

GILCREASE

MAGAZINE OF AMERICAN HISTORY AND ART

*Tulsans
Collect*



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Winter
1990
GILLIE
LIBRARY

*"Tulsans Collect" brings to Gilcrease Museum
124 works representing 89 artists from many
fine art collections in Tulsa.*



*Celebrating the 100th birthday of Thomas Gilcrease,
the founder of the Thomas Gilcrease Institute
of American History and Art and one of the most
prestigious collectors of his time,
"Tulsans Collect" is a fitting exhibition for 1990.*

*The exhibition will be on display from
February 17 through April 15.*



T. Archer, Floral Still Life, oil, 18 by 14 inches



Sir Thomas Lawrence, Lady Catherine Hamilton, Countess of Aberdeen, pencil and chalk, 8¾ by 6⅞ inches



Julian A. Weir, Summer Landscape, oil, 23½ by 19½ inches

What does a collection of art have to say about the person who put it together? Take a look at the big collections now housed in museums and it's easy to speculate that the art a man acquires speaks volumes about his philosophy and outlook on life.

Certainly Thomas Gilcrease, benefactor and namesake of this institution, is a good example. Without ever knowing the man, I think we could readily describe how Gilcrease thought and felt about America based on his collecting passions. Obviously, he loved the American West and the people who made history happen in the West, from the earliest explorer artists, frontiersmen and mountainenmen up through the era of the cowboys and ranchers. We might speculate further that Gilcrease was also in tune with his one-eighth Creek lineage, as indicated by the fact that the vast majority of the collection addresses the lifeway, history and philosophy of the American Indian.

The sheer volume of Gilcrease's collecting comments on his financial position and his obsession for

Susan Hallsten McGarry is Editor in Chief of Southwest Art Magazine, based in Houston, Texas. She joined the publication as editor in 1979 and since that time the magazine has grown from a predominantly regional circulation of 22,000 to its current 63,797 readers across the nation and the world. McGarry holds a master of arts degree in art history from the University of Minnesota. She has written, edited and co-authored books on individual artists and art groups, and frequently lectures on collecting and marketing art.



Marcel Lenoir, Foret de Fontainebleau, oil, 22 by 18 inches



John Twachtman, Main Street Bridge, Essex, Conn., oil, 15¾ by 20½ inches



Diego Rivera, Self-Portrait, tempera, 13¾ by 11 inches

critics over the centuries. German philosopher Hannah Arendt described the fine arts of painting and sculpture (along with music and poetry) as representing immortality in her book titled, *The Human Condition*. She argued that art — unlike a man-made chair or machine-manufactured car — was strictly without utility and therefore in a class by itself when it came to man-made objects. And because we don't use art, she reasoned that art would always be removed from the world and untouched by the corroding effects of natural processes. Art is permanent, she concluded, adding:

“Nowhere else does the sheer durability of the world of things appear in such purity and clarity, nowhere else therefore does this thing-world reveal itself so spectacularly as the nonmortal home for mortal beings. It is as though worldly stability had become transparent in the permanence of art, so that a premonition of immortality achieved by mortal hands has become tangibly present, to shine and to be seen.”²

If Arendt saw art as a passive object embodying immortality, Russian philosopher and social reformer, Count Leo Tolstoy identified art as an active force in the life of the artist and the art collector. In *What Is Art?*, Tolstoy maintained that art is a means of bringing people together — a way for artists to communicate with themselves and others, explaining:

²Hannah Arendt, *The Human Condition* (Chicago, Illinois: Anchor Books, 1958), p. 147.



E. Martin Hennings, Sepulveda, oil, 30 by 30 inches



W. Herbert Dunton, Cowpuncher, oil, 14 by 14 inches



Gerald Cassidy, *Indian Madonna*, pastel & watercolor, 30 by 20 inches

“To evoke in oneself a feeling one has experienced, and having evoked it in oneself, then, by means of movements, lines, colors, or forms . . . to transmit that feeling that others may experience the same feeling — this is the activity of art. It is a means of union among men, joining them together in the same feelings, and indispensable for the life and progress towards well-being of individuals and of humanity.”³

In reality, collecting art probably combines all of the above facets: it enriches our spiritual connection with the higher orders of the world; it presents us with a physical manifestation of transcended mortality; and it offers a means or process wherein we can communicate with someone without words and despite language barriers.

The Gilcrease Legacy

What do the artworks assembled here say about the men and women who have collected them? From an outsiders’ point of view, the exhibition says first and foremost that the legacy of Thomas Gilcrease has spread far and wide among the Tulsa community. The quality and uniqueness of the artworks in this exhibition suggest that they were acquired with a love of beauty and a respect for the values, history, landscape and the people they represent. Rather than filling a void over the couch or an empty corner in the dining room, these artworks appear

³Leo Tolstoy, *What is Art?*, (Oxford: *World’s Classics*, 1930), p. 123.



Leon Gaspard, Russian Peasants in the Snow, oil, 30 by 20 inches



Maynard Dixon, *March of the Rainclouds*, oil, 16 by 20 inches



E. Irving Couse, *Reflection*, oil, 24 by 29 inches

to have been acquired by true collectors who were moved or challenged by both the subjects and their presentation.

It is also obvious that Gilcrease Museum continues to affect the collecting patterns of Tulsans. Represented in this assemblage are artworks by deceased western American artists, many of whom can be found in the Gilcrease collection, as well as artworks by contemporary artists who have been featured in the museum's annual *Rendezvous* exhibition/sale begun in 1980 and other major exhibitions such as the "Clymer, Lovell, Teague" show of 1987. These exhibitions have left their marks equally on the scholastic community, the annals of American art history, and on Tulsans who have acquired art by representational painters of western American history and the contemporary western American scene.

Wanted Dead or Alive

Eighty-nine artists are represented in this exhibition, half of them living. While some of the collectors have acquired work by both living and deceased artists (or they acquired art by living artists now deceased), on average, collectors tend to stay in only one of these areas.

Ask Steve Heyman, whose collection focuses on turn-of-the-century American impressionism, what it is that he most likes about collecting art of a deceased artist and he alludes to the hunt — the searching out of new and undiscovered artists in a very specialized collecting area.



William Keith, Russian River Valley, oil, 12 by 20 inches



Carl Rungius, Early Thaw, oil, 30 by 46 inches



Edgar Payne, Mt. Alice, oil, 34 by 34 inches

“The hunt is important — it’s important in art, in business, in life,” he says. Steve and wife Barbara began collecting over 20 years ago. “Even as a teenager I always loved the French Impressionists,” Steve says. “As I got older, I discovered that the American impressionists were as good but far more reasonably priced.”

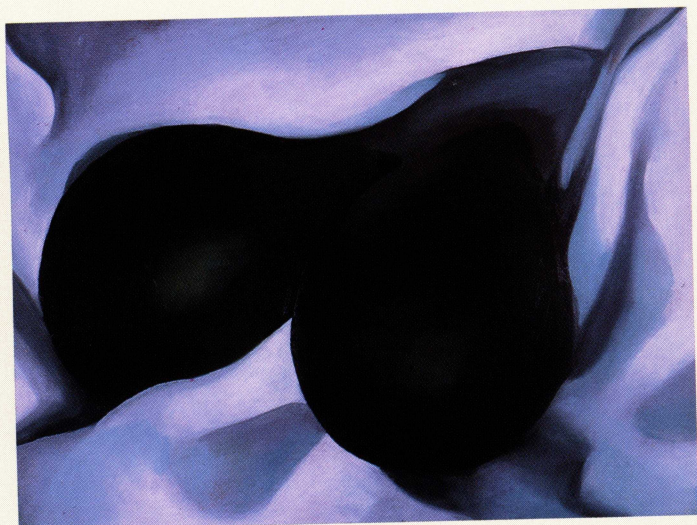
Like Gilcrease, the Heymans had discovered a collecting area that was not particularly fashionable when they got into it in the early 1960s. Today, it’s a different story, with American impressionism bringing auction prices many times higher than they were three decades ago. Heyman’s response? “We’re looking into regional American schools from say, 1890 to 1935. There are wonderful secondary and tertiary impressionist painters who lived and worked in New England or Indiana who were terrific painters. The only reason they are in lower tiers is because they weren’t promoted or they simply aren’t as well known.”

Like many collectors in this market, Heyman’s collection is focused. Specializing, he says, “makes you more knowledgeable. Find a niche and become an expert in it — there are so many areas within which to collect.”

Jon Stuart understands the importance of specializing. Some 18 years ago he received a bronze from his mother by contemporary cowboy artist John Free and it piqued his curiosity about collecting art. He started visiting the contemporary western art galleries in Arizona and while doing so discovered Edgar Payne,



William Whitaker, Etta Place, oil, 12 by 9 inches



Georgia O'Keeffe, *Alligator Pears*, oil, 9 by 12 inches

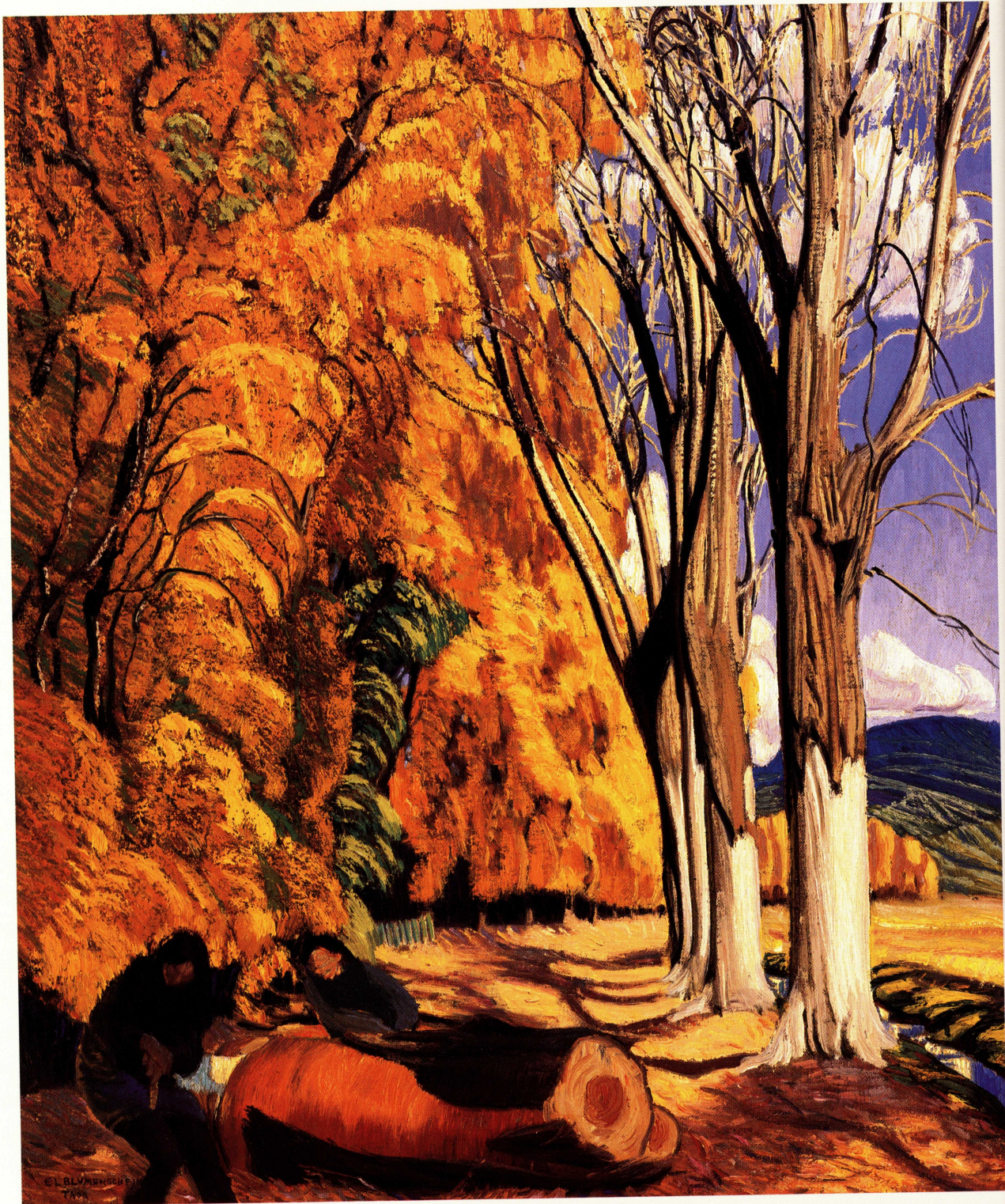


W. Steve Seltzer, *California Beach*, oil, 18 by 20 inches

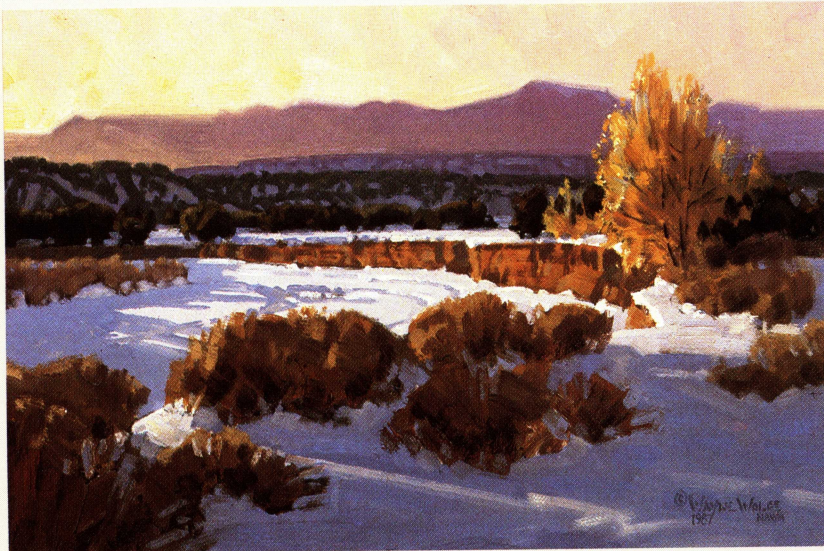
a deceased artist who was very prominent in the plein-air painters school of Southern California — a collecting area that was undervalued at the time.

“Contemporary art was a speculative market and I liked the fact that in the deceased area I was looking at art that had withstood the test of time,” Stuart says. He bought the first of what has now become a number of Edgar Payne oils in his collection, and he has added to them artworks by other members of this early 20th-century school. Today Stuart’s buying is very focused in this area, including a recently purchased sketchbook and collection of speeches made by Edgar Payne, an addition (like Gilcrease’s penchant for documentation) that adds depth and historical significance to the art.

Among the Tulsans who have opted to collect art by living artists from the American West are Ann and Bill Atherton, who have been collecting since the mid-70s. They began their search into the contemporary western art scene by attending gala event-auctions such as those sponsored by Texas Art Gallery, Dallas, Texas, and the Western Heritage Sale in Houston, Texas, where Ann explains that they bought not only some of their art but their first palomino quarter horse. For the Atherton’s, getting to know the men and women behind the art is an added bonus to collecting contemporary material. “We have met just about every artist that we collect,” Ann says. “It makes the work special. Men like Donald Teague and Tom Lovell are such



Edward Blumenschein, *Yellow Cottonwoods*, oil, 25 by 20 inches



Wayne Wolfe, Santa Fe Sundown, oil, 9¾ by 14¾ inches



Kent Ullberg, Cougar by the Stream, bronze, 22 inches high

giants . . . we wanted to own a part of them."

Wayne and Barbara Rumley collect the works of both living and deceased artists, though their collection is heavily skewed in the direction of living artists. "I never met Mr. Gilcrease, but I always admired him because he recognized art for what it is: a form of communication. He recognized that art was a means of transmitting to the public, in pictures and written word, what he felt about America," says Wayne. "And Gilcrease always bought the best — that impressed me.

"For us, buying living artists was a good way to start learning about art. If we had been alive a century ago we could have been collecting Remington, Russell, Leigh or Fechin as reasonably as today's contemporary artists. The time will come in history for the work of a good living artist — as long as you are collecting the best art that artists are doing today (and not buying just for a signature), you are going to be okay tomorrow."

Whether it's art by living or deceased artists, Tulsans collect because it opens doors not only to personal pleasure but to the pleasure of meeting other people who collect. A comment that occurred repeatedly in conversations with the Tulsa collectors brought together in this exhibition, was that art has built up a camaraderie among collectors who share experiences and personal growth with one another. "When I'm in X city, I always visit my friend who collects. . . ." was a phrase that came up again and again. As did, "I met him when I



Howard Terpning, Cavalry Scarf, oil, 28 by 20 inches



Lowell Ellsworth Smith, *Fresh Snow Along Clear Creek*, watercolor, 9 by 13 inches



Terry Kelsey, *Game of Hearts*, bronze, 11 inches high

was looking for a work by X and we've since become good friends. . . ."

"Tulsa is a quality town," concludes Steve Heyman, "there's a lot of quiet collectors buying good material and they stay in touch with one another. Jon Stuart echoes that comment: "The people of Tulsa have a broad appreciation of American art — there is a depth here that outsiders might not recognize."

Tulsans Collect — A History of Art

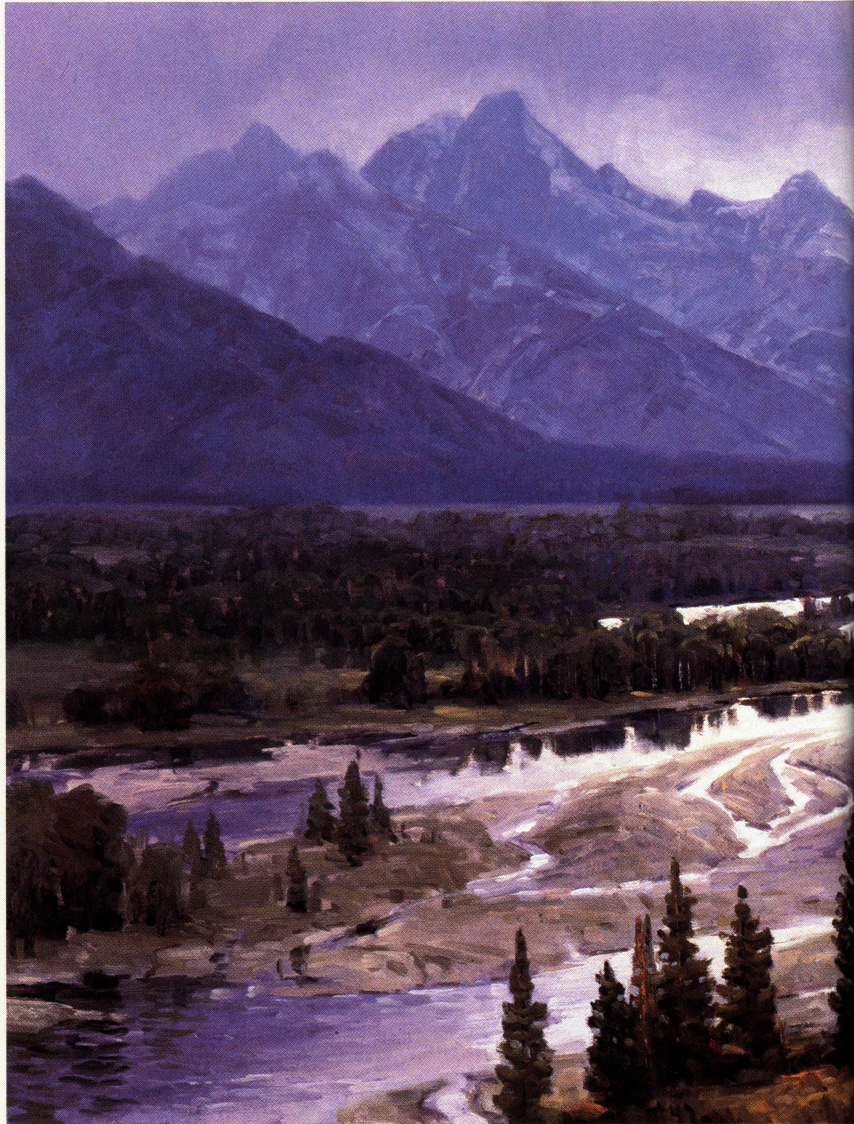
A review of the "Tulsans Collect" exhibition reveals collecting interests that reflect not only the Gilcrease legacy, but patterns that place Tulsans within the mainstream of American collectors of representational art. First and foremost, Tulsans have a clear and abiding appreciation of humanity and nature as represented by the artworks on display. The images, whether by living artists or deceased, American or French, German or English, offer a glimpse into a real and objective, though often romanticized, world which is depicted stylistically in a range of approaches, from tight photo-real documentation to luminescent naturalism, to painterly impressionism, to near abstraction.

The Landscape

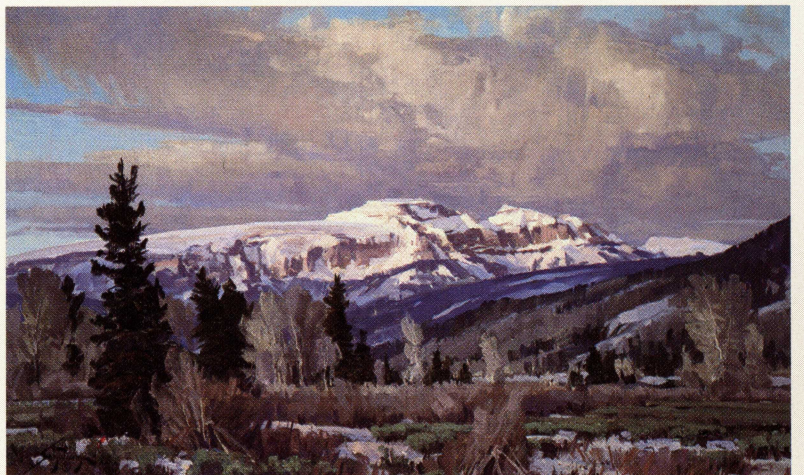
The most prevalent subject to be found in "Tulsans Collect" is the landscape and its many diverse forms. One of the earliest landscapes is Thomas Gainsborough's (English, 1727-1788) bucolic *Landscape At Ipswich*. Better known as a portraitist,



*Tony Angell, Gyrfalcon, brown steatite
18 inches high*



Jim Wilcox, River of Indecision, oil, 30 by 48 inches



Conrad Schwiering, The Sleeping Indian, oil



Gainsborough gave into the landscape as a personal passion and not because there was much demand for landscape art at the time. It would take the passing of a century or so for landscape painting to come into its own, not only in England but in France, where painters such as Eugene Boudin (French, 1824-1898) would begin to take their easels into the countryside to paint scenes such as *Villefranche* under the shifting light of day. Impressionism (as this movement came to be branded by the critics) would have an enormous impact not only on European art but on American artists, many of whom studied in Europe.

Thomas Moran (England 1837-1926 California) who was brought from England to the United States when he was 4 years old, remained largely unaffected by impressionistic styles. Rather, he was caught up in an academic school of thought that saw the American landscape as a display of God's handiwork and as a representation of the manifest destiny of this newly created United States. *Icebergs, Study For Spectres of the North* reveals the awe Moran felt in the face of natural forces and the reverence with which he painted it.

Among the advocates of impressionism in the United States were John Twachtman (Ohio 1853-1902 Massachusetts) and J. Alden Weir (Indiana 1852-1919 New York) who adapted the bright coloristic technique of the French school to the moodier landscapes they found on the East Coast. In Southern California, on the



Fritz White, *Escape on the Rim Rock*, bronze, 13 inches high



Clark Hulings, *La Granja*, oil, 23½ by 35½ inches



Morris Rippel, *Warm Days of Autumn*, watercolor, 16 by 26 inches



Terry Kelsey, *Living on the Edge*, bronze, 8 inches high



Tom Lovell, *The Hunter*, oil, 22 by 16 inches

other hand, where outdoor painting in bright light could take place year-round, another school of impressionistic painting flourished, represented in this exhibition by artists: Edgar Payne (Missouri 1882-1947 California), Alson Clark (Illinois 1876-1949 California), William Keith (Scotland 1839-1911 California) and Franz Bischoff (Austria 1864-1929 California).

Among the early 20th-century American artists who chose a more contemporary approach to the landscape, borrowing tenets from the abstract school of art which made its philosophy known at the legendary 1913 Armory Show in New York, are Charles Burchfield (Ohio 1893-1967 New York), John Marin (New Jersey 1870-1953 Maine), Georgia O'Keeffe (Wisconsin 1887-1986 New Mexico) and Alexandre Hogue (Texas 1898-living Oklahoma). Breaking with the tradition of naturalism, these artists explored the formal qualities of picture making in their work, visualizing the real world not as if a "window" demanding three-dimensional and atmospheric perspective, but rather as merely an excuse for examining the physical properties of paint and the realities of the two-dimensional canvas. Hogue's use of flat geometric planes and patterns in *Untitled, Big Bend* is a good example of making the landscape fit the notion of "picture" rather than making the picture mimic our view into the landscape.

Hogue's persistence in painting the rural Southwest where he lived also



Wilson Hurley, New Moon and Red Twilight, oil, 30 by 48 inches



Chen Chi, Springtime, watercolor, 8 by 10½ inches



Alexandre Hogue, Alas Old Billy, I Knew Him Well, pen and ink, 16½ by 22 inches

branded him a “regionalist” by the critics, a term that has come to describe as well, many of the landscape artists working in the American West. Some of the best contemporary regional landscape paintings from the American West are represented in this exhibition: Conrad Schwiering (Colorado 1916-1985 Wyoming) might well be called the father of the Rocky Mountain School of on-location painters. Today, his example is carried forward by Jim Wilcox (Utah 1941-living Wyoming) and Clyde Aspevig (Montana 1951-living Colorado). Without question, Robert Lougheed (Canada 1910-1982 New Mexico) will go down in history as the father of the New Mexico school of on-location painters — a fact attested to by artists and critics alike. His insistence on painting outdoors has not been lost on artists such as Wayne Wolfe (Missouri 1945-living New Mexico), Rod Goebel (Texas 1946-living New Mexico) and Walt Gonske (New York 1942-living New Mexico). (Gonske, by the way, is represented here by works from his early watercolors painted in a studio situation to his more recent on-location oils. What an amazing transition from *Northern California Shore* to *Irrigation Ditch!*)

Let me make note at this point of the significant number of artists in New Mexico represented in this exhibition, nearly a third. One can only guess that there is a special affinity among Tulsans for that state. Additional landscapists who live and paint the New Mexico scene are watercolorist and egg



Paul Strisik, Mountain Kingdom, watercolor, 20 by 28 inches



Joe Beeler, Memories of Yesterday, bronze, 16¼ inches high



Allan Houser, *After the Dance*, bronze, 14 inches high



Morris Rippel, *Blaze of Glory*, egg tempera, 18 by 30 inches

tempera painter Morris Rippel (New Mexico 1930-living Albuquerque), panoramist Wilson Hurley (Oklahoma 1924-living Albuquerque) and colorist Robert Daughters (Missouri 1929-living Taos).

Genre Painting & Sculpture

Second only to the landscape, Tulsans seem to enjoy art that records day-to-day activities of people who live at the same times as the artists. Frost Johnson's (American 19th century) charming *The Doll's Bath* and Constant Troyon's *Milking Lucie* (French 1810-1865) represent the 19th-century European forebearers of turn-of-the-century American artist/illustrators such as George Luks (American 1867-1933). Luks, however, chose not to pursue the romantic view of life promoted among the academies of his time but rather to address events he knew personally from life on the streets of New York. For his efforts, he and his cohorts would come to be called the Ash Can School.

Several eastern artist/illustrators like Luks chose to look elsewhere for exciting subject matter and in so doing discovered the American West. Many ended up in northern New Mexico where the mix of cultures and the brilliant light they found in a wide, flat plain called Taos Valley some 7,000 feet above sea level, compelled them to stay and to form an art colony. By 1912, these artists had formed an organization called the Taos Society of Artists (TSA) intended to market their genre scenes of the Indians and



Bob Kuhn, Coyote Relaxing on Rock, oil, 17 by 25 inches



Robert Loughheed, Crossing the Rocky River, oil, 8 by 16 inches



Grant Speed, The Half Breed, bronze, 11½ inches high

Hispanics throughout the United States. The TSA lasted only a few years, but its ten members became legendary for their vividly colored and patterned depictions of Indians and Hispanic peoples engaged in work and play. Six of the TSA artists are represented in this exhibition: Oscar Berninghaus (Missouri 1874-1952 New Mexico), Edward Blumenschein (Pennsylvania 1874-1960 New Mexico), E. Irving Couse (Michigan 1866-1936 New Mexico), W. Herbert Dunton (Maine 1878-1936 New Mexico), E. Martin Hennings (New Jersey 1886-1956 New Mexico) and Victor Higgins (Missouri 1884-1949 New Mexico). Also associated with the Taos painters (though he was never a member of the TSA) is Leon Gaspard (Russia 1882-1964 New Mexico) who painted both the Indians of New Mexico as well as charming scenes from his memories of days in Russia and his travels throughout the Far East.

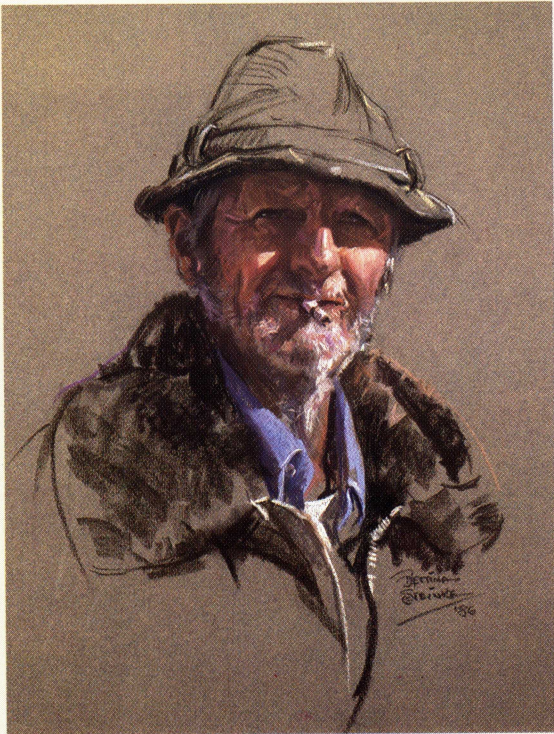
Contemporary genre artists living and working in the American West have tended toward two themes that remain popular with collectors, Tulsans included. Scenes of ranch life and the contemporary cowboy, and the lifeway of the American Indian are subjects that continue to inspire sculptors and painters. In the area of the cowboy, artists such as Gordon Snidow (Missouri 1936-living New Mexico), T. D. Kelsey (Montana 1946-living Colorado) and Tom Ryan (Illinois 1922-living Texas) have distinguished themselves. And among painters and



Donald Teague, Cordoba, watercolor, 19 by 29 inches



Andrew Wyeth, Mill Stones, watercolor, 22 by 30 inches



Bettina Steinke, Son of the Emerald Isle, pastel, 14½ by 19 inches



Terry Kelsey, Blood Brothers, bronze, 10 inches high

sculptors of Native American themes one finds Doug Hyde (Oregon 1946-living New Mexico), R. Brownell McGrew (Ohio 1916-living New Mexico), Allan Houser (Oklahoma 1915-living New Mexico) and Glenna Goodacre (Texas 1939-living New Mexico).

Perhaps the best known genre painters in this exhibition are Andrew Wyeth (Pennsylvania 1917-living Pennsylvania), Donald Teague (New York 1897-living California) and Clark Hulings (New Jersey 1922-living New Mexico). Each artist paints realistically, treating subjects from their travels and from their backyards, yet how different their worldviews are, colored in large part, no doubt, by the very geographic locations in which they chose to work.

History Paintings & Sculpture

Thomas Gilcrease loved history and so do Tulsans. Several of the historical artists represented in this exhibition came West in the early 1970s from careers as illustrators on the East Coast. Seven of them found friendship and marketing assistance when they joined an organization similar to the TSA, called the Cowboy Artists of America, which has held annual selling exhibitions of members' works since formed in the mid-1960s. Among current and/or former CAA members in this exhibition are: Tom Lovell (New York 1909-living New Mexico), John Clymer (Washington 1907-1989 Wyoming), Joe Beeler (Missouri 1931-living Arizona), Frank McCarthy (New York 1924-living Arizona), Grant Speed



Wilson Hurley, Warm Light and Cool Shadows, oil, 24 by 36 inches



Frank McCarthy, Leading the Charge, oil, 24 by 42½ inches



R. Brownell McGrew, *Doing Her Own Bitsih-Gehl*, oil, 20 by 16 inches

(Texas 1930-living Utah), Howard Terpning (Illinois 1927-living Arizona) and Fritz White (Ohio 1930-living Colorado). (Other current or former members of CAA mentioned earlier are R. Brownell McGrew, Tom Ryan and Gordon Snidow.)

Additional historical artists in this exhibition who focus primarily on western American history are: Paul Calle (New York 1927-living Connecticut), well-known for his drawings and paintings of mountainmen; Ben Stahl (Illinois 1910-1988 Mexico) who imagined the world of saloons and wagon trains with remarkable vividness; and G. Harvey (Texas 1933-living Texas), who has concentrated on eras of transition in Texas history during the early 20th century. Also on display here are three very prominent historical sculptors: Harry Jackson (Illinois 1924-living Wyoming), Richard Greaves (Missouri 1925-living Wyoming), and Hollis Williford (Texas 1940-living Colorado).

Portraiture

Nineteenth-century portraiture is well represented in this exhibition by the charming drawing of *Lady Catherine Hamilton Countess of Aberdeen* by Sir Thomas Lawrence (English 1769-1830); by A. J. Miller's (Maryland 1810-1874 Maryland) likeness of hunter/explorer Sir William Drummond Stewart, with whom he traveled throughout the Rocky Mountains; and by Gilbert Stuart's (Rhode Island 1755-1828 Massachusetts) handsome painting of John Chesnut.



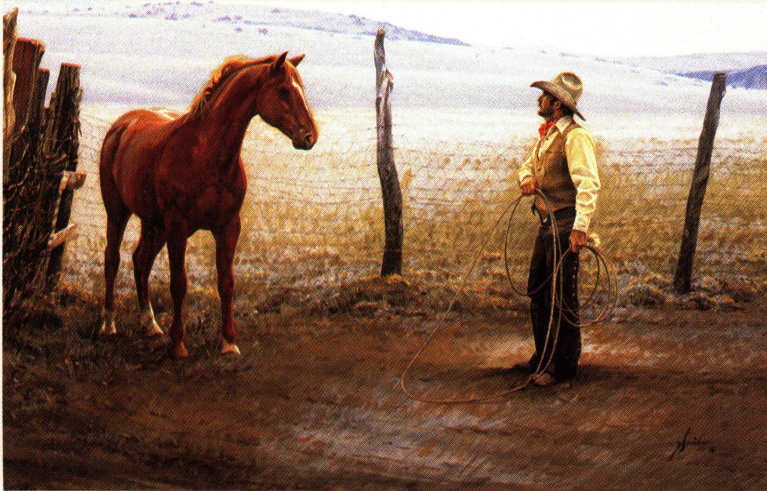
Eric Sloane, Autumn Shadows, oil, 18 by 24 inches



Donald Teague, Spanish Holiday, watercolor, 18½ by 28½ inches



Wayne Wolfe, *The Snow Bridge*, oil, 46 by 58 inches



Gordon Snidow, *Sweet Talkin' Man*, gouache, 23½ by 37½ inches

Twentieth-century portraitists, now challenged by the accuracy of the photograph, have taken portraiture beyond the documentary realm, suggested here by the riveting confrontational *Self-Portrait* by Diego Rivera (Mexican 1886-1957); the masterful painterly depictions of Bettina Steinke (Maine 1913-living New Mexico); and the metaphorical imagery of William Whitaker (Illinois 1943-living Arizona).

Wildlife

A subject area only recently popular among artists and collectors is depictions of wildlife. The best known American wildlife painter, Carl Rungius (Germany 1869-1959 New York) is represented here by a work that attests to this painterly approach to North American big game subjects. Today, Rungius has been followed by an ever-growing number of wildlife recorders who are artists first and animal portraitists second. In this exhibition both Robert Kuhn (New York 1920-living Connecticut/Arizona) and Paul Strisik (New York 1918-living Massachusetts/New Mexico) represent the artistic skills that have elevated their work out of the dusty pages of science and onto the walls as fine art.

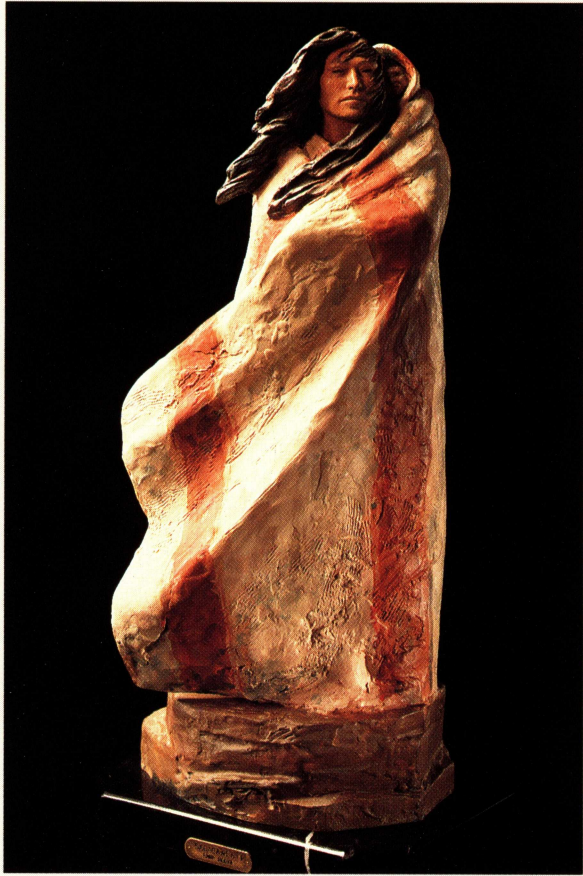
Many wildlife artists are as committed to conservation and preservation as they are to art. Among them, some of the most exciting work today is found in the realm of sculpture, and represented in this exhibition are three of the best: Tony Angell (California 1940-living Washington),



John Clymer, Caught in the Shallows, oil, 24 by 36 inches



John Clymer, Long Cold Winter, oil, 24 3/4 by 49 inches



Harry Jackson, *Sacagawea II*, bronze

Sacagawea II. © Harry Jackson 1980



G. Harvey, *Twentieth-Century Ranching*, oil, 36½ by 38½ inches

Sherry Sander (California 1941-living Montana) and Kent Ullberg (Sweden 1945-living Texas).

Still Life

Although represented by the smallest number of works, still-life painting nevertheless takes on one of the highest profiles in this exhibition with such dramatically decorative works as *Floral Still Life* by T. Archer (American, 19th Century), the bravura brushwork of Richard Schmid (Illinois 1939-living Illinois), and the classical trompe-l'oeil imagery of William Acheff (Alaska 1947-living New Mexico).

Conclusion

A decade ago, the Gilcrease Museum mounted a similar exhibition to this one called "Tulsans Collect Americana" (October 1979). While the names of the artists in that exhibition are occasionally repeated in this effort, very few of the artworks are duplicated. And, this year's exhibition appears to nearly double the number of pieces on view.

Certainly the recently expanded space of the museum allowed this year's art committee the freedom to include more works; however, one must also suspect that in that past decade, many a new art collector has been hatched and nurtured under the watchful gaze and legacy of Thomas Gilcrease and his inspirational museum.

Exhibitions such as "Tulsans Collect" truly attest to the knowledgeable and aggressive "collector underground" purported, and now proven, to exist in the town of Tulsa. ◡



Ben Stahl, *At the Everleigh Club*, oil, 24 by 18 inches

Generous support for the "Tulsans Collect" exhibition has been given by:

Mr. and Mrs. William S. Atherton

Mr. and Mrs. Jon R. Stuart

Peter M. Walter

Mr. and Mrs. Robert F. Biolchini

The State Arts Council of Oklahoma

The Arts and Humanities Council of Tulsa

Robert Merrifield and The Polo Grill

"Tulsans Collect" EXHIBITION LIST

- William Acheff, ZUNI POT AND FRUIT, oil, 7½ by 10½ inches
Lent Anonymously
- Tony Angell, GYRFALCON, pencil, 28 by 22 inches
Lent by Bob and Joy Winchell
- Tony Angell, GYRFALCON, brown steatite, 18 inches high
Lent Anonymously
- T. Archer, FLORAL STILL LIFE, oil, 18 by 14 inches
Lent by Mr. and Mrs. J. A. Frates
- Clyde Aspevig, LUPINE MEADOW, oil, 24 by 30 inches
Lent Anonymously
- Milton Avery, AQUARIUM, oil, 26 by 42 inches
Lent by The Williams Companies, Inc.
- Henry Balink, CHIEF JUAN MARTINEZ, oil, 14 by 12 inches
Lent Anonymously
- Robert Bateman, WEATHERED BRANCH-BALD EAGLE, acrylic, 9 by 12 inches
Lent Anonymously
- Joe Beeler, MEMORIES OF YESTERDAY, bronze, 16¼ inches high
Lent by William F. Fisher, Jr.
- Oscar Berninghaus, TAOS INDIANS ON MESA, oil, 30 by 34 inches
Lent by Priscilla C. Cotton
- Frans Bischoff, SUMMER IN A CALIFORNIA WOODLAND, oil, 30 by 40 inches
Lent by Mr. and Mrs. Jon R. Stuart
- Edward Blumenschein, YELLOW COTTONWOODS, oil, 24 by 20 inches
Lent by Priscilla C. Cotton
- Eugene Boudin, VILLEFRANCHE, 1898, oil, 19¼ by 28½ inches
Lent by Patricia Wilson Wheeler
- Charles Burchfield, TREES DANCING IN APRIL SUNLIGHT, watercolor, 18 by 20 inches
Lent by The Williams Companies, Inc.
- Paul Calle, AND STILL A LONG WAY TO GO, oil, 38 by 41 inches
Lent Anonymously
- Gerald Cassidy, INDIAN MADONNA, pastel & watercolor, 30 by 20 inches
Lent Anonymously
- Chen Chi, SPRINGTIME, watercolor, 8 by 10½ inches
Lent Anonymously
- Alson Clark, PALM DESERT, CALIFORNIA, oil, 30 by 32 inches
Lent by Mr. and Mrs. Jon R. Stuart
- John Clymer, CAUGHT IN THE SHALLOWS, oil, 24 by 36 inches
Lent Anonymously
- John Clymer, LONG COLD WINTER, oil, 24¾ by 49 inches
Lent by Bill and Edna Nash
- E. Irving Couse, REFLECTION, oil, 24 by 29 inches
Lent by Mr. and Mrs. Jon R. Stuart
- E. Irving Couse, TAOS HUNTERS, oil, 24 by 20 inches
Lent Anonymously
- L. J. Cranstone, WAITING AT THE TRAIN STATION, RA 1850, oil, 48 by 32½ inches
Lent by Mr. and Mrs. J. A. Frates
- Robert Daughters, SANGRA DE CRISTO VILLAGE, oil, 22 by 28 inches
Lent Anonymously
- Maynard Dixon, MARCH OF THE RAINCLOUDS, oil, 16 by 20 inches
Lent by Mr. and Mrs. Jon R. Stuart
- W. Herbert Dunton, BLACK BEARS, oil, 14 by 14 inches
Lent by Mr. and Mrs. Jon R. Stuart
- W. Herbert Dunton, COWPUNCHER, oil, 14 by 14 inches
Lent by Mr. and Mrs. Jon R. Stuart
- Thomas Gainsborough, LANDSCAPE AT IPSWICH, oil, 9½ by 12½ inches
Lent by Mrs. John Bryan
- Thomas Gainsborough, A FIGURE WITH A DOG ON A COUNTRY ROAD, pencil, 7¾ by 9 inches
Lent by Julian W. Glass, Jr.
- Leon Gaspard, MOSCOW GIRL WITH SHAWL, pastel, 60 by 27 inches
Lent Anonymously
- Leon Gaspard, RUSSIAN PEASANTS IN THE SNOW, oil, 30 by 20 inches
Lent by Mr. and Mrs. Jon R. Stuart
- Henri Gaudier-Brzeska, THREE MALE NUDES STANDING, ink, 15 by 19 inches
Lent by Julian W. Glass, Jr.
- Rod Goebel, WINTER LANDSCAPE BELOW TAOS MOUNTAIN, oil, 16 by 22 inches
Lent by Maxine and Jack Zarrow
- Walter Gonske, IRRIGATION DITCH, oil, 18 by 16 inches
Lent by Maxine and Jack Zarrow
- Walter Gonske, NORTHERN CALIFORNIA SHORE, watercolor, 21 by 29 inches
Lent by Maxine and Jack Zarrow
- Walter Gonske, WINTER WILLOWS, oil, 32 by 40 inches
Lent Anonymously
- Glenna Goodacre, WHITE MAN'S PEACE PIPE, bronze, 15 inches high
Lent by Robert W. Davis
- Richard Greaves, CHIEF WASHAKIE, CHIEF OF THE SHOSHONE, bronze, 61 inches high
Lent by Bill and Edna Nash
- Maesden Hartley, Untitled, oil
Lent Anonymously
- G. Harvey, TWENTIETH-CENTURY RANCHING, oil, 36½ by 38½ inches
Lent by Bill Atherton and Pat Murphy
- E. Martin Hennings, AMONG THE ASPENS, oil, 30 by 25 inches
Lent Anonymously
- E. Martin Hennings, SEPULVEDA, oil, 30 by 30 inches
Lent Anonymously
- Victor Higgins, POPLARS AND YOUNG FIELDS, oil, 21½ by 19 inches
Lent by Priscilla C. Cotton
- Alexandre Hogue, ALAS OLD BILLY, I KNEW HIM WELL, pen and ink, 16½ by 22 inches
Lent by Tom and Marcia Manhart
- Alexandre Hogue, UNTITLED LANDSCAPE, pastel, 14 by 21 inches
Lent by Tom and Marcia Manhart
- Allan Houser, UNTITLED, wood, 8 inches high
Lent by Senator and Mrs. David Boren
- Allan Houser, AFTER THE DANCE, bronze, 14 inches high
Lent by Ed and Louise Cobb
- Clark Hulings, LA GRANJA, oil, 23½ by 35½ inches
Lent Anonymously
- Wilson Hurley, STUDY: COCHITI CANON, oil, 18 by 12 inches
Lent by Mr. and Mrs. Robert J. Riggs, Jr.
- Wilson Hurley, NEW MOON AND RED TWILIGHT, oil, 30 by 48 inches
Lent by T. A. and Virginia Manhart
- Wilson Hurley, WARM LIGHT AND COOL SHADOWS, oil, 24 by 36 inches
Lent by Ed and Louise Cobb
- Doug Hyde, INDIAN WOMAN, pink marble, 16 inches high
Lent Anonymously
- Harry Jackson, SACAGAWEA II, bronze, 21 inches high
Lent by Mr. and Mrs. Edgar Sanditen
- Harry Jackson, TWO CHAMPS, bronze, 15 inches high
Lent by Bob Zeligson
- Frost Johnson, THE DOLL'S BATH, oil, 9¼ by 7 inches
Lent by Mr. and Mrs. J. A. Frates
- William Keith, RUSSIAN RIVER VALLEY, oil, 12 by 20 inches
Lent Anonymously
- Terry Kelsey, BLOOD BROTHERS, bronze, 10 inches high
Lent Anonymously
- Terry Kelsey, GAME OF HEARTS, bronze, 11 inches high
Lent by Al and Margaret Knight
- Terry Kelsey, LIVING ON THE EDGE, bronze, 8 inches high
Lent by R. A. Williford
- Bob Kuhn, COYOTE RELAXING ON ROCK, oil, 17 by 25 inches
Lent Anonymously

- Sir Thomas Lawrence, LADY CATHERINE HAMILTON
COUNTESS OF ABERDEEN, pencil and chalk, 8¾ by 6¾ inches
Lent by Julian W. Glass, Jr.
- William R. Leigh, YOUNG INDIAN, oil, 7¼ by 9¼ inches
Lent Anonymously
- Marcel Lenoir, FORET DE FONTAINEBLEAU, oil, 22 by 18 inches
Lent Anonymously
- Robert Loughheed, CROSSING THE ROCKY RIVER, oil, 8 by 16 inches
Lent by Mr. and Mrs. Jon R. Stuart
- Tom Lovell, THE HUNTER, oil, 22 by 16 inches
Lent by Bill and Ann Atherton
- George Luks, MAN IN HAVANA, oil, 24½ by 29¼ inches
Lent Anonymously
- John Marin, STOCK EXCHANGE, NEW YORK CITY, 1924, watercolor, 22¼ by 13¾ inches
Lent by The Williams Companies, Inc.
- Frank McCarthy, LEADING THE CHARGE, oil, 24 by 42½ inches
Lent by Robert E. Lorton
- Frank McCarthy, THE FIRST OF 3,000, oil, 24 by 36 inches
Lent Anonymously
- R. Brownell McGrew, DOING HER OWN BITSIH-GEHL, oil, 20 by 16 inches
Lent by William F. Fisher, Jr.
- R. Brownell McGrew, SEVENTY YEARS AGO, oil, 16 by 20 inches
Lent Anonymously
- Augusta Metcalfe, UNTITLED, oil, 18 by 24 inches
Lent by Senator and Mrs. David Boren
- Alfred Jacob Miller, APPROACH OF A BAND OF SIOUX, pen and ink, wash, 9¼ by 14¼ inches
Lent Anonymously
- Thomas Moran, ICEBERGS, STUDY FOR SPECTRES OF THE NORTH, watercolor, 10 by 14¼ inches
Lent by The Williams Companies, Inc.
- Georgia O'Keeffe, ALLIGATOR PEARS, oil, 9 by 12 inches
Lent by The Williams Companies, Inc.
- Edgar Payne, CANYON DE CHELLY, oil, 25 by 30 inches
Lent by Mr. and Mrs. Jon R. Stuart
- Edgar Payne, MT. ALICE, oil, 34 by 34 inches
Lent by Mr. and Mrs. Jon R. Stuart
- Edgar Payne, SWISS VILLAGE, oil, 28 by 34 inches
Lent by Mr. and Mrs. Jon R. Stuart
- Morris Rippel, BLAZE OF GLORY, egg tempera, 18 by 30 inches
Lent Anonymously
- Morris Rippel, WARM DAYS OF AUTUMN, watercolor, 16 by 26 inches
Lent by Hans and Lea Helmerich
- Diego Rivera, SELF-PORTRAIT, tempera, 13¾ by 11 inches
Lent by Burt B. Holmes
- Carl Rungius, EARLY THAW, oil, 30 by 46 inches
Lent by Mr. and Mrs. Jon R. Stuart
- Tom Ryan, HOLEY HAT, oil, 14 by 8 inches
Lent Anonymously
- Sherry Sander, GIRAFFES, bronze, 22 inches high
Lent Anonymously
- Richard Schmid, JAMIE AND GRETCHEN, oil, 18 by 24 inches
Lent by Mr. and Mrs. Ed Mascarín
- Richard Schmid, JODY'S DOLLS, oil, 24 by 36 inches
Lent Anonymously
- Conrad Schwiering, GOING FOR BEAR, oil,
Lent by Mr. and Mrs. Robert F. Biolchini
- Conrad Schwiering, THE SLEEPING INDIAN, oil,
Lent by Mr. and Mrs. Robert F. Biolchini
- W. Steve Seltzer, CALIFORNIA BEACH, oil, 18 by 20 inches
Lent by Dale and Joan Stauffer
- Eric Sloane, AUTUMN, oil, 24 by 20 inches
Lent by Mr. and Mrs. Ray H. Siegfried
- Eric Sloane, AUTUMN SHADOWS, oil, 18 by 24 inches
Lent Anonymously
- Eric Sloane, TAOS KIVA, oil, 29 by 25½ inches
Lent by Mr. and Mrs. William Bovaird
- Lowell Ellsworth Smith, FRESH SNOW ALONG CLEAR CREEK, watercolor, 9 by 13 inches
Lent Anonymously
- Gordon Snidow, SWEET TALKIN' MAN, gouache, 23½ by 37½ inches
Lent by Mr. and Mrs. John Rooney
- Grant Speed, END OF AN ERA, bronze, 25½ by 19 inches
Lent Anonymously
- Grant Speed, THE HALF BREED, bronze, 11½ inches high
Lent Anonymously
- Ben Stahl, AT THE EVERLEIGH CLUB, oil, 24 by 18 inches
Lent Anonymously
- Bettina Steinke, ARCTIC FUR, oil, 18 by 16 inches
Lent Anonymously
- Bettina Steinke, SON OF THE EMERALD ISLE, pastel, 14½ by 19 inches
Lent by Mr. and Mrs. Ed Mascarín
- Paul Strisik, MOUNTAIN KINGDOM, watercolor, 20 by 28 inches
Lent by Robert E. Lorton
- Gilbert Stuart, JOHN CHESNUT, oil, 28¼ by 23¼ inches
Lent by Jody and John Williams
- Donald Teague, CORDOBA, watercolor, 19 by 29 inches
Lent Anonymously
- Donald Teague, SPANISH HOLIDAY, watercolor, 18½ by 28½ inches
Lent by Bill and Ann Atherton
- Howard Terpning, CAVALRY SCARF, oil, 28 by 20 inches
Lent by Robert W. Davis
- Howard Terpning, CHEYENNE MOTHER, oil, 18 by 28 inches
Lent by Robert E. Lorton
- Constant Troyon, MILKING LUCIE, oil, 14 by 11 inches
Lent Anonymously
- John Twachtman, MAIN STREET BRIDGE, ESSEX, CONN., oil, 15¾ by 20½ inches
Lent Anonymously
- Kent Ullberg, COUGAR BY THE STREAM, bronze, 22 inches high
Lent by David and Jeannie Guthery
- Unknown American Artist, PORTRAIT OF GIRL AND BOY, oil, 45½ by 37½ inches
Lent by Mr. and Mrs. J. A. Frates
- Thomas Webster, TEATIME GOSSIPS, oil, 36 by 26 inches
Lent by Mr. and Mrs. J. A. Frates
- Julian A. Weir, SUMMER LANDSCAPE, oil, 23½ by 19½ inches
Lent by Ed Lawson
- William Whitaker, ETTA PLACE, oil, 12 by 9 inches
Lent Anonymously
- William Whitaker, SAUK AND FOX GIRL, oil, 24 by 30 inches
Lent by Mr. and Mrs. Graham Sudbury
- Fritz White, ESCAPE ON THE RIM ROCK, bronze, 13 inches high
Lent Anonymously
- Jim Wilcox, RIVER OF INDECISION, oil, 30 by 48 inches
Lent Anonymously
- Hollis Williford, CHASING RAINBOWS, bronze, 24 inches long
Lent Anonymously
- Hollis Williford, WELCOME SUNDOWN, bronze, 33 inches high
Lent Anonymously
- Wayne Wolfe, COLORADO LIGHT SHOW, oil, 32 by 42 inches
Lent by Mr. and Mrs. James C. Barnes
- Wayne Wolfe, THE SNOW BRIDGE, oil, 46 by 58 inches
Lent by C. E. Thornton
- Wayne Wolfe, SANTA FE SUNDOWN, oil, 9¾ by 14¾ inches
Lent by Greg Flanagan
- Wayne Wolfe, SILHOUETTES AT SUNDOWN, oil, 24 by 30 inches
Lent by Hans and Lea Helmerich
- Andrew Wyeth, MILL STONES, watercolor, 22 by 30 inches
Lent Anonymously
- Andrew Wyeth, OPEN SHED, watercolor, 30 by 22 inches
Lent Anonymously
- Felix Ziem, HAULING THE NETS, oil, 21 by 29¼ inches
Lent Anonymously

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Exhibition List 39

FRONT COVER:

Walter Gonske, *Irrigation Ditch*, oil, 18 by 16 inches.

BACK COVER:

Gilbert Stuart, *John Chesnut*, oil, 28¼ by 23¼ inches.

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