

## Marshall Noice Returns to the Hockaday

Marshall Noice first arrived at the Hockaday in 1974, a 21-year-old in need of a darkroom. During the previous four years on the road as a rock and roll drummer he had become "enthralled" by the work of Edward Weston and Ansel Adams and followed these artist role models plus his natural muse, Glacier Park, into the world of black and white photography.

During a decade spent working full time in the Hockaday's basement darkroom Marshall also studied at FVCC and the Banff Centre School of Fine Arts, served as workshop assistant to Ansel Adams in Carmel, California, and taught workshops for the Glacier Institute. His masterful portraits of Glacier Park are widely collected, exhibited and published yet today.

To supplement his fine art work Marshall opened a commercial photo and portraiture studio in 1978. One of his commissions was to photograph Bob Scriver's massive collection of Blackfeet Indian artifacts for two publications. "Living in a tipi, listening to grizzlies sniff around it at night, sleeping under buffalo robes, cooking on a campfire," Marshall spent the summer of 1989 living with Scriver in the shadow of Rising Wolf Mountain on the Blackfeet Reservation. He credits the resulting epiphany to a dose of Northern Plains Indian blood plus an experience in Jackson Hole. "I had a one-man photography exhibit at National Museum of Wildlife Art in 1996. I was there giving a gallery talk and saw a show of Theodore Waddell oils. It was literally as if somebody turned on a light bulb. I knew I wanted to do oil paintings of my illustrations for Scriver's books."

A few months later he loaded up 100 big, bold oils and drove to the New Mexico home of Terry and Magee Nelson for a trusted critique. Marshall had served two board terms during Magee's 15-year tenure as Hockaday director, and was president during the museum's 1987 expansion. Marshall and Terry had started a popular local band, Tut and the Uncommons, and created collaborative paintings for a 1992 Hockaday exhibit. "We decided my paintings were good. The next day a gallery in Santa Fe took them all."

The transition from Indian imagery to psychedelic landscapes happened in one day, on one canvas. "I was painting a war shirt decorated with weasel tails. As I was working on the vertical white lines the painting stopped being a war shirt and became a grove of aspen trees. I have never painted an Indian artifact since." Unleashing chroma-color from his black and white archives, he now uses the thousands of contact prints he made in the Hockaday's darkroom to inspire neon-hued oils and pastels.

Marshall's paintings are in galleries throughout the West, notably the Waxlander in Santa Fe and Center Street Gallery in Jackson. You can usually find the artist in his own Noice Gallery on Kalispell's Main Street, except on Wednesday from 4 to 6 when he's down the block playing guitar and singing with The Can't Hardly Playboys.

*By Sue Rolfing for January to March 2007 Marshall Noice exhibit at Hockaday Museum of Art*