



# **Robert DeWeese**

## **A Look Ahead**

September 11 to December 30, 2006

**Holter** Museum of Art  
Helena, Montana

## ■ Acknowledgments

The Holter Museum of Art is pleased and honored to present *Robert DeWeese: A Look Ahead*. This examination of Robert DeWeese, his art and his legacy, came about through the efforts and attention of many.

Several years in the making, this exhibition began with the gift of over 1,000 pieces of Robert DeWeese's art. The Holter Museum is grateful for the generosity of the DeWeese family—Bob and Gennie DeWeese's children (Cathy, Jan, Gretchen, Tina, and Josh) and especially Gennie—for placing this momentous gift in the Museum's trust. The subsequent conservation work, exhibition planning, and catalog development were all made possible through support from Miriam Sample, Dorothy Von Bremen, and the Paul G. Allen Family Foundation. We appreciate beyond measure their contributions that enabled us to explore—and celebrate—Robert DeWeese's gifts to Montana's art and culture.

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*Bob DeWeese, 1985, drawing portraits at Sweetpea Festival, Bozeman, Montana*



Our deep gratitude goes to Miriam Sample for recognizing the contributions artists make to the greater culture and for believing so strongly in Robert DeWeese and his work. Her generous assistance throughout this project—from initial inventory of the collection, through conservation, and on to exhibition and catalog—is without peer.

We thank guest curator Terry Karson for his vision, his guiding wisdom, and his passion. We are delighted and moved by the accompanying exhibition, *DeWeese's Legacy*, that Terry conceived and curated to recognize Bob's broad influence on generations of Montana artists. Thank you as well to Elizabeth Guheen, whose insightful essay establishes DeWeese within the rise of modernism in Montana and examines the important and influential role he played in this emerging regional variation of forward-looking contemporary art.

Thank you also to Phoebe Toland, Collections and Registration Specialist, whose careful dedication and love of Bob's work will ensure that his work is available to future generations. Also, an appreciative nod goes to Rod MacDonald for custom-building sturdy, handsome frames for the exhibition.

The collections from which art works were borrowed reflect a very personal love of DeWeese's work and the man himself. Thank you to exhibition lenders Lela and Rudy Autio, Mary Ann Kelly and Harold Schlotzhauer, Sumner and Debbie Lokken, and Jerry Rankin for allowing the Holter to borrow pieces for this exhibition.

*Robert DeWeese: A Look Ahead* was a labor of love for everyone involved and the Holter Museum of Art is honored to share it with you.

**Brandon Reintjes,**  
*Curator of Exhibitions & Collections*

## ■ *Curator's Statement*

In 1990 Bob DeWeese passed on from this life into legend. His untimely death at the age of sixty-nine was a tragically sad moment to the hundreds of people he touched through his art and his life. A prolific artist, his physical legacy is embodied in his art, his spirit in those who were inspired by him—his family, his friends, his students, and all of those people who have been directly, or indirectly, influenced by him. His work resonates with the keen insight of a diligent observer of his time and place and the people who occupied them, and the unflinching, pioneering spirit of modernism he brought to the frontier West of the mid-twentieth century.

Subsequently, in 1999, the DeWeese family, Bob's wife Gennie, and their children Cathy, Jan, Gretchen, Tina, and Josh, donated the bulk of Bob's remaining work to the Holter Museum of Art for the preservation and study of this significant collection of one of Montana's most unforgettable and influential characters. To celebrate this generous, important donation we have undertaken a major effort to examine the life of Bob DeWeese, the artist, the teacher, and the provocateur. Where does his work stand in our history, past, present, and future? How has his teaching affected his students, and their students? And what of the man, his convictions, his philosophy, his demeanor, his values, his passions? To broaden our perspective on him and to reveal him through his teaching lineage, a concurrent exhibition will run of three of Bob's most beloved and accomplished students who also became teachers: Neil Parsons, Jerry Rankin, and James Reineking. Each of these artists was asked to include one of their own students in the exhibition: Neil invited David Dragonfly, Jerry invited Wes Mills, and James invited Markus Stangl.

It has been an honor to work as guest curator on this exhibition and catalog of Bob DeWeese's work.



*Bob & Gennie DeWeese, c. 1980*

Searching, over the course of many weeks, for the quintessential pieces was a daunting, but joyful task. The sheer pleasure of handling some 1,200 drawings, paintings, prints, constructions, and sketchbooks was a stimulating and rewarding experience, awash in melancholy, humor, and hope for the future. Touching, holding, studying each one—the mark, the broad stroke, the gesture, the texture and feel, the richness of endeavor, Bob right there in every aspect of his work.

I want to thank Liz Gans, who has been a supportive and driving force behind these efforts from the very beginning. Brandon Reintjes was invaluable in assisting me in the process of evaluating the work, and wisely suggested linking the exhibition to the larger conservation effort to catalog, assess, store, and display the collection, work which has been generously supported by Miriam Sample and carried out in exacting detail by Phoebe Toland. Elizabeth Guheen, a longtime contributor to the arts in Montana, has written a thoughtful essay for this catalog, offering historical perspective and critical analysis of Bob's work.

We hope our efforts will provide a fresh, in-depth look into Bob DeWeese's legacy, offer a significant addition to the historical record of this important artist, and stimulate a renewed dialogue on the history of modern art in Montana and what it may offer to future generations.

*Terry Karson, Bozeman 2006*

## ■ Remembering Bob DeWeese

Bob DeWeese's international fame may always rest as the lovable but not very handy artist thinker who lives on in the pages of Robert Pirsig's book, *Zen and the Art of Motorcycle Maintenance*.

In that description, DeWeese tries to follow instructions, in Japanese English, of an assembly plan for a rotisserie whose parts lie scattered on the floor around him. When artists like DeWeese operate in a technological world, they are baffled by its demands and impatient as to how complex things are put together. They are more likely to use their intuition, and get to the root of the matter quickly, rather than waste time in a careful analysis of the frustrating details in getting there. He was the embodiment of the non-technological hero.

The artist Bob DeWeese we knew as students when he joined the small but growing Art Department at Montana State College in Bozeman in 1949 was everything we could have hoped for. He was talented and idealistic. He and his wife Gennie were the vanguard of modern painting in Montana, and while he was inept at making frames for the paintings in his first inaugural show in the

Fireplace Room, the exhibition glowed with quality and painterly excellence.

As Bob would have it, he wasn't in Montana for riches or fame. With a promising instructorship at modest pay for his growing family, here he could teach and make art. He had already found the rewards for being an artist, in the joy and realization he could do it well, and he now had an opportunity to do it.

To remember his work of this period: It was rich with human subject, his kids, his Iowa landlord, the exquisite etchings, the intuitive and inventive handling of color as it read across the canvas.

It would be impossible to describe or include the thousands of art works he made during his lifetime. Each day was filled with drawings, color sketches, humorous observations, and portraits of his friends visiting with each other around the kitchen table. He loved painting Wolney's Hill and its unfolding variations, or making quick sketches of a Hi-Line landscape as it sped by while he sat sketching in the passenger seat.

Later, Bob's work became populated with new themes as events unfolded around him. Drawings reflected new people and interests, as did his paintings of neckties, or inventive constructions of found objects, used plastics, written notes about the themes, funny or absurd, perhaps even poems, such as one about his studio.

Then, in 1990, in a Billings hospital his productive life ended after massive surgery. In his convalescence there he produced his last drawings scattered around the hospital bed or on the walls, of nurses, paraphernalia of his hospital surroundings, or of visitors, as though his vibrant panorama would never end—as his loving family sang him to sleep.

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*Butte (from a sketchbook)*, 1989, mixed media on paper, 4 x 6", COLLECTION OF THE HOLTER MUSEUM OF ART



**Rudy Autio**, August 9, 2006

## ■ Robert DeWeese

Robert DeWeese was born in Troy, Ohio, in 1920, and died in Billings, Montana, in 1990. Included in this exhibition is a small yet precise selection of the artwork this prolific artist bequeathed his family, friends, and the museums of his adopted state. During his forty-plus years in Montana, DeWeese produced over 500 paintings and constructions, over 1,600 formal drawings, and thousands of small sketches, drawings and visual notations—in Montana terms, literally truck-fulls. This exhibition is an essay in space and time about the years that encompass the extraordinary and exuberant presence of this American artist. The exhibition explores, through works from the permanent collection of the Holter Museum of Art, as well as selected works from private collections, the rich, deep, and wide impact of the life of Robert DeWeese: a unique, talented, and generous man, father, husband, teacher, friend, neighbor, painter, drawer, printmaker, musician, professor emeritus, and practical joker.

DeWeese was born in that wedge of time between WWI and the Stock Market Crash of 1929 when jazz, popular music, experimental literature, and the European avant-garde were, in the words of art historian Patricia Hills, the “issues of modernization [that] dominated the spirit of the times.” The topic of what it meant to be modern and American was taking hold. Artists and writers like William Carlos Williams, Marsden Hartley, Alfred Steiglitz, Stuart Davis, and Walt Kuhn (whom DeWeese would later study with) were making art and writing about art that expressed a determined and optimistic conviction about the future of modernism. In 1913, the Armory Show had captured everyone’s attention, and the lines drawn meant that Robert DeWeese was born an artist at a



*Bicycle Shop*, c. 1930, conté crayon on paper, 12 x 9",  
COLLECTION OF THE HOLTER MUSEUM OF ART

time when art was talked about and thought about, when American art was on the move.

In the mid-1930s, he used conté crayon and, on a small sheet of paper, sketched his father repairing a bicycle—evidence of his early ability as a draughtsman. DeWeese’s family and friends were a constant theme throughout his lifetime. *Bicycle Shop* is a spare and unsentimental portrait of his father at a particular moment. While poignant and personal, it avoids caricature. Even as a young man, his eye was sharply observant and his hand followed suit. This drawing provides insight into a quality that stayed integral to all subsequent work. He always chose to record private reflections of real, unposed moments, and as such all of his work feels alive and uncontrived. From his earliest years as an artist-pupil and then artist-





*Going Up, Going Down*, 1988, acrylic on paper,  
59 x 67", COLLECTION OF THE HOLTER MUSEUM OF ART

teacher, he valued direct observation of his surroundings. His subject matter evolved into themes that he continued to reinvent and push, here, and then there: his studio, the kitchen table, the view from the plane on a flight to Paris, flight, rapture, neckties, portraits of everyone—he was always drawing.

He was a teenager in the 1930s when unfolding international events were occupying many Americans,

but another series of events were also taking place that would ultimately affect DeWeese, the future art student and teacher. As early as the 1920s artists like George Bellows worked to, in Bellows' words, "liberate the medium [of lithography] from the stigma of commercialism." In 1934, the Associated American Artists Gallery in New York published a series of nineteen lithographs by Grant Wood, an Iowa native, effectively spreading Wood's imagery across the United States. (Wood would later remark that if he



*Untitled, n.d., intaglio 11½ x 16¼",*  
COLLECTION OF THE HOLTER MUSEUM OF ART

had reached an audience wider than his own Midwestern region, it was only proof that Iowa was a cross section of the world.) As a way to address the unemployment of the Depression-era economy and the financial needs of artists, the Work Projects Administration set up a series of graphic workshops in locations throughout the country. The University of Iowa, where DeWeese would study and receive his M.F.A. in 1948, was already ahead of the curve. Experimentation in printmaking became the defining characteristic of the art program. Like many artists in the first half of the twentieth century, DeWeese was interested in the spontaneous and autographic qualities of lithography. Through the program at the University of Iowa and through the work and teaching of Professor Mauricio Lasansky and Virginia Myers and, later, Keith Achepohl and Robert Glasgow, the technical and expressive potential of printmaking was expanded and disseminated.

In March 1989, DeWeese recalled of his early teaching years in Bozeman, Montana, where he taught for twenty-eight years:

I was doing intaglio, which most people still call etching, mainly in the 50s and 60s. A few

years before I had been a grad student at the University of Iowa which, in those days, we thought was the intaglio center of the world. The Argentine printmaker Lasansky, one of the aesthetic heroes of the time, was there, running a veritable empire of intaglio. At Montana State College [now University] I started teaching “etching” as soon as I got there [in 1949] in conditions that in twenty years went from the primitive to the semi-sophisticated. None of this seemed to have dampened the enthusiasm of the students and we all worked together in spite of cramped space, bad ventilation, and tight schedules. In the first year, Voulkos produced some great prints, without ever being in class. Harland Goudie graduated and went off to Iowa in search of the intaglio gods. . . .

DeWeese’s lifelong interest in printmaking, which expanded to include monoprints in the 80s, was pursued with equal vigor alongside drawing, painting, and mixed media constructions that were themselves painterly and spontaneous in feel, often reminiscent of Rauschenberg’s combines as well as Dada collage at its most elegant and ironic. But technique, as well as technical mastery, was never



*Vera's Fabric*, 1968, oil and collage on masonite,  
18½ x 36", COLLECTION OF THE HOLTER MUSEUM OF ART

an end in itself, nor a forte. (Among the probably true tall tales that have sprung up about Bob is that while he couldn't change a tire, his wife Gennie could. Bob's talent was for getting two flat tires at the same time.) His approach to making art was dogged and incessant, economic, humble, engaged. He ignored rather than surmounted technical aspects in favor of the spirit of the particular piece, maintaining the modernist's commitment to imagination over depicted content.

There is a realist modernism that is indigenous to America, and if Robert DeWeese's work stemmed from any tradition, it was this. The transformation of the relationship between the artist and visual reality is most often what comes to mind when we consider post-WWII painting in America, but the essence of the painterly abstraction of Jackson Pollock, Robert Motherwell, Franz Kline, Mark Rothko, and Willem de Kooning, as well as Rauschenberg and Johns, originated in the early

twentieth century, with Cezanne, Picasso, Braque. DeWeese observed, he encountered, he recorded—all of the time fermenting a hundred years and more of history lessons. He accepted abstraction and yet did not deny or abandon realism, the fact at the core of his modernism. He conjoined representation with the ideology of abstraction, and through the primacy of personal and immediate subject matter was constantly reevaluating and recreating. I believe he worked through the late 40s, early 50s, and beyond pursuing something more complicated and aesthetically elusive in search of the true north of his own voice. He was not an abstract expressionist, like the art stars getting all the attention while he would have been in graduate school and then a young professor raising a family in Montana, but he admired Willem de Kooning's work, and all of his drawings from life were intellectually abstract *and* expressionistic. He absorbed the freedom of abstract expressionism and made use of its strategies for organizing space on the flat picture plane. From Matisse he borrowed controlled curves and simplicity, from Picasso, shapes and bold compositions, and he





*VFW Studio Wall*, 1973, mixed media on canvas, 47 x 66½", COLLECTION OF THE YELLOWSTONE ART MUSEUM

pushed paint around like Cezanne, feeling his way with it, excavating, as in *Flight (Red Boy)* from 1988.

He was a lifelong student, and as such he made an excellent teacher. He wrote in his pedagogical paper on the subject of teaching, *DeWeese on Painting*:

A teacher-student relationship in the field of painting is artificial and false. They should be considered as equal participants in the excitement of painting; the one with greater experience that the other draws upon. . . . A teacher must stimulate by fair means or foul, but don't ask him to spoon feed or hold your hand . . . the language of painting—size, shape, position, color—is simple, but it takes many

paintings to learn the language—to feel and sense it—to make it part of you. . . . Think of painting as the experimental laboratory where you learn to do this.

The painter Georg Baselitz was asked, on the occasion of his Guggenheim Museum retrospective, what role he believes art plays in society. He replied, "The same role as a good shoe, nothing more." I like to imagine that Robert DeWeese might have responded in a similar fashion, with a telling twist: "The same role as a good shoe, nothing less."

*VFW Studio Wall* (1973) is a large-scaled mixed media on canvas image of a wall in the artist's studio



*Bozeman Landscape*, 1977, oil on masonite, 39¾ x 26¾", COLLECTION OF HAROLD SCHOLTZHAUER AND MARY ANN KELLY

in the early 1970s. Expansive in size, the work is intimate and diaristic in feel, a blow-up of a page from an artist's sketchbook. DeWeese has made a subject of his process, the flotsam and jetsam from which he edits and selects. The space is cubist-flat in grays and whites outlined in black. It is a painting and collage of thoughts, ideas, scraps of text, photographs, notes, drawings, cutouts, a monochromatic, Bohemian version of Matisse's *Red Studio* circa 1973 downtown Bozeman, Montana. It breathes with the artist's sensibility—his loose, democratic approach to all that makes up the visual world of one's daily life.

*Bozeman Landscape* (*The Best Darn Land in the Gallatin Valley*), the painting of Kmart, which stood

out more in the landscape at the time it was painted than it does now, is essentially (and ironically) a plein-air work, the subject a snapshot of the contemporary environment with a Marshall McLuhan twang. It feels wistful, lyrical, objective, beautiful, a landscape of the vernacular of our times. DeWeese painted it by looking hard and seeing it straight as architecture and as culture; he may have found humor in the image, but he respected the form it took in a painting.

In the 1980s, DeWeese embarked on a series of images and relief constructions using men's neckties. Many of these works are among the most formally sophisticated and evocative of his oeuvre, and can be aesthetically linked to Rauschenberg's material verve—"Any incentive to paint is as good as any other"

—and pop art’s dead-on attitude of framing, as in DeWeese’s *Tie With Collar* or *Tiny Tie*. People who saw them exhibited or in his studio wanted to ascribe a *serious* meaning to them. At the very least most people thought DeWeese just wasn’t explaining what they *really* meant. In 1982, he wrote: “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 became an interpreter’s delight). For me, the ties seem something I can count on, something light to play on, something really **there**.” The ties do have a sense about them of a Duchampian wit, but in choosing ties, DeWeese was not choosing a subject but an object—he was attracted to the shape and look of the thing and, consistent with his way of working, the choice was improvisational. Robert DeWeese celebrated rather than complicated the discourse. Curator and artist Gordon McConnell included the following insightful note in DeWeese’s file at the Yellowstone Art Museum (date unknown): “Bob DeWeese—always seems to be two things going on at once. One thing can easily be or become

another.” The point at which observation and arbitrariness intersect is where the meaning resides.

In October 1988, the artist wrote:

Recently I have moved (sideways?) from the tie adage and its various connotations (usually assigned by others) to configurations of humanity in my mind’s eye as well as visual responses to the world about me. Actually, it is

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*Blue Grey Tie*, n.d., mixed media on paper, 65½ x 42”,  
COLLECTION OF THE HOLTER MUSEUM OF ART




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*Tiny Tie*, 1985, fabric tie and frame, 6 x 7”,  
COLLECTION OF JERRY RANKIN





all the same thing: the translation into painting from images of the outer and inner eye.

As with the series that “played off” of ties, DeWeese was not looking to surprise his audience, but to surprise himself. For him art was an adventure, from beginning to end, and the journey was one and the same with his family and friends and students—who were also his friends, because *that* was unavoidable—the travels, criss crossing the state to attend every art opening, the teaching, sharing meals, talking over coffee—. . . Actually, it is all the same thing. . .” He came late in life to consider nature, not as a symbol, but as a *fact*. In the 1980s, he wrote about a developing series on a particular theme: “It took a long, long time for the Montana landscape to imprint on me.” The result of this imprint is a series of evocative and lyrical paintings and studies of Wolny’s Hill at the entrance to Cottonwood Canyon where Robert and Gennie DeWeese lived and raised their five creative children. The thread that ties all of his work together—from his early conté crayon drawings of his family in Ohio, to portraits of his wife, children, friends, to coffee cups, neckties, and the solitary, quiet rise in the earth as he turned onto the road home—is the authentic relationship Robert DeWeese had with all of his subjects. He worked from instinct, from love, from the real. In the mid-nineteenth century, many young men who liked to draw raced with a fever chasing the railroads laying lines out of the Midwest, hardly able to contain their desire to Go West and paint and draw an imaginary landscape and an indigenous way of life that had been all but destroyed in the process of discovering it. After mulling it over for about forty years, Bob DeWeese figured out something most of those Eastern dudes never did: It’s not about what you see in your mind, it’s about what you *see*.

**Elizabeth Guheen** is a writer and painter and holds an M.F.A. in Painting and Art Criticism from the University of California at San Diego in La Jolla, California. She is currently the Curator at the Roswell Museum of Art in Roswell, New Mexico. She has taught art and modern and contemporary art history at the University of California at San Diego, Montana State University, and Central Michigan University, and has exhibited her work in galleries in California and throughout the western United States. She was the Yellowstone Art Museum’s Senior Curator from 2004 to 2005 and served as Executive Director and then President of the Ucross Foundation for the Arts and Literature in Ucross, Wyoming, from 1988 to 2003.



*Tie with Collar*, 1985, mixed media, 13¼ x 7",

COLLECTION OF THE HOLTER MUSEUM OF ART



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*Untitled*, n.d., intaglio with watercolor, 7 $\frac{3}{8}$  x 6  $\frac{3}{4}$ ", COLLECTION OF THE HOLTZ MUSEUM OF ART





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CLOCKWISE FROM THE TOP:

*Untitled*, n.d. conté crayon on paper, 12 x 9",

COLLECTION OF THE HOLTER MUSEUM OF ART

*Untitled (from a sketchbook)*, n.d., pencil on paper,  
6¼ x 5½", COLLECTION OF THE HOLTER MUSEUM OF ART

*Untitled*, n.d., grease crayon on paper, 14 x 17",  
COLLECTION OF THE HOLTER MUSEUM OF ART

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FACING PAGE, CLOCKWISE FROM THE TOP:

*Gen*, 1951, lithograph, 8¾ x 11½",

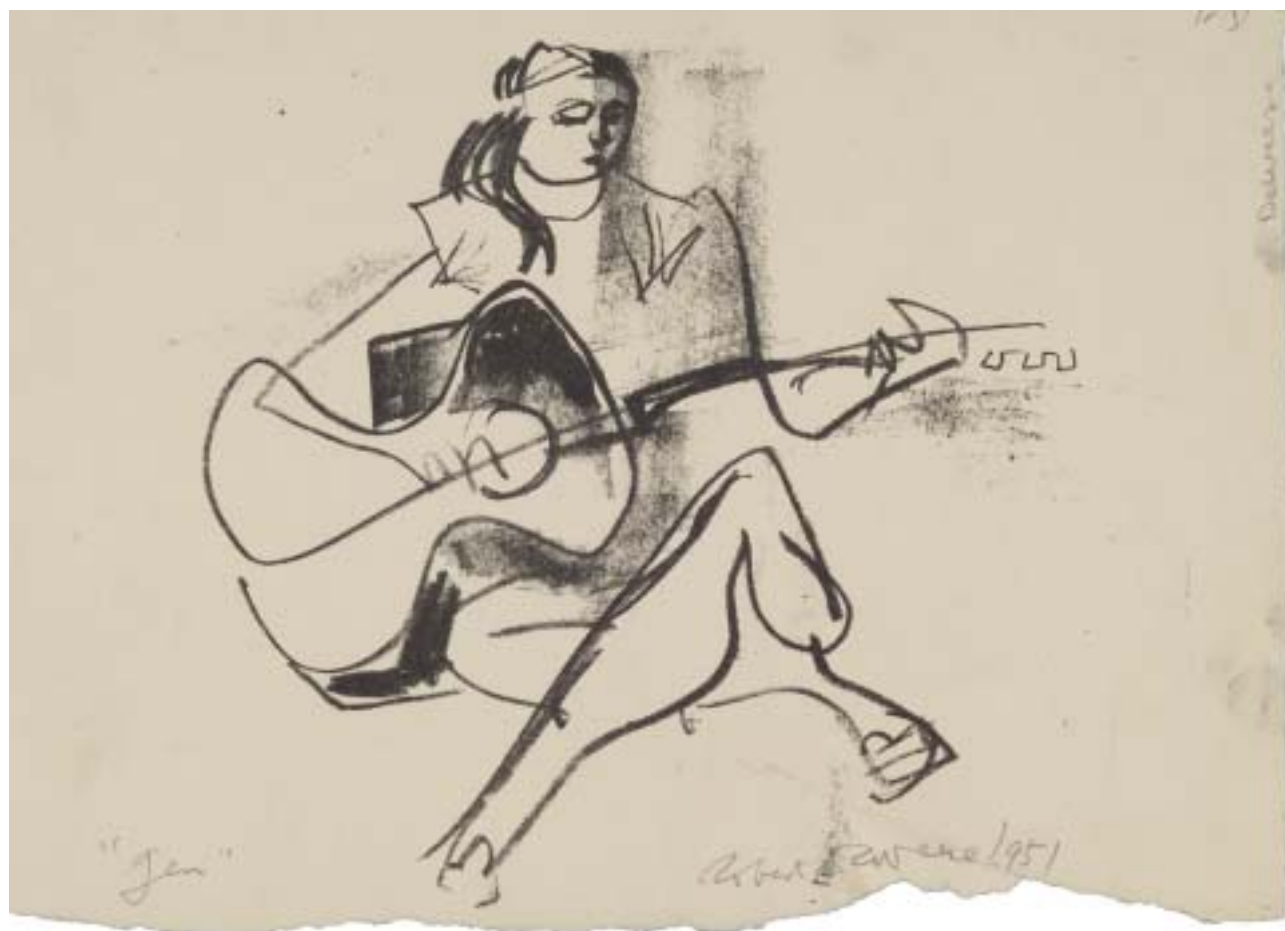
COLLECTION OF THE HOLTER MUSEUM OF ART

*Ted Rusley*, n.d., pencil on paper, 17 x 13⅞",

COLLECTION OF THE HOLTER MUSEUM OF ART

*Bill Stockton* n.d. marker on paper, 11 x 8½",

COLLECTION OF THE HOLTER MUSEUM OF ART





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*Nathan and the Elders*, n.d., oil and oil stick on paper, 66 x 83", COLLECTION OF THE HOLTER MUSEUM OF ART





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*Irish Musicians*, 1979, oil on canvas, 48 x 63 $\frac{1}{8}$ ", COLLECTION OF THE HOLTER MUSEUM OF ART



*Gennie*, 1962, oil and collage on canvas, 30 1/8 x 24", COLLECTION OF THE HOLTHER MUSEUM OF ART





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*Jan*, 1949, pastel on paper, 12 x 9", COLLECTION OF THE HOLTER MUSEUM OF ART



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*Portrait of Woman in Red*, n.d., oil on cardboard, 20 x 15",  
COLLECTION OF THE HOLTER MUSEUM OF ART



*Moose Lodge*, 1960, oil on canvas, 25 x 20", COLLECTION OF RUDY AND LELA AUTIO





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*Yellow cloth Tie, 1987, mixed media on paper, 39" x 57", COLLECTION OF THE HOLTER MUSEUM OF ART*



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*Untitled*, n.d., mixed media on paper, 34 x 22 $\frac{1}{8}$ ",  
COLLECTION OF THE HOLTER MUSEUM OF ART





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*Cottonwood Dark*, 1966, Enamel with collage on masonite, 31 $\frac{3}{8}$  x 19 $\frac{3}{8}$ ",  
COLLECTION OF THE HOLTER MUSEUM OF ART



*Untitled*, n.d., mixed media on paper, 33 $\frac{7}{8}$  x 22",  
COLLECTION OF THE HOLTER MUSEUM OF ART



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*Untitled*, n.d., watercolor on paper, 18 x 24", COLLECTION OF THE HOLTER MUSEUM OF ART





*Untitled*, n.d., watercolor on paper, 19¾ x 29", COLLECTION OF THE HOLTER MUSEUM OF ART





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*Untitled*, n.d., mixed media construction, 12 x 12¼",  
COLLECTION OF THE HOLTER MUSEUM OF ART



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*Grade Books*, 1974, mixed media on masonite, 24 x 23 $\frac{7}{8}$ ",  
COLLECTION OF THE HOLTER MUSEUM OF ART



*Untitled*, n.d., woodprint 1/1, 12¼ x 12", COLLECTION OF THE HOLTER MUSEUM OF ART

## ■ DeWeese Chronology

- 1920 Born December 23, Troy, Ohio
- 1938 Graduates from Troy High School, Troy, Ohio
- 1938-1942 Studies at Ohio State University, Columbus, B.S. degree, 1942
- 1941 Studies with artist Walter Kuhn
- 1942-1946 Member of the U.S. Air Force. Wins first prize in military painting exhibition.
- 1946-1948 Studies at the University of Iowa, M.F.A. degree, 1948
- 1946 Marries artist Gennie Adams
- 1948 Art Instructor, Ohio State University, Columbus
- 1948-1949 Art Instructor, Texas Tech University, Lubbock
- 1949-1977 Professor of Art, Montana State University, Bozeman
- 1950 Studies with artist Will Barnet
- 1950 Exhibits at the Ohio Artists Drawing exhibition, Canton
- 1950-1965 Gallery Director, Montana State University Gallery, Bozeman
- 1958 *Six Montana Artists* exhibition, Loggia Gallery, San Francisco, California
- 1960 Mural commission for Security Bank, Bozeman, Montana
- 1961 Purchase prize, Northwest Printmakers, Henry Art Gallery, Seattle, Washington
- 1965 *Montana Arts and Crafts* exhibition, U.S. Senate Office Building, Washington, D.C.
- 1966 Solo exhibition, Hilltop Gallery, Butte, Montana
- 1966 Mural commission, Madison River Canyon Earthquake Area Visitor Center, Montana
- 1975 Travels to London and Paris
- 1976 Guest artist, Cornish School of Allied Arts, Seattle, Washington
- 1977 Retires as Professor Emeritus, Montana State University, Bozeman
- 1977 Publishes "About Painting" in *The Arts of Montana*, edited by H. G. Merriam
- 1978 Set design for Mary Overlie's dance, *The Figure*, Museum of Modern Art, New York, New York
- 1979 *Robert DeWeese: Works Since 1949*, Retrospective exhibition, Montana State University School of Art, Bozeman
- 1983 *Wolny's Hill* solo exhibition, Montana State University School of Art, Bozeman
- 1983 "Art Under the Big Sky," *Newsweek*, October 31
- 1987 *Artists from Bozeman, Montana* exhibition, Paule Anglim and Janet Steinberg Gallery, San Francisco, California
- 1987 *Spirit of Modernism* exhibition, Paris Gibson Square Museum of Art, Great Falls, Montana
- 1989 Two-person exhibition (with Patrick Zentz), Beall Park Art Center, Bozeman, Montana
- 1990 Dies November 20, Billings, Montana
- 1991 *Robert DeWeese: Retrospective* exhibition, Yellowstone Art Museum, Billings, Montana





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*Robert Deweese, 1982*



*Life in Montana, 1984,*  
mixed media, 15½ x 17¾",

COLLECTION OF SUMNER AND DEBBIE LOKKEN

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COVER IMAGE: *Self Portrait*, n.d., ink on paper 11 x 8½",  
COLLECTION OF THE HOLTER MUSEUM OF ART

TITLE PAGE: *Arch with Ragged Edge*, 1969, oil and enamel  
on masonite, 25½ x 48", COLLECTION OF THE HOLTER MUSEUM OF ART