# Artist-In-Residence Program

THE

# AT THE TAFT-NICHOLSON CENTER



# MELODY TAFT

The Artist in Residence program at the Taft-Nicholson Center is the realization of Melody Taft's dream to inspire artists through a residency experience in the solitude and beauty of Centennial Valley. A gifted artist herself, Melody understands how the artist's muse can be awakened when given space, time, and the inspiration of the natural world.

Melody said it best, while explaining why she and John invested such great energy, imagination, and resources to bring Lakeview, Montana back to life:

"Our world, as we all know, is in trouble, and this place gives people a soul back. That may sound funny, since we're in the middle of nowhere in Montana, but I think it can happen. And if we built this from where it started, it can go on to something grand." the beginning what a unique in doing so. environment the Center could be for artists. At her urging, one of Seeing the breadth and beauty of the buildings at the Center was the art created at the Center, Melody dedicated for a residence for a was inspired to make certain that the visiting artist, and another for a Artist in Residence program remains studio in which they could work. a permanent feature at Lakeview. And from the beginning, Melody has Her remarkable endowed gift for made it possible for artists to create, that pursuit will ensure that artists and to share their work with others in residence and arts programming in Centennial Valley, through her remain at the heart of the Center for generous support and through her generations to come.

Melody Taft understood from encouragement of others to join her



their own private residence, thanks to the Frank Carter family of Bozeman, Montana. The Carters have given generously to the Center to maintain

Artists that come to the Center enjoy the artists' residence, both through on-going operational support and the restoration of a historic structure by establishing an endowed fund for by the Tafts and the generous support of that purpose. The artists' residence in named in their honor in recognition of their generosity.



# ARTIST-IN-RESIDENCE

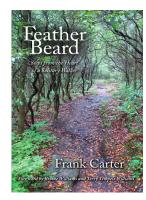


Precious is life and precious will our time always be helping to establish the artist in residence in the name of my grandmother and all mothers at the Taft Nicholson Center.

We will always carry the magic that is Centennial Valley with us and will share it with our children always....grateful.

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- FRANK CARTER IV



"Feather Beard, ″ Frank Carter IV





Every afternoon I would put down my books and close my laptop and walk up the road, sit on the same rock overlooking the valley and then walk down the road to the pond. This was my ritual. This was the way I would get "Salmonoid of Centennial, " Frank Carter IV

out of my academic mind and into my wilderness. Some of my greatest insights would find me in these moments of visceral connection with the earth underneath me and the subtle winds around me.

### - LOUISA CARTER

# VICTOR DANIEL

The apex of my experience was hiking up Sheep Mountain to get an arial perspective of the Red Rocks Lakes. The breathtaking views of the coral-green lake below provided me with the perfect grandiose scene for the crescendo of my film.





"Centennial Blue, "Victor Daniel



"Storm Over Centennial Valley, " Susan Burrows Dabney



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# SUSAN BURROWS DABNEY

I am a plein air painter and was totally prepared to immerse myself into the landscape of the Centennial Valley. What I had not counted on was the delight of conversation and crossing over with professors and students. I had some powerful interludes and exchanges that I will cherish forever. The Valley allows us-even dictateshonesty and courage to look beyond the normal and into the sublime.

# 14 DAVE & BECKY HALL

Being at the Taft-Nicholson Center, I realized the importance of setting in my writing. I also rekindled my love for wild places. Through thoughtful reflection during daily walks and late-night conversations, I came closer to the essence of my work and myself.



- BECKY HALL





"Harriman Morning,″ Dave Hall

# EWOUD de GROOT

TAFT-NICHOLSON CENTER 09



"Trumpeter Swans, " Ewoud de Groo



## MISSY DUNAWAY

around the world, and the Taft me today. I am deeply grateful to Nicholson Center stands out as the everyone who made my month at gold standard. The solitude, scenery, the Taft Nicholson Center so special, facilities, and staff made my month especially Melody Taft. in Lakeview an unforgettable

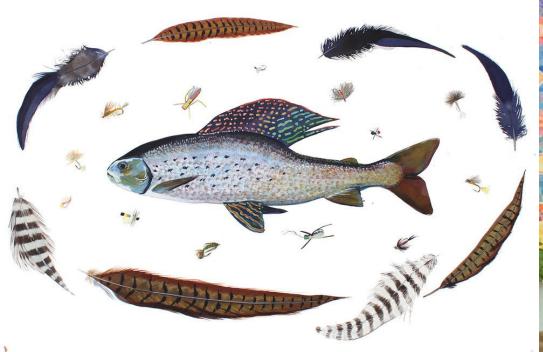
I have attended eight art residencies experience that continues to inspire

## WAYNE GEARY

none I'd seen before. I would watch mountains behind. slowly shifting, bright to subdued

Almost every afternoon it would shades of green and dazzling cloud up; sometimes there would be yellows, perfectly horizontal bands rain, more often not. But the light and of glowing colors framed by the color displays were spectacular, like often-dark shadowed mass of the

"North Coast, Iceland, " Wayne Geary





"Artic Grayling, Odell Creek, Montana, " Missy Dunaway



"Centennial Valley, Looking North," Wayne Geary



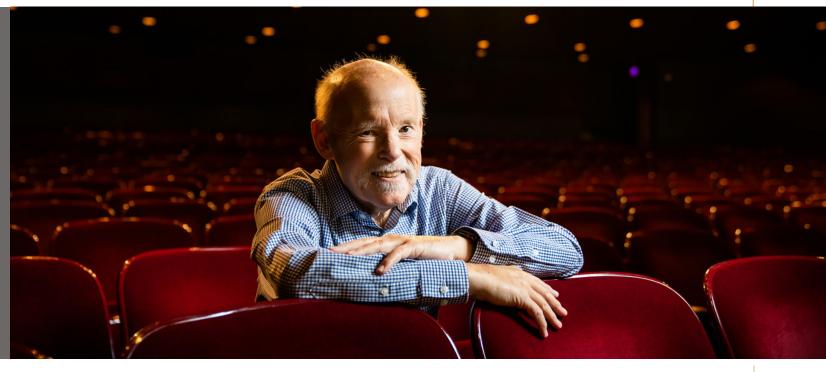
# SUSAN IMHOFF BIRD

of her own if she is to write fiction," Virginia Woolf tells us; a natural expansion to any form of art and creativity follows. The Taft-Nicholson Center gifted me with this room of my own. My writer's soul had been awaiting a spatial and temporal shift had needed this landscape—

"A woman must have...a room to unfurl and claim its place in my life...I was at once cocooned and unshackled. I moved from cabin to schoolhouse to the small workroom overlooking the valley, pen and journal in hand, mind and body and spirit given only a single task: to absorb, to inhale, and to incorporate all that was bestowed upon me. My being swells with gratitude for this interlude.



For a writer, the opportunity to freed from the everyday trappings necessary part of who we are spend time at the Taft-Nicholson of a different world full of bills and and it is in our bones. Bathed as an artist-in-residence is a gift politics and stale ritual, I began to in the broad shoulders of the of unmeasurable value. Beginning dream and imagine the essential Centennial Valley and the with the exit off the interstate, time questions and responsibility I have sweeping panoramic vistas I begins to dissolve and blends into the to the craft of writing. As an artist, was reminded of the wild that landscape and the landscape blends we paint, we write, we photograph, exists in all of us. into the natural world. At once, and we explore because it is a



# JEFF METCALF

### TAFT-NICHOLSON CENTER | 15



# SHELLEY McCARL

the Taft Nicholson Center shines on my work, undistracted by the brightly in my memory as one of daily responsibilities of family and the few times in my life when I've teaching.

My month as Artist in Residence at had the luxury of focusing solely







BEAR, 2016 Perfomance, Deke Weaver

## DEKE WEAVER

My time at the Taft-Nicholson letter represented by an endangered Center was spent working on BEAR- animal or habitat. Working in the the fourth performance from The Centennial Valley was perfect. A Unreliable Bestiary. This life-long cup of coffee and the slow quiet project is presenting a performance sunrise started each day of writing, for each letter of the alphabet, each dreaming, drawing, and walking.





"Evening Light, Autumn: Big Sheep Mountain," Shelley McCarl

Bathed in the broad shoulders of the Centennial Valley and the sweeping panoramic vistas I was reminded of the wild that exists in all of us.

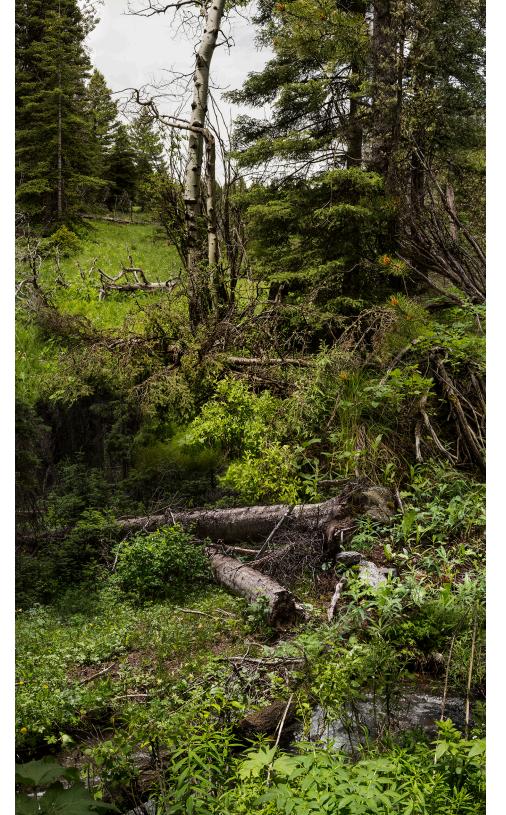
-JEFF METCALF

All indifferent decay, made during the Taft-Nicholson Center for Environmental Studies Residency, contrasts images of sweeping vistas with interior imploded landscapes. This work does not offer a vantage point upon which to survey the landscape; multiple views of the mountains that circled the valley are collapsed into a single image. These images mirrored my experiences navigating the secluded valley of the residency program.

# CAROLINE CLERC

"All indifferent decay, " Caroline Clerc







While at the Taft-Nicholson Center, the landscape and people and came soundscapes, we developed an we journaled, shot video, and to better know ourselves and our album of audio collected during the recorded tremendous amounts of creative practices in the process. residency which will be released as audio field recordings in different Inspired by the richness of the an LP later in 2022. ecological areas. We learned from Centennial Valley's environmental



# RACHEL LIN WEAVER & LESLEY DUFFIELD

## TAFT-NICHOLSON CENTER 21

on how the United States work today. has been manifested and

Odell Creek is an origin stream the marks left on the landscape as of the Missouri River, one of we have "unsettled" this country... the great water highways My experience at Taft-Nicholson of Manifest Destiny. For set me on a trajectory in creating thirty years, my place-based more art made by walking, through installations have focused landscapes that continues in my





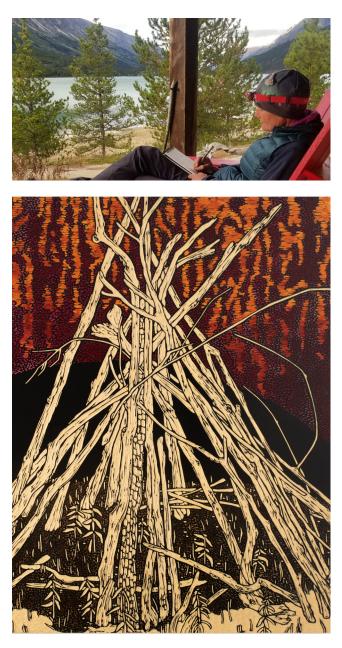
# SHAWN SKABELUND

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"Thistle, ″ Sara Tabbert

# SARA TABBERT



"Fort in a Fire, " Sara Tabbert

# **18** GRETCHEN HENDERSON

#### EXCERPTS FROM "HEADWATERS"

Storms chase up the valley and rattle the earth. Summer to winter, dawn to dusk: weather and light in the big sky over the Centennial Valley cannot help but shift the rhythm of a heartbeat.... To imagine the reach of this place—and the ripple effects of what starts here—requires care to follow a meandering course. Remote from human centers, places like the Centennials may seem

In a place as remote as the Centennials, a person is aware of interdependence. Year-round and seasonal residents have different livelihoods but share stakes in the Valley. Over decades, creative partnerships have developed, formally and informally, to care for each other and for the ecosystem. The complex relationships make even a short-term visitor aware of their interdependence with places farther afield...

To imagine the reach of this place—and the ripple effects of what starts here—requires care to follow a meandering course. Remote from human centers, places like the Centennials may seem isolated, impervious to injuries like extractions. But their biodiversity may keep all of our hearts pulsing, air oxygenating, water streaming, replenishing resources farther afield. As the world is torn apart, what ripple effects might happen when communities near and far pull together to protect the volatile and vulnerable wonders of our planet?



# MARIN ABELL & GREG STEWART

Our project is designed to engage these various interconnected valences of the Centennial Valley (rhizomes, aspens, sapsuckers, and beavers) with an austere aesthetic. We sculpted fallen aspen branches into forms akin to door knockers, and installed hundreds of these knockers throughout multiple clonal colonies across the valley. These knockers resemble and mimic the sapsucker, and are crafted by whittling, a democratic fabrication process that reminds of the beaver.

# **'19**



# LAUREN CAMP

**"RECKONING'** (FIRST PUBLISHED IN SPLIT ROCK REVIEW)

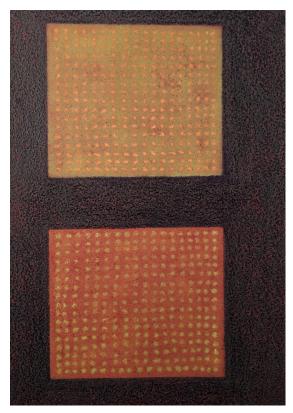
When it became clear the world would continue—others would cull, cook, drive nails, run serum to veins, spray weeds, peel and measure, trawl and scrape, would blast and repair broken bridges—while I was a mess of exhaustion, I left. Right out of it. Came three days indirect to where fish circuit in silence for a long time in the pond. Birds skate leaves, getting fat on fruit. The fish shift. I am lucky to watch them. All that exists is the rapture of turning. Or rather, hours not rushing. The light pitches the same field I hiked in. I lie into it, feel the soft give where my feet make their shape. Empty doesn't have to be a loss. Maybe a simple form of beginning. Above, the greedy raptors circle and drift. Nothing between us but dandelions leaping on their long stems.



cr. Simon Blundell



"Color Score #1, ″ Jorge Rojas



"Color Score #3, ″ Jorge Rojas

Two-dimensional encaustic color-field paintings on sandpaper inspired by the colors and textures I observed during my hikes, canoeing, and birdwatching in the wilderness of Montana's Centennial Valley.

# JORGE ROJAS

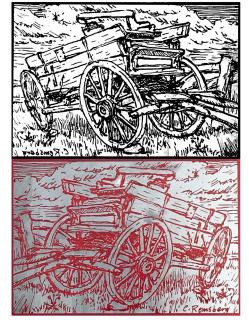


# STEPHANIE ROSE









"Parked Wagon, " Claire Remsberg

"Concurrent, ″ Stephanie Rose



# CLAIRE REMSBERG



## TAFT-NICHOLSON CENTER 29



# BOB ARMSTRONG

I had the great luxury to spend my days working in the studio. And, to complete it, my nights were spent having dinner and talking with highly educated and generous-minded people about their areas of study and mine, discussing what we learned and sharing our experiences.





"Gentian (Centennial Valley), " Bob Armstrong



THE UNIVERSITY OF UTAH TAFT-NICHOLSON CENTER FOR ENVIRONMENTAL HUMANITIES EDUCATION

Proudly presents an evening recital featuring the 2021 Artists-in Residence:

Eric Grossman, violin

Lida Grossman, piano

Special thanks to Melody and John Taft and the Carter Family for their continuing support of the Artist-in-Residence program

Program

Jota de Pablo The song of the Nightingale Zigeunerweisen(Gypsy Airs)

Misha Grossman, violin Cecilia Grossman, cello Sasha Grossman, piano Beethoven Trio in c minor op.1 #3 I. Allegro con brio

Tomasso Vitali(1665-1747) Chaconne

Frederic Chopin(1810-1849) Nocturne

Franz Schubert( 1797-1828) Erlking

Pablo de Sarasate (1844-1908)

Special appearance by the Grossman children:

# ERIC GROSSMAN

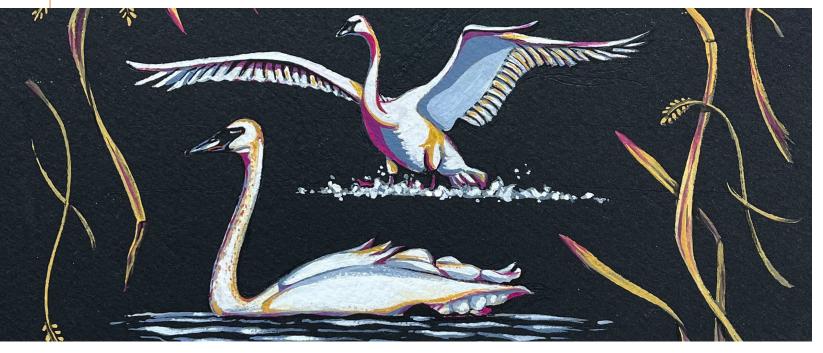
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# 21 | CLARA & ROSALIE HAIZLETT

Clara and I collaborated to film a short video about the benefits of hiking slowly and mindfully. In the film, we share different ways that each of us have learned to connect with our natural surroundings, through nature sketching, creative writing, and animal tracking. We are in the final stages of editing and refining the film and hope to enter it into some environmental film festivals once complete.







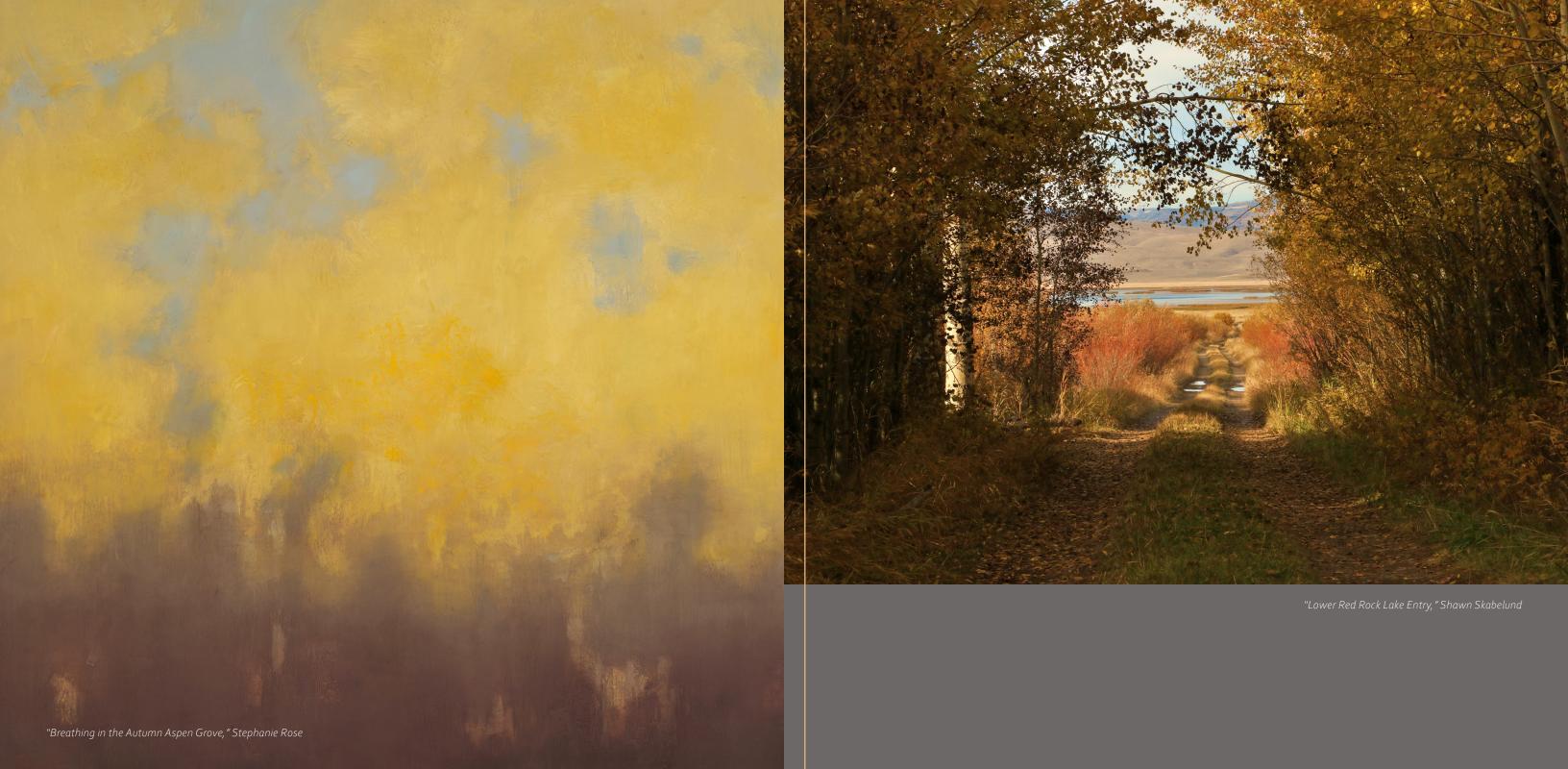
MELISSA KWASNY

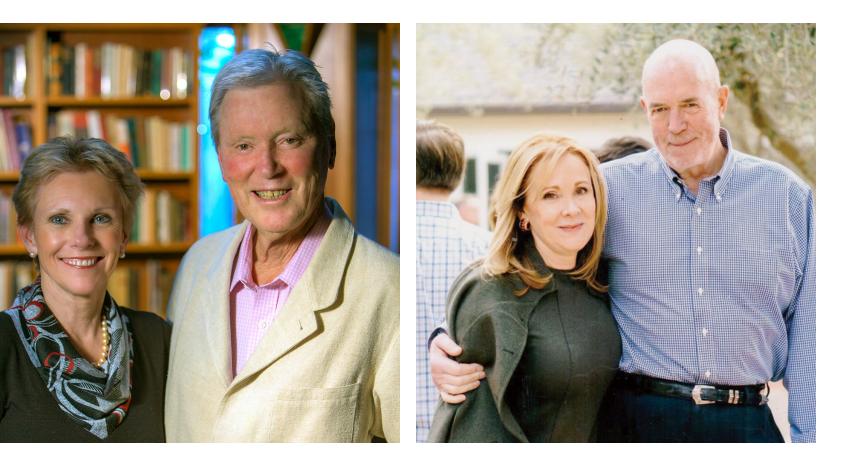
#### FROM "THE VALLEY"

Assume they are here. In the mist. In morningtide. Eventide. In exchange of their day for ours, the one with shadows. It seems wrong to disturb them in their transition from grazing to pause, the climb from threshold to higher elevation. Two white-tailed deer are kneeling as they pass under a barbed wire fence. Like meeting quietude, their bodies perfectly coordinate. I hear the clack of cranes in the distance, their wooden rattles accompanying their far-fetched dance. I am not yet too old that I can't hear the geese flying above me.

"Trumpeter Swan Flight, " Rosalie Haizlett







Bill & Sandi Nicholson decided to a dormitory, private guest cabins, buildings of Lakeview, Montana. In and research. doing so a ghost town was reborn as the arts, and the humanities. It took

In a leap of the imagination in 2005, and twenty-four fully renovated Swans to Arctic Graylings – part of

a haven for wildlife from Trumpeter their work.

### JOHN & MELODY TAFT BILL & SANDI NICHOLSON

friends John & Melody Taft and and furnished buildings, including the Greater Yellowstone Ecosystem.

purchase and renovate the historic spaces for meetings, presentations, Thanks to the generosity, labor, and imagination of the Tafts and Nicholsons, students, faculty, artists, center for environmental education, The product of their imagination is a and humanists from throughout unique community set in one of the the West gather to advance them twelve years to complete most significant natural landscapes scholarship, create art, and allow a the renovation with the result of in Montana, with expansive better understanding of our natural sixteen beautifully landscaped acres wetlands, towering mountains, and environment to inform and infuse



#### FRANK & AMIE CARTER

Frank and Amie Carter saw in the Taft-Nicholson Center Artist-in-Residence Program an opportunity to provide artists a supportive and transformational environment to further their creative development. Through a generous endowed gift, the Carter family maintain the artist's residence, a private onebedroom house with a living room, kitchen, wood stove, and study area. The Carter Family Artist's Residence sits right beside a small, restored schoolhouse with a beautiful view of the Centennial Valley that serves as work and exhibit space. Here visual artists, composers, writers, dancers, photographers, filmmakers, playwrights, and textile artists turn creative imagination into the tangible works of art.



Frank Carter IV

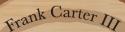


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Louisa Phinney Carter

Anne Marie Carter





Thine Marie Simms Cart

Daniel Springs Carter

Given in Honor of the Mothers who Carry Us September 2012

Taft-Nicholson Environmental Humanities Education Center



TAFT-NICHOLSON CENTER FOR ENVIRONMENTAL HUMANITIES EDUCATION

