

HEART OF THE HOLTER

MONTHLY NEWSLETTER

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From the Director's Corner

Dear Holter Family and Friends,

And just like that, Gala season is in our rearview mirror! All of us at the Holter are incredibly grateful to everyone who came to our Gala this year. It was a wonderful and fun evening. We raised some funds for our roof project and the Gretchen Hibbard Scholarship fund, celebrated our diverse art community, and enjoyed each other's company. THANK YOU to the 250 people who made the magic happen. You helped us raise over \$117,000 and meet our *Raise the Roof: Protect the Art* match challenge! A special shout-out to our lead match donors –Tim Speyer, Madalyn Quinlan, Melanie Reynolds, and Bank of the Rockies.

Now onto the next updates...

1. We are incredibly honored to be receiving a Blue Impact Grant from Blue Cross Blue Shield of MT! This \$50,000 award will go to sustain and expand our Holter Healing Arts programs. There has been a lot of renewed interest in HHA and these funds are critical for the museum to support our programs at St. Peter's Health, Ft. Harrison VA Medial Clinic, Benefis Specialty Clinic's Infusion Lab, and two new programs at Rocky Mountain Development Council and the YWCA of Helena.

2. We have fully launched our *Raise the Roof: Protect the Art* Campaign. Through individual donations, we have already raised \$44,000. Our goal is \$400,000, to replace our old and ailing roof. The Holter has been fortunate to receive a sponsorship from Lewis and Clark County to apply for a

Community Development Block Grant in Economic Development. The museum is potentially eligible for a substantial grant award through a federal grant via the Department of Commerce. We are so very hopeful that between this grant and individual donations, we will have a new roof over our heads by next summer at the latest! If you are interested in donating to this campaign, please visit

[THIS PAGE.](#)

3. I highly encourage you to mark Friday, June 12th from 6-8pm on your calendars for the Holter's blockbuster summer exhibition opening and reception! *Now, Next, Always: The Bray 2000-2025* and *Life of Montana...As Ever: The Art of Bob and Gennie DeWeese* will be opening. These two cultural legacy exhibits will include accompanying programming and workshops to keep you inspired all summer long.

June is the last month of our fiscal year. It is always a time of reflection. It has been a good year for the Holter. And we have our wonderful family and friends to thank. With that being said, the National Endowment for the Arts needs all of us who care about the arts to step up and get our voices heard. The proposed budget for FY27 reduces funding for the NEA from \$207 million to \$29 million, with the stated intent of winding down the agency. Now is the time to let your representatives know just how much the arts mean to us and our communities.

With much gratitude, Christina

UPCOMING EVENTS

Opening Reception:
Life of Montana...As Ever
& *Now, Next, Always*
June 12, 6-8 p.m.

Lecture by Curator
Jenni Sorkin:
Now, Next, Always
June 13, 2-4 p.m.

Curator Talk with
Gianna Sherman:
Life of Montana...As Ever
June 17, 6-7 p.m.

Exhibitions



Life of Montana...As Ever: *The Art of Bob and Gennie DeWeese*

**JUN 12 -
AUG 16**

Known as the “parents” of Montana’s Modernist movement, Bob (1920-1990) and Gennie (1921-2007) DeWeese devoted themselves to a life of art-making. This retrospective, guest curated by Tina and Josh DeWeese, highlights the Holter’s robust collection of DeWeese artwork and celebrates the power of art and family.



Now, Next, Always: *The Bray, 2000-2025*

**JUN 12 -
AUG 2**

Established in 1951 as an on-site residency program for serious ceramic artists, the Archie Bray has a long and illustrious twentieth-century history. This show links the Bray’s twenty-first century future to the strength of its female progenitors and other women working in ceramics throughout the Mountain West. Guest curated by Jenni Sorkin.

Don’t miss the chance to celebrate the opening of these special summer exhibitions! Join us on **Friday, June 12th from 6-8 pm** for a FREE opening reception.

Exhibition support by:



Partial funding for this project was provided by Montana's Cultural Trust.



Additional support from coal tax placed into Montana’s Cultural and Aesthetic Projects Trust Fund.



His & Hers (or Form Vs. Feeling)

On Friday, June 12th, from 6:00 – 8:00 p.m., the Holter will host the opening reception for *Life of Montana...As Ever: The Art of Bob and Gennie DeWeese*. The exhibition will feature hundreds of works by the late duo, including prints, constructions, paintings, and scrolls. It will also include artwork by three of their five children, Josh DeWeese, Tina DeWeese, and Gretchen Bainum. The show aims to highlight the sheer volume of work they created during their lifetimes, as well as the processes they used to achieve their prolific status.

Not being from Montana, I did not grow up hearing about the DeWeese family or the Montana Modernists. I moved out here in late 2015 and first heard about them in my darkroom photography class during my first semester, freshman year of college. I would continue to hear about them peripherally, but I wouldn't become familiar with their actual artwork until I started working at the Holter.

Immediately, I was enamored with Gennie's scrolls, as people often are. *Cigarette Break* (2002) is a personal favorite. Compositionally, it's unusual and striking. Technically a self-portrait, it shows only the tips of her toes at the bottom, while a single cigarette rests in the bright pink ashtray to the right. Two-thirds of the painting shows the stairs, the top one-third shows a peek at the street in front, and a few errant cigarettes. Filled with humor and whimsy, I knew upon seeing it that I would like this woman right away. The rest of her representational pieces did not disappoint. Although the Holter does not possess these particular scrolls, *Wired Neighbor* and *9 O'clock with Charlie Rose* (2003) immediately caught my attention when I first saw photographs of them. Both are filled with

wit and charm, just like *Cigarette Break*.

9 O'clock with Charlie Rose focuses on Gennie's hand as she holds what appears to be a shot glass and a cigarette in her left hand, hovering near three black remotes. To the left, we see the smallest ashtray in the world, dwarfed by a bright yellow Bic lighter. To the right of the remotes, we see a brown cup and a white sheet of paper with scribbles; perhaps a to-do list. Under her outstretched hand, we see a red-and-black woven mat – a repetitive pattern that helps separate her pink hand from the brown coffee table. We can assume the TV is in front of her, out of frame, most likely playing Charlie Rose. The moment I saw this painting, I thought she might be the coolest person ever. The image feels like a personal moment she suddenly became aware of and found humorous, like an inside joke with herself. As I continued to explore her art, I realized that it possesses a veneer of the familiar, as if it had been lived in before it was even finished – which is, in a way, true, because most, if not all, of her work was meant to capture her real, everyday life. It was already lived in before it was created.

Her other piece, *Wired Neighbor*, feels similarly. It is a deceptively simple, straight-on portrait of a blonde woman with blue eyes, pink skin, a blue necklace and top, and white fingernails on her spread-out hands. As you scan her from top to bottom, you become drawn to certain peculiarities. Her bangs are asymmetric, and her eyebrows are lifted and pencil-thin. Her smile is subtle, and her eyes are wide. Is she staring at me? Why do her hands look like that? I don't know what Gennie exactly thought of her neighbor, but I can see the choices she made to convey the message. Once again, humor oozes from the painting. She's not poking fun; she is merely being observational, which is common across

Broad Vision (continued)

her objective paintings and landscapes. She is not making a judgment about her subjects, but rather recognizing something within them that is worth exploring. Gennie's landscapes retain this quality while also focusing on pattern and repetition.

If we look at the scroll *Sunset from the Air* (1995), which is part of the Holter collection, we can see this clearly demonstrated. *Sunset from the Air* is a bird's-eye view of an urban area. A grid of city streets, dotted with yellow, red, and blue lights, cuts the surrounding landscape into equal square patches, like a tic-tac-toe board. A small sliver at the top of the scroll shows a scarlet sunset as the town is consumed by a blue dusk. This perspective transforms the landscape, shifting focus from details to generalized patterns. A rhythm emerges from the contrast between dark, empty space and clusters of bright, colorful dots. The subject matter is unusual for Gennie. She rarely captured urban areas. Because she did not often portray this particular subject matter, it is all the more compelling to me. The landscapes of hers that I enjoy the most are the ones with a sense of rhythm.

Another example of this subject matter, also in the Holter collection, is *Albertson's Parking Lot* (2005). The scroll measures 29.5" x 95.5", making its composition long and thin. It is divided into three equal parts: on the left, parked cars and people unloading groceries; in the center, the driving lane between the parked cars and the curb; and to the right, the curb and storefront. The image is panoramic, almost fish-eyed. The edges feel distorted and rounded at the very ends, while the center remains more natural in perspective. As you study the image, a rhythm emerges. Gennie has talked about her love of Kandinsky in interviews, and while she mostly applied his philosophy to her non-objective paintings, you can still sense his influence in her

landscapes (or parking lots). The way she has placed the people in the scene, specifically, allows the eye to dance across the image. The people in the parking lot, much like the dots of light seen in *Sunset from the Air*, are generic in form but, together, transform into a familiar spectacle, evoking that "lived-in" quality. This is a location the artist has witnessed regularly, and most, if not all, viewers have as well, which allows us to relate to and feel the movement and chaos of this particular scene, just as she intended.

It is far more difficult for me to discuss individual pieces of Bob's work than Gennie's, due to the quantity of it in our possession. Instead, I feel more compelled to discuss the impressions made by his general oeuvre. While Gennie's work emphasizes emotion, Bob is more focused on form. His artwork constitutes nearly half of the Holter's permanent collection. Most of his pieces in our collection are sketchbooks, drawings, and prints, with a handful of major works. Given the volume of his drawings, it's clear he was constantly creating. Much of Bob's artwork captures a moment in time. In photography, we refer to this as the "decisive moment", which is the second the photographer has decided to close the shutter and capture a specific instant, one that they think is the best representation of what they were trying to convey. Bob's work appears to embody this philosophy, which aligns strongly with modernist principles. His drawings portray people and events as they unfold, which, while different in medium, is spiritually akin to photography. His work is more figurative than Gennie's, and though he has many constructed pieces, he mostly drew people—friends, family, and students. Interestingly, I've noticed he made many portraits of Gennie over the years, but I have yet to find a portrait of Bob by her. Through his artwork, you can witness the ever-changing dynamics of their relationship, but it is clear that over their 50-

Broad Vision (continued)

year marriage, he cherished her in ways only an artist could express.

Bob's emphasis on form is clear in his nude drawings, as well as in his tie paintings and constructions. In October 1982, he explained,

Why the ties? Well, altogether, I wasn't thinking about it at the time. It must have been that I looked for a single simple form (no matter if they become an interpreter's delight). For me, the ties seem something I can count on, something to play on, something really there.

If we look at the ties, we can see that they were not subjects but objects, ones that could be manipulated, molded, and studied. They provided a stable, consistent element for him to focus on as he revisited the motif over several years before abandoning it in 1988. Nonetheless, ties continue to enchant viewers and spark lively interpretive discussions by evoking themes of domesticity, masculinity, and paternity.

While I am not the first to observe this, his work clearly embodies the modernist pastiche of Manet, Matisse, and Cézanne. The influence of Manet is evident in Bob's choice of subjects, which often depict everyday moments that hint at a deep connection with his subjects. His portraits' loose brushstrokes also evoke a plein-air feel akin to Manet's signature style. The impression of Matisse is unmistakable, especially in Bob's use of form and color. Several of Bob's drawings directly reference Matisse's painting *Dance* (1909). Even beyond the obvious references, Matisse's influence is evident throughout Bob's work, and as I look through his many periods, I see the various ways this modernist painter helped shape Bob's style. Lastly, Cézanne's impact appears in his landscapes, with large, unblended blocks of color reminiscent of

Cézanne's Cubist phase. Bob also alludes to some of Cézanne's works, like *The Bathers* (ca. 1905) and *The Brook* (ca. 1900). Although Bob's brushwork is less extensive than Cézanne's, the spirit of the artist shines through in the landscapes he attempted over his lifetime.

Gennie and Bob were both playful in their approach to art and supported each other's careers throughout their time together. Art was everything to them and to the people they surrounded themselves with during their life here in Montana. We hope their love for art, as well as their love for each other, comes through in this immense and ambitious exhibition.

Gennie DeWeese,
Cigarette Break
(2002). *Paint Stick*.
Collection of the
Holter Museum of
Art, gift of the
DeWeese Family.



Robert DeWeese,
Wall Papered
Four-in-Hand
(n.d.). *Paint Stick*.
Collection of the
Holter Museum of
Art, gift of the
DeWeese Family.

SUMMER CAMPS

Summer Camp Season is almost upon us...
There are available spots in the camps below!
Click on the title of each camp to learn more and register.

[Alphabet Soup: Making Art from Letters](#)

June 15-19 from 1-4 pm. Ages 5-7

[Meet Your Art Materials with Queen City Framing & Supplies](#)

June 22-26 from 9 am - 1 pm. Ages 12+

[Adventures in Cardboard: Tactical Week](#)

June 29-July 2, 9 am - 3 pm. Ages 10-17

[Pint-Size Picasso](#)

July 6-10 from 1-4 pm. Ages 5-7

[Muppets, Puppets, and Marionettes](#)

July 13-17 from 9 am - 12 pm. Ages 5-7

[Camp Crafts That We Love!](#)

July 20-24 from 1-4 pm. Ages 8-14

[Supersonic Superheroes](#)

July 27-31 from 1-4 pm. Ages 5-7

[More Than A T-Shirt \(Week 2\)](#)

August 3-6 from 1-4 pm. Ages 8+

[Puppet Puppet Yes Yes](#)

August 10-14 from 9 am-1 pm. Ages 12+

[Drawing for Kids Who Love to Draw](#)

August 17-21 from 1-4 pm. Ages 7-12



End-of-Year Youth Education Highlights

As the school year comes to an end, it's time to reflect on some of the great things that happened in the Holter's Youth Programs this school year!

Artists in Schools Residency saw **1043** students experience hands-on arts instruction from **13** artists at **6** elementary schools, including the completion of a mural! Thank you to Leah Schwabauer, Cassie Stone, Katie Murnion, Eric Dymit, Julynn Wildman, Nina Murphy, Harley Hollibaugh, and Anna Lund for sharing your art with us! Additional acknowledgement to all of the mural artists at Bryant and to Paul Blumenthal, Rachel Twoteeth-Pichardo, Mrs. Wade, and Anna Lund for leading the painting!

The museum saw **718** art lovers and future art lovers join for educational tours. **563** 3rd Graders walked through the galleries of the Holter, engaging with the works of Carol Hartman, Jason Elliott Clark, and Margo Geddes before joining Holter Museum docents and teaching artists Julynn Wildman and Anna Lund for an abstract expressive painting workshop. Thank you as always to our incredible docents who help make all of this happen!

The end of the school year also marks the end of Youth Electrum and graduation for our high school seniors, including **2** members of the After-school Teen Art Council. Lily Berrin and Elliot Ganno have been with the group for a combined 5 years, seeing us through some of our biggest recent projects and serving as advocates for artists and youth artists in our community. While they are sticking around this summer and helping us with a couple more projects, we will miss them next school year and we wish them well in their future endeavors!



Adult Programs

Click on the class titles to learn more and register.

Courage to Create (Morning)

Weekly on Tuesdays, 10 am - 12 pm

(On hiatus from June 16th until the beginning of July)

- ◆ Art-making for Veterans, Active Duty Military, and Caregivers.



Corks and Canvas

June 5, 6:30 - 8:30 pm.

- ◆ A happy hour with paint! With a drink in one hand and a paintbrush in the other, create a masterpiece while getting messy with friends, family, and new acquaintances!

Guest Curator Talk with Jenni Sorkin: *Now, Next, Always*

June 13, 2 - 4 pm.

- ◆ Dive deeper into the exhibition *Now, Next, Always: The Bray, 2000-2025* with guest curator Jenni Sorkin. Sorkin is a writer focused on the intersections between gender, material culture, and contemporary art. She will speak about the curatorial process and the history of The Bray.

Curator Talk: *Life of Montana...As Ever*

June 17, 6 - 7 pm.

- ◆ Join the Holter for another installment in a series of exhibition talks with curator Gianna Sherman! This session is focused on the exhibition *Life of Montana...As Ever: The Art of Bob and Gennie DeWeese*.

Tied Together: A Necktie Art Workshop

June 20, 5:30 - 7 pm.

- ◆ In this workshop, we'll be drawing inspiration from artist Robert DeWeese's "ties" series and creating our own mixed-media creations using recycled neckties.

Wine'd Down: Creative Prose

June 24, 6 - 7:30 pm.

- ◆ This relaxed evening blends mindfulness, creative expression, and the tactile joy of analog writing via typewriter.

Kolrosing Workshop

June 24, 6 - 8 pm.

- ◆ Kolrosing is the art of decorating wooden surfaces with fine carvings. The technique dates back to Viking times and was most often used to decorate utilitarian wares such as bowls, spoons, and cups.

Cabs and Slabs

June 26, 6:30 - 8:30 pm.

- ◆ A happy hour with clay! With a drink in one hand and some mud in the other, create a masterpiece while getting messy with friends, family, and new acquaintances!

Free!

Free!

Free!



LE
CIRQUE
HOLTER GALA 2026



Thank You!



The Holter's 2026 gala, *Le Cirque*, was a delightful evening full of whimsy, fun, and generosity! Here's what happened under the Big Top:

- ★ Through auction sales, we raised \$26,260
- ★ We entertained over 250 guests in the Civic Center Ballroom
- ★ Our gala sponsors contributed \$41,700 in cash and in-kind services
- ★ We met our match during the Raise the Roof Call for Cash of \$22,000
- ★ We raised over \$2,000 for the Gretchen Hibbard Education Scholarship
- ★ 42 artists and 46 business donated to our live and silent auctions
- ★ 37 dedicated volunteers contributed over 200 hours of work

The Holter would like to extend a huge THANK YOU to the guests, artists, sponsors, donors, volunteers, vendors, and all others who made this event possible. We couldn't do it without you!

Photos by Daniel Bolding Photography



FREE ADMISSION

June 18, 2026

Sponsored By:



Montana
Public Radio



What is *Raise the Roof*?

Our building, originally built in 1896, has served Helena and the surrounding region for decades, housing rotating exhibitions, a permanent collection, educational programming, and countless community events. But aging infrastructure does not announce itself gracefully. Prior to December 14th, we had planned to spend a year and a half developing and implementing a capital campaign for our roof and two of our exterior walls. But since then, we have documented accelerating deterioration in the roof structure.

The Holter's exhibitions, collections, staff, visitors, and students deserve a safe, sound building. A roof failure does not just threaten art, it threatens our ability to open our doors at all.

The Raise the Roof: Protect the Art campaign is a fundraising push to raise money for a complete roof replacement in the upcoming year. Whatever you are able to give, please know that every dollar goes directly to this critical infrastructure need, that 100% of campaign funds will be directed to roof replacement, and that your contribution will be recognized in permanent campaign donor recognition in the museum. Thank you.

To donate to Raise the Roof and learn more:

[**CLICK HERE**](#)

For sponsorship opportunities, please email development@holtermuseum.org.

From the Holter Vault:

Featured work from our Permanent Collection

This unassuming porcelain bowl was created in 1991 by Carol Roorbach, during her tenure as Resident Director of the Archie Bray foundation. Roorbach's contributions to the Bray from 1989-1992 were extensive. According to the Bray, she established a permanent endowment for the institution, created an on-site gallery, and improved the storage and documentation for the Bray's permanent collection, all while creating artwork of her own.

This bowl will be included in the upcoming exhibition, *Now, Next, Always: The Bray, 2000-2025*. Guest curated by Jenni Sorkin, this exhibition "links the Bray's twenty-



first-century future to the strength of its female progenitors and other women working throughout the Mountain West." Roorbach is one of many incredible women who ensured the success of the Bray, and her impact as director is still felt today.

Image: Carol Roorbach, Bowl, 1991. Porcelain. Collection of the Holter Museum of Art, gift of Jeanne and Bill Porter. Photo by Kurt Keller.

BECOME A HOLTER MEMBER

Memberships are a great way to support us, and now we're delighted to offer even more perks for members! We offer 5 standard levels of membership based off your annual level of giving. With the introduction of museum admissions fees, membership is the way to go if you want to show your support and receive some great benefits!

Benefits for Trailblazer level and ABOVE:

- At least 1 Holter membership card and FREE admission
- 10% off in Holter Museum Store and on Classes
- 10% off classes at Gentle Healing Wellness Center
- 10% off your purchase at MT Book Company
- 10% off All Art Supplies at Queen City Framing & Art Supplies
- 10% off your purchase at Fire Tower Coffee House
- \$1 from your first drink at The Hawthorn goes to the Holter
- Free beer every month at Ten Mile Creek Brewery
- \$1 off your first drink at Gulch Distillers
- \$5 off any \$15 purchase at Café Zydeco
- Free sprinkles with single cone purchase at Big Dipper

Image: Soojin Choi, *Cruel Sweet* (detail).



Click to Become a Member!

HOLTER ONLINE SHOP

You can now shop ONLINE for handmade arts and crafts at the Holter! Jewelry, ceramics, prints, art kits, and more will be available at

shopholtermuseum.org

Click the link above to check it out.

This website will be updated with more products soon!

Event Space Rental



Host your next event at the Holter Museum!

- Staff Meeting / Corporate Training
- Holiday Parties
- Birthday Parties
- Memorial Services
- Weddings and Receptions
- Small Business Networking Events
- Comedy Events
- Luncheons
- Corporate Social Happy Hours
- ...and MORE!

Holter Museum of Art
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FOR MORE INFO EMAIL: DEVELOPMENT@HOLTERMUSEUM.ORG OR CALL (406) 204-3401