



Volland's Collection

- 1 *St. Mary*, 1998, Metal & found objects
- 2 *Perseus*, 2002, Metal & found objects
- 3 *New Moon Today*, 1998, Metal, paint & found objects
- 4 *The Monk*, 1998, Metal, paint & found objects
- 5 *Sea Nymph*, 1997, Metal & paint
- 6 *Man/Bonehead*, 1994, Metal, paint & found objects
- 7 *Stone Cutter*, 1999, Metal & found objects
- 8 *Carla Stovall*, 1997, Metal, paint & found objects



V O L L A N D

A Place for Art and Community

Gallery Hours:
Friday, Saturday, Sunday 1-4pm
and by appointment

History, Nature, and Sculpture Trail
M.T Liggett Sculptures
Open Daily, Dawn to Dusk

24098 Volland Rd
Alma, KS 66401

VOLLAND RESIDENCY PROGRAM

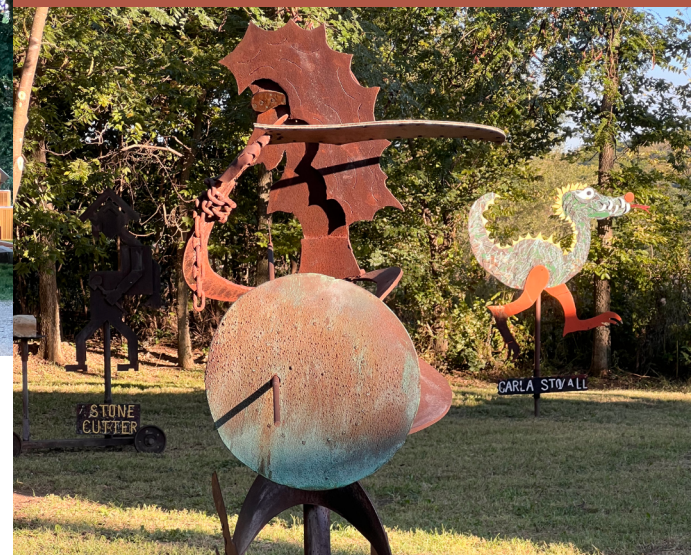
A panel of jurists selects artists of multiple disciplines to spend time at Volland during the Spring, Summer, and Fall. To learn more, visit vollandfoundation.org

You are invited to join us in supporting art, artists, and community in the Flint Hills.

Become a Friend of Volland today!



M.T. Liggett Sculptures at Volland



In early 2024 the Kohler Foundation gifted eight conserved sculptures by M.T. Liggett to the Volland Foundation.

The Kohler Foundation focuses on preserving art environments around the country. The Kohler Foundation helped preserve S.P. Dinsmoor's *Garden of Eden* in Lucas, KS. The foundation funded and restored the M.T. Liggett Art Environment in Mullinville, KS, built a Visitors Center and donated the properties to the 5.4.7 Art Center in Greensburg, KS.

The sculptures were originally part of the private art collections of Gloria and Dick Anderson and Cindy and Larry Meeker. The Volland Foundation extends its gratitude to the Kohler Foundation and the Andersons and Meekers for their generosity.

V O L L A N D
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KOHLER
FOUNDATION

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M.T. LIGGETT

“A man is never remembered for words he did not say.” - M.T. Liggett

The relevance of M.T. Liggett and his work today

Myron Thomas Liggett, born on a family farm near Mullinville, KS, led a full life before beginning his art practice in his late fifties. Poverty, world travels, schooling, and a strong sense of individualism shaped Liggett's life and art, and the gruff, yet affable character piqued the curiosity of countless news outlets and rural explorers.

The self-taught artist eventually made 600 large metal sculptures and 500+ smaller works, lining them along his property next to the highway, attracting attention, both negative and positive - so much so that “no parking signs” had to be posted by the Kansas Department of Transportation. They also caught the eye of the Kansas State Tourism board which named his property an important Kansas art site.



Carla Stovall by M.T. Liggett, courtesy of Volland Foundation

Political incorrectness was Liggett's style long before others adopted it. His opinions were sometimes abrasive, but never malicious. Liggett was in many ways a forerunner for populist ideas that have lately found success across the political spectrum. Our current moment, characterized by fervent displays of political opinions and discussions around personal freedoms, underscores how the artist was ahead of the social curve.

Just as Liggett was early to challenge political systems, he was a precursor in publicizing his own artwork. Before the hyper-connected world we live in today, artistic merit was largely determined by periodicals and newspaper reviewers. Today, artists enjoy a more egalitarian system, sharing their work widely through websites, independent publications, and social media. Looking back, Liggett's public-facing display along his highway fence line was an effective way to broadcast his work, setting the stage for future artists to invent new ways to work outside artworld norms.

More than a bellwether for anticipating political changes and decentralizing art, Liggett continues to serve as a reminder of American individualism. He led a life that was completely of his own choosing. Straying from norms did not make Liggett meek; in fact, his idiosyncrasies only emboldened the artist.

To this day some people find themselves uneasy about Liggett's sculptures, but the boisterous, eccentric artist maintained he only made work about people he liked. His friends assert that while Liggett was “a poker,” he only made work about people “he knew could take it.” In addition to lampooning his friends and former lovers, he was an equal opportunity insulter of politicians. Jim Hoy, Flint Hills author and scholar, sums it up: “He was an acerbic critic of the powers that be.”

Across miles of highway frontage and hundreds of brightly colored works, M.T. Liggett created an environment of scrutiny and discussion. While some of Liggett's imagery is offensive, it is obvious the artist's intent was to needle the viewer, stir the pot, start a conversation, and invite discourse.

Reflecting on Liggett's life and work, it is clear to see the lasting power of his totems. Few artists have achieved the kind of polarizing appeal that his work provoked. Liggett's deft observations on American politics and his democratic methods of publicizing his art, make Liggett and his work still relevant today.



M.T. Liggett, courtesy of M.T. Liggett Art Environment