



T R A C Y

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This publication was produced in conjunction with the exhibition *Tracy Linder: Open Range*, organized by the Yellowstone Art Museum, Billings, Montana, on view from November 12, 2020, through January 12, 2021.

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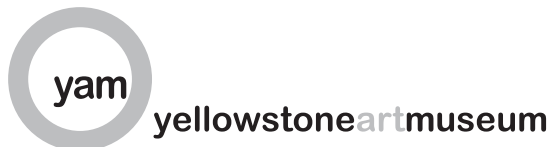
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detail, *PLOUGH SHARES*, in progress

“The skin and flesh familiar in feminist body works are opened up beyond the individual to a haunting social commentary. Like many other feminist artists, Linder finds fertile territory in skin and body references and in obsessive repetition that facilitates large, enveloping, riveting scale.”

LUCY R. LIPPARD

PLOUGH SHARES





FOREWORD

Being new to Montana, I was first introduced to Tracy Linder's work during Art Auction 50—a bronze cast of a newborn calf named Gus and a bird made out of cottonwood leaves and resin. At the time, I didn't put it together that they were both the work of Tracy. Fast forward several months, and I was on a visit to Neltje's studio. The moment I walked into her house, I noticed a series of cast shovels (beeswax) displayed over the entrance. Neltje told me that they were Tracy's work and then she pointed out two Tractor Hides in the great room. That is when I began to realize the breadth of Tracy's work and its relationship to farming and the earth.

Growing up on a farm myself, I felt an immediate connection. When I stop to reflect on her past work along with the work in this exhibition, I conjure up memories of walking barefoot in the furrow behind the plow as my grandfather or father tilled the earth each spring. I still have vivid memories of walking through the wheat fields before harvest and running my hands across the spikes of wheat. Or better yet, playing in the grain wagons full of wheat. My favorite part was being in the wagon as the wheat was unloaded from the combine. The auger flooded bushels of wheat in what seemed like seconds. Grasshoppers would transfer from the hopper with the grain to the wagon and skim along the edges. Eventually the grain would fill the wagon high enough so they could jump out and escape. Good memories of a time gone by, for me.

Tracy is sharing a glimpse of her circle of life to spark an important dialog. She has an intimate relationship with nature, and it comes through in her art. She has a

spirit that is a joy to watch. Watching an artist transform a space, like the Montana Gallery, into a sculptural space is fascinating. Tracy has been just that during her process of creating larger than life plough shares and wheat heads to interact with patrons, as well as season-worn gloves that record the hard labor of farm life, year after year. Tracy is an inspiration. She would want us all to grow something. That comes from her farm community upbringing. Her exhibition connects her world with all of us, bringing her community to the art community. Take time to contemplate the conversation each piece represents for you today and tomorrow as we remember we are the caretakers for our land.

This exhibition would not be possible without the generosity of numerous sponsors, along with many individuals who contributed to its success. I wish to thank Deborah Anspach and Dr. John Hanson, Barbara Skelton, Gordon McConnell and Betty Loos along with US Bank, Cenex Harvest States, and The Carolyn K. Ennis Family Living Trust. Tracy has been a champion of her own exhibition going above and beyond to make all of the integral parts come together. I would like to thank Susan Barnett, Lucy Lippard, and Catherine Courtenaye for working on the fine details of this catalogue. Special thanks goes to the Yellowstone Art Museum staff, especially Amanda Quiroz, Lisa Ranallo, Chaz Riewaldt, and Nick Olson for all of their behind-the-scenes work. Also, a big thank you to the Board of Trustees for their continued support of great art!

Bryan W. Knicely
Yellowstone Art Museum
Executive Director



NEWBORN: WADE

MAPPING RESILIENCE

LUCY R. LIPPARD

A 4-H KID RAISED ON A MONTANA FARM that produced sugar beets, corn, wheat, and Angus cattle, who now lives on a nearby ranching prairie, Tracy Linder was learning resilience at an early age. At home on horseback and on a tractor, she has all the credentials to communicate with local audiences. Farmers and ranchers can tell she's the real thing and artworld types

can too. She is an insider in both contexts, and this is what makes her art unique.

*Memory. Aesthetic. Message. Functionality.*¹

These are Linder's priorities. Underlying all her works are the struggling economics of small farms in the era of agribusiness; her own family lost their place in 1991, when she was in graduate school. Among her painted photographs from the mid-1990s are diptychs of real-life farm work and machinery on one side and straw tally marks on the other; the titles identify the neighboring family farmers working their fields. On a more personal side, painted images of leather work gloves and worn coveralls (they also appear in three dimensions in later installations) make connections to the working body and to her father's life, "where existence



¹ Tracy Linder, quoted in 2011 Bozeman Sculpture Park Invitational, 2011.

depends on the goodwill of neighbors, weather, and 'the bank.'"²

But Linder soon turned to sculpture, and it has attracted attention in the western contemporary art worlds for over twenty years now. She is a formalist, but content coexists on equal footing. Working with hide-like sheets of animal collagen (used for sausage casings), leather, dried crops and vegetation, beeswax, hair, bones, resins, and other organic materials, she creates haunting icons of work and loss and place. Although she has made handsome freestanding public art pieces like *Wish* (2011)—giant intertwined wishbones, an oblique comment on factory farmed poultry and the older tradition of the wishbone—it is her installations that offer the powerful surround and intimacy that characterize her art.

Citing Eva Hesse and Josef Beuys as formal inspirations, and Temple Grandin and Michael Pollan as influences, Linder has developed her own unmistakable aesthetic. The Hesse affinity is clearest in *Conversations with the Land* (1997)—seven hide-like sheets of collagen

² Tracy Linder quoted in Linda Halstead-Acharya, "From Molt to New York City...", *Stillwater County News*, July 15, 1998, 7.



GLOVES, detail from installation

impressed with photo emulsions; bailing twine hangs from the supporting wooden dowels. At first glance it closely resembles the hanging latex sheets of Hesse's *Contingent* (1968–69).

But on closer scrutiny, the imprinted photographs of daily farm work on Linder's sheets evoke a very different content, one compatible with her own materials.

Deeply rooted in Montana, where she is acclimated to "a sense of isolation that can be both comforting and profoundly lonely,"³ Linder's art is regional in the best sense, understood viscerally by locals and appreciated esthetically by outsiders. In a particularly perceptive text on Linder twenty years ago, Patricia Vettel-Becker remarked on "a farmer's subjectivity" and the role of the specificity of place: "the privileging of one's interconnectedness with other material forms—other bodies, animals, vegetation, and soil—[that] might serve as a source of strength and a means towards social agency."⁴ Linder is not aiming for the picturesque, being all too familiar since childhood with the down-and-dirty

3 Artist's Statement, 2020.

4 Patricia Vettel-Becker, "Dust to Dust: The Art of Tracy Linder," in *Tracy Linder: Dust to Dust*, Billings: Yellowstone Art Museum, 2000, 5-20. Writers on Linder's work were often raised on farms and ranches. My own credentials are vaguer. My great grandfather homesteaded in Dakota Territory; when his first hard-won wheat crop was destroyed in a barn fire, he left to work for other ranchers in Wyoming and Colorado. I lived on a farm in Devon, England for a year in the late 1970s, have lived in rural New Mexico for twenty-eight years, and I've been lucky to visit step-relatives in Montana over the last two decades.





GLOVES





WINGS, installation view and detail





SACRIFICIAL LIMBS, installation view and detail

work required, but the beauty of her sculptures offers a moving homage to a way of life increasingly under threat. She conveys an emotional and even kinetic embeddedness—more profound than any romanticized “sense of place.”

Wind is a permanent resident of the Montana plains. In the atypically blue tones of *Wings* (2009), Linder powerfully evokes the flock of one hundred birds rising into flight, a metaphor for fleeting time. Other works evoke the arid, windswept land and the harvests and creatures it nurtures through fragments of the lives lived on it. Tough tools beyond their usefulness are resurrected as fragile memories in rich earth tones, amber and golden. Their translucence has a spiritual dimension, like seeing through the veil into another realm. Shovels are separated from their handles, discs from the plow. At this writing, Linder has not yet constructed the *Plough Shares* series, planned as four oversized resin plough share shapes with organic matter embedded, similar to the earlier *Discs*. Invoking the hope of swords into ploughshares, she explains her return to the subject, memorializing “the backbreaking work it took to first break the soil to grow crops....There was a widespread myth put out to

SPINAL COLUMN



homesteaders that breaking the soil brings the rain, but contemporary farming practices have by and large quit ploughing as a matter of soil conservation and carbon sequestration.”⁵

Unlike urban artists, Linder has access to the whitening bones that are scattered across western rangeland, evoking the bodies they once supported in an omnipresent reminder of the natural cycles of life. The recent incarnation of *Spinal Column* (2013/2020), a fourteen-foot high wall piece, is made from casts of cow vertebrae turned ninety degrees. *Horizon* (2019–2020) is a horizontal line of thoracic vertebrae of various wild and domestic animals, coated with wax and embedded with wild and domestic seeds. The rhythmic arrangement mimics the vibrations of a voice track. Similarly, the “bones” discarded by mother trees—the thirty-six *Sacrificial Limbs* (2007–2009), encased in hand-sewn leather—will be newly installed in a roughly pyramidal shape, cascading down the wall.

Given her upbringing, Linder is not sentimental about slaughter, but a farmer’s ecological

consciousness differs from that of consumers. She mourns the brutalizing of animals reduced to objects in factory farming, depriving the creatures of any dignity. Themes of sacrifice, survival, and death recur. *Blindsided* (2009–2012), for instance, consisting of a production line of one hundred identical baleful cow heads cast from cotton paper—each ornamented with two stalks of fescue, and individually perked ears tagged with the artist’s brand (Bar over TL)—is a direct commentary on the deliberate monotony of corporate agriculture. In another piece she has questioned the captivity of hens who may never see daylight, restricted to tiny laying boxes. And in the three magnified heads of *Wheat* (2007), made of leather, resin, and dyed grass, she also questions genetic modification, wondering “can we ever go back to the original?”⁶

Some of the more recent pieces in this exhibition are modular and can be flexibly installed. *Shill/Shell* (2018–19) consists of twenty-five scattered bird forms covered with cottonwood leaves. *The Sowers: Seed Pods* (2013–2019) is a series of eighteen milk pod shapes made of rabbit hide,

5 Tracy Linder, email to author, April 22, 2020.

6 Virginia Bryan, “Women, Art & Life in the West,” *Yellowstone Valley Woman*, December, 2006, 35.



SHILL/SHELL



"Linder's art is regional in the best sense, understood viscerally by locals and appreciated esthetically by outsiders."

LUCY R. LIPPARD



beeswax, sinew, and resin. The skin and flesh familiar in feminist body works are opened up beyond the individual to a haunting social commentary. Like many other feminist artists, Linder finds fertile territory in skin and body references and in obsessive repetition that facilitates large, enveloping, riveting scale. Although the initial core may be a found material, her projects take many months and even years of sewing, rubbing, and molding. Such concentrated hand work recapitulates the hard repetitive agricultural work that it stands for.

Linder is “imagining the biographies of different species; an empathetic glance into today’s

opposite: *SHILL/SHELL*, detail
next page: *THE SOWERS: SEED PODS*

food chain.”⁷ Two tender works on calves offer poignantly opposing aspects of the livestock business. In the *Newborn Series* (2014–2020), the life-sized bronze calves with hanging umbilical cords still attached are whole and healthy, while the desiccated leather corpses in *Pound of Flesh* (2016–2019) suggest the losses, as well as ranchers’ proactive strategy of wrapping a living calf in a dead one’s hide, allowing the bereaved cow to continue nurturing. This pragmatic and caring act can be seen as a reflection of the resilient values with which Linder was raised—the solid core of her innovative art.

7 Artist’s Statement, 2019.

Lucy R. Lippard is a writer, activist, and sometime curator, author of twenty-five books on contemporary art, cultural studies, and local histories. She is co-founder of various activist artists groups and lives in Galisteo, New Mexico, where she is active in the community and edits the monthly newsletter.





"[Linder] conveys an emotional and even kinetic embeddedness—more profound than any romanticized "sense of place."

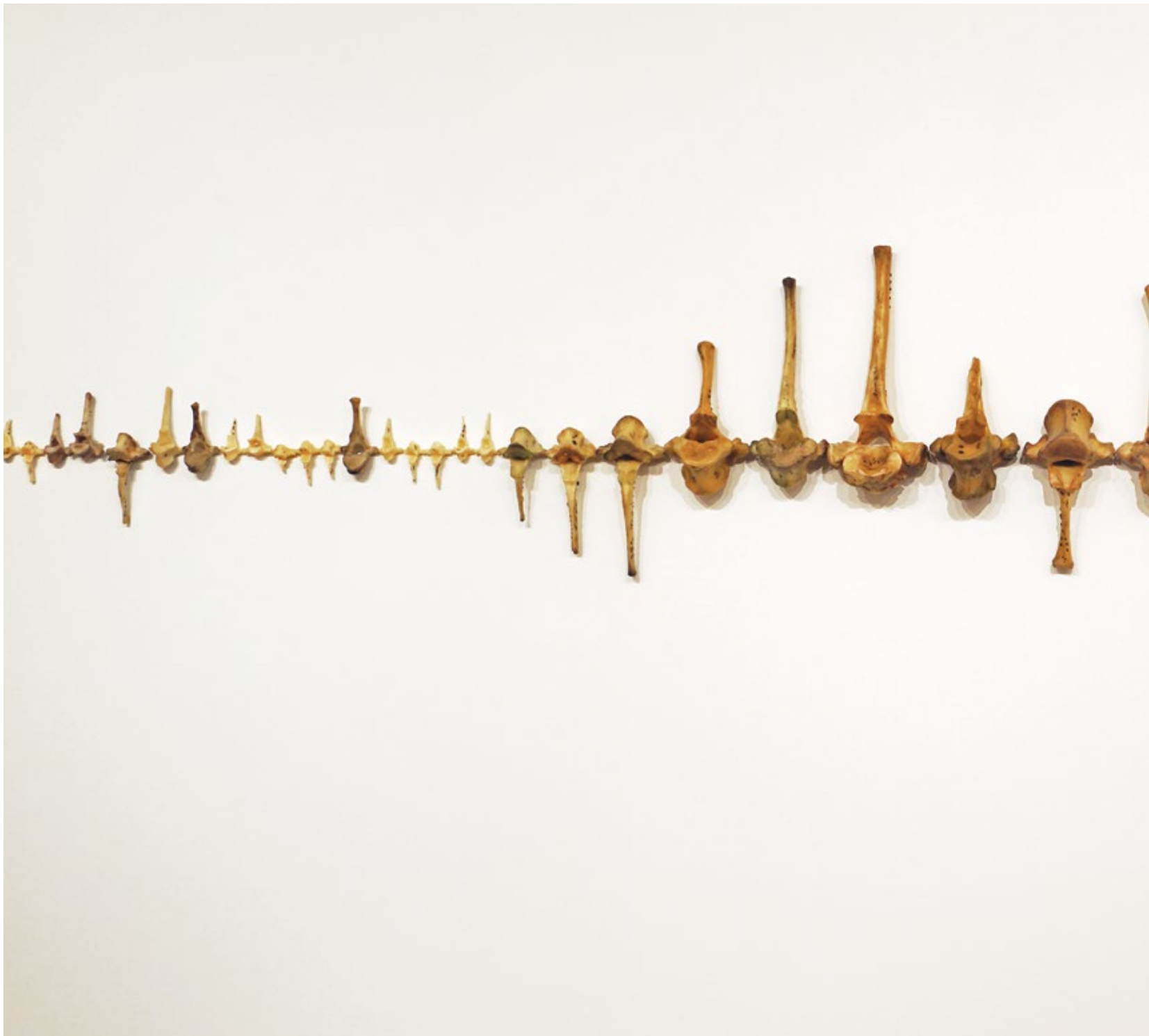
LUCY R. LIPPARD



NEWBORN: LYNN



NEWBORN: HANK



HORIZON

20



"Linder blends art historical references with her deep understanding of the land and the creatures that walk upon it. What appear to be dichotomies (life and death, plant and animal, nature and agriculture) are not opposed, but joined on a continuum of time, a cycle of constant change."

SUSAN FLOYD BARNETT

TO EVERY THING

SUSAN FLOYD BARNETT

ON THE THIRTY-MINUTE DRIVE FROM BILLINGS to Tracy Linder's studio, there is no phone service. The last seven miles are gravel. The occasional pickup truck rattles past with a wave and a plume of dust. Fields of wheat and grass, alkaline ponds like pools of broken ice, and flocks of starlings clustering and murmuring from power lines follow the road until it merges with sky. Birds feed on stubbled wheat fields. Cow patties dot the pasture lands, fertilizer for the next season. A

cluster of buildings and machinery rises from the flat horizon: house, barn, the homesteaders' small residence now mechanized into redundancy and converted to an artist's studio.

Linder's sculptures are the color of the high plains in early fall: gold, brown, tan, and white. Made from bones, seeds, leather, fur, branches, bronze, resin, and time, her sculptures represent and incorporate cycles of growth, death, and rebirth.



Life and death bear one another's seeds in symbol and substance. Time infuses each work. Labor is embodied in stitches through unyielding materials, the weight of accumulation, and the traces of care spent shaping, stretching, and assembling.

Horizon resembles the edge of the high plains, where small undulations mark the meeting of land and sky. The materials are of the artist's place: vertebrae of animals, wild and domestic, that walked upon the lands where she lives. Linder collected bones scattered across grasslands, heaped in stinking bone piles, released from rodent traps, and from the internet. This work is emblematic of her obsessive additive process. She cleaned hundreds of bones, let them bleach in the sun, coated each vertebra in wax, and embedded patterns of seeds. She arranged the elements into a forty-foot line with peaks and valleys resembling a seismogram or spectrograph. Despite variation in size, each vertebra is consistent in its basic form and function, linking plant-eaters large and small: mice, cattle, sheep, deer, bison, and predators such as cats, foxes, coyotes, and snakes.

The heart of the exhibition is the immersive installation *Pound of Flesh*, dark in color and emotion,



HORIZON, detail

and as awesome and terrible as Medieval statuary. Three carcasses, hanging like sides of beef in an assembly line, also recall the trinity and crucifixion. Small hollowed skins resembling newborn calves are scattered about, glowing amber against a field of dark crumbled earth. Linder suggests the possibility of resurrection within this field of death. She alludes to a rancher's trick to save an orphan or undernourished twin by disguising it under the skin of a dead calf, thus creating a bond between the outcast and a grieving mother. Art historical and agricultural references merge and diverge in the dramatically lit, emotionally charged space—a place to be immersed, embodied, and aware of one's own mortal flesh.

Linder's sculptures are the color of the high plains in early fall: gold, brown, tan, and white. Made from bones, seeds, leather, fur, branches, bronze, resin, and time, her sculptures represent and incorporate cycles of growth, death, and rebirth."

SUSAN FLOYD BARNETT

POUND OF FLESH





Another meditation on calves, Linder's *Newborn* series depicts the fragile first moments of life cast in the solid medium of bronze. These sweet and tender sculptures show the calves just after birth, as they first become aware of their bodies, senses, and abilities to move through space. To stand is to live. One of the calves

seems to uncurl from its fetal position, another tests its unsteady legs, rising by instinct to find the milk of life. Linder explains, "The calf's survival depends on the nurturing of its mother, the weather, presence of predators and the resourcefulness of its owner. It is a precarious time. There is both beauty and brutality in birth."



SEED POD 6, detail from *THE SOWERS: SEED PODS*

The life cycles of plants and interconnections between plants and animals are rich subjects for Linder. Her seed pods are like boats, vessels, labial folds furred like milkweed, bursting open and releasing winged fluff. The skins of once-living animals are stitched and shaped into representations of dried husks of withered plants releasing seeds. Plant and animal, sex and death, nature and craft, symbol and material are a few of the dualities embodied in these humble, beautifully crafted objects.

Wheat is comprised of similar leather pods clustered along three oversized stalks. These kernels are closed, protecting the germ of protein and seed within. Linder notes, "Wheat is one of the most durable crops that survives wind, drought, wildlife, human, insect, machine and chemical. The field thrives as a unit, yet



WHEAT

the individual wheat plants must endure much strife.” The minimal installation immerses the viewer in a synecdochical field. By magnifying the scale so the wheat is taller than the viewer and each kernel is larger than a fist, she invites consideration of the graceful repeating forms and their significance. Cultivated for more than 10,000 years, wheat enabled Western civilization and still provides more human nourishment than any other food source, both as cereal and animal feed. In a country where consumers purchase meat on foam trays wrapped in plastic, Linder’s works are reminders of the global origins and complex interconnections of food systems.

A simple, curved steel blade and its rich symbolism served as the model for Linder’s four-part sculpture *Plough Shares*. “I have long been enamored with the shape of a plough share,” says Linder. The plough share is a tool of colonialism, an implement for extractive modern agriculture, and a peaceful destiny for swords. “From sod-busting years to present day, that shape has remained.” For the hardened steel of the blade, she substitutes a translucent sheet of resin stretched over a delicate armature and embedded with seeds, grasses, grain, and birds (signs

of tradition, sustenance, peace, and hope). She points out that ploughing has largely given way to more sustainable practices: “Today’s farmers are adopting no-till practices to enhance moisture retention and carbon sequestration.” Made in the summer of 2020 while record fires ravaged the western U.S., the first panel is scorched and blackened. Subtle variations play out across the other panels, referencing earth, air, and water.

Linder blends art historical references with her deep understanding of the land and the creatures that walk upon it. What appear to be dichotomies (life and death, plant and animal, nature and agriculture) are not opposed, but joined on a continuum of time, a cycle of constant change. Repeating forms and patterns amplify her themes, representing work, time, and passing seasons.

Susan Barnett is a curator, entrepreneur, and writer whose work serves as a bridge between artists and audiences. She was the Curator of the Yellowstone Art Museum and Erie Art Museum, and worked for fifteen years in the Milwaukee area at institutions including John Michael Kohler Arts Center, Cedarburg Cultural Center, and Milwaukee Art Museum. Barnett earned an M.A. in art history from the University of Wisconsin-Milwaukee and a B.A. in fine art-printmaking from Montana State University.



PLOUGH SHARES

BIOGRAPHY

born: Billings, Montana 1965

resides: Molt, Montana

www.tracylinder.com

EDUCATION

M.F.A., University of Colorado, Boulder, CO, 1991

M.A., Eastern Illinois University, Charleston, IL, 1989

B.A., Eastern Montana College, Billings, MT, 1988

SOLO EXHIBITIONS

Yellowstone Art Museum, Tracy Linder: Open Range, Billings, MT, 2020

Lewistown Art Center, Omnivorous, Lewistown, MT, 2020

Purple Paperclip Project, social activism, outreach to all Congress persons, federal+Montana, 2017

Northwest College, WORK, Powell, WY, 2016

Missoula Art Museum, Blindsided, Missoula, MT, 2013

Nicolaysen Art Museum, The Obligation to Endure, mid-career retrospective, Casper, WY, 2012

Prescott Art Gallery, Skin Deep, Prescott, AZ, 2010

Emerson Cultural Center, work, Bozeman, MT, 2010

Dahl Arts Center, Plain View, Rapid City, SD, 2010

O.K. Harris Works of Art, New York City, NY, 2009

Holter Museum of Art, Windswept, Helena, MT, 2009

University of Wyoming Art Museum, Tractor Hides, Laramie, WY, 2009

Gallery of Visual Arts, re:Sustenance, University of Montana, Missoula, MT, 2009

Fort Collins Museum of Contemporary Art, Bio[logic], Fort Collins, CO, 2007

Yellowstone Art Museum Visible Vault, Forces of Labor (Backbone), Special Viewing, Billings, MT, 2006

U.S. General Services Administration Commission, Art in Architecture Program, Forces of Labor, Joint Border Station, Sweetgrass, MT and Coutts, Alberta, 2000–04

Gallery 210, Sustenance, University of Missouri-St. Louis, 2003

Beall Park Art Center, Subsistence, Bozeman, MT, 2002

Yellowstone Art Museum, Dust to Dust: The Art of Tracy Linder, Billings, MT, 2000

Eiteljorg Museum, The Unexpected West Series, Harvest Rites, Indianapolis, IN, 1999

North Dakota Art Gallery Association Farm & Family Traveling Exhibit, 1997–98. Traveled to: Putnam Cultural Heritage Association, Carrington, ND; Bismarck Art Galleries Association, Bismarck; Lake Region Heritage Center, Devils Lake; James Memorial Preservation Society, Williston; Taube Art Museum, Minot; Memorial Union Gallery, North Dakota State University, Fargo; Dickinson State University Gallery, Dickinson

Beall Park Art Center, Conversations with the Land, Bozeman, MT, 1997

Blue Heron Art Center, Who's Counting?, Vashon, WA, 1996

Bebe Kezar Gallery, Tracy Linder: New Works, Whitefish, MT, 1996

Copper Village Museum & Art Center, Farm & Family, Anaconda, MT, 1995

Haynes Fine Art Gallery, Tracy Linder: Recent Works, Bozeman, MT, 1995

University Center Gallery, Harvest, University of Montana, Missoula, MT, 1994

Olson Library Gallery, My Father Dances, Minot State University, Minot, ND, 1993

C.U. Art Galleries, Agri-Cultural Artifacts, MFA thesis, Boulder, CO, 1991

Tarble Arts Center, M.A. Thesis Exhibit, Charleston, IL, 1989

SELECTED GROUP EXHIBITIONS

Yellowstone Art Museum, The Thing Itself, Billings, MT, 2020

Kirk's Grocery, Reckless, Billings, MT, 2020

Yellowstone Art Museum, Boundless Visions, Billings, MT, 2019

Western Heritage Center, Friends of Ben Steele, Billings, MT, 2019

Zier Gallery, Bird Show, Bridger, MT, 2019

Yellowstone Art Museum, Montana Triennial, Billings, MT, 2018

White Apple Gallery, The West Reimagined, Whitefish, MT, 2017

Angel Horses, Angel Horses of a Different Color, public art project, Billings, MT, 2017

Yellowstone Art Museum, Unleashed, Billings, MT, 2016

Taitung, Exquisite Uterus, Taiwan, 2016

METRA Park, NILE Foundation Art Show, Billings, MT, 2016

March in Montana Art Fair, Catherine Louisa Gallery, Great Falls, MT, 2016

Billings Open Space, MIXX9, Billings, MT, 2015

Kaoshing Women's Center, International Women's Exhibit, Taiwan, 2015

59 rue de Rivoli, Exquisite Uterus, Paris, France, 2015

Sun Valley Center for the Arts, Creativity at Work, Ketchum, ID, 2014

University of Wyoming Visual Arts Gallery, Coast to Coast, Laramie, WY, 2013

Tarble Arts Center, Skulptcher Werkz, Charleston, IL, 2013

Yellowstone Art Museum, Boundless Visions, Billings, MT, 2012

Steinhilber Gallery, University of Wisconsin-Oshkosh, Exquisite Uterus Project, Oshkosh, WI. Traveled to: University of Wisconsin-Milwaukee; University of Wisconsin-Madison; Women Made Gallery of Chicago, IL, 2012

Bozeman Sculpture Park, Inaugural Montana Invitational Outdoor Sculpture Exhibition, MT, 2011

Emerson Cultural Center, Montana Women in the Visual Arts (1850–2011), Bozeman, MT, 2011

Ucross Foundation Art Gallery, In the Presence of Trees, Clearmont, WY, 2011

Art Mobile of Montana, Helena, MT, 2011

VALISE Gallery, re:source, 2-person, Vashon, WA, 2010

Nicolaysen Art Museum, Ucross: 27 Years of Visual Arts Residencies, Casper, WY, 2010

Salt Lake Art Center, All American, Salt Lake City, UT, 2009

I.D.E.A. Space, Sugar Sugar, Colorado Springs, CO, 2009

Sun Valley Center for the Arts, Farming in the 21st Century, Ketchum, ID, 2009

Ryniker-Morrison Gallery, MIXX III, Billings, MT, 2008

Loveland Museum, Art Harvest, Loveland, CO, 2007

Ucross Foundation, Clearmont, WY, 2007

Artist in Residence, Ucross Foundation, Range of Expression II (Montana Artists), Clearmont, WY, 2007

Grafix Studio, MIXX I and MIXX II, Billings, MT, 2007

Yellowstone Art Museum, Women in Art of the Northern Plains Billings, MT, 2006

Ucross Foundation, Art of Survival Healing in Life+, Clearmont, WY, 2006

Billings Depot, Big Horn Magic, public art project, Billings, MT, 2005

The Women's Center, St. Vincent Healthcare, Art of Survival Healing in Life, collaborative traveling exhibit, Billings, MT, 2003

Billings Depot, the HORSE of course!, public art project, Billings, MT, 2002

Paris Gibson Square Museum of Art, Far From Center: Contemporary Art in Montana, Great Falls, MT, 2001

Loveland Museum, Memory & Change: Visions of the American West, Loveland, CO, 2000

Missoula Art Museum, Unfettered Spirit: Art & History on the Open Plain, Missoula, MT, 2000

Custer County Art Museum, Unfettered Spirit: Art & History on the Open Plain, Miles City, MT, 2000

LiebmanMagnan Gallery, Body Snatchers, NYC, NY, 1998

Paris Gibson Square Museum of Art, Unfettered Spirit: Art and History on the Open Plain, Great Falls, MT, 1998

Plains Art Museum, Piece of the Sky, Fargo, ND, 1997

Miles Community College, Dimensional Exhibits, Montana Faculty, Miles City, MT, 1996

Holter Museum of Art, Gender & Geography: New Works by Montana Women Artists, Helena, MT, 1995

Yellowstone Art Center, Northern Rockies/New Visions: Fourteen Regional Artists, Billings, MT, 1994

Idaho Falls Arts Council Gallery, Montana Artists, Idaho Falls, ID, 1994

Nora Eccles Harrison Museum of Art, Drawn West, Logan, UT, 1994

Holter Museum of Art, ANA 22, Helena, MT, 1993

Beall Park Art Center, Sweet Pea Festival, Bozeman, MT, 1993

Minot State University, EMC Faculty Exhibit, Minot, ND, 1993

Community 7 TV, Hometown Video Festival II, Billings, MT, 1992

Claremont Graduate School, Sculpture Exchange Show, Boulder and Claremont, CA, 1991

Sibell-Wolle Auditorium, Interdisciplinary Arts Video Screening, Boulder, CO, 1991

Pirate Gallery, Return of AlternaTV Video & Film Venue, Denver, CO, 1991

Boulder Public Library, Women's Week Video Night, Boulder, CO, 1991

Bass Performing Arts Center, Sculpture Colorado, Austin, TX, 1990

SELECTED BIBLIOGRAPHY

"The Roots of Sustenance: A Conversation with Tracy Linder," Ann Landi, Sculpture Magazine, November/December 2020

"Tracy Linder," Ann Landi, Under the Radar, Vasari21, December 11, 2017

"Montana Artist Connects Farm to Studio," Aja Goare, KTVQ-2 News, Video feature August 13, 2017

"Resounds: Tracy Linder & Phoebe Knapp," Corby Skinner and Anna Paige, Yellowstone Public Radio, interview, March 1, 2017

"Report: Montana, Big Sky Country is home to a surprisingly robust, tenacious contemporary art community," Margery Gordon, art ltd. magazine, September/October 2015

"Tracy Linder: Molt artist lets art speak for the land," Jaci Webb, Billings Gazette, October 6, 2014

"MAM gets 'Blindsided'," Dillon Kato, Missoulian, January 11, 2013

"The Obligation to Endure," Lisa Hatchadoorian and Connie Gibbons, exhibition catalogue, Nicolaysen Art Museum, May 2012

"Bozeman Sculpture Park: Creating a Conversation," Corrine Garcia, Big Sky Journal, August 2011

"Windswept," Melissa Kwasny, exhibition catalogue, Holter Museum of Art, September 2009

"Winged Sensation," Marga Lincoln, Helena Independent Record, May 28, 2009

"Farming in the 21st Century at the Sun Valley Center of the Arts," Sabina Dana Plasse, art ltd. magazine, May 2009

"Best Bets," Michael Paglia, The Denver Post, April 6, 2007

"Women, Art & Life in the West," Virginia Bryan, Yellowstone Valley Woman Magazine, December 2006

"Making Connections, Modern and Contemporary Art on the High Plains," Gordon McConnell, Yellowstone Art Museum Permanent Collection catalogue, 2005

"Review: Tracy Linder," Byron Clerx, Sculpture Magazine, July/August 2001

"Dust to Dust," Patricia Vettel-Becker, exhibition catalogue, Yellowstone Art Museum, September 2000

"Rising Stars," Lynn Pyne, Southwest Art, January 2000

"Body Snatchers," Contemporary Visual Arts, Issue 19, 1998

"Chelsea Galleries: LiebmanMagnan," Kim Sillin, NY Arts Magazine, July/August 1998

"Voice Choices," The Village Voice, June, 30, 1998

"Plains and Simple," L.R. Findley, Architecture, March 1998

"Review: Tracy Linder," Karen Kitchel, New Art Examiner, April 1997

AWARDS AND RESIDENCIES

Member, Montana Arts Council, Governor Schweitzer and Governor Bullock appointed, 2008–22

Speaker, TEDx Billings, Billings Public Library, MT, 2015

Artist in Residence, Yellowstone Art Museum Visible Vault, Billings, MT, 2010

Nominee, Anonymous Was A Woman Award, 2010

Artist in Residence, University of Wyoming Art Museum, Laramie, 2009

Artist in Residence, Ucross Foundation, Clearmont, WY, 2007

Commissioned Artist, U.S. General Services Administration, Art in Architecture Program, Sweetgrass, MT, 2000–04

Artists in the Prisons Residency, Montana Women's Prison, 1999

Outstanding Young Alumnae, Montana State University-Billings, 1997

Graduate Student Research & Creative Work Award, University of Colorado, Boulder, 1991

Dean's Small Grant Award, University of Colorado, Boulder, 1990, 1991

Anita Krueger Art Award, Outstanding Graduating Senior, Eastern Montana College, 1988

PUBLIC COLLECTIONS

Billings Clinic, MT

Billings Logan Airport, MT

General Services Administration, Joint Border Station, Sweetgrass, MT

Paris Gibson Square Museum of Art, Great Falls, MT

Missoula Art Museum, MT

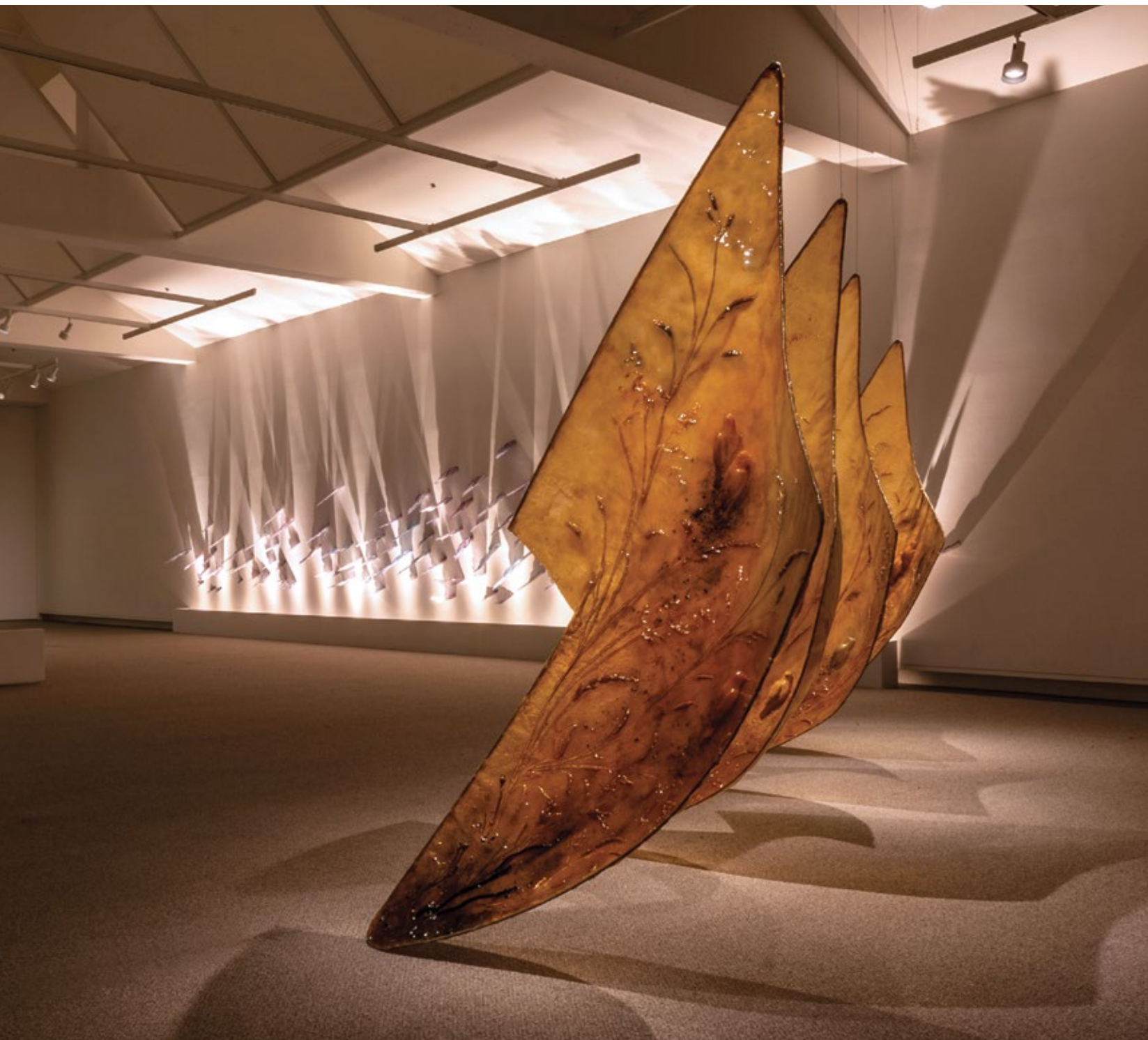
Montana State University-Billings

North Dakota State University, Fargo, ND

Nicolaysen Art Museum, Casper, WY

Yellowstone Art Museum, Billings, MT





EXHIBITION CHECKLIST



Gloves (14 from a series of 50), 2007, leather gloves, polyester resin, brass rod, dimensions variable. Loaned by artist.



Horizon, 2019–2020, thoracic vertebrae: antelope, bison, bobcat, calf, cow, coyote, deer, elk, otter, rabbit, raccoon, sheep, skunk, turkey, other unknown bones; seeds embedded in beeswax: alfalfa, alyssum, asparagus, barley, basil, beans, beets, black-eyed susan, brome grass, cabbage, cactus, carrots, cauliflower, celery, cheat grass, coleus, columbine, corn, cosmos, cucumbers, eggplant, grasses, hollyhock, koshia, lavender, lentil, lettuce, marigold, mustard, native grasses, onions, oriental poppy seeds, peppers, purple coneflower, radishes, rosemary, safflower, spinach, squashes, sumac, tarragon, tomatoes, unknown, watermelon, weeds, wheat, wild flowers, wild oats, 26" h x 480" w x 4" d. Loaned by artist.



Newborn: Hank, 2020, bronze, sisal, beeswax, 19" h x 21.5" w x 10.5" d. Loaned by artist.



Newborn: Lynn, 2020, bronze, sisal, beeswax, 17" h x 33.5" w x 10.5" d. Loaned by artist.



Newborn: Wade, 2014, bronze, sisal, beeswax, 6.25" h x 19" w x 16" d. Loaned by Anita and Don Linder.



Plough Shares, 2020, polyester resin, fiberglass, grasses, crops, dirt, gravel, seeds, ashes, steel rod, dimensions variable: each plough share 9' high. Loaned by artist.



Pound of Flesh, 2016–2019, leather, polyester resin, fiberglass, mulch, dimensions variable. Loaned by artist.



Sacrificial Limbs (34 from a series of 36), 2007–2009, tree branches, leather, artificial sinew, dimensions variable. Loaned by artist.



Shill/Shell (23 from a series of 26), 2018–2019, cottonwood leaves, polyester resin, fiberglass, brass rod, 8" h x 3.75" w x 11" d. Loaned by artist and Catherine Courtenaye, Russell Rowland, Barb Skelton.



Spinal Column, 2013/2020, animal collagen, acrylic, polyester resin, 144" h x 11" w x 4.5" d. Loaned by artist.



The Sowers: Seed Pods (series of 18), 2013–2019, rabbit hide, artificial sinew, polyester resin, beeswax, dimensions variable. Loaned by artist and Susan Barnett, Sherri Cornett, Stephen Haraden, Phoebe Knapp.



Wheat, 2007, leather, dyed grass, polyester resin, fiberglass, dimensions variable. Loaned by artist.



Wings, 2009, polyester resin, fiberglass, pigment, light, dimensions variable. Loaned by artist.



