



- 1* **David Secrest**, *Twisted Pod, Twisted Wedge, Twisted Arch*, 1996, wrought iron
- 2 **Jay Rummel**, *Five Valleys Trilogy*, 1977-82, acrylic on canvas (2nd floor)
- 3 **Marilyn Bruya**, *Untitled (mural)*, 1996, acrylic
- 4 **Rudy Autio**, *Cavalcade*, undated, glazed stoneware (lobby)
- 5 **Ken Little**, *Fall*, 1975, acrylic on canvas; *Untitled*, undated, ceramic sculptures (stairwell)
- 6 **Marilyn Bruya**, *Mt. Sentinel*, 1990, oil on canvas (stairwell)
- 7 **Stephanie Frostad**, *Bright and Early*, 1994, oil on canvas (2nd floor)
- 8 **Sarah Rachael Monk**, *Occurrence*, 2010, acrylic and graphite on panel (lobby)
- 9 **John Vichorek**, *Teepee Burner*, 1970, welded steel
- 10 **David Secrest**, *Infrastructure*, 1996, fabricated steel and wrought iron
- 11 **David Secrest**, *Buhr Stone*, 1996, fabricated steel and wrought iron
- 12 **John Vichorek**, *Untitled (murals)*, c. 1969, concrete
- 13 **David Pledge**, *Three Vessels*, 2001, glazed stoneware
- 14* **Michael Osborne**, *Paleozoic I*, 1990, ceramic
- 15 **Steve Connell**, *Flight*, 1996, steel with copper patina
- 16* **Lindsay McCoy**, *Elements of Life*, 2001, glazed ceramic tile
- 17* **Rudy Autio**, *Grizz*, 1969, cast bronze
- 18 **Robert Davis**, *Bulletin Board*, 1974-75, welded steel
- 19 **George Gogas**, *Judith Basin Encounter: When Charlie and Pablo Went Broke in the Stock Market*, 1994, acrylic on canvas (lobby)
- 20 **George Gogas**, *Judith Basin Encounter: When Charlie and Pablo Had Breakfast at McDonalds*, 1994, acrylic on canvas (lobby)
- 21* **Theodore Waddell**, *Persistence*, 1976, brushed stainless steel
- 22* **Robert Gehrke**, *Flight Column*, 1996, Cor-Ten steel
- 23 **Dana Boussard**, *Business of the Trade*, 1996, painted fiber construction (2nd floor)
- 24 **Rudy Autio and Ward Devlin**, *Flathead Valley*, 1970, glazed ceramic tile (lower level)
- 25 **Joy Wulke**, *Sky Walkers*, 1996, fiber sculpture (2nd floor atrium)

- 26 **Vickie Meguire**, *Abstract Montana Images*, 1996, acrylic and mixed media (lower level)
- 27 **Tu Baixiong**, *Untitled*, 1996, acrylic on paper (3rd floor)
- 28 **Rudy Autio**, *Montana Horses*, 1986, fiber tapestry
- 29 **Tyler Kimball**, *Lace Birdie*, 2012, blown glass and caning (lobby case)
- 30 **Tim Rippon**, *The Magnificent Tree of the Arts*, 1996, glazed ceramic
- 31 **Rudy Autio**, *Untitled*, 1953, ceramic mural
- 32 **Marilyn Bruya**, *Mt. Sentinel and Mt. Jumbo*, 1990, oil on canvas (main floor)
- 33 **Monte Dolack**, *Action Figures*, 1999, hand-colored lithographs
- 34 **Patrick Zentz**, *Hellgate Translator*, 2002-03, mixed media with electronic components (atrium)
- 35 **Jay Laber**, *Charging Forward*, 2001, mixed media
- 36 **Phoebe Toland**, *What's New*, 2008, oil on panel (1st floor)
- 37 **Neil Parsons**, *Winter Count*, 2008, mixed media (3rd floor)
- 38 **Lloyd Schermer**, *A Journalist's Puzzle*, 2006, moveable type and engraved plates (lobby)
- 39 **Kate Hunt**, *Black Flag/White Flag*, 2008, mixed media (2nd floor)
- 40* **Douglas Warnock and Robert Delgado**, *Constellation*, 2000, ceramic tile and bronze
- 41 **Irvin "Shorty" Shope**, *Cutting Lodge Poles, Granville Stuart Coming up the Bitterroot, Warfare Between Cattle and Sheepmen (WPA-era murals)*, 1934, oil on canvas (2nd floor)
- 42 **Rudy Autio**, *Signal*, 1996, concrete and ceramic
- 43* **Terrence J. Murphy**, *Maureen and Mike Mansfield*, 1999, cast bronze
- 44 **James Todd**, *Untitled (mural)*, 1973, acrylic (stairwell)
- 45 **Rick Rowley**, *Grateful Nation Fallen Soldier Memorial*, 2011, cast bronze
- 46 **John Vichorek**, *M.C. Escher Gates*, undated, steel (GVA entrance)
- 47 **Theodore Waddell**, *Playground Slide*, ca. 1974-76, brushed stainless steel
- 48* **David Secrest**, *Humus*, 1996, wrought iron

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1 DAVID SECREST
Twisted Wedge | Twisted Pod | Twisted Arch, Wrought iron, 1996. Secrest refines and manipulates metal to create intuitive shapes that comment on the clash of old and new technologies, industrial

processes and the refinement of raw materials from one form to another. These wrought iron sculptures, mounted together on a single base, use the process of forging and shaping to create three related forms.



14 MICHAEL OSBORNE
Paleozoic I, Ceramic, 1990. Osborne is a UM alumnus. The completion of this Campus Art Award outdoor sculpture commission coincided with Osborne's MFA thesis exhibition

Cathedrals. This sculpture refers to geological changes impacted by environmental factors such as wind and rain over time. Osborne's intention was that the opening near the top of the sculpture be used as an oculus. It lines up with the face of the clock on Main Hall, evoking a sundial and the passage of time.



16 LINDSAY M'COY
Elements of Life, Ceramic Tile Mural, 2001. This work was commissioned under the Montana Arts Council's Percent for Art Program. McCoy uses abstract, diagrammatic forms to suggest DNA, cellular parts and atomic structures at a microscopic level.



17 RUDY AUTIO
Grizz, Cast bronze, 1968. This 5,000-pound bronze was a project of the UM Foundation, and represents the traditional symbol of the University of Montana. Autio was the founder of the UM ceramics department, and served as head of the department and professor for twenty-eight years. Autio completed a series of ceramic and plaster maquettes before scaling these up to the final work. The sculpture was placed prominently at the head of the Oval on "Grizzly Circle" and dedicated during Homecoming 1969.



40 DOUGLAS WARNOCK & ROBERTO DELGADO
Constellation, Ceramic tile and bronze mural, 2000. This work was commissioned under the Montana Arts Council's Percent for Art Program. Warnock, a professor at the University of Idaho in Pocatello, and Delgado, a studio artist based in Los Angeles, have collaborated to create several murals. This one integrates Warnock's cut bronze with Delgado's airbrush over silkscreen glazed tiles to reflect both artists' interests in community-based public art.



43 TERRENCE J. MURPHY
Maureen and Mike Mansfield, Cast bronze, 1999. This work was commissioned by UM alumni Magnus and Velma Aasheim. Murphy reflected

that the qualities of, "honor and integrity [will] guide my depiction of Mike Mansfield. From my personal remembrance of this man and his works on behalf of the people of the State of Montana and the people of the United States, the word honorable is the depiction in bronze I envision. It [is] my desire to depict Maureen Mansfield in a loving manner on a level of partnership with her husband...Mike credited her with all the success that he achieved, especially in his political career."



48 DAVID SECREST

Humus, Wrought iron, 1996. Secrest works in welded steel, wrought iron and sand cast bronze. He describes his process as where "the practical meets the esoteric." He develops forms from his subconscious and experiments with the structure of metal to create patterned surfaces. In 1996, Secrest completed a series of commissions across the UM campus referencing natural and industrial processes. With Humus, his intention was to create a work that would accumulate dirt, leaves and pine needles to appear as part of the earth. In soil science, humus refers to organic matter that has reached a point of stability, where it will not further decompose.



22 ROBERT GEHRKE

Flight Column, Cor-Ten steel, 1996. This work was commissioned for the Gallagher Business Building under the Montana Arts Council's Percent for Art Program. This use of a pillar to celebrate a political or military victory harkens back to Roman triumphal columns. Instead of commemorating public events, this sculpture is a monument to the



natural world, calling the viewer's attention to the sky, birds and flight.



21 THEODORE WADDELL
Persistence, Brushed stainless steel, 1976. Waddell is a Montana native from Laurel. While he is best known for paintings with thick impasto surfaces depicting ranch scenes, he also created a group of distinct metal sculptures while on the UM School of Art faculty from 1968 to 1976. During this time he lived in Arlee and created a series of minimalist-influenced polished steel sculptures.