she has explored Glacier and its history and authored or co-authored five books about the park. She died last August. Only a short time before her death, her first book was re-released by Farcountry Press as *First Rangers* with additional information, photographs and a new format.

A special breed of adventurer, the first forest rangers were among the explorers, mountain men, lawmen and pioneers who made America. *First Rangers* details the exploits of two of these men—Frank Liebig and Fred Herrig—told mostly in their own words. Written in the saddle while riding along the trail, or on a log at camp, or at a table in a dimly lit cabin, these stories bring to life a bygone era.

Supremely suited to their work, Frank and Fred were skilled woodsmen, natural leaders, and men of rare courage and integrity. Their legacy lives on in the park's protected wild lands and in

the ethos of today's forest and park rangers.

"Guthrie's stories of the first rangers are sure to delight, and perhaps even shock, the modern-day reader," writes Chris Peterson, editor of the Hungry Horse News. "They were unique men indeed, and this book is a fine tribute to their service."



Perimenopausal Women with Power Tools By Karen Buley

Baby Boomer Beth Jorgennson crawls from the wreckage of widowhood into a woodworking class for women following her husband's sudden death. She says yes when her younger cohorts invite her to rendezvous after class, then wants to say no, caught in the messiness of grief. Over time, her four classmates spill their truths, but she keeps hers safe within her guarded heart.

When a long-buried secret emerges, she is forced to confront the rawness of her past and the charade her husband died believing.

Set in author Karen Buley's hometown of Missoula, *Perimenopausal Women with Power Tools* is a novel about love and loss, secrets and regret, friendships and revelations, and identity and redemption.

Buley's collection of nurses' stories, *Nurses on the Run: Why They Come, Why They Stay*, was a Best Books 2010 finalist for USA Book News. Her work has appeared in Family Circle, American Nurse Today, A Cup of Comfort for Nurses: Stories of Caring and Compassion, and Inside and Out: Women's Truths, Women's Stories. A former obstetrics nurse, she now works as a high school library assistant in Missoula.

Visual Arts



Monte Dolack's *Western Deconstructionism* – Courtesy Monte Dolack

Exhibit Brought Together 40 Years of Monte Dolack Montana Works

Monte Dolack is one of the most influential and widely recognized artists in Montana. His show celebrates his 70th birthday.

Monte Dolack: The Artist's Nature features original sketches, lithographs, oil paintings and posters of the natural world, storytelling, mythology and humor.

The exhibit was featured at the Montana Museum of Arts & Culture on the UM campus.



NOW OPEN

Applications are being accepted for Strategic Investment Grants

The Montana Arts Council's Strategic Investment Grants (SIG) program provides up to \$1,000 in matching funds to professional artists, nonprofit 501(c)(3) arts organizations, and pre-K through 12th-grade teachers in Montana to pursue an art-related activity.

Visit the Montana Arts Council website for more info
www.art.mt.gov/sig

NOW OPEN

Applications are being accepted to the Montana Artrepreneur Program (MAP)

Montana Artrepreneur Program (MAP) is an art-centered business development program taught by working artists and open to all visual artists.

Visit the Montana Arts Council website for more info
www.art.mt.gov/map



A Mural for St. Peter's Emergency Department

The Holter Museum of Art and St. Peter's Health in Helena are working together to bring warmth and comfort to the hospital's emergency rooms with the power, healing and inspiration of the visual arts.

A new mural of a sunset was designed by Bozeman artist Sarah Angst and painted by the staff at the Holter Museum of Art in Helena.

Historic Bozeman Armory Revival

The Kimpton Armory Hotel, downtown Bozeman, is open for business. Designed by local architect Fred Willson, it served as a National Guard armory from 1941-2003, and most of its original features are still intact and operational.

Completely renovated to meet its new purpose, the new hotel offers state-of-the-art amenities accented by the rich flavor of its history.

To learn more:
www.bozemandailychronicle.com
www.armoryhotelbzn.com



Montana Steel Sculpture, Michael Sisson work was recently displayed at the Bigfork Art and Cultural Center

Learn more at
billingsgazette.com
www.facebook.com



Courtesy of Michael Sisson



Photo courtesy of Rita Collins

This quilting group began in the early 1970s and has continued ever since. Some of the original members are still quilting, and younger ones have joined.

Continued from page 1

Tobacco Valley Quilters Keep History and Tradition Alive Through Their Craft

By Rita Collins with thanks to Sally Stewart

Tobacco Valley Board of History Quilters meet every Friday from September through May to hand quilt. They gather in an old school house which is part of the Historical Village museum in Eureka—a museum owned and maintained by the Tobacco Valley Board of History. Sitting around quilting frames, the women sew and talk, listen and laugh. Often people from the community stop by to ask a question about the history of the valley, or to drop off an item found in the attic of a grandparent and brought to the women to examine, or old photographs to identify.

This quilting group began in the early 1970s and has continued ever since. Some of the original members are still quilting, and younger ones have joined. Typically, 8-10 women gather each week, and an average age is the mid-80s. Not only do these women keep the craft of hand quilting alive, they contribute to Eureka as well as the wider community. Their quilting helps raise funds to maintain the Historical Village museum.



Photo courtesy of Rita Collins

Individuals from Lincoln County and across the United States send unfinished quilts to this group to be sewn by hand. Projects vary, and might include a quilt top found in an old trunk; pieces of fabric given to a new bride 40 years ago that she now wants to pass on to her children and grandchildren; a quilt pieced from designer fabrics that the owner wants hand quilted for a softer, more authentic feel.

In the mid 1940s, the Tobacco Valley Improvement Association formed in Eureka to assist with the development and improvement of the town and surrounding areas. Thirty years later, when construction on the Libby dam was about to begin, the organization worked with the local electric cooperative to arrange for some of the older buildings that would have been submerged in the reservoir to be moved to a piece of land in the town of Eureka that became a park. The saved buildings became known as the Historical Village museum.

During this same period, a small group of women began meeting on Fridays to hand quilt as a way to help raise funds for the development

and preservation of the museum and park. This group has faithfully held fundraisers through the years, including bazaars, raffles and special events to cover the maintenance of the museum. But it’s the quilting that primarily draws the women together weekly, preserving the patterns and stitches of hand quilting, and the bonds between quilters.

Eventually the Tobacco Valley Improvement Association divided into different nonprofit organizations. At that point, the Tobacco Valley Board of History became the umbrella for the care of the Historical Village museum.

Today the museum is a collection of 10 structures and their contents. The women continue to meet on Fridays to sew, and to discuss and find ways to maintain and improve the Historical Village. Thus, **this group of dedicated quilters not only passes along the art of hand quilting, they also preserve the history and heritage of the Tobacco Valley.**

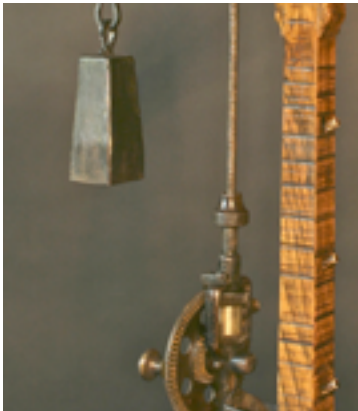
Writes Eureka resident Sally Stewart: “Weekly visitors to the schoolhouse visit from the local community, neighboring communities, other states and even other countries to see the old-timey work that is done by the volunteers. The hand quilting is paused to instruct visitors that are encouraged to try their hand at stitching, learn about the village, or have their children get the thrill of pulling the long rope to ring the school bell on the tower of the schoolhouse.

“The environment of the old schoolhouse with its old wooden desks, black chalkboards, colorful old maps and wooden floors helps to portray the warmth of the gathering of crafters who are dedicated to working together to create something beautiful and something that feels like it is from a different time. But that is the beauty of it, it still exists and these ladies are the keepers of that tradition...

“Collectively they are keeping many traditions alive. Not only the craft of hand-quilting, but also the concept of small-town self-reliance and support from within the community. They provide a place for people to become involved and part of the whole that can celebrate their heritage.”



Photo courtesy of Rita Collins



Master Furniture Maker Sets Up in Montana

by Dana Waganer

J. Bradley Greenwood creates furniture the old-fashioned way—by hand. A master furniture maker and artist, Brad is recognized for his intricate relief carvings, hand-tooled surfaces, rough-sawn surfaces, and striking combinations of hardwoods which he crafts right here in his studio in Paradise Valley, Montana. **How does someone come to learn such fine skills and craftsmanship?** We spent time with Brad this past summer when he shared the story of his rewarding career and the journey he’s taken as a result.



Brad at work in his Paradise Valley studio

“When I was a young kid, I would hang out with my dad in his shop. He was into woodworking, working on cars, the house, you name it. He liked to make duck decoys, elaborate birdhouses and things like that. I always loved being in there with him, and I suppose those experiences made me comfortable in high school wood shop, where I learned a lot more. It was exciting for me to think of something cool I’d like to build, and have the resources and mentoring of a dedicated shop teacher right there to teach me how to accomplish it!”

At 16 years old, Brad’s dad got him into body and fender work on cars and restoration because he owned a shop in the San Francisco Bay area. There, he learned about welding and how to shape and work with his hands. Brad said, “After he sold it, I worked for others shops. Although it was good to have a job, it was just a job — nothing very creative or personal for me to pursue. I decided to enroll in some art classes, and that’s where I first met my wife.”

Brad and Lorraine met in a fine art class at De Anza College in Silicon Valley. Brad had taken some furniture making and design classes, and the teacher was into sculptural-type furniture which helped push him along. “My wife, Lorraine, has always recognized my creativity. Even before we were married, she rallied behind my hand-building landing nets. I bent and laminated the wood, carved the handles, assembled the frame, drilled the holes, hand finished it, and strung the cotton net bags. We took them into a few shops in Jackson Hole on our honeymoon, and I sold a handful of them to Jack Dennis’ fly shop!”

Back home and back on the job in the fall of 1986, Brad didn’t like what he was doing, so he took up the hobby of making twig-style chairs. It wasn’t long afterward that Lorraine did some footwork and arranged an appointment with Clarellen Adams, whose husband, Henry Adams, had founded the San Francisco Design Center. She liked what they were doing and decided to take them under her wing, introducing them to a showroom owner who agreed to carry Brad’s handmade furniture. That partnership lasted more than 10 years and from there, they expanded their representation in showrooms and boutiques in Denver, Los Angeles, Seattle and San Francisco.

Working their way into the art world was much more challenging and took a lot of perseverance. It was the Martin-Harris Gallery in Jackson, WY that first took an interest in representing Brad’s work. Following several years of shows in Jackson Hole and beyond, Brad was honored with invitations to participate in exhibitions at the National Museum of Wildlife Art in Jackson, WY, the Buffalo Bill Historical Society in Cody, WY, and the Adirondack Museum in Blue Mountain Lake, NY.

Part of what makes Brad’s furniture unique is that he characteristically works with wood in its natural form. He recognizes the beauty and history of its shape, and emphasizes this in his creations. **His furniture flows and the woods’ scars are displayed as “badges of honor,” provoking one’s imagination of its place in history.** He was quoted years ago at the Western Design Conference: “My furniture is so natural in character, being perfect is not considered a quality.”

Brad often uses wood that isn’t readily available to the average consumer. “I like to work with walnut, quarter-sawn white oak, eucalyptus, sycamore, locust, elm—any hard woods I can get my hands on, as they all complement one another. I typically use several woods on a desk. I really like mechanical aspects too, especially vintage mechanics like the old hand-crank drills that I implement into a floor lamp that raises and lowers the boom, the release for a secret compartment, or a switch that would not be obvious to turn on in a nondescript location.”

Most wood the artisan chooses isn’t commercially available. Oftentimes it comes from orchards that have run their time and some of the trees are no longer producing, or from downed and hazardous trees. He uses a little bit of everything—twig work or reclaimed wood that someone has had sitting around. “I’ve had a number of old antiques where the base of a table was shot or gone but I could take the top of the table and make it into drawer fronts. I try to make the most out of everything.”

Much of Brad’s inspiration comes from “castoff items at antique stores, like a cast iron item that can fit into a piece of furniture, antique furniture that’s well made, black forest style furniture, the carved stuff that you’d see in a hunting lodge, Adirondack rustic-style pieces that have details.”



Brad and his son, Jesse, a fine artist and illustrator in Bozeman, collaborate on hand-painted and hand-crafted pieces such as Shooting Gallery.

Having done business in Montana and the Rocky Mountain region for at least 25 years, Brad and Lorraine moved to Paradise Valley in 2018. **“We have always loved the Rockies, we knew it would be a good fit for our family and lifestyle, and we could deliver things more locally.”**

The pandemic has impacted his business, Brad says. “We’ve had many dry months and slow months. Galleries weren’t able to open their doors. I managed to still stay busy by working on some new pieces in the studio. Thankfully, we are still selling pieces.”

To artists and craftsman like him who are just starting their careers, Brad says, “Find something you like to create. Work at it, perfect it, and don’t change to fit your customers’ whims. Be known for your style and stay with it. They’ll come to you if they know what you do and you’re good at it. Always try to push yourself a little more with each creation; give your customer your absolute best and then they’ll return. Stick with it when the going gets tough; life is always an ebb and flow.”

Brad’s furniture is currently displayed at Trailside Galleries in Jackson, WY, Buffalo Collection in Scottsdale, AZ, and Claggett/Rey Gallery in Edwards, CO.

To see Brad’s studio and learn more about J. Bradley Greenwood Furniture, visit www.bradgreenwood.com

Photos courtesy of Brad Greenwood

Montana's Percent for Art Program Announces Three New Projects



Periscopic by Danny Kraus, MSU-Northern Diesel Technology Center in Havre, MT

The 48th Montana State Legislature established the Percent for Art program in 1983, "in recognition of its responsibility to create a more humane environment of distinction, enjoyment, and pride for all its citizens and in recognition that public art is a resource that stimulates the vitality and economy of the state's communities and provides opportunity for artists and other skilled workers to practice their crafts, declares that a portion of the funds for the construction or renovation of appropriate state buildings be allocated for the acquisition of works of art for such buildings." The Montana Arts Council has administered this program since its inception in 1985, already placing art in more than 18 state buildings.

The Montana Arts Council (MAC) works in collaboration with the Department of Administration Architecture and Engineering Division. The program is designed to include the local voice of people within the community to select artwork that will become a part of the building, landscape and culture of the community.

The most recently completed project was the Diesel Technology Building on the MSU-Northern campus in Havre.

The selection committee for each project is made up of three voting members: the architect who designed the building, a representative of the facility, and a local artist. A member of the Montana Arts Council board and a Montana Arts Council staff member serve as advisors and facilitators of the process and are non-voting members of the

selection committee. During many projects, there are additional committee members as deemed appropriate, such as engineers, facilities managers and advisors.

Applications are now available for three projects approved during the 2019 legislative session.

1. **The Southwest Montana Veterans Home (SWMVH)** is located in Butte, Montana. The SWMVH is a skilled nursing facility constructed in a cottage format with a community center. Each cottage will have 12 beds with a home-like atmosphere. Care will be tailored to meet the desires of each resident in the facility. The facility is located on 10 acres, donated by Don Harrington and his estate, between Continental Drive and Blacktail Loop. Artwork will primarily be focused in the community center. Finished artwork available for purchase is recommended but not required.
2. **On the MSU campus in Bozeman, Montana,** Romney Hall was constructed in 1922 and served as the campus physical education and athletics venue. The iconic architecture contributes to MSU's historic heritage and has endured as a favorite building of Bobcats. The Romney Hall repurposing project respects the historic integrity of the building while preparing it for the next 100 years of serving MSU students. Romney Hall will primarily host classrooms, along with the Travis W. Atkins Veterans Support Center, the Office of Disability Service, and space for the Math Learning Center and the Writing Center. The project architecture has some unique opportunities for public art in what will be highly visible areas with approximately 1,000 classroom seats in the building. The building will have a ground-level corridor running north-south and connecting a new Grant Street entrance to the main, historic Romney Oval entrance. This corridor will be complemented with a two-story opening to the garden-level classroom access below. A new south stair tower will be constructed with a design that focuses on transparency so as not to obscure the historic brick façade along Grant Street. A variety of circulation spaces throughout will also offer art opportunities.
3. **The MSU Billings Life Sciences Renovation project is located in Billings, Montana.** The three-story project will renovate the old science building, which was built in 1947, and include a greenhouse and new labs in the addition.

For more information and to apply for these projects please visit <http://art.mt.gov/percentforart>.

Photo courtesy of the Montana Arts Council

Montana Artist Invited to Show Work at National Cowboy and Western Heritage Museum

by Dana Waganer



Chapman has submitted her painting, *Trick of the Light, #2*, a 16x20 mixed-media piece on panel depicting a coyote, whose exploits are celebrated by a number of Native American tribes in oral tales as a Trickster figure.

Did you know that art is scientifically proven to be good for your body and mind? Until recently, neither did Montana-based artist, Julie T. Chapman, who shares on her website that, "Looking at art can reduce your levels of stress and make you feel better. It can help you be more creative and less mentally fatigued; one researcher even said that viewing art is like sending your brain to a gym. This means having my work in your home can only bring you more good things."

Chapman won the 2002 Arts for the Parks \$50,000 grand prize which she says "kicked me in the butt in many ways," and motivated her to become a full-time artist. She already knew and loved Yellowstone and Glacier National Parks for wildlife reference material but in Montana, she also discovered the joys of small-town summertime rodeo (color! drama! horses in action!).

Since 2010 she's worked predominantly in scratchboard and has been delighted to help pioneer its acceptance as a fine-art medium. Beginning in early 2019, she began exploring mixed-media paintings which arose from her desire to combine a number of elements in her painted work: abstraction in acrylics (poured, fluid, organic and somewhat uncontrollable...and therefore fascinating), the fragmentary approach she uses in scratchboards, her feelings about climate change, and the chaos and stark choices facing humanity, nature and our planet.

Chapman was recently invited to submit a painting in the *Small Works Great Wonders Show* (<https://nationalcowboymuseum.org/small-works-great-wonders>) which is hosted by the National Cowboy and Western Heritage Museum in Oklahoma City, OK, and scheduled for Friday, Nov. 13, 2020. Museum curators will consider those artists they intend to bring into the Prix de West, the premier art shows for western art.



YAM Art Educator Carrie Goe-Nettleton teaching via Zoom

Continued from page 1

Yellowstone Art Museum Launches Distance Learning Opportunity

By Monica Grable

Following decades of practice in providing outreach to K-12 schools, attainment of project support and more than a year of development, the YAM has achieved a means of extending the reach of their popular Art Suitcase program through the creation of an online teaching tool—launched just in time to meet the current need. An awarded project of a MAC Artists in Schools and Communities (AISC) grant in 2019, the YAM's Online Art Suitcase was well into development when the COVID-19 pandemic added to its relevancy and urgency.

The YAM's near 50-year history of sending its docents into classrooms—armed with a suitcase containing works from their permanent collection—has regularly engaged students in discussions using Visual Thinking Strategies, or VTS, a practice that builds critical thinking skills while introducing them to art, and that frequently connects to learning in other areas of the curriculum. That same discussion practice formed the foundation of the new online iteration of the Art Suitcase.

While the in-person Art Suitcase visits have traditionally been offered to schools within a 120-mile radius of the museum, the Online Art Suitcase will extend its reach statewide and is likely to gain a following beyond Montana's borders. Previously, when the distance was too great to be accommodated by an in-person visit, teachers could request the "suitcase" be delivered by mail, to include teaching packets and images—first on slides, then eventually a DVD—all helping lead to the development of the online iteration. During the in-person visits, students were asked to vote on their favorite works, contributing to the "Young Artists Gallery" and resulting in those winning classroom-tested pieces being included in the new online version.

YAM's Online Art Suitcase is a resource designed to enable classroom educators to learn more about discussing art with students and making art as a form of expression. Intended to serve students in lower grades—who are most often underserved, with little or no access to specialized visual arts instruction—the YAM aims to continue building the Online Art Suitcase one grade level each year. The first installment, created for 4th grade arts learners, is based on the theme "The Artist and the Landscape." Six images from the YAM's permanent collection are featured along with inquiry-based guiding questions, lesson plans, artist bios and artmaking demo videos.

Creation of the Online Art Suitcase has been a collective effort carried out by YAM's full education team and collaborating partners. Carrie Goe-Nettleton, YAM Art Educator, wrote all lesson plans as well as was featured in and edited most videos; Jennifer Parry, Education Program Coordinator, worked in conjunction with Keith Martinez from UpFresh Media on the website design; YAM's dedicated Art Suitcase docents, in addition to bringing art into Billings classrooms, met repeatedly with the education team to identify content and approaches for use within this online resource.

In developing content for the project, using the expertise of the Montana Office of Public Instruction's Indian Education for All (IEFA) team was particularly key. Billings IEFA coaches Jacie Jeffers and Carolyn Rusche met and consulted with the education department at YAM to discuss the project, art selection, Indigenous culture and best practices for integrating IEFA. The IEFA component is both a well-received and integral element of the Online Art Suitcase.

The YAM was awarded a second AISC grant this year that will allow the museum to continue their ongoing work of meeting students where they are. In iterative form this year, the YAM will continue fine-tuning the program based on user feedback. A professional development session held in August with teachers from Hardin Intermediate School has already contributed to some changes; in that session educators engaged in discussion of work by Crow artist Kevin Red Star with two of the museum's docents.



Work by Jessie Wilber, *Magpies in the Snowstorm*, from the Online Art Suitcase

The YAM will be hosting a workshop session on the Online Art Suitcase during the MFPE Educator Conference, Oct. 15-16. Aligning with the format of this year's virtual conference, a prerecorded video presented by Carrie Goe-Nettleton, followed by time set aside for live chatting with presenters, will be accessible during the two-day conference.

Mary Serbe, YAM's Education Director, shared her thoughts about the project: "The YAM is so excited to launch the Online Art Suitcase. This is based on the docent-led Art Suitcase, which has been in Billings

classrooms for years...Don't worry, Billings, the original Art Suitcase is still going strong!" Serbe adds, "We are also so grateful to the Montana Arts Council's AISC program for funding the Online Art Suitcase. That push of funding made it real."

The Online Art Suitcase is publicly available now by visiting artsuitcase.org



Work by Kevin Red Star, *Untitled*
from the Online Art Suitcase

Grantee Spotlight: Arts Learning at Liberty Place

by Monica Grable

Liberty Place, Inc. is a not-for-profit dedicated to providing a better life for individuals living with traumatic brain injury. Operating three residential sites (two in Whitehall and another in Belgrade) Liberty Place strives to provide an environment where residents are able to discover possibilities and to build on strengths rather than focusing on what was lost—"a place that encourages dignity of risk, purpose to life and lifelong growth."



Artist Diane Gerot working with residents of Liberty Place Photo by David Parker

For music therapist David Parker, Arts and Program Director at Liberty Place, that dignity of risk and lifelong growth is ideally suited by arts experience. Parker wrote and was awarded an Artists in Schools and Communities (AISC) grant in 2019 to serve the residents of Liberty Place. Initially written as a project that would have brought in a pair of visiting musicians who specialize in working collaboratively with learners of all walks of life, the project was unexpectedly put on hold due to an unforeseen event involving the guest musicians.

Undeterred, Parker set about finding a replacement arts experience for the residents, eventually leading to two distinct opportunities within the visual arts realm. Diane Gerot, a visual artist based in Idaho, and Ryan Parker, a photographer and adjunct professor from Montana State University in Bozeman, each prepared immersive weeklong experiences to benefit residents of Liberty Place. While the COVID-19 pandemic forced each artist to alter their initial plans somewhat, solutions were found that preserved the integrity of the sessions, and the modifications made still allowed for a rich and rewarding experience for all involved.

Ryan Parker's work with the residents encompassed a spectrum of ideas around creating with a camera, ranging from camera basics and looking critically at photographs, to thinking about the camera as a means for

both documentary work and expression. Of all the experiences shared with the residents, one in particular stood out for Parker: "One resident was newly blind and in his past was fond of photography. He could describe to me what he wanted the picture to look like, down to the camera angle, and together we were able to help him get close enough and low enough to compose his creative vision. Developing the pictures later, I found myself so surprised by how well the images turned out, a reminder of how much can be built through collaboration."

Diane Gerot's painting experiences with the residents were equally rewarding and full of surprises: "On the second morning, I was anxious about the attendance as it was not a required experience. How cool to find that the level of enthusiasm they had matched mine. As we entered the door, everyone was present and talking about the project. The ones who could asked if they could help carry anything else in for us. And it continued on like this until the last day."

Many residents, in fact, were initially hesitant to participate in the opportunities. When each week began, however, most chose to be present and to fully participate—surprising not only their teachers, but themselves. As one resident who frequently struggles to last through more than 15-20 minutes of group work remarked, "I've never put brush to canvas before. There is something really unique about using colors to express oneself, to get your thoughts and frustrations through in a different way. I never thought I would enjoy that." And in the words of another resident: "I am so glad I joined in these two weeks. I didn't have any interest in either photography or painting, nor thought that I could do anything like this."



Ryan Parker assisting a resident in photographing his subject Photo by David Parker

"Here at Liberty Place, we're not only trying to help these individuals rebuild their lives, we have hopes of creating a space for survivors, and thrivers, of traumatic brain injury to meaningfully engage with the arts, to spend quality time learning from experts in their respective fields. Without grants like the Artists in Schools and Communities from the Montana Arts Council this would not be possible for us."

FY21 Artists in Schools and Communities Grants: Upcoming Final Application Round

In service of the Montana Arts Council's goal to provide access to high-quality arts learning for the benefit of students of all ages and abilities, the Artists in Schools and Communities (AISC) grant program provides matching funds to support a wide range of arts learning experiences.

Offered primarily through residencies that engage participants with professional working artists, a hallmark of the AISC grant program is a focus on hands-on learning experience. Grants are provided for projects across most arts disciplines in addition to K-12 arts integrated learning.

AISC also supports a select number of special projects designed to provide professional development programs to teachers, teaching artists and administrators, or that engage Montana students from across the state in shared learning experiences. Currently, consideration is being given to those projects that use distance learning models paired with hands-on experiences.

This fiscal year's second and final due date for requests to the AISC Grants Under \$1500 category is November 4, 2020 at 5:00 p.m.

To learn more and apply, visit: art.mt.gov/aisc or contact Monica Grable, Arts Education Director, at Monica.Grable@mt.gov or (406) 444-6522.

Autumn begins the initial call to schools for participation in the Montana Poetry Out Loud (POL) program for 2020-21, the 16th year for the program in our state. Created and supported by the National Endowment for the Arts in partnership with the Poetry Foundation, Poetry Out Loud engages students in learning about poetry through the memorized recitations of works by recognized poets, both contemporary and from throughout history.

A woman with dark hair, wearing a black top with a lace sleeve, is speaking at a podium with a microphone. In the background, a sign for "NORFOLK COUNTY" is partially visible.

Isabella Shinn, 2020 Montana Poetry Out Loud State Champion, recites during State Finals at the Grandstreet Theatre in Helena.

Uploaded image by Katie Knight

To learn more about the program or to view the POL online anthology, visit poetryoutloud.org. For questions, or to register your students to participate, please contact Monica Grable, Montana POL Coordinator, at Monica.Grable@mt.gov or (406) 444-6522.

by Dana Waganer

COVID-19 has certainly changed our world since March 2020, but one thing hasn't changed—our need for art.

revitalizes communities through involvement in the arts. In FY 2020, the state allocated \$525,305 to the Montana Arts Council and authorized \$482,784 through the Montana Cultural Trust. The Montana Arts Council also received \$808,700 in federal NEA funds, which the Council re-granted to dozens of cultural organizations throughout the state. Another 54 nonprofit arts organizations received direct grants from the NEA totaling \$2,323,800.

The energy and skills of Montana's arts industry represents one of our state's most efficient sources of economic growth. Eight-five percent of Montana's businesses are small, with fewer than four employees. This entrepreneurial world includes the majority of Montana's artists and arts businesses. This is where the Montana Arts Council focuses its public dollar resources—to build skills, build markets and build ways for Montana's artistry, creativity and innovation to flourish.

And we can all do our part to help it flourish as well. When we Montanans support local artists, we aren't just supporting them financially. We're also supporting our community and its way of life. Every morning when you slip on your favorite pair of jeans or shirt—someone designed them. Your favorite cup you sip coffee from every morning was created by someone. The newspaper, like this one, is written, edited and designed by writers and graphic designers. Listen to music on the radio and it's been written, performed and recorded by singers and songwriters. Watch TV and writers, actors, directors, film editors and producers have worked hours to create what transports us from reality to another place, if only for just a while. Art is all around us. It's fundamental to our health as individuals and the health of our community—strengthening it socially, educationally, and economically—all benefits that persist even in difficult social and economic times.

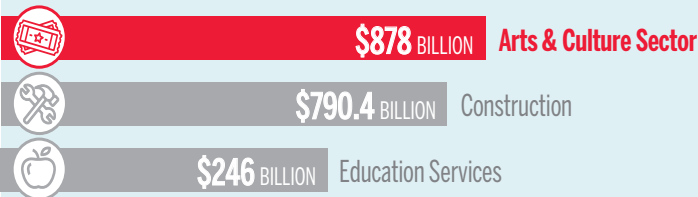
NATIONAL ARTS FACTS

ARTS & CULTURE SECTOR'S PERCENTAGE OF U.S. ECONOMY (Artists, University Arts, Commercial & Nonprofit Arts Organizations Combined)

**ARTS & CULTURE SECTOR REPRESENTS
4.5% OF NATION'S GDP & 5.1 MILLION JOBS**

The U.S. Bureau of Economic Analysis reports that nationally the arts and culture sector is a **\$878 billion industry**, representing 4.5% of the nation's GDP—a larger share of the economy than construction or education services.

Source: [U.S. Bureau of Economic Analysis](#), 2017.



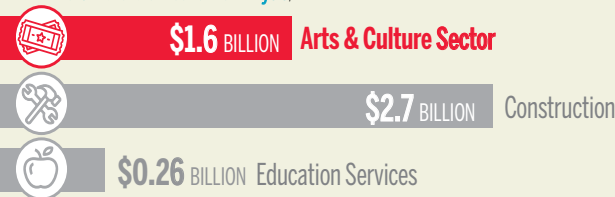
BONUS: U.S. exports generate a \$29.7 billion arts trade SURPLUS.

MONTANA ARTS FACTS

**MONTANA ARTS & CULTURE SECTOR REPRESENTS
3.4% OF STATE'S GDP & 15,666 JOBS**

The U.S. Bureau of Economic Analysis reports that the arts and culture sector contributes **\$1.6 billion** to Montana's economy, representing 3.4% of the state's GDP—a larger share than some other industries in the state.

Source: U.S. Bureau of Economic Analysis, 2017.



BONUS: In 2017, MT arts and culture jobs generated \$883 million in total compensation.

Courtesy of the Arts Action Fund
www.ArtsActionFund.org

NUMBER OF ARTS-RELATED BUSINESSES AND JOBS (Commercial & Nonprofit Arts Organizations Combined)

OCTOBER

Oct 1-Nov 23 – Bypassed: Works by Helen L. Reitz Holter Museum of Art, Helena Tue-Sat 10 AM-5:30 PM, Sun 12 PM-4 PM www.holtermuseum.org
Oct 1-Nov 2 – Gordon McConnell: When the West Was Won Holter Museum of Art, Helena Tue-Sat 10:00 AM-5:30 PM, Sun 12 PM-4 PM www.holtermuseum.org
Oct-Dec 31 – Love Letters to the Collection Missoula Art Museum, Helena Tue-Sat 10 AM-5 PM www.missoulaartmuseum.org
Oct 1-Dec 31 – Doug Turman: Curious Missoula Art Museum Tue-Sat 10 AM-5 PM www.missoulaartmuseum.org
Oct 1-Nov 28 – Kathleen Herlihy-Paoli: Act Three Emerson Center, Bozeman Mon-Fri 10 AM-5 PM, Sat 12 PM-5 PM www.theemerson.org
Oct-Dec 31 – Kristi Hager: Equal, a Work in Progress Missoula Art Museum Tue-Sat 10 AM-5 PM www.missoulaartmuseum.org
Oct 1-Dec 31 – Witness to Wartime: The Painted Diary of Takuichi Fujii Missoula Art Museum Tue-Sat 10 AM-5 PM www.missoulaartmuseum.org
Oct 1-Dec 31 – West African Dance Class with Oumar Keita and Djebe Bara The Barn Movement Studio Thur 6 PM www.djebebara.com
Oct 1-Dec 12 – Bookish: Selections from the Dan Weinberg Collection Montana Museum of Art and Culture Tues-Sat 12 PM-6 PM www.umt.edu
Oct 1-Nov 14 – Picturing Paradise: Cuadros from the Peruvian Women Museum of Art Tue-Sat 11 AM-3 PM www.hockadaymuseum.org
Oct 1 – Coming Together (Digital World Premiere) Online 3:00 PM www.tippetrise.org
Oct 1 – The Art of Women’s Work Yellowstone Art Museum 6 PM-7 PM www.artmuseum.org
Oct 1-Oct 10 – MINT Film Festival Art House Cinema and Pub Thu 6 PM, Sat 1 PM www.mint.eventive.org
Oct 1-Oct 11 – She Kills Monsters: Virtual Realms Online Wed-Sat 7:30 PM, Sun 2 PM www.showtix4u.com
Oct 2 – Uptown Butte Art Walk Uptown Butte 5 PM-8 PM www.facebook.com/uptownbutteartwalk/
Oct 2 – Jimni Symes Hotel, Hot Springs 8 PM www.reverbnation.com
Oct 2 – Fam at the Yam Yellowstone Art Museum 4 PM-6 PM https://www.artmuseum.org/education/children/friday-family-fun-nights/
Oct 2-Oct 30 – A Timeless Legacy 2020: Women Artists of Glacier National Park Hockaday Museum of Art, Kalispell Tue-Sat 11 AM-3 PM www.hockadaymuseum.org
Oct 2-Dec 31 – Connie Herberg: Wild Montana Skies Roosevelt Center, Red Lodge Ongoing https://www.connieherbergfineart.com/
Oct 3-Oct 30 – A Gesture Waves Us On Radius Gallery, Missoula Tue-Fri 11 AM-6 PM, Sat 11 AM-3 PM www.facebook.com
Oct 3-Dec 31 – Thomas D. Mangelsen: A Life in the Wild Museum of the Rockies, Bozeman 9 AM-4 PM www.museumoftherockies.org
Oct 3-Dec 31 – Seven Masters: 20th Century Japanese Woodblock Print Museum of the Rockies, Bozeman 9 AM-4 PM www.museumoftherockies.org
Oct 4 – Sir Andras Schiff - Live from Wigmore Hall Online 12:30 PM www.tippetrise.org
Oct 4 – Classic Country Jammin’ Elks Lodge Polson, Polson 1 PM-4 PM 406-883-3130
Oct 5 – Anne-Marie McDermott + Friends Online Concert Online 6PM www.tippetrise.org
Oct 9 – Culture Crawl Downtown Hamilton 5 PM-8 PM www.facebook.com
Oct 9 – Ukulele Play Along Snappy’s, Kalispell 1 PM-3 PM 406-755-4171
Oct 9-Nov 12 – Not Junk Waterworks Art Museum , Miles City Tue-Sat 1 PM-5 PM www.wtrworks.org
Oct 10 – Anything Goes: The Music of Cole Porter Babcock Theatre, Billings 7 PM www.billingssymphony.com

NOVEMBER

Oct 10 – Great Falls Vintage Market Expo Park, Great Falls 10 AM-4 PM www.facebook.com/events
Oct 10 – Alpine Artisans Tour of the Arts Weekend Grizzly Claw Trading Co., Seeley Lake 10 AM-5 PM www.alpineartisans.org/tour-of-the-arts
Oct 10 – The SOR Quartet Plays Schubert & Prokofiev UM Music Recital Hall, Missoula 7 PM http://sormt.org/
Oct 11 – Alpine Artisans Tour of the Arts Weekend Grizzly Claw Trading Co, Seeley Lake 12 PM-5 PM www.alpineartisans.org/tour-of-the-arts
Oct 11 – The SOR Quartet Plays Schubert & Prokofiev UM Music Recital Hall, Missoula 3 PM www.sormt.org/
Oct 13 – Mariam Batsashvili Online 12:30 PM www.tippetrise.org
Oct 14 – YAM Teens Yellowstone Art Museum, Billings 3:30 PM-5 PM www.artmuseum.org
Oct 16 – Beethoven’s Symphony No. 7 Online 7:30 PM www.missoulasympphony.org
Oct 24 – Buckcherry Pub Station Taproom and Concert Hall, Billings 8 PM www.etix.com
Oct 24 – Schubert’s Unfinished Lockwood Performing Arts Center, Billings 2 PM-7PM www.billingssymphony.org
Oct 24 – Schubert’s Unfinished Billings Symphony Orchestra & Chorale, Online 7:30 PM www.billingssymphony.org
Oct 25 – Schubert’s Unfinished Lockwood Performing Arts Center, Billings 2 PM www.billingssymphony.org
Oct 27 – Home Free: Dive Bar Saints World Tour UM Dennison Theatre, Missoula 8 PM 406-243-4051
Nov 1 – Classic Country Jammin’ Elks Lodge, Polson 1 PM-4 PM 406-883-3130
Nov 4 – Satsang and Cole Thorne Filling Station, Bozeman 4 PM-8 PM http://www.chickenjamwest.com/
Nov 5 – Diamond Rio Pub Station Taproom and Concert Hall, Billings 5 PM-8 PM www.etix.com
Nov 6 – Fam at the Yam Yellowstone Art Museum, Billings 4 PM-6 PM www.artmuseum.org
Nov 6 – Jimni Symes Hotel, Hot Springs 8 PM www.reverbnation.com
Nov 11 – YAM Teens Yellowstone Art Museum, Billings 3:30 PM-5 PM www.artmuseum.org
Nov 12 Yevgeny Sudbin, Johannes Moser & Vadim Gluzman Free Online Stream 6:00 PM
Nov 13 – Culture Crawl Downtown Hamilton 5 PM-8 PM www.facebook.com
Nov 13 – Ukulele Play Along Snappy’s, Kalispell 1 PM-3 PM 406-755-4171
Nov 19-Dec 30 – Members Salon Hockaday Museum of Art, Kalispell Tue-Sat 11 AM-3 PM www.hockadaymuseum.org
Dec 4 – Fam at the Yam Yellowstone Art Museum, Billings 4 PM-6 PM www.artmuseum.org
Dec 9 – YAM Teens Yellowstone Art Museum, Billings 3:30 PM-5 PM www.artmuseum.org
Dec 11 – Holiday Pops! Missoula Symphony Online 7:30 PM www.missoulasympphony.org
Dec 11 – Culture Crawl Downtown, Hamilton 5 PM-8 PM www.facebook.com
Dec 11 – Ukulele Play Along Snappy’s, Kalispell 1 PM-3 PM 406-755-4171
Dec 12 – Bookbinding III with Jodi Lightner Yellowstone Art Museum, Billings 10 AM-4 PM www.artmuseum.org

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Fall 2020
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