Tell it Like it Is
Stories in American Folk Art
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Paris Gibson Square Museum of Art
Great Falls, Montana

EXHIBITION SPONSORED BY

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Exhibition curated by Corey Gross
Cover designed by Justin Porter

Cover: Raiding Bears in Montana, Robert E. Smith

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The Paris Gibson Square Museum of Art is pleased to present selections from the extraordinary Volkersz collection in the Thayer, Mungas/Volk, and Rothschiller Galleries. For decades, the artist Willem Volkersz and his wife Diane have traveled throughout the country collecting and documenting folk and outsider art. The self-taught “Outsider Artists” behind each piece tend to operate on the fringes of society, face economic challenges, and utilize non-traditional materials. Each piece of artwork, including Robert E. Smith’s vibrant paintings and quirky assemblages by Arthur Frenchy, beautifully reflects the fascinating life of its creator.

The museum would like to thank Willem and Diane Volkersz for their generosity in lending the collection, warm hospitality towards the staff, and tireless efforts to make this exhibition a reality; including fun afternoons full of captivating stories and homemade cookies!

We are also grateful to our exhibition sponsors: Bison Ford, 2J’s Fresh Market, Ugrin, Alexander, Zadick & Higgins, P.C., and Mr. John Stephenson-Love. The museum cannot operate and serve our community without visionary business leaders, firms, organizations and individuals partnering with us throughout the year. Their generous support is invaluable in assisting the museum to continue in our mission to provide the public with exhibitions that challenge the intellect and spur the imagination.

We thank our members, as well as The Montana Arts Council, The National Endowment for the Arts, and the Citizens of Cascade County for their support of all museum exhibitions. We are especially grateful to Farmers Union Insurance for their gift that offers free public admission to The Square.

The self-taught “Outsider Artists” behind each piece tend to operate on the fringes of society, face economic challenges, and utilize non-traditional materials.
(FIG. 01) Family Portrait, Carlton Garrett
Stories
Corey Gross, Exhibit Curator

Stories are everywhere. Stories are used to convey messages, persuade, and most importantly, build connections between people. Storytellers build a rapport with their audience that is emotional, intimate, and necessary. The necessity of connecting with the audience determines whether the storyteller is successful. What are the stories being told in each of these works of art? What is the purpose of sharing these tales and why were the artists compelled to do so?

Folk artists, outsider artists, and self-taught artists are often grouped together in a category which defies precise definition. Numerous names and classifications have been attributed to them and debated over for decades. These artists are periodically associated with each other for the sake of categorization, but are far from a monolithic group. However, one of their most common similarities is the basic urge to create and communicate through art even if it means overcoming a myriad of challenges to do so. Many operate on the fringes of society, and are not what we conceive of as traditional artists – having been educated at an art school and worked as an apprentice to an established artist, or both. But their need to artistically express themselves and share their stories is still uniquely legitimate and moving.

For this exhibition, work was selected from the Volkersz' collection that had an immediately recognizable narrative theme. The paintings by Robert E. Smith clearly portray extraordinary events, while other pieces in the exhibit are less obvious in their depiction of a specific storyline. Brenda Clements's Memory Jug (FIG. 02) does not illustrate a scene or storyline. However, the disparate items adhered to the surface of the jug can be interpreted to tell a story that is personally attached to the creator and also the viewer. A trophy, toy plane and cars, and Alvin from Alvin and the Chipmunks... what did these items represent to Clements? Are they her childhood toys or toys from her children? Do they represent memories of a fruitful time in her life or possibly...
(FIG. 03) A Farm Somewhere In Montana, Robert E. Smith
something devastating? Did she simply find these random objects visually appealing? What memories do they invoke in the viewer?

What is the purpose and story behind the miniature chairs of Arthur Frenchy? (FIG. 04) These incredibly alluring, yet macabre sculptures, provide ample inspiration to construct such an elaborate tale that any bizarre or larger than life scenario could be applicable. What inherent quality did Frenchy see in chicken bones to make a choice to use them as construction materials? How were such peculiar items meant to be used or displayed? You may inject your own story, while I conjure an image of miniature mischievous trolls sitting on thrones.

Hooker’s Green (FIG. 05) by Ned Cartledge is a wonderful relief carving of a prostitute waiting on a street corner. The tilted perspective of the street curb and street sign blend the eerie green atmosphere and ground together, with the traffic light referencing the moon. As the prostitute tucks her earnings into her blouse, we wonder what type of john she just finished servicing. Her rather corpulent face reflects her tough existence and perseverance, and an alternate narrative suggests that this particular hooker may be biologically a male. What else can we gleam from a work like this? Was Cartledge sympathetic to prostitutes or were his feelings less amicable?

What is evident in all of these works is the need to tell a story, to convey a message or idea. Howard Finster, an evangelical preacher from Georgia, used his work to further espouse the gospel. Not satisfied with preaching alone, he had a need to express his vision of heaven and hellfire visually as well as aurally. Finster created a massive art environment in Summerville, Georgia that he called Paradise Garden. The garden was filled with sculptures made from concrete and every sort of quirky object his friends and neighbors would bring him. As Paradise Garden attracted more and more visitors and inquisitive folks and art seekers, Finster increased his output of paintings. Was this to more readily spread the gospel or was he a shrewd businessman? Maybe both.

Jesse Howard was a preacher of a different vein. His stories seem to be the rants and diatribes of an ornery old man. His script based paintings deal precisely with what society instructs
us not to discuss in polite conversation – politics and religion. And the reasoning behind why we are not to discuss those topics, their ability to excite and upset listeners, reveals an area where Howard excelled. His home and fence line were covered with his acerbic paintings that were often made as direct retorts to his neighbors and infuriated many viewers. Howard’s piece which reads, WHAT OFFICE DO THE LIAR’S GO TO? TO GET THEIR LIARS LISENCE?, conjures a brilliant tale of heartbreak and deceit, but more than likely merely refers to a disdain for politicians.

Robert E. Smith makes paintings that are more story than painting. Each panel is packed with so much action, color and movement that their tales leap from the wall directly at you. The paintings have a child-like, illustrative quality that exudes joyfulness even when the content is not one of joy. Smith forgoes the usual comic book convention of juxtaposing multiple panels, each showcasing a portion of an event, and crams all the action into one scene. There is no delineation of time for the viewer to discern what action came first. Without the artist’s assistance, we have trouble determining exactly how the story unfolds. Even though Smith includes a specific timeline within each piece, the narrative can seem convoluted and difficult to discern. However, part of the charm of his artwork is that the viewer can easily imagine their own tale and have it unfold as they see fit. While Smith has divided some of his works, like Grizzly Bear Wrecks Plane (FIG. 06), into separate panels, each one is still a flurry of activity and they do not readily read left to right to tell a coherent story. However, the delightful nature of Smith’s work is never diminished.

The compulsion to tell stories and to communicate is an important, if not one of the most essential, aspects of art making. Often, the unencumbered thought processes of self-taught artists give us a unique view into their fascinating lives which seems raw and sincere. For that reason, their creations hold a special quality and a significant place in the world of art.

“Storytellers build a rapport with their audience that is emotional, intimate and necessary.”

(FIG. 06) Grizzly Bear Wrecks Plane, Robert E. Smith
(FIG. 07) Golfer, Cass Frisby
In 1962, I resumed my studies at the University of Washington in Seattle. I had started as an English major four years earlier but had abandoned my studies for a European adventure. This time, I decided to take seriously my longtime interest in art and design. In high school, I worked for one of the leading interior design firms in Seattle and got to meet architects, designers and craftsmen. Many contemporary artists were also associated with the business and some became my mentors; I loved being around them and to be in daily contact with beautifully designed objects. So it seemed that architecture or interior design might be a good career choice.

One day at the School of Art, an instructor took our class to a lecture room and there, in the darkness, showed us slides of the magical Watts Towers (FIG. 08), a group of structures as high as a hundred feet built largely with found materials by an Italian immigrant in the middle of urban Los Angeles. Having grown up in Holland, I had never seen anything like this and decided to drive to California to see the towers in person.

In the middle of this Los Angeles neighborhood of modest homes, the towers were hard to miss. On a long, triangular lot next to a railroad track and surrounded by an undulating concrete wall embedded with glass shards and pieces of broken ceramics, Simon Rodia had built these structures adjacent to his house from scrap steel and covered them with concrete and mosaics. Although the builder was nowhere to be seen, I took many photographs and came away intrigued by this man’s extraordinary vision. And so began a lifelong interest in art made by men and women who, although untrained as artists, have a powerful need to express themselves—and do so in unconventional ways.

Unburdened by the history of art and with limited resources, these folk artists (also known as naives, visionaries and self-taught artists and, when operating on the economic and social fringes of society, as outsider artists) draw heavily on their personal experiences and skills and develop their own—often very unusual—formats. Because of their lack of traditional artmaking skills and the eccentric forms their work takes, they are often not taken seriously and (especially when the work takes on the scale of the Watts Towers) even vilified by neighbors and pursued by code enforcers.

A good example of an artist who was at odds with his community was Jesse Howard. After I began teaching at the Kansas City Art Institute in 1968, I heard about an eccentric sign painter in Fulton, Missouri. When I first began visiting him, the artist was in his eighties and the environment he had constructed was past its prime but Jesse was still working with passion and vigor on the production of signs of all sizes, neatly lettered and attached to his outbuildings and
fences. Outspoken about crooked politicians and injustices he felt were dealt him and others, the signs lashed out against anyone deserving exposure (even ridicule) and often employed biblical quotations in support of his statements and dire predictions for mankind. While graphically powerful, it is not surprising that his family and neighbors did not always understand the artist’s voluminous production and the public outpouring of his personal sentiments. I visited Jesse many times (sometimes with my students) and we became friends. I fondly remember driving him to Kansas City for his solo exhibition at the Kansas City Art Institute and still feel his hand in mine when I last visited him, just before his death at the age of 98.

I have always been a collector. As a boy, I pasted cigar bands in composition books and collected coins given to me by foreign visitors to our home in Amsterdam, the Netherlands (my family emigrated to Seattle in the early 1950’s). As an adult, my interest in collecting turned to art. But what could one take away from a folk art environment without taking away something integral to its vision? As luck would have it, some of the builders of environments also make individual objects (often sold to raise funds for their larger constructions). Other artists, those who work in more traditional forms of painting, sculpture or quilt making, work quietly in their basements or garages and were harder to track down. But, by coincidence, my serious interest in collecting folk art began at a time when the United States was celebrating its Bicentennial in 1976; as part of these events, a number of states decided to organize exhibitions centered around folk art.

One of these surveys was called Missing Pieces--Georgia Folk Art 1776-1976. I sent for the catalog and found that the exhibition contained not only traditional objects (such as quilts, baskets and woodcarvings) but also the work by seemingly eccentric artists who, while not fitting the folklorists’ traditional definition of “folk art,” commended themselves through their powerful images and strong messages. I took a one-year sabbatical from teaching and, with my wife and son (who was then 7 months old) drove to Georgia to meet some of these artists.

One of our first encounters was with Howard Finster, a preacher who had decided some years earlier to build a park called Paradise Garden in a small town in northwest Georgia as a way of spreading the gospel through sculptures made from concrete and found objects. As a preacher, almost everything he created contained words (often Bible quotations combined with personal recollections). When we met him, he had just begun a series of paintings; a sign explained that “One day I dipped my finger in white paint and there appeared a human face at the end of my finger. A feeling came into me that I should paint sacred art pictures.
(FIG. 10) Citizen’s Gripes, Ned Cartledge
I am now trying." From the paintings nailed to the front of his bicycle and TV repair shop, we selected one for purchase (What Is the Soul of Man, now in the collection of the High Museum in Atlanta). This work began my fascination with works that combined text with images; in the hands of artists whose skills with the written language may be limited, words and individual letters take unusual twists and turns that make them as powerful as the images they share.

Images like Howard Finster’s self-portrait with the acknowledgment on his forehead that “my wife cautioned me about getting angry” (FIG. 11) and Jesse Howard’s tracing of a large “key to hell” led me to think about artists who incorporated language into their visual imagery. A grant from the Mellon Foundation allowed me to join a group of scholars at the University of Kansas to research various aspects of “folk” and I chose to write a chapter on Word and Image in American Folk Art (for the book Folk--Identity, Landscapes and Lore, published by the University of Kansas in 1989). And, as you can tell from this exhibition, my wife and I continued to collect works around this theme.

In 1982, I was invited to speak at an exhibition of Missouri folk artists organized by the University of Missouri (Missouri Folk--Their Creative Images). One of the artists included was Robert E. Smith; upon hearing that I was going to speak at the opening reception, Robert packed up one of his paintings and sent it to me in the mail in the hopes that I would buy it. I not only sent him a check, but also purchased most of the paintings he had in the exhibition and became a lifelong supporter and collector of his work. Robert is an interesting example of one type of artist that is often included in the ‘self-taught’ genre: an artist who is singularly gifted but who suffers from emotional or developmental problems. Their view of the world and their unique visions allow us glimpses into worlds that are otherwise unknown to us. It is these artists, among others, who led someone to coin the term self-taught to embrace those who work largely outside of the folk traditions that are passed on from one generation to another or those that exist within a specific occupational or cultural group. And, because these self-taught artists often live on the economic and social fringes of society, the term “outsider” was invented.

Years ago, I heard that our Kansas City veterinarian needed to sell a collection of objects that frightened his bride-to-be. What I encountered was a collection of extraordinary objects by a man named Arthur Frenchy: small chairs made from chicken bones and collaged with magazine photos and painted with brightly colored flecks of paint; a number of canes (several of which were actually “conjuring sticks” with small animal skulls that formed the handles); and a sizeable collection of smoking pipes decorated with costume jewelry, dice, and watchbands. A photo of the artist that accompanied these works showed an elderly African-American man and a note indicating that the photo had appeared in “a Kansas newspaper in the 1960’s”. Our research into this artist (who had died before we purchased his work) has led us to small towns in Kansas and Nebraska, into the history of servitude in this country (we discovered that both of his parents were born into slavery) and indicated a link between African cultural traditions and the work of...
(FIG. 12) Blood Plasma Donor Ward, Robert E. Smith
contemporary African-American artists.

While Arthur Frenchy’s work initially appeared eccentric (while quite wonderful visually), time has taught me that there are underlying stories and traditions in this man’s work that belie its seeming eccentricity. We can probably establish a link between African and American cultures in Frenchy’s work (for example, many African homes traditionally contained an empty chair so that ancestors could return). Also, the smoking of tobacco was popular throughout Africa by the 1650’s and “a rich artistic tradition of decorated pipes... developed and spawned an endless variety of themes and motifs of all shapes and sizes.”1 This tradition is exemplified in Frenchy’s decorated pipes.

Alva Gene Dexhimer was introduced to me by my friend David Dunlap, who had found a yard full of painted sculptural objects (all priced to sell) while traveling a country road on his way to the Ozarks in Missouri. After he fell off a tractor as a child, Dexhimer developed learning disabilities but showed a profound ability to draw and paint, with an almost photographic memory for visual imagery. He eventually dropped out of school and lived with his brother in a trailer; while brother Abe worked in a shoe factory, Alva drew on whatever materials he could lay his hands on—especially leather scraps and other discards from the shoe factory and pieces of cardboard which he shaped carefully with rounded corners. On these he painted portraits of his favorite country singers, comic book heroes and faces of real estate salesmen copied from newspapers; scraps of wood were transformed into cowboys and gun racks. His narratives have cultural sources: Dexhimer absorbed images from newspapers and magazines and turned them into iconic portraits and objects.

Robert E. Smith’s “story paintings” reflect his personal experiences as well as the news of the day. Schizophrenia Ward #39 (FIG. 09) is probably the one he inhabited at a time when the mentally ill were incarcerated. Blood Plasma Donor (FIG. 12) Ward is most likely a place where Smith could earn a few dollars after he was released from a Missouri state hospital in the late 1960’s. Raiding Bears in Montana (FIG. 13) was made after I sent him a clipping of a bear cub that had to be captured on the Montana State University campus not long after we moved to Bozeman. Smith once even did library research for a series of new paintings for a traveling exhibition of his work. With every topic, Smith developed an imaginative story complete with people named Cornelius Smittyboob, Dr. Betty and Petunia. In a friendless world, Smith created his own family of characters.

Ultimately, what draws me to the work of self-taught artists is the direct, honest and original expression of memories, ideas, feelings and convictions with an often startling use of materials. For years, my wife and I have driven the back roads of the Midwest and South in search of artists. In the early days, there was a small network of academics, artists and museum personnel who shared information, knowing that the work of these “naives and visionaries” was unique and that it should be documented, collected and celebrated. Early on, Seymour Rosen started SPACES (Saving and Preserving Arts and Cultural Spaces) with a special interest in folk art environments. As interest grew, so did organizations like the American Folk Art Society and publications such as Folk Art Messenger and Raw Vision. Eventually, the Museum of American Folk Art was formed in New York and arts organizations like Chicago’s Intuit—The Center for Intuitive and Outsider Art and (most recently) START—the Foundation for Self-Taught Artists emerged. Galleries selling folk and outsider art blossomed in the 1980’s and 1990’s and organizations like the Smithsonian, the Milwaukee Art Museum and the High Museum in Atlanta acquired significant folk art collections and became important in educating the public about this significant aspect of the art world.
(FIG. 13) Raiding Bears in Montana, Robert E. Smith
Exhibition Checklist

1. Dexhimer, Alva Gene (Missouri, 1931-1984)
   Portrait of a Soldier, date unknown
   m/m on paper, 9 3/8 x 8.5

2. Dexhimer, Alva Gene. Two Pictures of the Lord
   date unknown, ballpoint/paper, 11 x 8.5 each

3. Dexhimer, Alva Gene. Woman with Bird and Flashlight
   c. 1982, paint/chipboard, 14.75 x 12

4. Dexhimer, Alva Gene. Cat Sand
   c. 1982, paint/chipboard, 15.5 x 12

5. Dexhimer, Alva Gene. Figure with Dollar Flag
   date unknown, wood, paint, canvas, found object, 13.5 x 7.75 x 8.5

   date unknown, wood, metal, plastic, rubber, 35 x 45 x 6

7. Blackmon, Prophet William (Wisconsin, 1921-2010)
   God's House
   late 1980's, paint on plywood, 28 x 20

   Take A Snort
   c. 1983, ceramic, 9 x 7 x 7

   Hooker's Green
   1980, oil paint on carved wood, 27 1/4 x 15 1/8 x 1.5

10. Cartledge, Ned. Citizen's Gripes
    1981, oil paint on carved wood, 20 x 18 x 1.5

11. Clements, Brenda (Montana, dates unknown)
    Memory Jug
    1990's, glass bottle with attached found objects, 19 x 15 x 15

12. Finster, Howard (Georgia, 1916-2001)
    I Display Inventions
    1970's, paint on metal, 12.25 x 18.25

13. Finster, Howard. My Wife Cautioned Me
    1970's, marking pen/paper, 17.5 x 12 5/8

14. Finster, Howard. The Devil's Vice
    1984, paint on wood, 18.5 x 16.5

15. Frenchy, Arthur (Kansas, 1884-1975)
    Chair with Blue Collaged Seat
    early 1960's, painted chicken bones & collage, 9.5 x 8 x 9

16. Frenchy, Arthur. Chair with Curved Back
    early 1960's, painted chicken bones & collage, 11 x 7 x 9

17. Frenchy, Arthur. Chair with Plastic Bird
    early 1960's, painted chicken bones, collage, found object, 14.5 x 13.25 x 8

18. Frenchy, Arthur Dog Pipe
    before 1964, pipe decorated with plastic dog head & beads, 7.5 x 4 x 0.75

19. Frenchy, Arthur Mickey Mouse Pipe
    early 1960's, painted chicken bones with watchbands, chain, costume jewelry, and Mickey and Minnie Mouse, 2 1/8 x 3 1/4 x 6 1/2

20. Frenchy, Arthur. Small Chair with Vertical Bone on Back
    early 1960's, painted chicken bones & collage, 8 x 6.5 x 6

21. Frenchy, Arthur. Small Chair with Collaged Faces
    early 1960's, painted chicken bones & collage, 8 x 4 x 3.5

22. Frenchy, Arthur. Small Chair with Native Peoples Collage
    early 1960's, painted chicken bones & collage, 4 x 5 x 5

23. Frenchy, Arthur. Small Chair With Costume Jewelry
    early 1960's, painted chicken bones, collage, found objects, 9 x 5 x 4.5

24. Frenchy, Arthur Watchband Pipe, 1.5 x 1.5 x 5.75
    before 1964, pipe decorated with watchband and costume jewelry

25. Frisby, Cass (Kansas, 1897-1982)
    Golfer
    1972, paint on canvasboard, 22 x 28

26. Frisby, Cass. Landscape with Rock Face
    1973, paint on canvasboard, 24.5 x 38.8

27. Garrett, Carlton (Georgia, 1900-1982)
    Family Portrait
    c. 1984, painted wood, 7.5 x 4 x 12

    Electro Sere
    1983, painted sheetmetal & wood frame, 28 x 28 x 6

29. Gilkerson, Robert. Red Gambler
    1981, painted sheetmetal & found objects, 16 x 27 x 4

30. Hall, Dilmus (Georgia, 1900-1987)
    Job and Satan
    early 1980's, ink & prismacolor/paper, 8.5 x 10.75

31. Hall, Dilmus. Meyou
    early 1980's, ink and colored pencil/paper, 14 x 17

32. Hall, Dilmus. Wait I See You
    early 1980's, ink and colored pencil/paper, 8.5 x 10.75

33. Howard, Jesse (Missouri, 1885-1983)
    I Dreamed
    1956, pencil & paint on fiberboard, 5.25 x 48

34. Howard, Jesse. My Motto Is...
    1950's, ballpoint and colored pencil on index cards, 21 x 21

35. Howard, Jesse. Nudist Colony Inside
    1955, writing tablet with newspaper clippings and 11 pages (front & back) with handwritten text in alternating red and blue colored pencil (and some ballpoint pen)

36. Howard, Jesse. What Office...
    1960's (?), paint on wood, 5.5 x 35.25 x 5

37. Johnson, Andrew (born Denmark 1865 (?) - died Montana 1930'
    Abandon Ship!
    c. 1930, oil on board, 22 x 34.5

38. Johnson, Andrew. Tornado
    c. 1930, oil on board, 26 x 22.5

39. Negus, Mark (Missouri, born 1956)
    An Alteration in the Harlequin Romance Novels
    1980's (?), watercolor & ink/paper, 4 3/4 x 5 3/16

40. Negus, Mark A Fabulist's Puppet For Thoughts From the Deep
    1981, carved wood, 5 x 4 x 1.25

41. Negus, Mark The Saturday Afternoon Mail
    1981, ink and watercolor on paper (verso: handwritten letter), 8 3/4 x 8

42. Negus, Mark Selfportrait on the Stick
    1984, ink on paper, 5 x 4.5

43. Negus, Mark Shanachie Whisps In Kodak Fantasia
    1986, oil on canvas, 5 x 7

44. Negus, Mark The Tree That Kissed Itself (A Prairie Cross)
    1986, oil on canvas, 7 x 5

45. Rogers, Juanita (Alabama, 1934-1985)
    Woman and Anteater
    c. 1980, pencil, pen & paint/paper, 11.75 x 17.75

46. Rogers, Juanita. The Hounds and Cop Drawing
    c. 1980, pencil, pen & paint/paper, 11.75 x 17.75
47. **Rowe, Nellie Mae (Georgia, 1900-1982)**  
*I Won't Peace*  
c. 1977, colored pencil/paper, 28x18

48. **Smith, Robert E. (Missouri, 1927-2010)**  
*A Farm Somewhere in Montana*  
1987, painted wood table, 24x16x12

49. Smith, Robert E. **Abandoned Goldmine**  
1987, acrylic, pen & ink on masonite, 14x20

50. Smith, Robert E. **Alcatraz**  
1984, acrylic & ink/canvas, 36x48

51. Smith, Robert E. **Arizona State Capitol**  
1984, acrylic, pen & ink on canvas, 24x30

52. Smith, Robert E. **Blood Plasma Donor Ward**  
1985, acrylic, pen & ink on illustration board, 30x40

53. Smith, Robert E. **Wild Adventure**  
1987, pen & ink on illustration board, 15x20

54. Smith, Robert E. **Drunken Woman**  
1986, acrylic, pen & ink on printed poster, 17x22.5

55. Smith, Robert E. **Elkhorn, Montana**  
1987, acrylic, pen & ink on illustration board, 15x20

56. Smith, Robert E. **Grizzly Bear Wrecks Plane**  
1987, acrylic, pen & ink on illustration board, 80x15

57. Smith, Robert E. **Haunted Island**  
1985, acrylic, pen & ink on illustration board, 15x20

58. Smith, Robert E. **Household Pets**  
1987, acrylic, pen & ink on illustration board, 15.5x24

59. Smith, Robert E. **Old Car**  
1986, acrylic, pen & ink on printed poster, 17x22.5

60. Smith, Robert E. **Over the Hill**  
acrylic & india ink/paperboard, 15x20

61. Smith, Robert E. **People Are Starving**  
1982 (?), acrylic, pen & ink on illustration board, 20x30

62. Smith, Robert E. **Plaza Scene and Wild Country**  
collage, ink & acrylic on illustration board, 32x26

63. Smith, Robert E. **Pompey's Pillar**  
1987, acrylic, pen & ink on illustration board, 15x20

64. Smith, Robert E. **President Reagan Practicing Inauguration Speech**  
1981, acrylic & ink/paperboard, 23x29

65. Smith, Robert E. **President Reagan's Visit to Wambatu Island**  
1981 (?), acrylic, pen & ink on canvas, 18x24

66. Smith, Robert E. **Raiding Bears in Montana**  
1987, acrylic & india ink/paperboard, 20x30

67. Smith, Robert E. **Schizophrenia Ward #39**  
1983, acrylic, pen & ink on illustration board, 30x40

68. Smith, Robert E. **Testing Center at Ft. Huachuca**  
1987, acrylic, pen & ink on illustration board, 18x24

69. Smith, Robert E. **The Hindenberg Disaster**  
1987, acrylic, pen & ink on illustration board, 15x60

70. Smith, Robert E. **The Kansas City Art Institute**  
1982, acrylic, pen & ink on illustration board, 30x40

71. Smith, Robert E. **The Unexpected Storm**  
1981 (?), acrylic, pen & ink on illustration board, 20x24

72. Smith, Robert E. **The Accident of the Challenger Space Shuttle Ship**  
1986, acrylic, pen & ink on illustration board, 60x15

73. Smith, Robert E. **Wild Adventure Story**  
1987, ballpoint pen, marker & whiteout on paper, 18 5/8x34 ¾ (framed)

74. **Woods, John (born 1928 in Iowa, lives in Kansas City, Missouri)**  
**Lake Salvage**  
2007, mixed media on plywood, 13x12x3
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;
- Serving as a cultural center, and continuing the preservation of the historically significant Paris Gibson Square building.

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