



**Tom**  
Inner Light: The Art of  
**Gilleon**

Tom  
Inner Light: The Art of  
Gilleon



# Tom Gilleon

Inner Light: The Art of

## Exhibitions

January 16 - August 16, 2024

Western Spirit: Scottsdale's Museum of the West  
Todd Bankofier, Executive Director  
Scottsdale, Arizona

November 15, 2024 - March 31, 2025

C.M. Russell Museum  
Jessica Nebel, Acting Executive Director  
Great Falls, Montana

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**Immediately Recognizable.** One of the defining elements of any great artist is that you can stand 20, 50, or 100 feet away from one of their paintings and immediately know who painted it. You can tell when it's a Frederic Remington, or a Charlie Russell, or a Howard Terpning. Tom Gilleon is one of those greats. People will always be able to look at his work and say, "That's a Tom Gilleon."

He has always been an innovator. From illustrating for NASA to working at Walt Disney Imagineering to creating fine art oil paintings of the West to now being at the forefront of digital art, Tom's career has spanned so many interesting phases that I felt it would draw a unique, broad audience. That's why I first talked to Tom almost seven years ago about putting on this major retrospective.

Beyond his artwork, though, one thing about Tom that isn't talked about much is that he is just incredibly nice. He genuinely appreciates the people around him who have helped his career, whether it's collectors; the Disney greats he worked alongside; the galleries that helped him build his fine art career; Marshall Monroe, his brilliant digital art collaborator; or Richard King, Tom's exclusive agent and co-curator for this exhibition. Tom is a good man, with a good heart, and we are honored to share his work with the public.

**Tim Peterson**

Museum Trustee and "Inner Light" Co-curator, Western Spirit: Scottsdale's Museum of the West

# Telling Stories

## My Early Life

**TOM GILLEON**

Artist  
Cascade, Montana

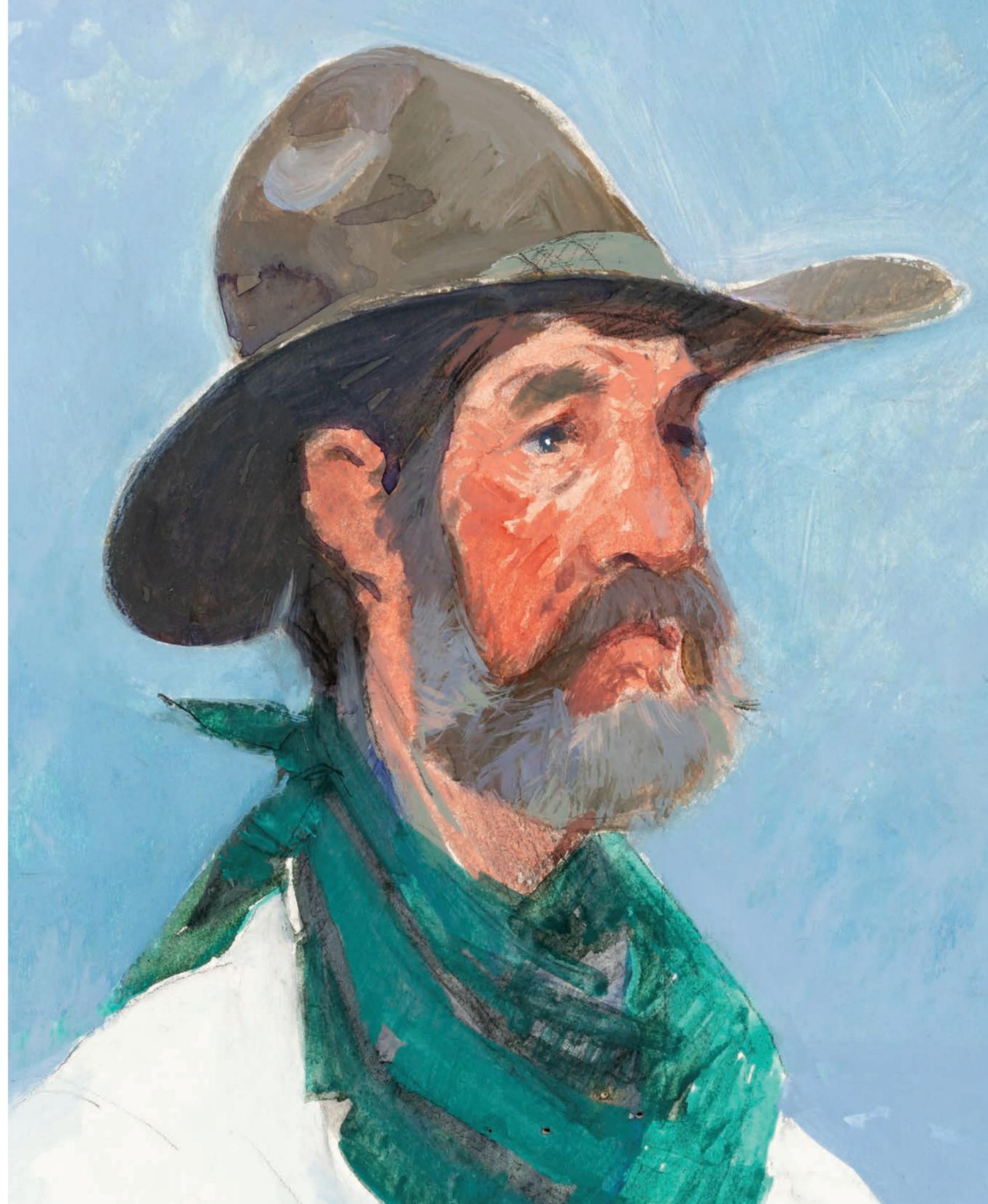
As a five-year-old growing up in my grandparents' little house in Starke, Florida, I would sit at our table at night by kerosene lamp while my grandpa told me stories. When he talked, he drew pictures of his enthralling tales of ships and whales and his own childhood back in Scotland. We didn't have many picture books. I thought this was what every family did. My grandma, who was Cherokee, taught me self-reliance and resourcefulness, making the most of what I had, which expressed itself early on when I drew my own pictures using a stick in the white sand of our front yard.

Art became my own special way to tell a story. I studied it for a time in college, and then off and on for four years at the Art Students League of Brevard, founded by Elliot McMurrrough, a former chief instructor at Sarasota's Ringling School of Art and Design. The skills I honed eventually led to illustration assignments for clients including Pan Am and NASA before I landed first with Disney and then Walt Disney Imagineering, where working alongside legendary artists proved the best education of all.

Now, these past three decades, I've been painting my own visions of the West from my ranch in Montana, on land where Charlie Russell wintered his horse in the same barn where I now keep mine. Looking back at everything I've created, it's been a great ride so far – and I'm still looking forward to the next stories I get to share through my art.

Seaman Gilleon  
1960

“Early on, I drew my own pictures using a stick in the white sand of our front yard. Art became my own special way to tell a story.”

A handwritten signature in black ink, appearing to read 'Terry Gilliam', located below the main text.

# Imagineering New Worlds

## The Illuminator

### BOB WEIS

Former President  
Walt Disney Imagineering

In his years with Walt Disney Imagineering, Tom Gilleon was not only the finest person with whom you could have a collaborative conversation, but he also had the ability to create this moment of illuminant tension that made our concepts come off the pages with emotion and spiritual energy. He was always a wonderful collaborator, always modest, describing himself as a protégé of Herb Ryman, who had worked directly with Walt Disney and was one of the people without whom many of the early Disney projects would not have happened.

Tom had the genius to encapsulate in one image the entirety of an imagined world. Working with brush or pencil on paper, he could distill everything we'd been talking about over a two- or three-year period, to capture everyone's imagination and – humbly, quietly, and collaboratively – make the difference between whether or not a project would move forward. Tom never compromised the quality of his work. And I don't think he ever had any sense of ego about it.

He was also incredibly generous with his abilities and his time. Tom used to hold workshops up at his ranch in Montana for the other Disney artists. And he taught them about his approach to storytelling and how he created such luminance in his paintings. He was never guarded about it, and always an incredible mentor.

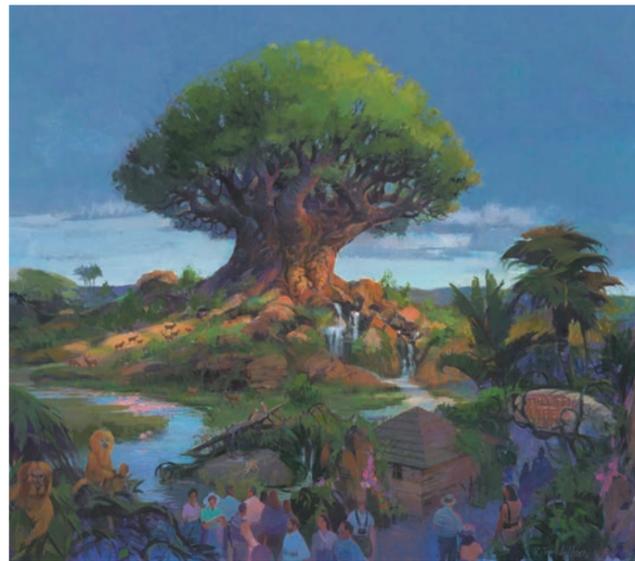
**Sleeping Beauty Castle – Commissioned Art**  
Disney Gallery  
**Disneyland® Park – Disneyland® Resort**  
Oil on Board  
32 x 24 inches  
1991 ©Disney



**China Pavilion – World Showcase  
Epcot® – Walt Disney World® Resort**  
Acrylic on Board  
21 x 40 inches  
1981 ©Disney



**Mexico Pavilion – World Showcase  
Epcot® – Walt Disney World® Resort**  
Acrylic on Board  
25 x 38 inches  
1980 ©Disney



**Tree of Life®  
Disney's Animal Kingdom® Theme Park**  
Acrylic on Board  
45 x 40 inches  
1994 ©Disney



**Morocco Pavilion – World Showcase  
Epcot® – Walt Disney World® Resort**  
Watercolor  
15 x 11 inches  
1980 ©Disney



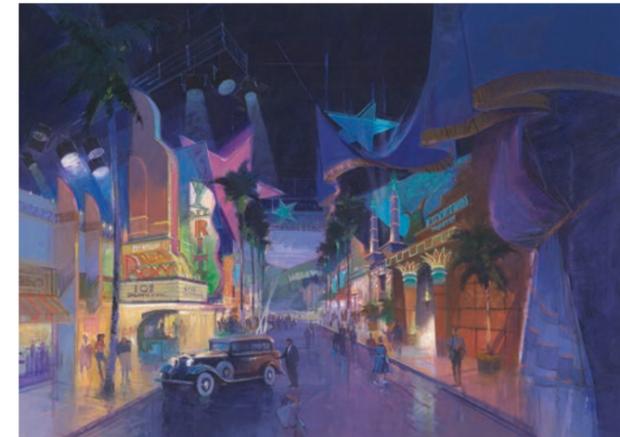
Enchanted Storybook Castle  
Shanghai Disneyland® Resort  
Digital Art  
2010 ©Disney



France Pavilion - World Showcase  
Epcot® - Walt Disney World® Resort  
Acrylic on Board  
30 x 40  
1979 ©Disney



**Pirate Ship – Commissioned Art**  
**Disney Gallery**  
**Disneyland® Park – Disneyland® Resort**  
 Oil on Board  
 24 x 31 inches  
 1991 ©Disney

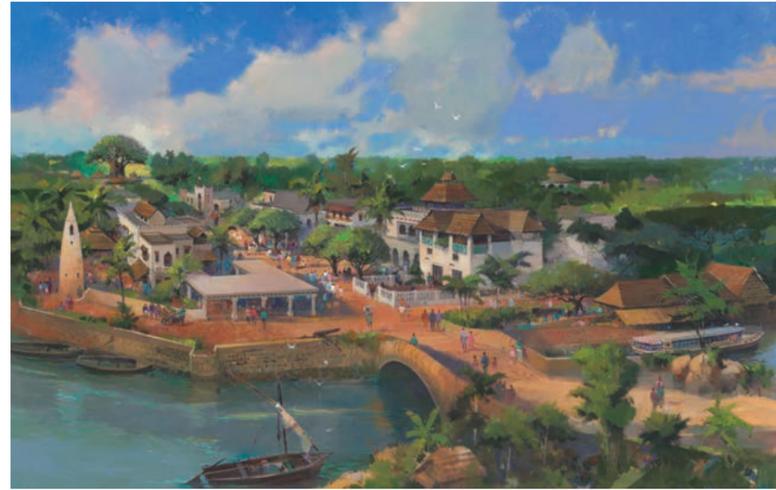


**Hollywood Boulevard**  
**Walt Disney Studios Park – Disneyland® Paris**  
 Acrylic, Colored Pencil on Board  
 30 x 40.25 inches  
 1979 ©Disney



**Epcot World Showcase – France Pavilion**  
**Epcot® – Walt Disney World® Resort**  
 Acrylic on Board  
 26 x 29 inches  
 1979 ©Disney

**Epcot Future World**  
**Epcot® – Walt Disney World® Resort**  
 Acrylic on Board  
 22 x 40 inches  
 1978 ©Disney



**Route 66 Café**  
**Walt Disney Studios Park - Disneyland® Paris**  
 Gouache, Acrylic, Pencil on Board  
 30 x 40 inches  
 1992 ©Disney

**Harambe**  
**Disney's Animal Kingdom® Theme Park**  
 Acrylic on Board  
 40 x 60 inches  
 1993 ©Disney

**American Waterfront**  
**Tokyo DisneySea Park**  
 Acrylic, Gouache, Pencil on Board  
 30 x 40 inches  
 1996 ©Disney



**Mexico Pavilion - World Showcase**  
**Epcot® - Walt Disney World® Resort**  
 Acrylic on Board  
 21 x 25 inches  
 1980 ©Disney



# Russell & Gilleon

## Artists Who Inspire

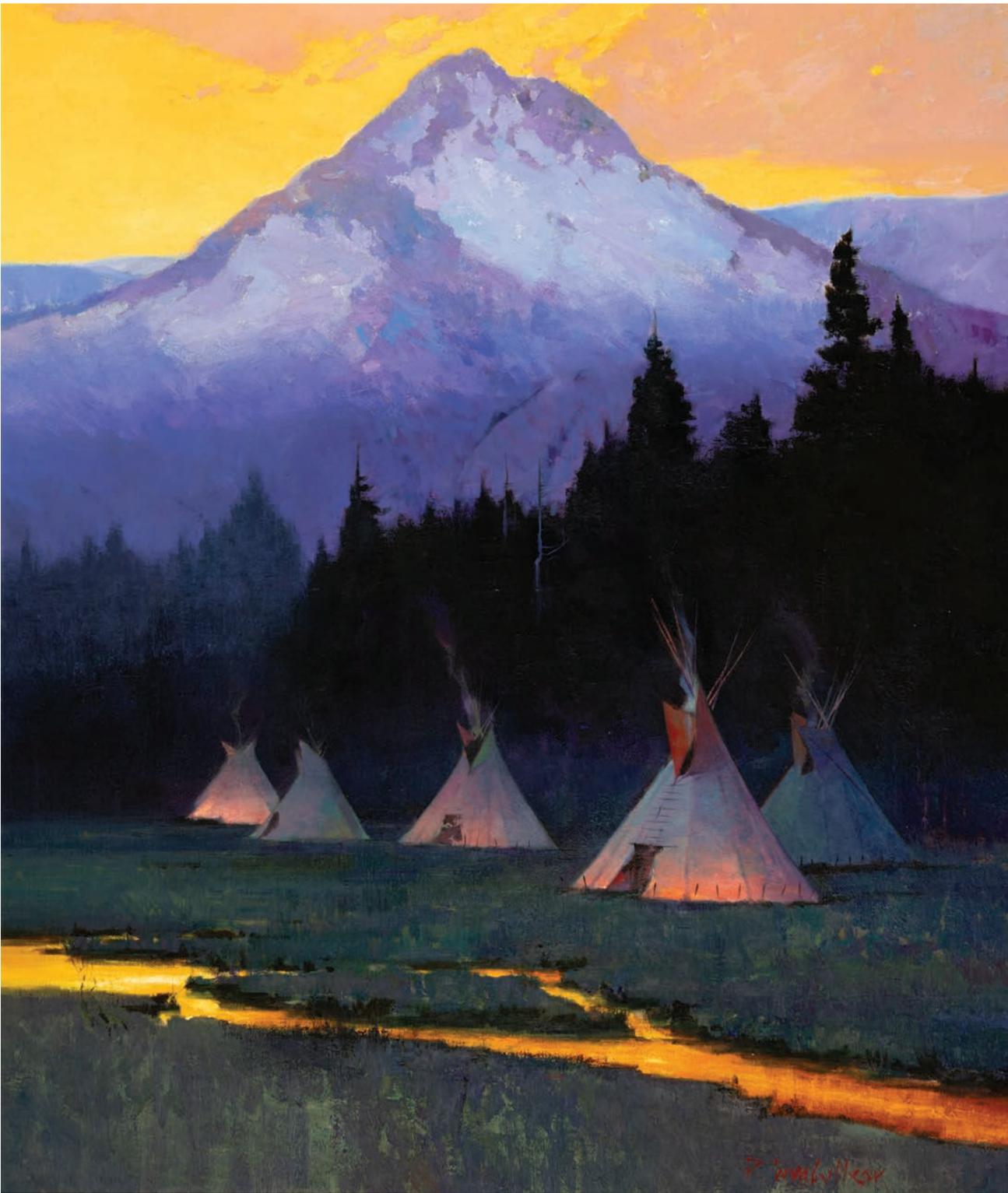
### TOM PETRIE

Board Member & Former Chairman  
C.M. Russell Museum  
Great Falls, Montana

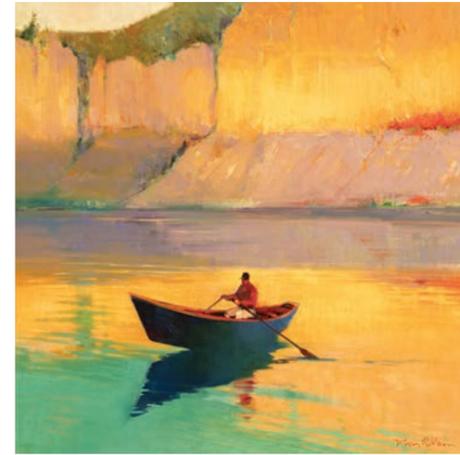
What do we look for in a great artist? We look for positive individuality and the ability to engage us. The most successful artists have also developed a high degree of professionalism in their technique, coupled with a sensitivity to their environment. They make us think more broadly about the world we live in. For their art to have enduring value, it also must have sufficient scope to engage a broad spectrum of humanity.

Charlie Russell had that quality. When we look at the approximately 4,000 drawings, paintings, and sculptures he created, we can appreciate the stories that Charlie had to tell about the West, because they continue to inspire people to think about their own human values.

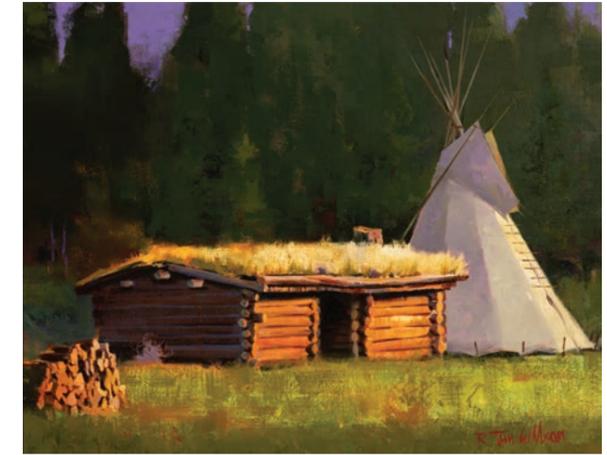
Tom Gilleon's art also achieves that goal. I first became aware of him through the Russell Museum and was drawn to him because he was willing to experiment and develop a style all his own. Tom has the ability to think about his art on multiple levels and tell a story through it. For example, he is pushing the envelope with his digital paintings, which bring a level of subtle authority to his subjects, compressing time and causing people to become ever more sensitive to the wonder of nature and the West. Charlie Russell, who was curious to the day he died, would have been absolutely fascinated and engaged by that.



**Montana Gold**  
Oil on Canvas  
28 x 24 inches  
2019



**Red Bush**  
Oil on Canvas  
36 x 36 inches  
2016



**Jake Hoover's Cabin**  
Oil on Canvas  
15 x 19 inches  
2017



**Missouri River Winter**  
Oil on Canvas  
48 x 72 inches  
2001



**Over the Rainbows**  
Oil on Canvas  
50 x 50 inches  
2013



**Moonlight Rainbows**  
Oil on Canvas  
36 x 36 inches  
2020



“Lewis and Clarke gave the name ‘Fort Mountain’ to the 1,000-foot-tall monolith I can see from my ranch today. Rising from the prairie, it looks magical. I’ve painted that butte – as Charlie Russell did, too – many times in my studio, which looks out at the rimrocks where Russell corralled his horse in winter. I’m literally walking in Charlie’s footprints, seeing the same things he saw.”



**Packing to the Cap**  
Oil on Canvas  
18 x 24 inches  
2012



**Charles M. Russell and His Friends**  
Charles M. Russell, 1922  
Oil on Canvas  
42 x 81 inches  
Collection of Montana Historical Society, Helena, Montana



**The Mission**  
Oil on Canvas  
60 x 60 inches  
2022



**Ah Wah Cous**  
Oil on Canvas  
60 x 60 inches  
2012



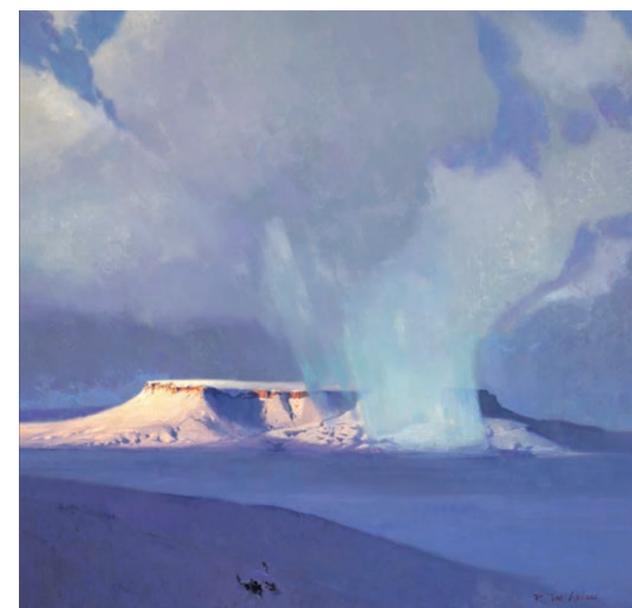
**Fort Mountain (Under Attack)**  
Oil on Canvas  
39 x 39 inches  
2017



**Fort Mountain (Cloud Shadows)**  
Oil on Canvas  
39 x 39 inches  
2017



**Fort Mountain (Heat of August)**  
Oil on Canvas  
39 x 39 inches  
2017



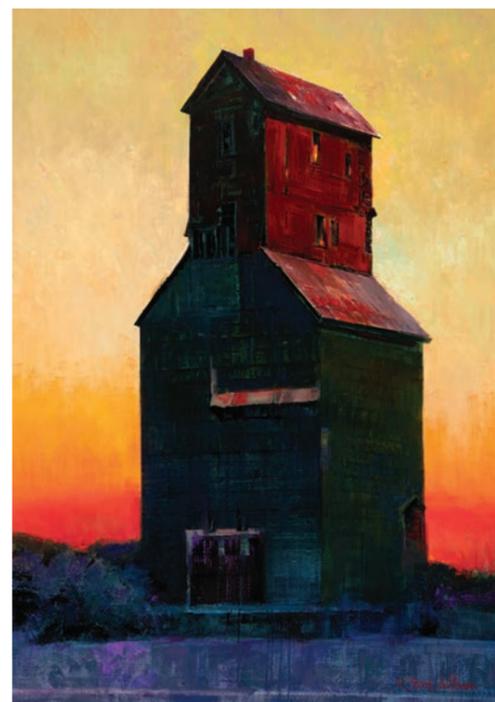
**Fort Mountain (More Snow)**  
Oil on Canvas  
39 x 39 inches  
2017



**Northern Plains Stop Sign**  
Oil on Canvas  
60 x 72 inches  
2008



**Stars Snow & Silver**  
Oil on Canvas  
36 x 36 inches  
2004



**Muckle Flugga  
to Belle Fourche**  
Oil on Canvas  
48 x 36 inches  
2010

**Prairie Dare**  
Oil on Canvas  
48 x 36 inches  
2009

**January Ranch**  
Oil on Canvas  
30 x 30 inches  
2016



# Fine Artist of the West

## Elegance & Spirit

### SETH HOPKINS

Executive Director  
Booth Western Art Museum  
Cartersville, Georgia

I first discovered Tom Gilleon's work more than two decades ago when I was walking down the street in Jackson Hole, Wyoming, and spied one of his paintings in the window of Altamira Fine Art. It just glowed. I stumbled into the gallery and said, "I don't think I've ever seen this artist before, but I like what he's doing." Since then, Tom has become a very important person in my life, in the Booth Western Art Museum (where we gave him a solo show in 2012), and in the contemporary Western art world.

As early as 1980, you could read predictions that contemporary Western art was eventually going to be as big as or even bigger than traditional Western art. Slowly, that has been happening, in part through younger collectors who say they're not going to collect their grandfathers' and fathers' Western art. And Tom is among the artists who have helped it make great leaps forward as one of the leading contemporary Western artists of our time.

Tom has achieved that reputation in such an elegant, powerful way. Of course, his success has drawn imitators; but they can't do it with the same power or spirit. And Tom doesn't worry about it. He just keeps painting – and innovating, and challenging himself at every turn to break out of the box – and lets the chips fall where they may. And the old guard and new younger collectors alike agree that his work is exciting, and they want to own it.



**Vues Contradictories  
(Confluence of Culture)**  
Oil on Canvas  
60 x 60 inches  
2008



**In the Shadow of the Sixth**  
Oil on Canvas  
60 x 120 inches  
2009

**Big Dogs**  
Oil on Canvas  
30 x 30 inches  
2009

**In the Shadow of the Sixth (Study)**  
Oil on Canvas  
8 x 16 inches  
2009





**Paha Sapa**  
Oil on Canvas  
60 x 60 inches  
2008

**Four Bears (Study)**  
Oil on Canvas  
12 x 12 inches  
2012

**Standing Bear at Paha Sapa**  
Oil on Canvas  
36 x 30 inches  
2017

**Dirge With Black Feet**  
Oil on Canvas  
50 x 80 inches  
2022



**Bloodlines**  
Oil on Canvas  
60 x 72 inches  
2008



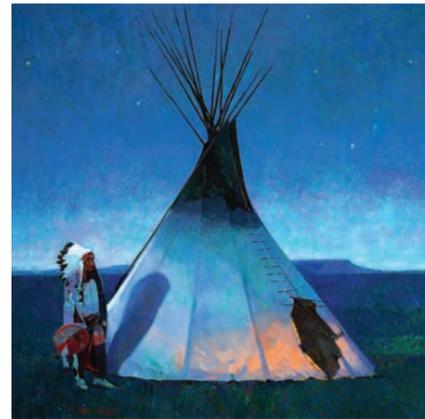
**Moment Du Passe**  
Oil on Canvas  
30 x 30 inches  
2016



**Tres Buhos**  
Oil on Canvas  
52 x 84 inches  
2014



**Moon Goes Down**  
Oil on Canvas  
48 x 48 inches  
2014



**Moon Shadows**  
Oil on Canvas  
48 x 48 inches  
2015



**Hair Apparent**  
Oil on Canvas  
50 x 50 inches  
2013



**Yellow Feather**  
Oil on Canvas  
50 x 40 inches  
2019



**Kola**  
Oil on Canvas  
16 x 16 inches  
2019



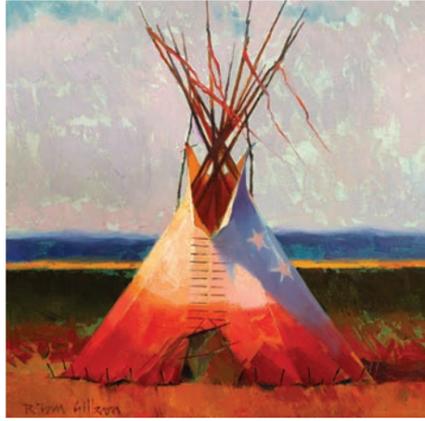
**Teebow Tipi**  
Oil on Canvas  
20 x 30 inches  
2008



**Winter is a Birch (Study)**  
Oil on Canvas  
12 x 12 inches  
2014



**Winter is a Birch**  
Oil on Canvas  
40 x 48 inches  
2014



**Two Star Lodgings**  
Oil on Canvas  
12 x 12 inches  
2012

**Snow Shadows**  
Oil on Canvas  
22 x 22 inches  
2020

**Red Bull III**  
Oil on Canvas  
12 x 12 inches  
2012

**Indian Camp**  
Oil on Canvas  
12 x 12 inches  
2012



**Bulls and Bears**  
Oil on Canvas  
60 x 60 inches  
2012



# Innovator

## Digital Magic

### MARSHALL MONROE

Digital Painting Collaborator  
Marshall Monroe Magic  
Corrales, New Mexico

Tom Gilleon and I first met around 1986 at Walt Disney Imagineering, while I was working on the technologies for Splash Mountain, Captain EO, and Star Tours at Disneyland. Tom was busy painting concept images for the upcoming Disney-MGM Studio Tour theme park. I invited him to come have a look at a proprietary system I was developing to help animators draw electronically for Disney's *The Little Mermaid* and *Beauty and the Beast*. That, as they say, was the beginning of a beautiful friendship.

At the time, it surprised me, and it still does, that the fine art community wasn't embracing what technology could achieve. But Tom, always a pioneer at heart, was excited from the start about trying something new. As both of our careers gradually evolved – his into fine art and mine into what I call Applied Imagination, at the intersection of technology and creativity – we occasionally collaborated on projects that were always exciting and a pleasure for us both.

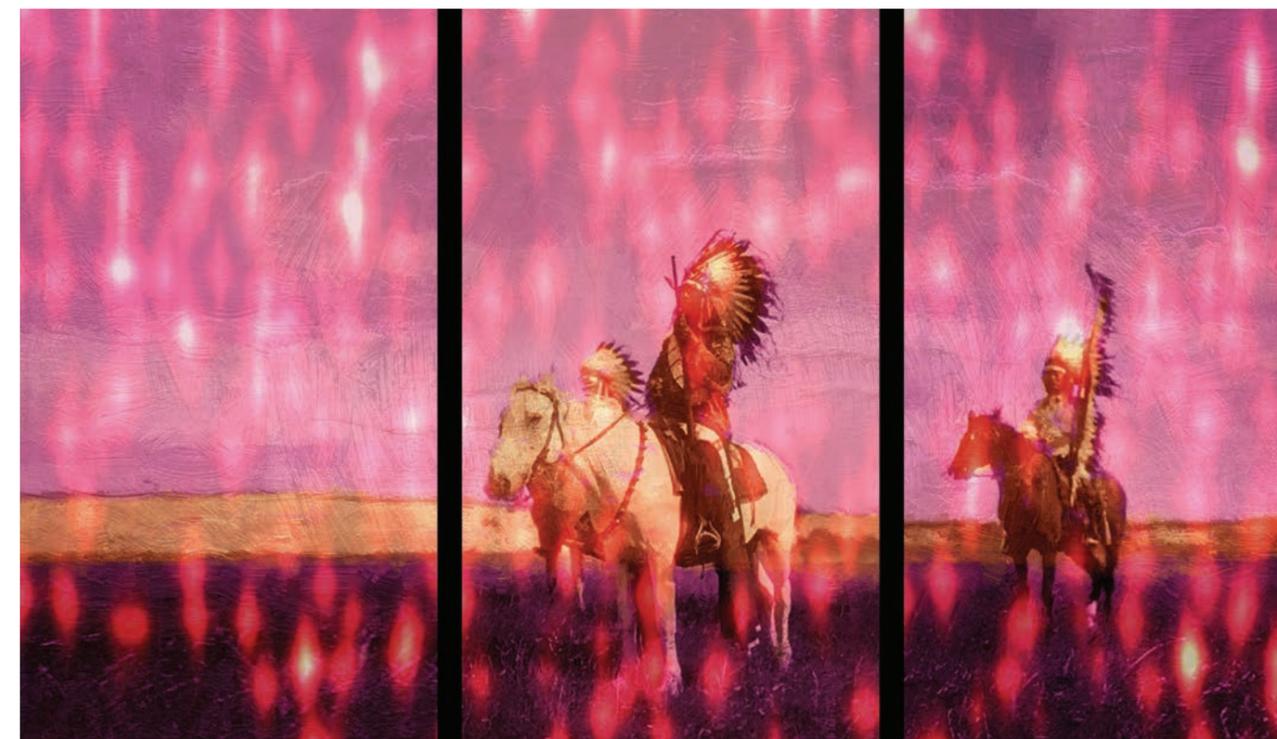
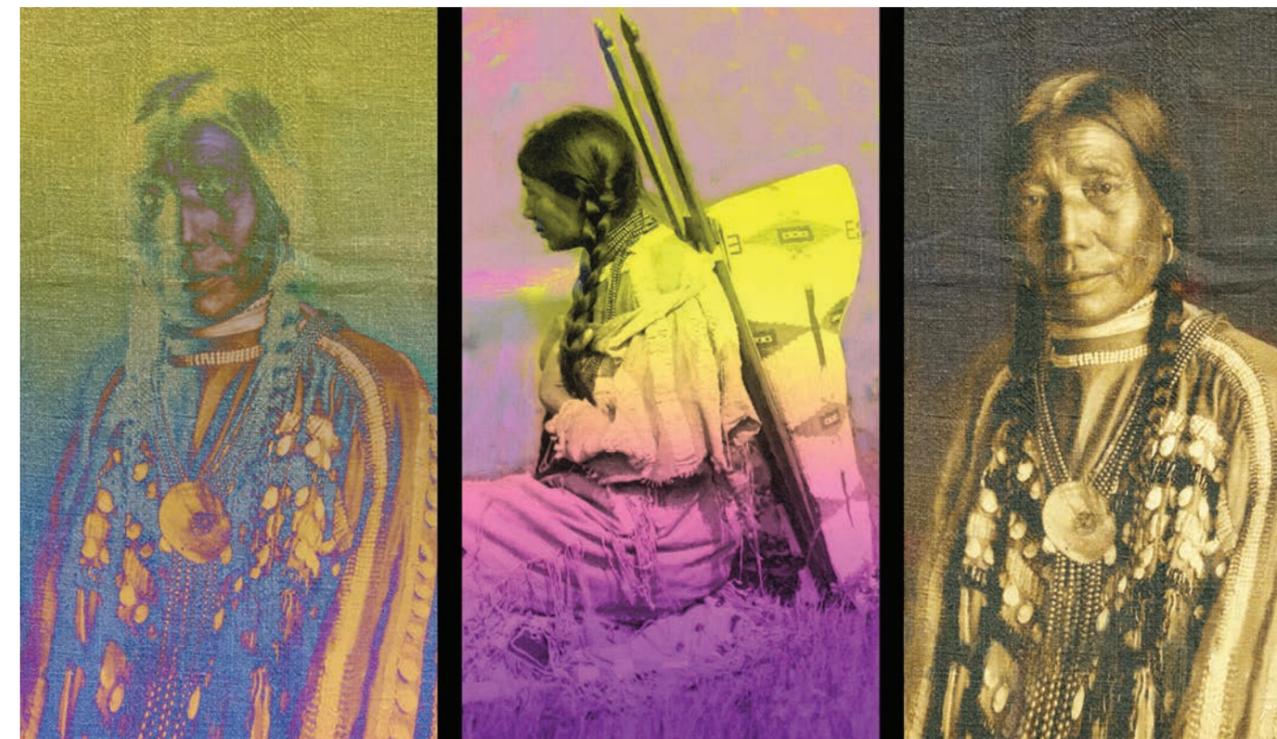
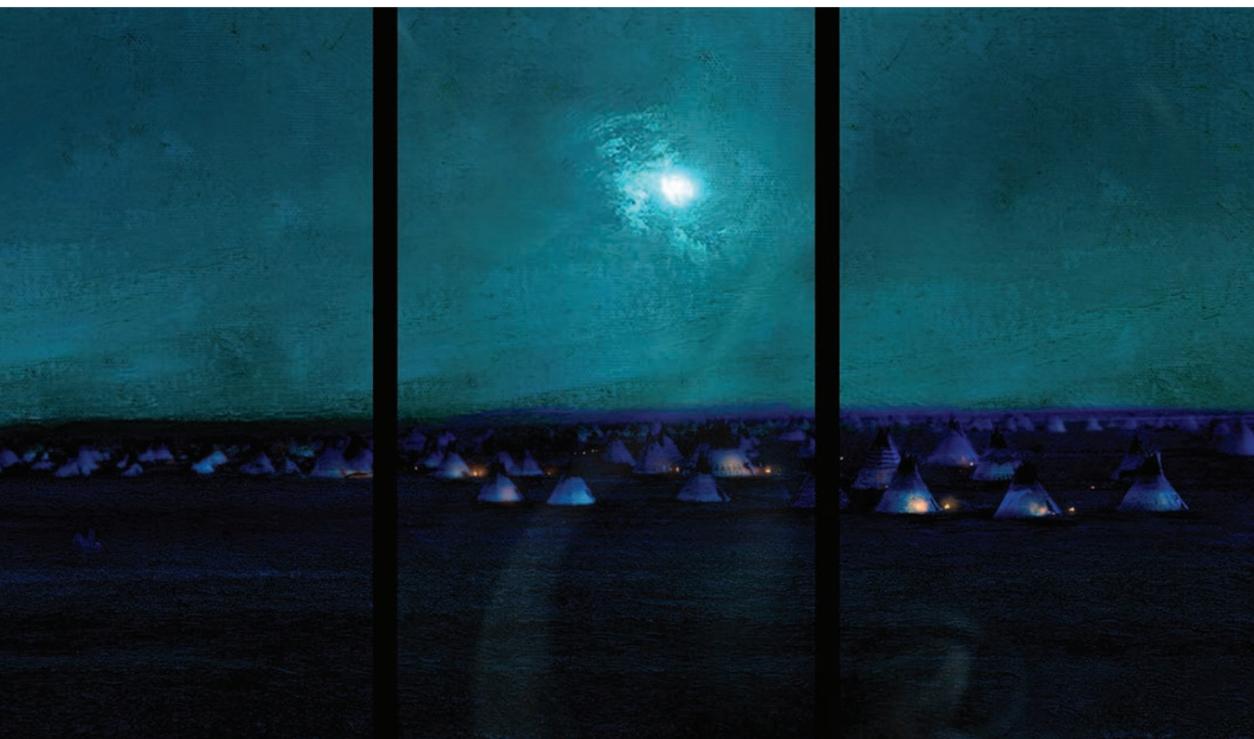
When we began working on our digital paintings ten years ago, we knew there was a new frontier of fine art just waiting to be realized. Even though the technology didn't yet exist, we knew we could achieve something like *Fort Mountain* and *Spirit Catcher* – where the scene looks like an oil painting but evolves over time. So, we kept asking, "What would Rembrandt do if he had a supercomputer?" Our answer is these digital paintings.



**Spirit Catcher**  
Digital Painting  
(Single-Screen Excerpt)  
66 x 38 inches  
2023



**Spirit Catcher**  
Digital Painting  
(Single-Screen Excerpt)  
66 x 38 inches  
2023



**Spirit Catcher**  
Digital Painting  
(Three-Screen Transition Excerpts)  
66 x 124 inches  
2023

**Spirit Catcher**  
Digital Painting  
(Three-Screen Transition Excerpts)  
66 x 124 inches  
2023



“What would Rembrandt do if he had a supercomputer? That’s the question my friend and collaborator Marshall Monroe and I asked ourselves when we set out to explore the fine art frontier of digital painting, in which a scene that looks like it was created in oils on canvas magically evolves before the viewer’s eyes.”



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**Fort Mountain  
Mountain Owl**  
Digital Painting  
43 x 75 inches  
2017



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**Fort Mountain  
Summer**  
Digital Painting  
43 x 75 inches  
2017

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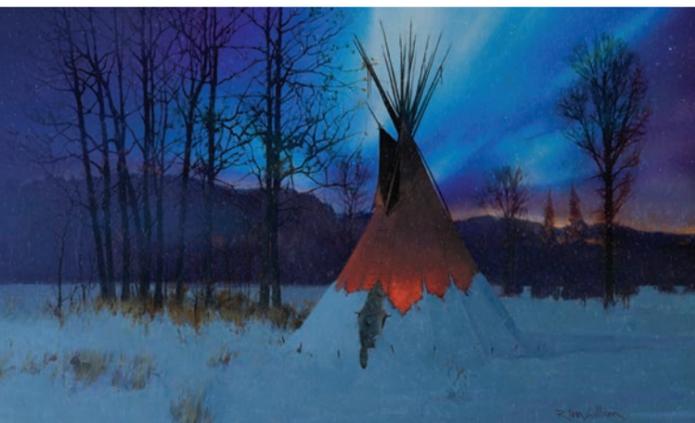
**Fort Mountain  
Summer Thunderstorm**  
Digital Painting  
43 x 75 inches  
2017

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**Fort Mountain  
Sunset Camp**  
Digital Painting  
43 x 75 inches  
2017

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**Fort Mountain  
Summer Night**  
Digital Painting  
43 x 75 inches  
2017



**Hungry Fox Equinox**  
Digital Painting  
(Excerpts)  
38 x 66 inches  
2014



**Hungry Fox Equinox**  
Digital Painting  
38 x 66 inches  
2014



**Flute of the Loon**  
Digital Painting  
38 x 66 inches  
2015



**Flute of the Loon**  
Digital Painting  
(Excerpts)  
38 x 66 inches  
2015



# MMXX

## Tom's "20-20 Vision"

**RICHARD KING**  
Exhibition Organizer & Co-curator  
KingArts  
Jackson, Wyoming

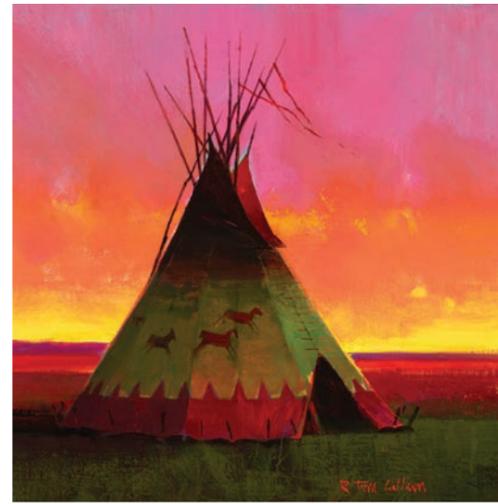
In September 2013, during Jackson Hole's Fall Arts Festival, a glimpse of a painting across a crowded art gallery stopped me in my tracks. The crush of people prevented me from getting the closer look I needed. I returned the next day, Sunday, at 10 am so I could "go to church" with Tom Gilleon's *Native Trilogy*, experiencing all by myself the mammoth oil-on-canvas of three tipis. It brought me endless fascination, filled me with wonder, and elevated my spirit in a way I had never experienced. I needed this artist's work in my life.

Now, a decade later, I am honored not only to have co-curated this exhibition and to represent Tom Gilleon, but most importantly to call him my friend. We – Tom, co-curator Tim Peterson and I, and many dedicated art lovers – have spent more than four years assembling this gathering of works by an American master.

I use that last word aware that Tom, a model of humility, might balk. Yet, here he is, having received major art world accolades and in the permanent collections of seven top museums nationwide. Indeed, since 2020, much of Tom's efforts have focused on museum-caliber large canvases – distinguished by bronze "MMXX" plaques affixed to their sides – and digital paintings, fulfilling a goal he himself wryly refers to as his "20-20 vision" for a career that continues to know no limits.



**Indian Sunset**  
Oil on Canvas  
12 x 12 inches  
2023



**Shadow Catcher**  
Oil on Canvas  
60 x 60 inches  
2023

**Brulé**  
Oil on Canvas  
60 x 60 inches  
2021

**Gary Owen Blues**  
Oil on Canvas  
48 x 36 inches  
2021



**Slow Bull's Eye**  
Oil on Canvas  
50 x 40 inches  
2020



**Weasel Tail**  
Oil on Canvas  
50 x 50 inches  
2021



**Magpie**  
Oil on Canvas  
50 x 50 inches  
2020



R. T. Wilson 2021



**Wings of Man**  
Oil on Canvas  
80 x 60 inches  
2021

**Mourning Star**  
Oil on Canvas  
72 x 60 inches  
2021

**Lodgepole Noir**  
Oil on Canvas  
60 x 60 inches  
2021



**Black Wolf**  
Oil on Canvas  
80 x 50 inches  
2021



**Evolving Evolution**  
Oil on Canvas  
60 x 120 inches  
2021

# Bouquets of Thanks

## Fragrance always lingers in the hand that gives flowers.

– Chinese proverb

When I began organizing this retrospective four years ago, I had no idea how much effort it would take to coordinate, curate, and present an art exhibition. Most art shows display about 20 works created by an artist over the previous year, all of which are packed up, shipped, insured, hung, lit, and then debuted to a glittering audience at an opening party. This exhibition, however, is that rare event for a living artist: a true career retrospective.

Spanning a six decade art career, *Inner Light: The Art of Tom Gilleon* presents 90 oil and digital paintings on loan from 26 different collectors in 12 states. Together, they have been curated to tell a story with 11 themes explained in some 20 information panels. An event of such scale and scope calls for major contributions from many generous people.

With such wholehearted support in mind, I wish to offer bouquets of thanks to everyone who has brought such sweet fragrance to the Grand Salon of Western Spirit: Scottsdale’s Museum of the West – a beautiful scent that will linger on at the C.M. Russell Museum in Great Falls, Montana, where the exhibition will continue from Fall 2024 until Spring 2025.

This show simply would not have happened without Tom Figarelle, Geoff Stocking, and Ross Thomas of the C.M. Russell Museum. They took on the responsibilities of exhibit organizer with KingArts, executing loan agreements and complex shipping arrangements with calm confidence and professional excellence in an impossibly short time frame. The C.M Russell Museum is a second home to Tom Gilleon. Their entire staff’s commitment and passion for Tom and his art is a blessing. We are eternally thankful.

Thanks also to the collectors who, by loaning their treasured paintings, enabled us to assemble this grand show. It is a compliment to Tom Gilleon that many of his collectors, when asked to make a painting available, replied, “No, I’m sorry. We just can’t live without it.”

We give special recognition and express our warmest gratitude to our financial sponsors and donors, who have provided us with this opportunity to enjoy and learn about one of the most revered masters in the Contemporary Western art movement. Thank you to Walt Disney Imagineering, Elaine and Tim Peterson, Sue and Mike McCloskey, Zach Stern, Lou Cushman, and Andrew Schoening for your support.

I especially wish to thank our Director of Operations at KingArts, Camille Trevor. We could not have organized and curated this show without her operational support and positive attitude. And to our content czar, Cole Jarvis, and long time Gilleon associate, Dean Munn – thank you for

exemplifying “The Royal Treatment.” Sincerest thanks go to Norman Kolpas and Derrit DeRouen, respectively the editor and designer of the retrospective’s brochure and upcoming hardback book. When I recently read Norman’s draft for information panels in the exhibition and saw Derrit’s design for this brochure, the magnitude of our four years of hard work suddenly hit me, and a great relief washed over me as I absorbed the realization that we are truly creating a presentation worthy of Tom’s art. Every one of our weekly planning meetings was so much fun that it was always a wonder to us when, after an hour of enjoyable visiting, we realized we’d effortlessly accomplished our agenda.

I also wish to thank Marshall Monroe and his daughter Hannah Monroe for their can-do spirit in creating their endlessly fascinating digital paintings with Tom. As concept designer of the triptych *Spirit Catcher*, Marshall astounds me with his poetic, shimmering effects in compositing and sequencing Tom’s paintings, colors, and textures in one melodic flow – arranging the transitions of visual images on three screens like a composer of musical phrases with cadence, tension, release, silence, and story – all adding up to a wondrous new language and experience of artistic beauty.

And I cannot say enough about, nor give sufficient thanks to, Tim Peterson for his wise counsel, his knowledge of art, and his talent as a world-class curator. Every aspect of his curation of *Light and Legacy: The Art and Techniques*

of *Edward S. Curtis* was brilliant. We talked every week for four years while co-curating *Inner Light: The Art of Tom Gilleon*. Tim’s passion for the American West, for Lewis and Clark, and for the selfless photographer Edward Curtis – who committed his entire life to documenting the cultures of some 80 Native American tribes – reflects Tim’s own values for the brave pioneer, the underdog, and the selfless, steady worker who highlights others, not himself. And that also describes Tim to a T – the selfless, steady worker who highlights others. This retrospective is Tim’s gift to us all. I always learn from Tim and benefit from his counsel, and I prize his friendship. Thank you, Tim, for providing us with this prestigious showcase and a master lesson in curating.

One last special thank you is deserved by a humble man who overcame large obstacles in life and rose to great heights by taking risks and thinking big, to become one of our country’s greatest artists: Tom Gilleon. I could go on – but please enjoy this exhibition and see for yourself.

  
RICHARD KING  
Organizer and Co-Curator  
*Inner Light: The Art of Tom Gilleon*

View the full gallery of available Tom Gilleon Oil Paintings, Digital Paintings, Canvas Prints, and Home Décor Wall Coverings & Fabrics.



Inner Light: The Art of Tom Gilleon

January 16 - August 16, 2024  
Western Spirit: Scottsdale's Museum of the West  
Todd Bankofier, Executive Director  
Scottsdale, Arizona  
scottsdalemuseumwest.org

November 15, 2024 - March 31, 2025  
C.M. Russell Museum  
Jessica Nebel, Acting Executive Director  
Great Falls, Montana  
cmrussell.org

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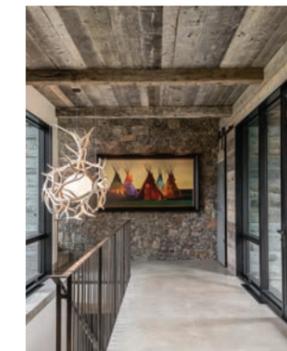
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Cover Image:  
**Magpie**, Tom Gilleon, Oil on Canvas, 50 x 50 inches, 2020  
From the Collection of Sue and Mike McCloskey, Demotte, Indiana

Back Cover Image:  
**Weasel Tail**, Tom Gilleon, Oil on Canvas, 50 x 50 inches, 2021  
From the Collection of the Artist, Cascade, Montana



[www.tomgilleon.art/retrospective2](http://www.tomgilleon.art/retrospective2)

