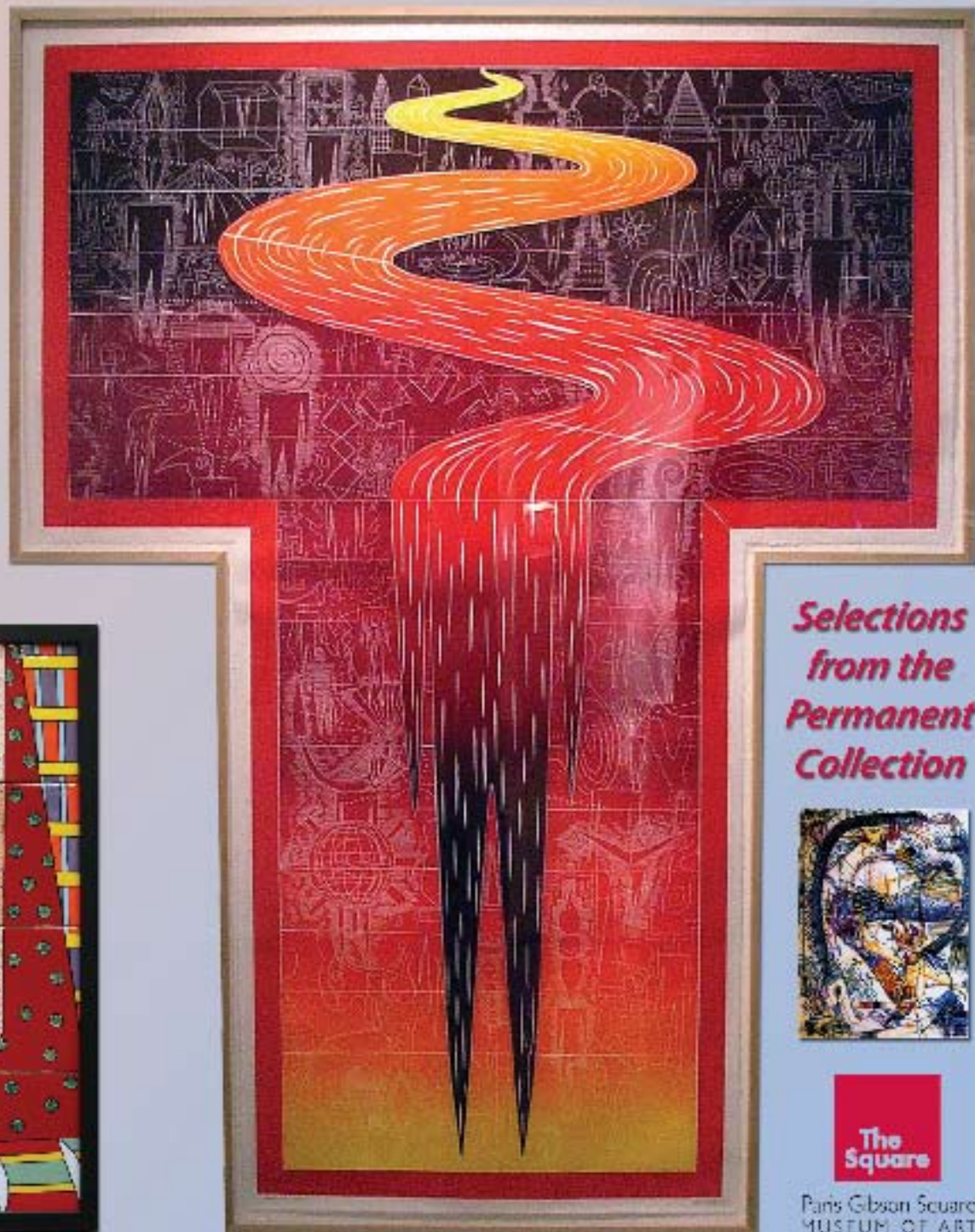




Behind the Vault Door



*Selections
from the
Permanent
Collection*



**The
Square**

Paris Gibson Square
MUSEUM OF ART

Behind the Vault Door:

Selections from the Permanent Collection

The fourth in a Year-long Exhibition Series
Examining a Sense of Place



Paris Gibson Square
MUSEUM OF ART

May 27 - September 4, 2010

Opening Reception 5:30 - 7:30pm Thursday, May 27th
ArtShare Presentation at 6pm

Exhibition Sponsored by:



Museum programming is made possible by the generosity of museum members and supporters,
with ongoing assistance from the National Endowment for the Arts,
Montana Arts Council & the Citizens of Cascade County.

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(Fig. 1) Jeneese Hilton, *Untitled*, 1987, acrylic on paper, 29.625 x 41.5", museum purchase and partial donation from the artist, accession #1997.1



(Figure 2) Jaune Quick-to-See-Smith, ***The Environment: Trees Are Burning***, 1989, pastel on paper, 36.5 x 52.625", museum purchase funded by the Meadowlark Foundation, Billings, MT, accession #1999.1

Foreword and Acknowledgements

In 2008, the museum's board of trustees and their strategic planning committees reaffirmed the museum's mission to collect, preserve and present the art of our time and American outsider art. The logical extension of this commitment was to create an emphasis on exhibitions drawn from the museum's permanent collection. The core of any collecting institution is its permanent collection and the board and staff's decision to utilize its most fundamental asset has been augmented by the following opportunities that led us to reveal the contents from *Behind the Vault Door*.

In the spring of 2008, an invitation and scholarship from the Institute for Museum and Library Services (IMLS) and the Samuel Kress Foundation enabled the museum's Curator of Art to attend a national conference in Denver, Colorado titled *Connecting to Collections: A Call to Action*. The conference focused on the gathering, conservation and sharing of digital information. This formed a critical step toward a better understanding of new technologies and the impact on internal and external information exchange. Armed with this new wealth of information, a plan for the complete digitization of the museum's collection was formed with the end goal to result in an online searchable database of museum holdings.

Following the completion of a collection assessment performed by objects conservator Patricia Tuttle-Leavengood of Seattle, Washington and funded by a National Endowment for the Humanities Preservation and Access Grant, a substantial project plan to thoroughly document, catalog and digitize the museum's collections was formulated. The three year-long project that evolved from the plan was generously funded in 2009 by the IMLS (Museums for America Grant) and the M. J. Murdock Charitable Trust and led to the hiring of a professional registrar, Corey Gross, who joined the museum staff in February of this year. An American Heritage Preservation grant funded equipment purchases that will allow staff to complete an internal climate study of the museum.

In addition to the aim to make The Square's collections available on-line was a more immediate desire to integrate collection objects into the museum's exhibition program. *Behind the Vault Door* marks the beginning of that effort. Museum patrons can look forward to regular exhibition offerings that will be drawn from the collection and exhibited in the Wylder and Dufresne & Cobb Foundations Galleries. These exhibitions will form an anchor for the other offerings of temporary exhibitions representing the finest contemporary artists in the region.

The Square's Trustees, staff and volunteers extend their gratitude to the National Endowment for the Humanities, Institute for Museum and Library Services and M. J. Murdock Charitable Trust for the financial support and commitment to the preservation and conservation of our permanent collection. Additionally, we thank those who have generously donated objects to the museum's collection (in particular Joseph Glannon, Patricia [Glannon] Wiley and Thomas E. Glannon for the generous gifts that are featured in this exhibition), the artists who created them and our exhibition sponsor.

Paving the Way

Bob Durden, Curator of Art

Collecting is a pursuit not unique to the human species. In the animal kingdom, this behavior is typically defined by a need to survive or to satisfy a curiosity. The squirrel stores nuts for winter, birds gather nesting materials and raccoons amass whatever they can get their paws on. Seem familiar? In the human world, we may collect for some of the same reasons as these critters, giving little thought to why or what we collect other than the pleasure and satisfaction the activity and objects provide. Some folks gather odd assortments of bric-a-brac, others may be attracted to the slightest bit of wire or string, while others apply a more knowledge based connoisseurial approach to building specific collections. The latter approach is the pursuit of museums. Fortunately for The Square, the collection is currently modest in scope and the guidelines for collecting were implemented early in its history.

With the support of an Institute for Museum and Library Services Museums for America grant and a grant from the M. J. Murdock Charitable Trust, The Square has begun to more fully contextualize its collection through a three-year long project aimed at fully cataloging, documenting and digitizing its permanent collection. This coupled with a new focus on collection based exhibitions will begin to answer the questions of what and why in regard to the museum's collecting behaviors while allowing visitors an opportunity to view the museum's treasures. Ultimately, a searchable educational tool will be implemented allowing internal and external users to access information about the museum's holdings.

Unlike the magpie that collects shiny objects to satisfy its own amusement, or perhaps to attract a wary mate, museums collect objects for specific reasons that are devoted to institutional missions. Missions can change over time and collecting behaviors are adjusted accordingly. In The Square's case, the collecting model currently includes two specific areas: modern and contemporary art from the Northwest United States and 20th century American outsider art.

Like all museums that focus on contemporary objects The Square must face a point in its future when objects in the collection are no longer contemporary. This paradox is a crucial point when considering what it is to be a contemporary museum and how to select objects that epitomize the notion of being contemporary. Unlike modern art, contemporary art is not related to a specific period, style or genre in art, but rather to some definition of "current." At some point in the museum's future a new definition such as contemporary art of the



(Fig. 3) View of The Square with original clock tower (archive photo, date and source unknown)



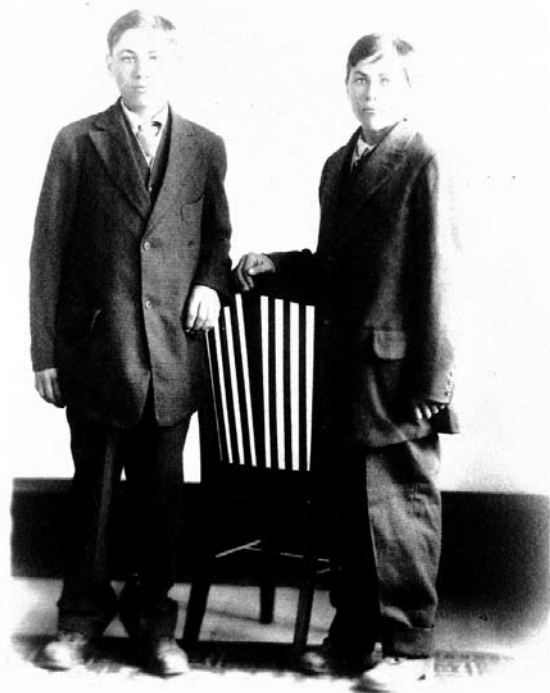
(Fig. 4) View of the Square today (staff photo)



(Fig. 5) Installation view of the Steen Collection in the Jorgensen Gallery of Outsider Art at The Square (Staff photo)



(Fig. 6) Steen property in Roundup, Montana, date unknown (Steen family photo, courtesy of Sharon Cook)



(Fig. 7) Dee (left) and Lee (right) Steen, date unknown (Steen family photo, courtesy of Sharon Cook)

20th and 21st centuries will be applied to portions of the museum's collections to better designate its holdings.

In a perfect world and with unlimited resources a museum could develop, catalog, preserve and conserve a collection that perfectly mirrors the cultural attitudes of any given period. However, few museums have that luxury and other external factors come to bear on the formulation of any collection. The ability to store, conserve and exhibit these objects is chief among those concerns. For collections to continue growing, institutions must add staff and infrastructure. In the meantime, the growth must be managed carefully and perhaps more narrowly within certain criteria. The Square has been mindful of this since it began preserving objects in 1976 prior to the museum's formal public opening (1977) when it took on the management of a collection of 243 American "outsider" sculptures by Lee Steen of Roundup, Montana. At the time, the museum was not entirely prepared for the challenges and obligations of managing cultural materials in the interest of future generations, but the staff and board recognized that not preserving this work would put it in peril of literally disappearing from public view. The decision to store the work until such time as the collection could be properly exhibited was a defining moment in the museum's history. It marked a path for future collection stewardship and a re-examination of the organizational mission.

This was a bold and visionary move for an organization that was in the final stages of moving into a permanent home (1977). The fact that the museum's new home, a historic structure originally built as a school (1895 see figs. 3 and 4), was not acclimatized and lacked collection storage did not dismay the decision makers. Where the museum lacked infrastructure in its formative years, it did not lack leadership, a tolerance for, or an understanding of the value inherent in preserving cultural materials. Twenty-five years after the museum took on the responsibility for the Steen legacy, it made the work available through permanent display as the only example of the "outsider" art form in a Montana museum. In hindsight, years of waiting for the public exhibition of these materials was a small price to pay to become the cultural steward and interpreter of this unique Montana collection.

The Steen collection (fig. 5) is comprised of numerous objects created by Lee (1897-1975) while living in his Roundup, Montana home (fig. 6). Originally from Horse Cave, Kentucky, Lee and his twin brother Dee (fig. 7) moved to Roundup in the 1940's and for many years created curious objects from found materials. Lee's creations were primarily human and animal forms that were the result of combining cottonwood limbs with other detritus and painted embellish-

ments. The nature of the work leads to tricky definitions. At the time of its making, little seriousness was given to the assemblages that proliferated the Steen property. Most passersby would perceive the environment as an oddity or eccentricity that was the result of small town living or some personal aberration—an attribution and dismissal that is too often ascribed to complexities that are not understood. Others such as John Armstrong, artist and former museum director, and James Todd, artist and scholar, saw Lee's creations for what they were/are, the results of activities practiced by an individual with a compulsion to create and share his view of the world in order to better understand his surroundings. For the purposes of this essay, that will suffice as a definition for the artfulness of Lee Steen's work. Other subjective definitions simply fail to describe the mystique and intrinsic value of this work. The broadly accepted terms of outsider, self-taught or primitive art do not fully describe this work and Lee did not consider his creations art or himself an artist. His creations were a natural extension of his being.

"For Several days my traveling companions and I were haunted by the memory of our experience with the Steens [Lee and Dee]. Not only the strangeness of what we had seen stayed in our minds, but the ordinariness and even mundane quality of our conversation with the two men seemed bewildering. One of my traveling companions was an artist, but neither of us in our conversation with the Steen brothers had experienced anything close to what we ordinarily would have regarded as a conversation with fellow artists. There had been no theoretical insights or analysis into their 'creations.' On the contrary, even a pointed use of the word 'art' would have seemed out of place and erudite. But, however vague some of our conversation may have been, it never seemed to occur to the Steens that anyone might question the reasons for their art or way of life."—From James Todd's essay in the exhibition catalog *Lee Steen*, Yellowstone Art Center, Billings, MT, 1973.

In 1973, a year after Lee Steen was placed in a Missoula, Montana nursing home, John Armstrong, who was then the director of the Yellowstone Art Center in Billings, Montana (now the Yellowstone Art Museum) became fearful that Lee's work was falling into ruin and was an open target to vandals and treasure seekers. John worked with Lee's daughter Sharon Cook to save the work and find it a permanent home in a public museum. John mounted an exhibition at the Yellowstone Art Center in 1973, but was unable to convince the museum board of the material's importance. John stored the work in a chicken coop in Laurel, Montana until 1976 when the Paris Gibson Square Museum of Art agreed to store the work in the attic of its new home. In 1992, John Armstrong gifted the entire body of work to the museum which first exhibited examples of the work in 1993. After a renovation of the museum building in 2001, Lee

Steen's work was placed in a gallery devoted specifically to his work and remains there on permanent display.

Though the Steen collection is outside the thematic scope of *Behind the Vault Door*, a discussion of it is included here due to the collection's importance to the museum and its patrons. The collection signifies a beginning in collecting at the museum and reminds us of the subjectivity and often intuitive response that is coupled with more studied decisions in determining the intrinsic and/or historic value of any art object considered for inclusion in a public collection. But more than that, Lee's work is exemplary of the human need to create regardless of a consciousness of how to "properly" create an "artful" object or of the exact personal intent that goes into the object's creation. Upon viewing Lee Steen's work, visitors often express that they "get it" and this experience creates an opportunity for those patrons to make a more fully intuitive connection with the contemporary objects on display in the changing exhibition galleries.

Reaching stated and anticipated goals often requires great patience and foresight in a museum enterprise and can take years, often decades, to materialize. This reality can be frustrating to cultural stakeholders who eagerly await access to vital materials, but ultimately the pay-off is rewarding. And so it is with the case of exhibiting other objects from The Square's permanent collection. The museum's values now support increased dissemination of these materials in order to better serve the educational aims of the museum. Now the museum finds itself poised to create a context in which the outsider/self-taught and modern and/or contemporary objects in its care can be seen and studied, reinforcing the public's understanding of the visual arts. Looking to the intersections between diverse art forms and considering that artists work with materials and methods in a manner that is often unique to their surroundings—definitely to their experience—and considering that the artist's desire to create and share a personal vision is compelling and sincere, we can embrace a broader appreciation for a wider array of visual art statements.

Like the passersby at the Steen property, museum visitors often are presented with cultural materials that have visual attributes beyond the viewer's experience or expectations. These puzzling works emitting a foreign visual vocabulary may be quickly labeled as aberrant, self-indulgent, whacky, etc... as a by-product of the viewer's instinctive defense mechanism that is triggered by not immediately understood artistic content or intention—a normal human reaction to the unknown. These immediate responses can be replaced by other perspectives if the viewer is incentivized by their natural curiosity to discover

more about what lies ahead. For the viewer who is familiar with the contemporary visual language, we hope you will be equally compelled to discover something new or to revisit what you already know. In any case, the museum's role is to present and interpret, and we at The Square desire our viewers to understand that the only demand we make on their visits is that they take the time to consider what lies before them in a manner that might lead to a fuller appreciation of the artistic pursuits occurring in our region.

In this first exhibition installment under the museum's new exhibition plan, items were selected to augment a year-long series of exhibitions devoted to a "sense of place." The most obvious visual ramification of that notion comes in the form of landscapes. Though this form may be familiar to most museum patrons, some of the depictions presented here will stretch individual definitions of what a landscape should look like. A positive approach to discovering meaning in unfamiliar forms is to explore commonalities while considering the apparent differences between the known and unknown, understanding that all of the work utilizes a similar visual vocabulary.

Jerome Rankin's *Butte Hill* (Fig. 8) is indicative of much of the landscapes held in The Square's collection. The work is related to the pictorial tradition in European and American painting that is familiarized by the works of Great Falls' own Charlie Russell (1864–1926) or Thomas Moran (1837–1926) whose paintings envelop a style that is often described as pictorially real and less "abstract" than this example by Rankin, but the fact

is that works by all three artists are equally abstract. The difference in the visual quality is in how the abstraction is applied and our comfort level with understanding the similarities in the visual language. Jerome Rankin's visual language relies heavily on an emphasis of mood that can also be found in Russell, Moran and their predecessor's work but intentionally lacks visual specificity in elements that do not reinforce Rankin's overall pictorial intention. Like Russell's painted skies, the color depiction in Rankin's painting may seem to be a complete invention, but it does actually exist in nature, perhaps accounting for the artist's interest in the place as a subject for painting.

In the 21st century, the broad definition of what constitutes good art, or in this case good painting, is often calculated or weighed against the photographic realness of an artist's subjects—it's immediate recognizability or visual accuracy. However, art modalities since the last part of the 19th century have shifted to modes of visual expression that do not rely on this intent to establish or justify artistic value. Cultural and personal experiences are farther flung than ever before complicating the understanding of individual artistic motives. Jerry Rankin follows in the modality of the modern artist who places a larger emphasis on

emotional response than pictorial realness in the portrayal of his subject. Both modern and contemporary at the time of its creation, the painting now joins the vast canon of historic western American landscape painting.



(Fig. 8) Jerome Rankin, *Butte Hill*, 1991, acrylic on canvas, 66.75 x 76", gift of Bill Davis, accession #1998.1.1



(Fig. 9) John Buck, *Great Falls*, 1991, woodblock print, edition #3 of 15
83.75 x 66", gift of the Meadowlark Foundation, Billings, MT, accession #1998.5

Moving a step further away from the purely picturesque in contemporary art making, consider *Great Falls* (fig. 9) by internationally known contemporary artist John Buck of Bozeman, Montana which is exemplary of a graphic approach to art making that has evolved in the past century and represents the bulk of the museum's collection, which are primarily works on paper. The subject of this work is the series of falls along the Missouri River located just minutes from The Square. But that fact might elude the viewer if it weren't indicated in the title displayed on the lower edge of the print. The viewer might easily assimilate the visual connotation of the falls, but not identify it immediately with a specific place. The artist seems to suggest in the image of a winding river, which merges into the torso and legs of a human figure, that human existence in the valley is integrally related to the river. The bold use of color is emblematic not only of the dramatic sunsets over the northern Rocky Mountains but also is symbolic of the electric generation from the five dams on the Missouri river that interrupts the river's natural flow. Is this a political commentary on the impact of technology, or an objective visualization of established realities? The print is rife with the artist's personal iconography. Though the artist has a specific intent in mind in his visual statement, the viewer must interpret the individual symbols to derive meaning. Since the viewer's experiences and attitudes will differ from the artist's, multiple meanings may be ascribed to this work. This condition exists when considering all visual statements, but is more obviously true in work that is intended to record more than a single or specific moment in time.

Harold Schlotzhauer's print *Total City* (fig. 11) is another landscape created with the intention to be a less visually literal depiction of place. In this case, the artist also utilizes symbolic elements such as: a dog-faced figure in the upper left corner that most likely represents the ubiquitous western American grain elevator; a rocket shape in the lower right corner, relating to the minute men silos stationed throughout Montana and near Great Falls; energetic lines indicating clouds and/or the wind that sweeps off of the Rocky Mountain front; a variety of other shapes that appear to be man-made; and a graphic symbol made up of concentric circles symbolizing a number of possibilities. A conversation with the artist would reveal his specific intents but the joy in viewing contemporary art such as this is personally solving the visual puzzle and deriving the artist's meaning. Does this place really exist? If so, where is it? Is it an amalgamation of places? Is the place a pure invention symbolic of the West at the time the artist created the print? The questions posed by this visual statement are intended to spark the viewers' imaginations and lead them on a course of personal discovery.



(Fig. 10) Harold Schlotzhauer, *Untitled*, 1976, lithograph, edition #30 of 100, 17 x 23"
Museum purchase, accession #1994.5.12



(Fig. 11) Harold Schlotzhauer, *Total City*, 1976, color lithograph, edition #69 of 100
17 x 23", museum purchase, accession #1994.5.15

Other examples from the museum's collection are not as obviously tied to a sense of place and possess even fewer or no references to a specific location but their meanings are most certainly tied to the land. Mark Sawrie's *Untitled* sculpture (fig. 12), like John Buck's print, is powerfully iconic. Though the work may be quickly deemed to be a fetish object, the combination of the fur covered cruciform and animal traps acknowledges the passion of the crucifixion and contrasts it with the pain suffered by animals in the American West that are unexpectedly lured into a torturous end. The viewer is apt to derive other intentions as well due to the use of such powerful cultural symbols.

Objects that incorporate powerful cultural symbols carrying the weight of long established traditions have the potential to offend viewers when the symbol is utilized outside of its original context; but alternatively, the visual hyperbole has the potential to heighten the viewer's empathy for the artist's point of view. The museum's role in collecting, preserving and exhibiting such poignant objects that move people to action or to reevaluate particular cultural values may be challenging but is in keeping with the mission to represent the broad range of art created in our time. This task is often daunting given the societal attitudes at any point in time. However, what may have been taboo in the past or even in the present may in the future become completely absorbed into the mainstream culture. Naturally, the artist's work becomes a barometer for cultural mores as they shift over time.



(Fig. 12) Mark Sawrie, *Untitled*, carved wood, animal hide and fur
61 x 36 x 6.25", gift of Bill Davis, accession #1998.1.4



(Fig. 13) Richard B. Helzer, **Sahara Flora**, 1992, hammered lead, copper & silver foil on wood
75 x 36 x 10", gift of Jean and Jack Fisher, Sr., accession #2007.1.5

As in much contemporary art, the intent of the artist is often conveyed as much through the title as the work itself. In Richard Helzer's *Sahara Flora* (fig. 13) the title not only specifies a real place but it references the plant life of that region. The title itself leads us to particular questions and interpretations. What does the cross refer to? What flora is portrayed, or is it portrayed? If one takes the intention of the title literally the interpretation will be radically different than if the title is deemed romantic or poetic. If the title is interpreted as a literal indicator of the artist's intent, the cross may be seen as: a reference to the flourishing of many cultures in the Saharan region from antiquity until today, a crossroad or as a religious icon indicative of the arrival of Christianity in the region in the 19th century. If the sculpture is interpreted from a purely formal and objective point of view, the following observations could be made: the cross stems from the branch, it is not the central visual feature and it is one of three, perhaps four, symbolic references in the work. The artist's choice to include geometric objects rather than all organic shapes is another clue to interpreting the work.

Richard Helzer says of his own work: *"My sculpture is about the confrontation between man and nature and time and nature; about a time when man was immediately a part of the earth and its natural occurrences."* Combining what is observed in a work with what an artist says about the work can further the viewer's interpretation; but, it is not the artist's intent to be purely didactic in his visual statement. This is another tenet of artistic thinking in modern and contemporary art production. These artists desire that the viewer find their own meaning in the work, completing the visual dialogue rather than perceiving the experience to be a one-way form of communication."

Joyful moments of discovery await the viewers who accept that their own interpretations and intuitive responses to contemporary art are no more right or wrong than another. We may never fully understand the artist's original intent. Multiple views of the same work over passing intervals of time can reveal a wide variety of possible interpretations for the viewer whose response to the same object will change as their life experience expands. In that regard, an intellectual transcendence moves the art object beyond its static physical state making it transitory.



(Fig. 14) Edward Glannon, *After the Fire*, 1966, watercolor, 9.75 x 14, all of Edward Glannon's work donated by the Edward Glannon family in loving memory of Edward Glannon, accession #2009.2.5

It might seem that contemporary art museums strive only to collect and exhibit the “edgiest” work created at any given time. However the reality is that this may simply be a by-product of presenting work not readily seen elsewhere in the prevalent culture. The fact is that non-profit museum missions shifted to educational missions in the 20th century and typical mission statements of modern and contemporary museums include an emphasis on collecting and exhibiting artworks that represent the breadth of current trends in the arts in order to provide museum goers with a fuller appreciation of cultural diversity. However, this does not preclude established traditions from inclusion in museum collections. Such is the case with Edward Glannon's paintings and prints.

The inclusion of Edward Glannon's work in *Behind the Vault Door* is an opportunity to highlight this recent gift from the artist's estate. It also is representative of the prevalence of artists who have passed through the region and remained long enough to record the bounty of beautiful surroundings. Known as “Big Sky Country”, Montana provides artists with abundant visual resources and the

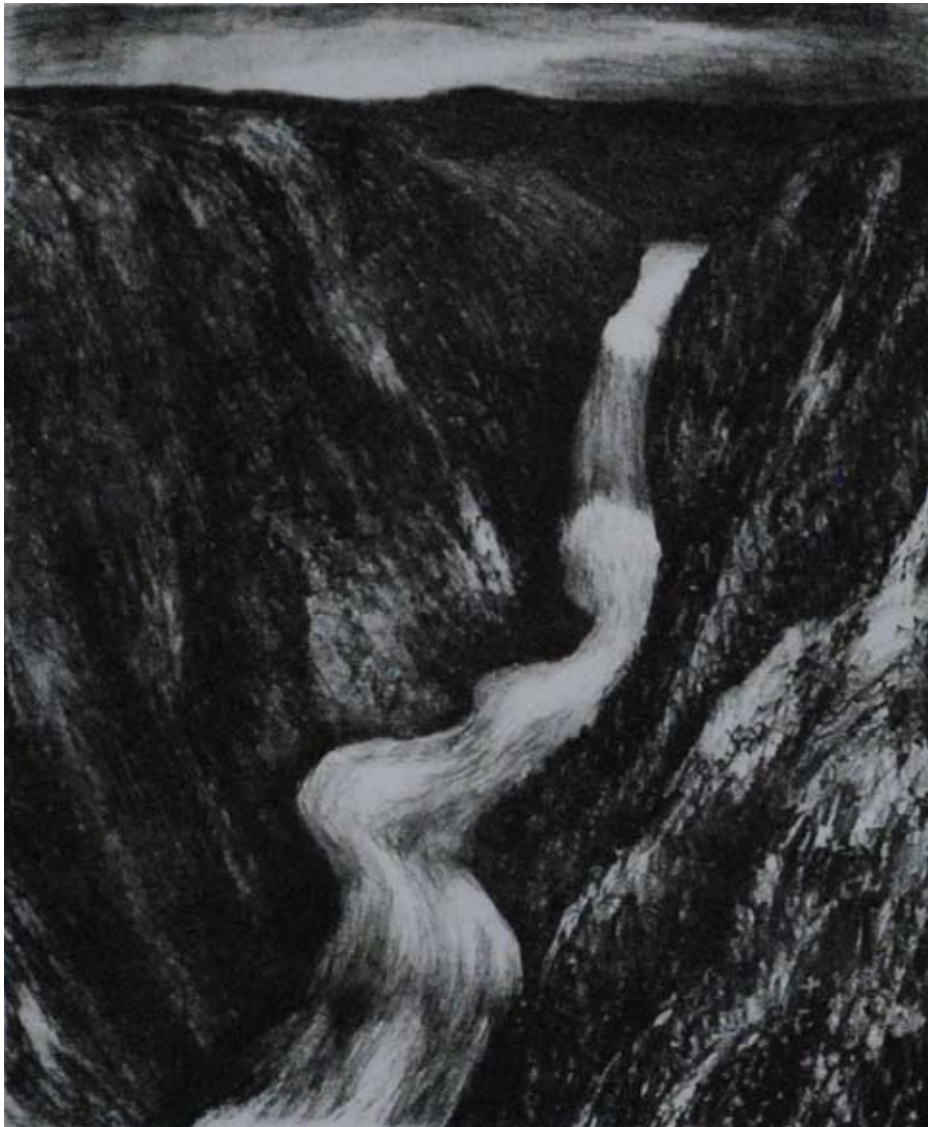
opportunity to record a natural scale and light that is unique to the western United States. Like others who have traveled here before him (Thomas Moran, 1837-1926; Karl Bodmer, 1809-1893; and Joseph Henry Sharp, 1859-1953), Glannon was captivated by the vast vistas that appeared from the intersecting northern plains and the Rocky Mountains, uninterrupted by dense and prolific hardwood forests. This coupled with the clarity of the natural light provoked the artist's natural inclination to record his experiences. The bulk of the artist's work (created from coast to coast) incorporated a highly honed representational and literal approach to painting and printmaking, though modernist influences are also evident in examples such as *After the Fire* (fig. 14) and *Forest Fire* (fig. 15).

In 2007, Edward Glannon's children; Joseph, Patricia and Thomas contacted The Square to inquire about donating portions of their father's estate to the museum. Upon first viewing, it was evident that specific works belonged in a museum devoted to the art of this region and that among the numerous works offered, particular paintings were most highly desirable—the forest fire and plains paintings and prints. Correspondence about a potential gift to the museum took place over the course of nearly 2 years and ultimately resulted in the 15 exhibited works becoming incorporated into the museum's collection. Beyond the quality and appropriateness of the paintings, the forest fires raging in western and northcentral Montana in 2007 was a determining factor in the selection of specific work. The acceptance of these particular gifts from the Glannon Estate provide the seeds for growing another contextual aspect within the museum's collection. The transformative force of fire provides inspiration for enumerable artworks created in the region and the desire to collect and tell the story of fire is compelling.

Edward Glannon (1911-1992) grew up the oldest of 10 children in Pittsburgh, Pennsylvania. Not unremarkably, he spent much time seeking the solitude of isolated forests and hills where his sense of awe in nature was born. At the age of 13, he entered a monastery school where he studied for two years and was taught painting by an elderly monk. In the film, *The Land that I Love* (produced by public television station WLIW in Garden City, New York in the 1960s) Edward describes how he literally “translated” works on behalf of a monk whose eyesight was failing. “We created some bad paintings” stated Glannon, but it was there that the artist began to form a spiritual link in his art. At the age of 21, Edward studied at the Arts Student League in New York, New York as a recipient of the Schnakenberg Fellowship. Like Jackson Pollock, he studied with Thomas Hart Benton. But rather than follow a path similar to Jackson's, Edward preferred to record observations from nature and found that isolated parts of



Edward Glannon, **Forest Fire**, 20 x 23.75", oil on canvas, accession #2009.2.1



Edward Glannon, **Canyon**, 1988
Lithograph, edition #7 of 16, 9.25 x 7.625", accession #2009.2.13

the country were particularly powerful places. He often portrayed the destructive potential in nature, saying: "*The American land is violent—it can be a heart breaking land.*" But he also added that in the isolation of particular places, "*The destitute areas turn the spirit inward. When you face those lands, you are also facing your own spirit, because there is no place for the spirit to go but home.*"

In 1933, like many young men of his generation, Edward traveled to the American West for the first time as a participant in the Civilian Conservation Corps. He battled fires and participated in land conservation activities. Edward met Helen Eagle in West Yellowstone, Montana and they wed in New York in 1938. The couple later settled in Roslyn on Long Island, New York where they raised their three children. Though Edward Glannon exhibited his work in the U.S. and notably in Vienna in 1939, when Hitler came to power, the momentum of abstract expressionism drove him from the intellectualism of New York and he focused on his representational subjects throughout the remainder of his life while making teaching his profession. He began his teaching career at Gramercy Boys Club on the lower East Side before teaching art and ethics for 22 years at the Fieldston Ethical Culture schools in Riverdale, New York and twelve years at Roslyn High School on Long Island.

Perhaps Edward would be surprised that his work would return to one of the wellsprings that inspired him, but in his philosophy he believed that we all come from the chemistry of nature and will eventually return to the unconsciousness of nature. And in collecting Edward's work, The Square returns his renditions of isolated places to the consciousness of the living and we welcome his work home to the Montana that he discovered 77 years ago. The static object becomes transitory and stands as a testament to a time and place for future generations to consider and enjoy.

As the reader examines our offerings in *Behind the Vault Door* he or she will encounter a variety of approaches to depicting a sense of place. Examples discussed here are offered to serve only as a guide to understanding the nature of the collection and its variety of artistic intent. The following pages include images of the other exhibited objects.

The responsibility of collecting institutions is enormous. But those who have been, remain, or have yet to arrive take on the task of honoring our past and present while considering future generations with humility, respect and gratitude to the artists and donors who make this mission possible. We trust that you will benefit from these pursuits as you venture through these pages and hopefully a museum visit, examining visions of the past, the most immediate past and make your own postulations about what the future holds in store for the artistic pursuits of artists in the region. The road that The Square has paved for the collection continues along its journey.



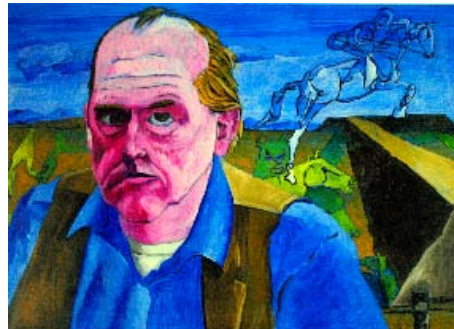
Theodore Waddell, **Yellowstone Falls #1**, 1987, oil on cotton canvas, 18 x 24", Gift of Miriam Sample, accession #2007.3

**Other Featured Works Listed Chronologically
in the Order of Acquisition:**



John Buck, ***Black Eagle***, 1985, woodcut
Paris Gibson Proof, 23 x 31"
Gift of the artist, accession #1992.5

John Buck earned his Master of Fine Arts degree in Art in 1972 from the University of California, Davis; attended the Skowhegan School of Painting and Sculpture in Skowhegan, Maine; and earned his Bachelor of Fine Arts Degree in 1968 from the Kansas City Art Institute and School of Design, Kansas City, Missouri. John taught sculpture at Montana State University, Bozeman from 1976-1990.



Mirle Freil, ***We Will Ride Again - El Blanco and Me***
Acrylic on board, 32 x 40"
Gift of Mirle and Judy Freil, accession #1995.1



Stephen Glueckert, ***The Citadel***
1993, mixed assemblage, 54 x 32 x 10"
Gift of the artist, accession #1993.1

Stephen Glueckert earned a Bachelor of Arts degree in Art from The University of Idaho and a Master of Arts degree in Art Education from Western Washington University. Stephen serves as an officer on the Museum and Art Gallery Directors Association of Montana board and he is the Curator of Exhibitions at the Missoula Art Museum, Missoula, Montana.



James Poor, ***Untitled***
1992, acrylic on canvas, 60 x 60"
Gift of the artist, accession #1995.4

James Poor received a Ph.D in Art Education from the University of Oregon, Eugene in 1981; a Master of Arts degree in Painting and Art History from Stanford University, Palo Alto, CA in 1964; and a Bachelor of Science degree in Art and Secondary Education from Eastern Montana College (Montana State University, Billings) in 1959. He served the community of Great Falls for many years in his role as Supervisor of Art Education in the Great Falls Public Schools. In 1985, he was honored with the Governor's Arts Award for Service to the Arts.



Vickie Meguire, ***Stumps and Other Generations***
1993, acrylic and fabric marker on canvas, 72 x 72"
Gift of the artist, accession #1993.6

Vickie Meguire studied Fashion Design at Pratt Institute, Brooklyn, New York; earned a Bachelor of Science degree in Education in 1969 and a Master of Arts degree in Painting in 1990 from Montana State University, Bozeman. She taught art in the Great Falls Public Schools from 1978-2002.



Gennie DeWeese, ***Spring is Coming***, 1995
Paint stick on canvas scroll with wooden dowels
51 x 69.5" museum purchase, accession #1995.6

Gennie DeWeese (1921-2007) was born in Indianapolis, Indiana. She earned a Bachelor of Fine Arts degree from Ohio State University in 1942; a Secondary Teaching Certificate from the University of Michigan in 1943; and did graduate studies at Montana State University, Bozeman in 1961.



Freeman Butts, ***Big Timber to Harlowton***
1991, acrylic on canvas, 42.2 x 39.5"
Gift of Daisy Butts, accession #1996.1

Freeman Butts (1927-1998) served two years in the Navy, 1945-1947. Like many artists of his generation he entered college after his tour of service enrolling in the Hollywood Art Center School. He was influenced by modern masters such as Willem De Kooning. When he left art school he worked for Disney Studios. After establishing a successful gallery record in California, Freeman and his wife Daisy relocated to Montana in 1975 in search of new artistic inspiration and freedom.



Ken Kohoutek, ***Working Men Building***
1999, ceramic, 25.25 x 31.25 x 1.75"
Museum purchase, accession #1999.2.4

Ken Kohoutek was born in North Dakota in 1957 and later moved to Montana with his family. In 1980, he earned his Bachelor of Arts Degree at Montana State University. In 1993, he earned his Master of Fine Arts degree at Southern Illinois University, Edwardsville.



Freeman Butts, ***Trees, Gallatin***
1989, acrylic on canvas, 14.75 x 18.75"
Gift of the artist, accession #1998.2



John Giarrizzo, ***Red Desert: White Pair***
2001, oil on canvas, 54 x 40"
Museum purchase and partial donation from the artist, accession #2001.3

John Giarrizzo is Associate Professor of Art at Northwest College in Powell, Wyoming. He earned a Bachelor of Arts degree from Kenyon College in Gambier, Ohio (cum laude, 1977), and a Master of Fine Arts degree in Painting and Drawing from the University of Colorado, Boulder in 1981.



Susan Stewart-Medicine Horse, ***Buluadaacha #6***, 1996, monprint, 30 x 22"
Gift of the artist, accession #1998.4

Susan Stewart, a Crow/Blackfoot artist, is a painter, printmaker, installation artist, performance artist, video artist, arts administrator, curator, and self-avowed community activist. In 1989, together with her late sister Kathryn Stewart, also an artist, Susan co-founded Montana Indian Contemporary Arts (MICA), a non-profit regional Native arts service. Susan is the curator of Chief Plenty Coups Museum in Montana.



Clarice Dreyer, ***Summer Feast***
1994, cast bronze (unique), 51 x 26.5 x 26.5"
Gift of Miriam Sample, accession #2003.3.2

Clarice Dreyer earned her Bachelor of Science degree in Education at Montana State University, Bozeman and a Master of Fine Arts degree in Art from the University of California at Berkeley. Her exhibition record is extensive and she is a past recipient of a National Endowment for the Arts Individual Artist grant. Her work is included in many private and public art collections including the Yellowstone Art Museum, Billings, Montana; and the Arvada Center for the Arts and Humanities, Arvada, Colorado.



Edward Glannon, **After the Fire**, 1966, 7 x 9.5"
All of Edward Glannon's work donated by the
Edward Glannon family in loving memory of
Edward Glannon, accession #2009.2.2



Edward Glannon, **Abandoned Ranch**
1967, watercolor, 14 x 20", accession #2009.2.3



Edward Glannon, **Forest Fire**
1969, watercolor, 10 x 14", accession #2009.2.4



Edward Glannon, **Snow with Buffalo**
1971, watercolor, 8.25 x 11.125"
Accession #2009.2.6



Edward Glannon, **Battlefield**
1976, 8.125 x 12", accession #2009.2.7



Edward Glannon, **Western Landscape: One Horse**
1977, watercolor, 13.25 x 18", accession #2009.2.8



Edward Glannon, **Badlands**, 1978, lithograph
Edition #3 of 50, 6.125 x 8.75", accession #2009.2.9



Edward Glannon, **Cascade**, 1979, lithograph
Edition #3 of 87, 12.25 x 8.75", accession #2009.2.10



Edward Glannon, **Untitled**, undated, watercolor
13.5 x 20.5", accession #2009.2.11



Edward Glannon, **After the Forest Fire**
1988, lithograph, edition #21 of 40, 6 x 8.25"
Accession #2009.2.12



Edward Glannon, **Table Mountain: Montana**
Undated, watercolor, 12 x 19", accession #2009.2.14



Edward Glannon, **Big Sky**
Undated, 6.375 x 7.75", accession #2009.2.15



Walter, Piehl, Jr., **Cowgirl Side Saddle:**
Coloring Book Series

1998, acrylic on paper, 39.75 x 51.5", on long term loan from Jim and Fran Wylder, loan #L2000.1

Walter Piehl, Jr. earned his Master of Fine Arts degree in 1988 and his Master of Arts degree from the University of North Dakota, Grand Forks in 1966. He attended the University of Minnesota, Minneapolis 1969-1970 and earned his Bachelor of Arts degree from Concordia College, Moorhead, Minnesota in 1964. He is Professor of Art at Minot State University.



Bonnie Laing-Malcomson
Yellowstone Burn #12

1990, oil on canvas, 64 x 48"
Gift of the artist, accession pending







Paris Gibson Square Museum of Art is dedicated to fulfilling the artistic needs of the general public. This is accomplished through:

- * Fostering accessibility and understanding of modern, contemporary and self-taught art;
- * Collecting, preserving, exhibiting and interpreting art that actively engages a diverse and growing audience;
- * Providing educational programming that inspires artistic expression and understanding;
- * Expanding public knowledge of, interest in and support for the arts and artists of the region; and
- * Serving as a cultural center, and continuing the preservation of the historically significant Paris Gibson Square building.

- Approved April 29, 2008 by the Board of Trustees

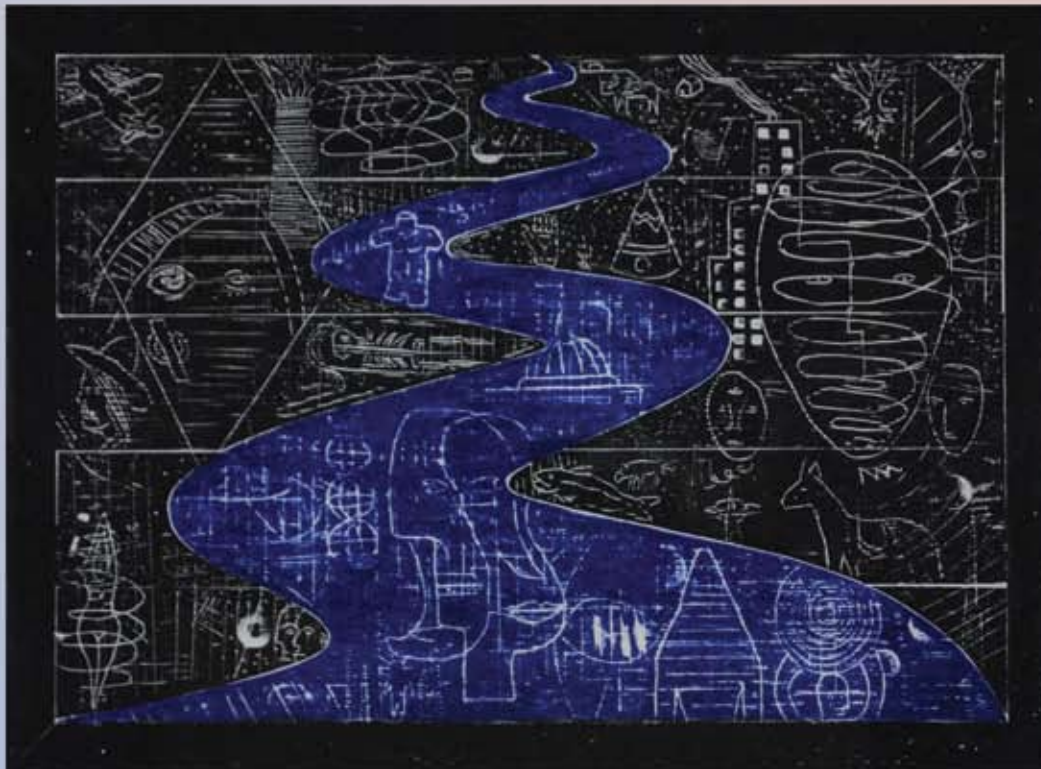
Admission to the museum is free to the public courtesy of



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Monday – Friday 10am to 5pm
Tuesday Evenings 7 – 9pm
Saturdays 12 – 5pm
Closed Sundays





John Buck, *Black Eagle*, 1985, woodcut, Paris Gibson Proof, 23 x 31"
Gift of the artist, accession #1992.5



Paris Gibson Square
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