

GILCREASE

MAGAZINE OF AMERICAN HISTORY AND ART

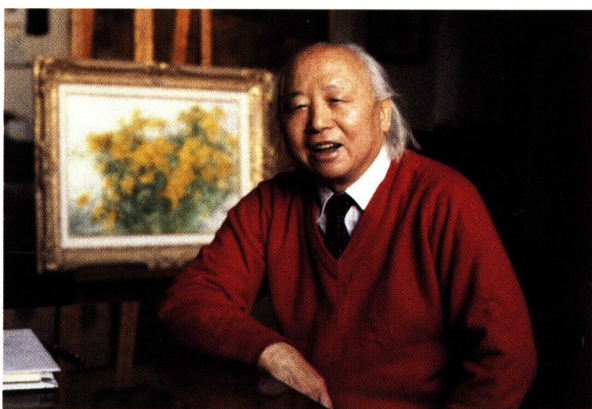
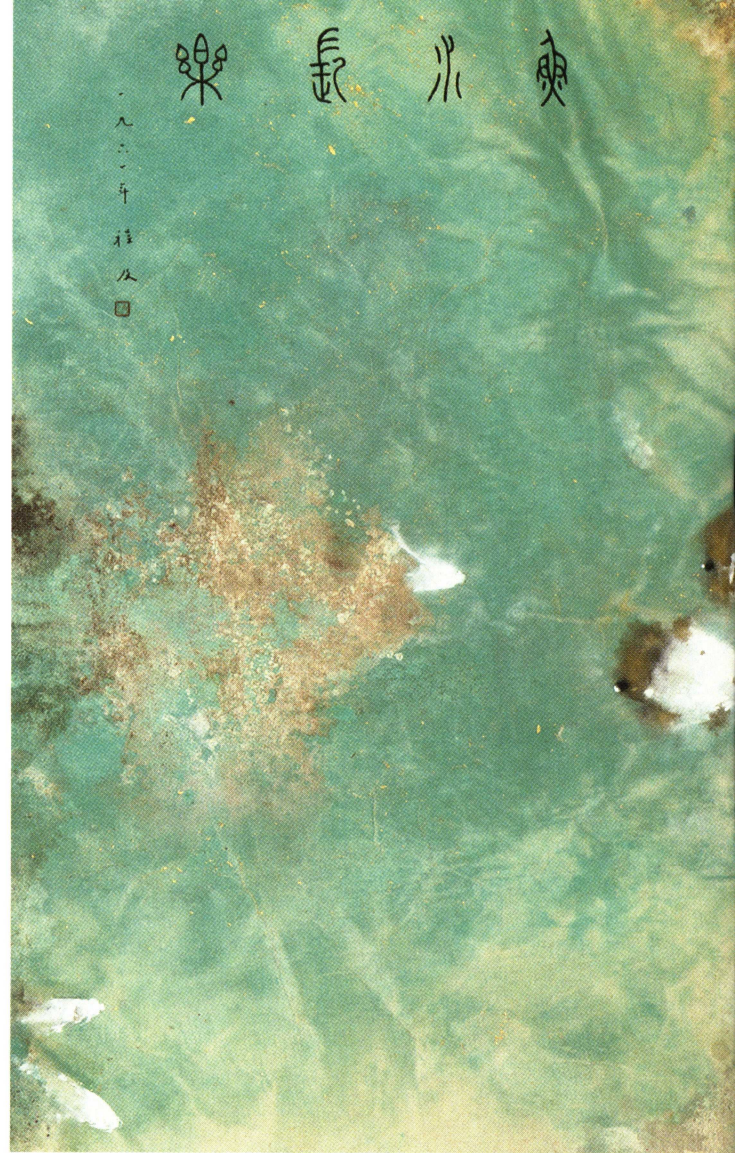
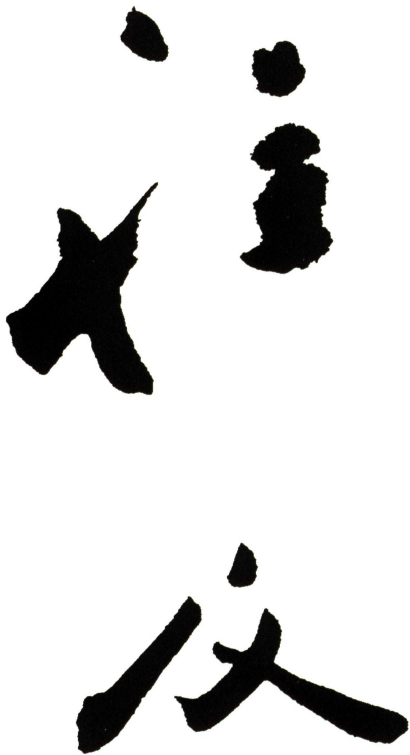
*Gilcrease
Rendezvous
'92*





creativity is by chance.

I may by chance
see a scene
or image.
Later I remember
what I have
seen and paint.
Art becomes a mirror
of my heart."



Chen Chi

BY PAULA HALL



sitting in his New York City studio in the National Arts Club overlooking Gramercy Park, Chen Chi reflects on the major influences of his life. The sage teachings of Eastern philosophers learned during his first 35 years in China combine with his experiences of the last 45 years in America.

Chen has taken the best of both worlds, merging the two distinct cultures in his art.

"Life is by chance," Chen says, as he describes his 80-year odyssey from his Chinese homeland to American citizen and well-known watercolorist.



Fish and Water, 1961, 36 by 72 inches, watercolor

Chen was born in 1912 in Wuish, Kiangsu, China, not far from the port city of Shanghai. At the time, China was beginning to open its doors to foreign influences after centuries of isolation. Chen, first trained in traditional Chinese nature-painting using ink on paper and silk, was introduced to the artistic styles of the West early in his studies.

"My father worked in the silk industry, but he was not doing well. I went to Shanghai when I was about fourteen to work in an oil pressing company to help my family," Chen explains.

Chen continued his study of art in Shanghai, a city open to Western ideas. He joined the White Swan Art

Club, one of China's avant-garde artists' groups.

"We were wanting a more modern painting, a modern Chinese art," explains Chen. "We respected the traditional style and wanted to keep the expression of thought, emotion and philosophy. But we were looking for different forms to express our feelings."

Many Chinese artists emulated the works of Cezanne and Van Gogh Chen says, but Picasso was "too different from our traditional background." Many of Chen's early works reflect the influence of Impressionists and Post-impressionists, down to the

swirling brushstrokes of Van Gogh.

Chen soon developed a unique style, in which he blended Eastern philosophy with newly learned Western techniques.

"Chance" again played a significant role in his career development. In 1945, as World War II came to a close, many U.S. troops in the Pacific theater came to Shanghai where Chen was working as an art instructor at St. John's University. Many of the troops saw Chen's paintings and purchased his book, *Aquarelles de Chen Chi*, published in 1942.

Just after the war, Roland Elliott, general secretary of World Student's Relief, requested the loan of several of Chen's paintings to take back to the

United States “to help people understand more about China.” Elliott later arranged for Chen to visit America.

“My main purpose in coming to the U.S. in 1947 was to paint American scenes to take back to China,” Chen says. But the political climate in China was changing, and in 1949 the People’s Republic of China was formed. With the start of the Korean War in 1950, Chen elected to stay in New York.

“When the circumstances changed, I began to think more internationally. I decided to bring my Eastern art techniques to the West,” Chen says.

His oriental technique is distinguished by sensitive brush strokes on Chinese paper. Chen says by knowing how to play the brush, an artist can produce whatever marks he desires — fine points, fine lines, sharp-edged strokes or bold splashes.

“It is like the art of music. The notes played may be the same, but each pianist’s touch makes a difference. The quality of one’s touch makes a difference,” Chen says with a wave of his hand.

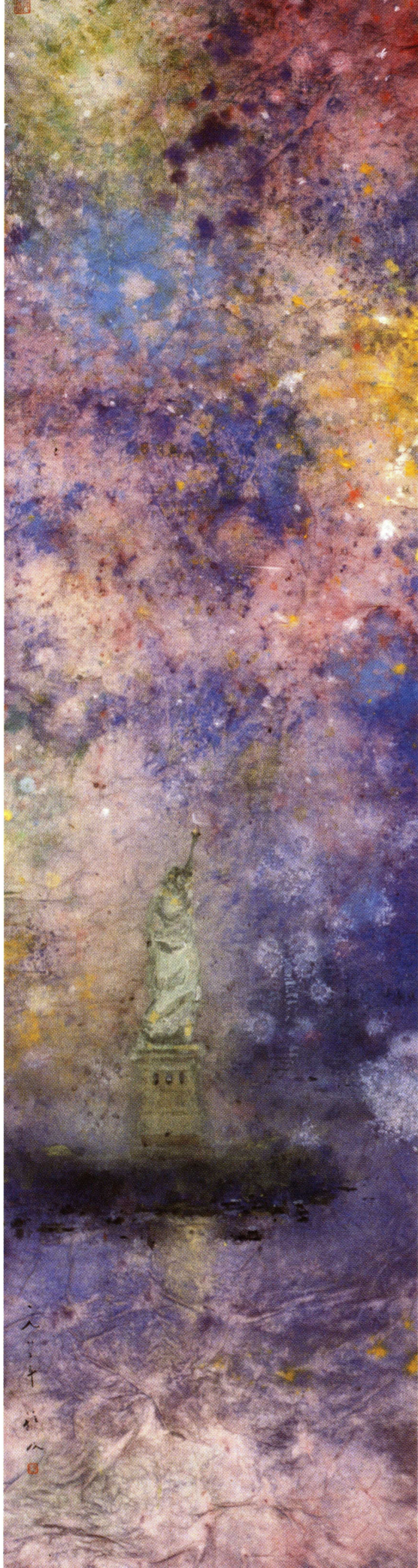
Making another visual comparison, he describes one of the first ballets he saw performed at the old Metropolitan Opera House in New York City. “I

think it was in 1949 when I saw a dancer performing ‘Sleeping Beauty.’ The dancer’s toes pointing, just touching this way and that, is much like the tip of a brush dancing across the paper,” Chen says.

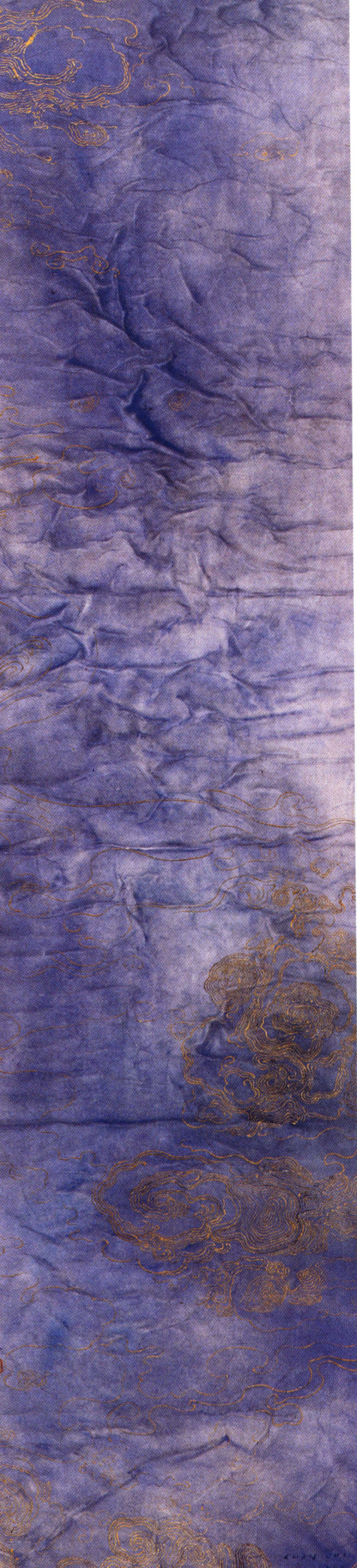
By 1950, Chen’s works had been shown in exhibitions in New York, New Hampshire, Massachusetts, Maine, Washington, D.C., Illinois, Texas, Florida and Louisiana. A friend who was an art director for a major New York advertising agency introduced Chen to the editors of *Collier’s* magazine.

“They liked my work and asked me to paint American cities for them,” Chen says. “I traveled by train across the country and would spend about a week in each city. With so little time, I would look at souvenir postcards to locate the choice spots to paint. I would start two or three paintings a day, first drawing one location in the morning and then moving as the light changed to another location. I would return the next morning to complete the first painting in the same light and then go on to the next. I could complete about ten paintings in a week.”

The three-month tour took him from Niagara Falls across the United States through Yellowstone Park and on to the West Coast. In California, he painted the redwood forests “which were very serene and peaceful — a



July 4th Fireworks, 1982,
70 by 19 inches, watercolor



solemn site. Some of the trees are over two thousand years old. It was wonderful to be near something that has lived for so long — almost from the time of Confucius.”

Chen visited San Francisco and Santa Barbara, stopping to paint a scene from “Ramona,” an American film from the 1930s which he had seen while in China.

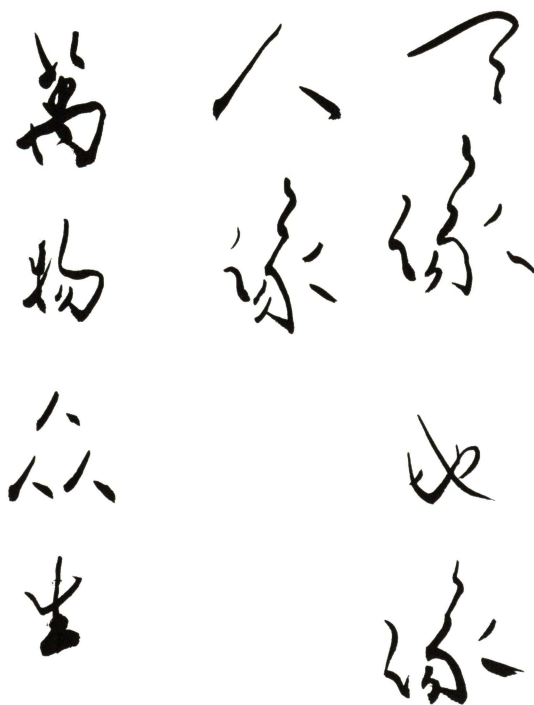
“We used to sing, ‘Ramona, Ramona.’ I was so impressed by the movie when I was younger, I had to paint the marriage place,” Chen admits.

From California, Chen traveled to the Grand Canyon, San Antonio, Santa Fe, Denver, Houston, New Orleans, Kansas City and St. Louis before returning to New York.

“*Collier’s* wanted to send me to London to paint Queen Elizabeth’s coronation, and J. Walter Thompson wanted me to paint European ports for their account with SS United States Lines,” Chen says.

But “chance” was not on his side this time, and his visitor’s visa would not allow him to leave the United States and return. “It was the height of the McCarthy period. With my Chinese passport, I did not want to risk not being able to return,” Chen says.

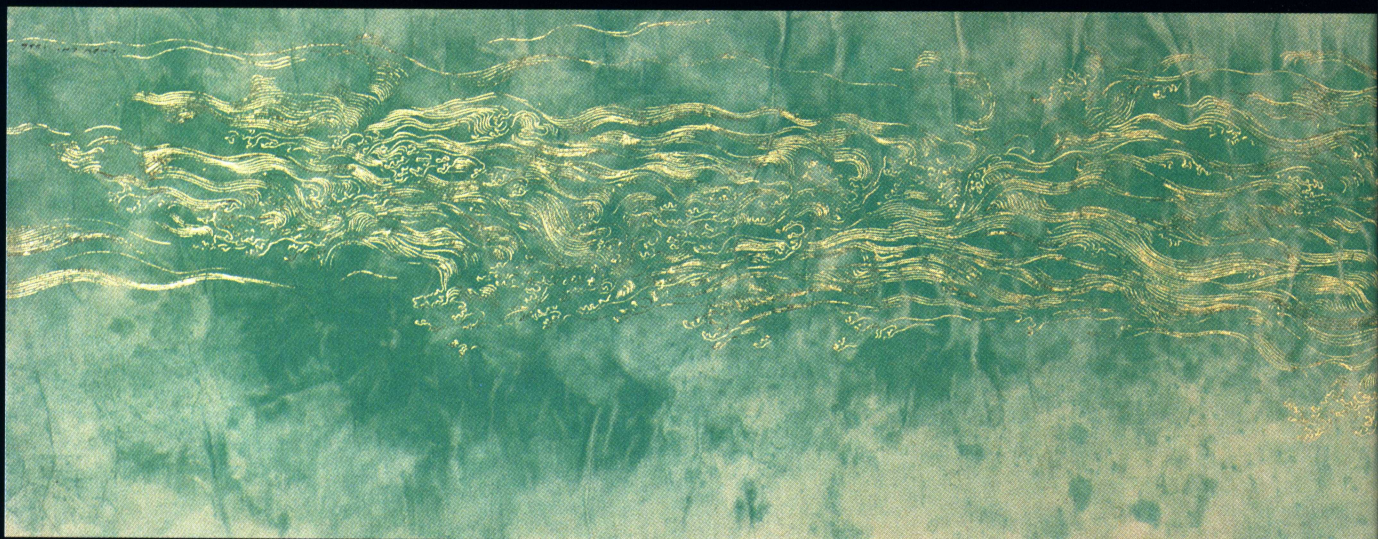
In 1955, Chen received the “Water-

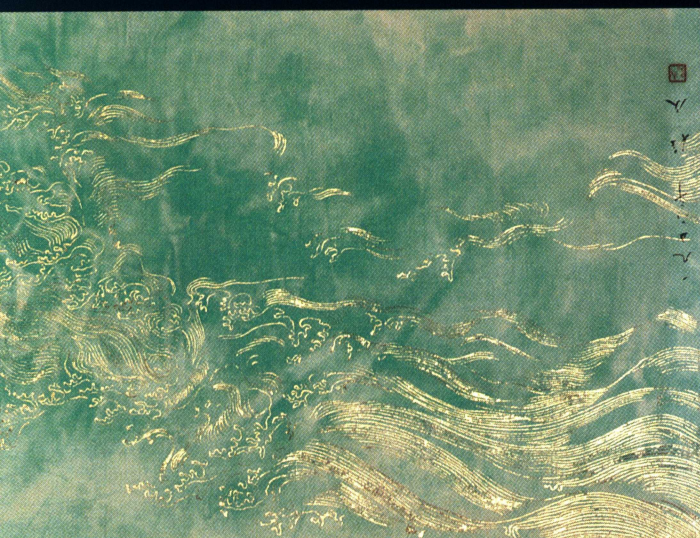


*Chance of heaven
Chance of earth
Chance of man
Creativity*



Autumn Field, 1977, 22 by 70 inches, watercolor

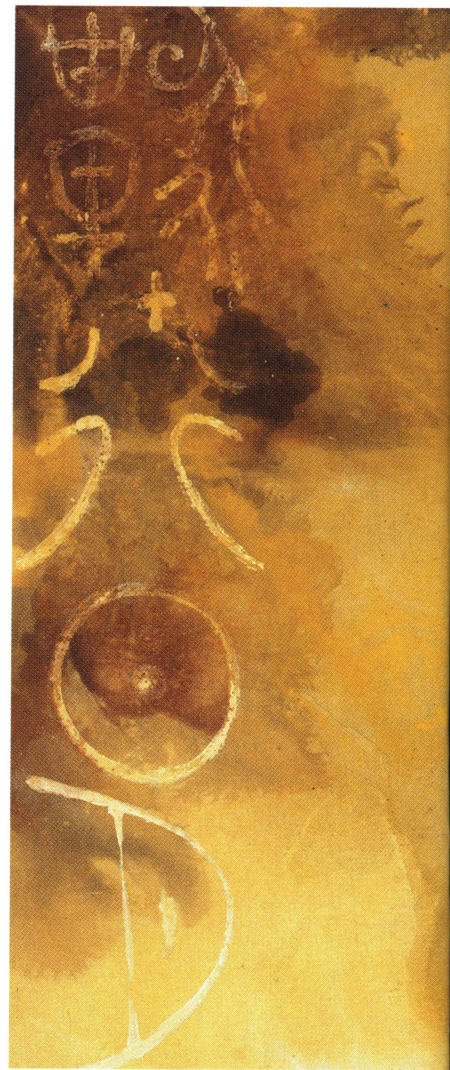




River Flowing, Flowing, 1956, 13 by 52 inches, watercolor



Crimson Azaleas, 1991, 21 by 29 inches, watercolor



color of the Year” award from the American Watercolor Society for his painting *The Man*. In this painting, Chen showed an unromantic, gritty side of urban life.

“I paint what I see. I’ve always lived a simple life, so I can paint what I feel. I live by my paintings but I do not paint just to sell,” Chen explains.

Throughout the late 1950s and early 1960s, Chen continued to paint illustrations for such publications as

Sports Illustrated, *Reader’s Digest* *Condensed Books* and *Horizon*. While working on a picture of the Metropolitan Opera House for *Horizon* in 1958, he often saw his friend Pearl S. Buck (author and Nobel prize winner) while he sketched during performances.

“I met her soon after I arrived in America. She was very active in the East/West associations and we became good friends. She was very encouraging and often would write something about me for an exhibition opening,” Chen said.

In 1948 she wrote:

“Chen Chi is a Chinese artist and his work is based upon his knowledge of Chinese art. But he has the rare quality of being able to apply this technique to subjects anywhere in the world. His paintings of New York skyscrapers, for example, are authentic and even realistic, and yet they appear to us as he sees them, and therefore newly. In other words, Chen Chi is not a local artist — he is worldwide in his sympathetic under-



The Great Way, 1961, 36 by 72 inches, watercolor

standing and presentation of landscapes and human beings.”

Chen remained a good friend of Buck’s until her death in 1973. Her writings inspired two scenes he painted of Minnesota farmland in 1960.

“Snow patched the dark soil, far, far away. It was wintertime. I painted two paintings, both titled *The Good Earth*. Mother Earth ready to give birth,” Chen wrote in his book, *Two or Three Lines from the Sketchbooks of Chen Chi*, published in 1969. One of *The Good Earth* paintings hangs in the offices of

the Pearl S. Buck Foundation.

During the mid-1950s, Chen moved “slightly more to the abstract” in some of his work, but he did not abandon his ancient traditional ways.

“I don’t think art should be categorized too much. I paint what I feel and see. To one person, a painting or even a portion of the painting may be abstract or impressionistic, and to another it is very realistic,” Chen says. “I usually start my painting in nature. Nature provides a true, realistic element in

which to begin.”

Chen finds it difficult to talk about his own art but likes to discuss art in general, using his painting *River Flowing, Flowing* as an example.

“Art is just like a great river canal that flows from its source to the land, to fertilize and make things grow. Art is the same way. It flows from your heart. Its power then affects other people,” Chen says.

Chen is a philosopher and poet, as well as a painter. He often uses the



Golden Coins, 1989, 21 by 29 inches,
watercolor

Boating, 1987,
52 by 26 inches,
watercolor





New York, 1992, 10 1/2 by 9 inches, watercolor

teaching of great Eastern thinkers to develop a painting and his poetry often mirrors the sentiment of his art.

“With the Eastern mind:

Peace, freedom, harmony,
tranquility

Joy, humility . . .

I paint.”

Chen Chi

1980

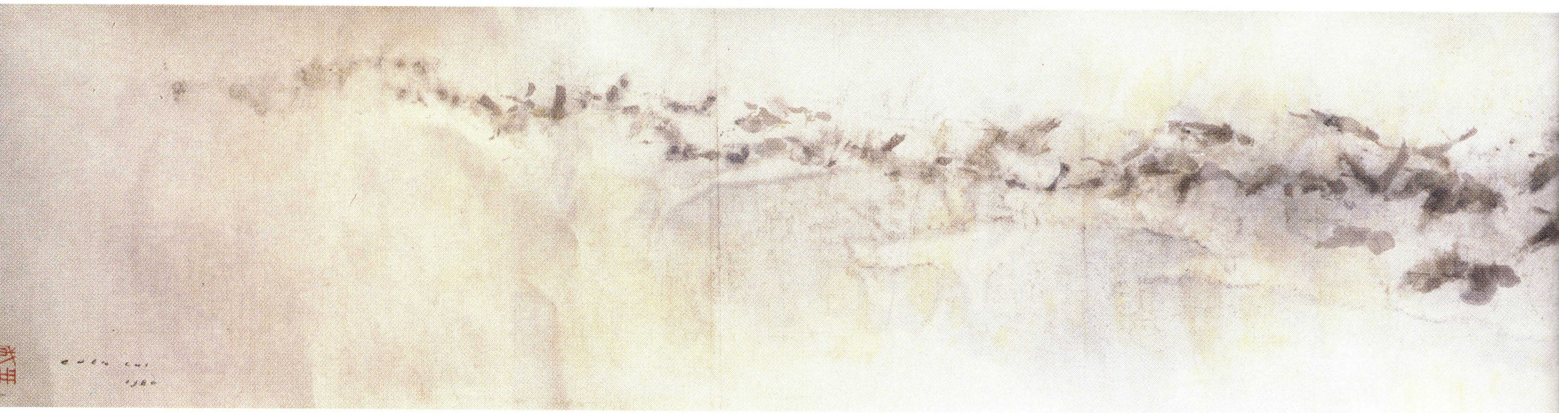
Chen’s marriage in 1962 at age 50 illustrates one of his principles.

“I teach young artists to make their life simple, free to create. I did not marry because I chose to study and paint. I felt I could not share my life with someone else, until I had accomplished some of the things I wanted to do in life,” Chen says.

“By chance” again, Chen says he met his wife, Zu-Min, in an English class at New York University. They married and two years later, in 1964, he became an American citizen.



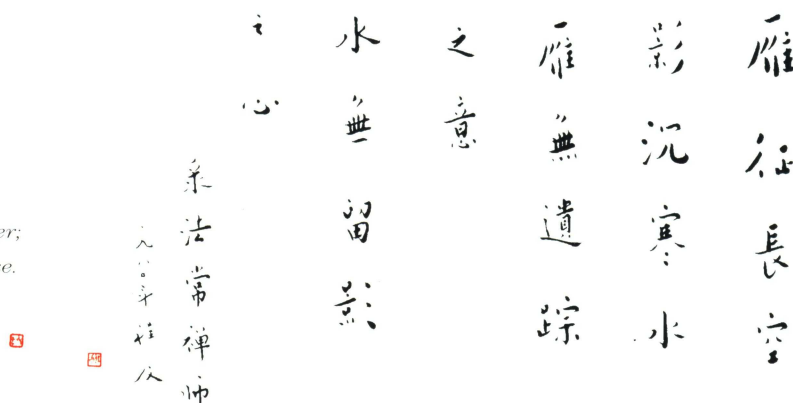
Fifth Avenue at 50th Street, New York, 1992, 10 1/2 by 9 inches, watercolor



Flying Geese, 1980, 18 3/4 by 458 inches, watercolor

A verse written in the 8th century by a Buddhist monk. Chen Chi's calligraphy of the verse is to the right.

*The wild geese fly across the long sky above.
Their image is reflected upon the chilly water below.
The geese do not mean to cast their image on the water;
Nor does the water mean to hold the image of the geese.*



In 1966, Chen received a gold medal of honor and was designated an honorary life member by the National Arts Club of New York. Since that time he has worked from his studio in the National Arts Club.

Chen returned to China in 1972 to visit his homeland for the first time since his departure 25 years before. Now a noted American watercolorist, the winner of gold medals and a member of some of the most prestigious art organizations in the U.S., Chen was warmly greeted in Shanghai and his hometown. He returned in later years to show his work at major retrospective shows in China. In 1988, the National Museum of History, Taipei, awarded him a medal of honor.

"Although I have not lived in China for many years, I still feel very close to my traditions," Chen says.

As in Chinese philosophy, symbols of nature play an important part in Chen's work. He talks of fish as a good omen and flowers as symbols of virtue. "In Chinese art, the paintings not only decorate the walls, but also remind the viewers of the virtues they should nourish and cherish," Chen says.

Primarily a landscape painter and always a watercolorist, Chen often depicts one of his favorite spots in New York — Central Park.

"But the subject is not important because it could really be anywhere. It's the feeling or mood that is important," Chen explains. "Sometimes, I want the scene to be recognized as a

place, but usually the tree, mountain or flower could be anywhere."

Until recent years, Chen preferred to paint *en plein air*. "But it is more difficult because people gather around to watch and the police come. I have many interesting stories about the police," Chen says with a broad grin.

Today, he makes sketches on site and returns to his studio at the National Arts Club to paint, usually working on the floor because of the large size of his work. Many of his scroll paintings are 12 feet or more in length.

Chen prefers to use Chinese papers due to their range of absorbency. He says Chinese paper "reacts better to



ingly, Chen Chi unwraps the seals of Chinese characters he has used to inscribe his paintings over the years.

"This one is ivory and was carved for me in 1942. It says, 'Chen Chi painted.' That one an old teacher in China gave to me says, 'Chen Chi Long Life,'" Chen says.

Picking up one of his favorites, Chen explains he found the seal with the characters, "I use my way," in an antiques store during his first visit back to China in 1972.

"I liked it because it says what I feel about my painting. But many people did not understand and thought I was saying my way was the best. So, I had three more seals made," Chen says.

The second seal reads, "My way is no way," and the third one reads,



"No way creates way."

"I have no way. With each painting, the brush, paper, paint and water work differently to create a mood or feeling. Because I do not have a rigid method, then I have the freedom to create ways," Chen says.

The final seal reads, "Way creates infinite ways."

"No way opens a way to create. I have a purpose or direction when I begin a painting, but no exact blueprint to follow. By being open, you have the opportunity to create a thousand different ways."

Dipping each seal into the exact, same bright red ink he purchased in China 50 years ago, Chen signs his paintings with a variety of these characters.



my brush and creates another dimension to my stroke."

He usually begins each day practicing calligraphy to limber his stroke before beginning to paint. It is during this time that he often composes poetry or writes out a quotation from a great Eastern philosopher as he develops the spirit of the painting he is about to create.

"Heaven, earth
Creativity grow
Time, life
Inspiration glow.
Look, feel
I reflect
Subjectively, objectively
Form, formless,
I myself, no-self . . .
I paint."
Chen Chi



Winter Trees in Snow, 1991, 35 by 38 inches, watercolor

Chen's works have been exhibited in cities in both America and Asia. He has gathered honors and awards along the way from such prestigious organizations as the American Watercolor Society, National Academy of Design, National Arts Club, National Institute of Letters and Arts, Audubon Artists and the National

Academy of Western Art. His works are included in the collections of many major American museums as well as in the collections of universities, foundations, corporations and private individuals.

His name means "journey achieved," yet at 80 years of age, Chen readily admits there is more in store for him as he continues his "travel through life."

"I hold no secrets for living a long, happy life. I just keep working," Chen says. "I say it is best not to spoil yourself and to follow heaven's law. Let things happen naturally and don't force them. Life is chance." ☺



CHI PAINTS

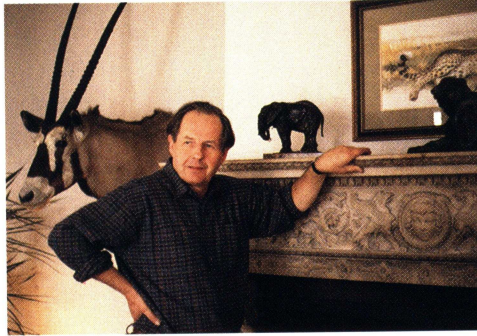


Peonies, 1991, 21 by 29 inches, watercolor



Spring, 1991, 21 by 29 inches, watercolor





Kenneth Bunn

BY PAULA HALL

“It’s the spirit of the animal that I’m trying to capture. That’s the tough part. I feel the essence of an animal is best expressed through movement. That makes it a piece of art rather than just a duplication of the subject.”

Wildlife sculptor Kenneth Bunn works empathetically with each piece, changing the tilt of the head, the tension of a leg, the thrust of an outstretched paw, until the result reflects his inner image of each animal’s movement.

A visitor to his studio, a two-story renovated warehouse in downtown Denver, has no difficulty determining the subjects Bunn concentrates on in his work. Molds used to make wax casts lay scattered on the floor, along with files of magazine articles and books on wildlife. Collections of animal masks and skulls line the brick walls.

“I use the masks and study casts to get a better idea of the animal’s skeletal structure,” Bunn explains. “I collect everything I can on different animal species. I try to get the feel of each particular animal before I start to sculpt.”

KENNETH BUNN



Striding Grizzly, 30 by 18 by 56 inches, bronze



Winter Sparrows, 14 1/2 by 7 1/2 by 20 inches, bronze

In addition to this extensive background research, Bunn observes animals in their natural habitats and often makes clay maquettes (small models) on the spot.

“By watching animals, there are little bits of truth that you pick up that make the finished piece so much better,” Bunn explains. “You can’t conjure up these truths working strictly in the studio.”

Bunn’s love of animals and desire to learn more about different species began early in his life. He recalls that his first attempt at sculpture was probably a grade school project. “I did a papier-mâché of an armadillo for Mrs. Gorman’s art class and I guess the rest is history,” Bunn says,

displaying his dry sense of humor.

The history of Bunn’s development as an artist, however, was not as short as he jokingly suggests. Born in 1938 in Denver, Colorado, he decided after graduating from high school to learn all he could about anatomy and sculpture. Instead of entering art school, he chose to study anatomy at the Medical School of the University of Utah.

“I never really enrolled because I wasn’t interested in medicine. But the professor would let me sit in on the classes so I could learn about anatomy,” Bunn says.

Bunn apprenticed at the Smithsonian Institution’s National Museum of Natural History where he learned to “build animals from the bones up” for exhibitions. After two

years in Washington, he returned to Denver to work as an assistant to the renowned Hungarian taxidermist and sculptor Colomon Jonas.

“Jonas was in his 70s by then, and he took me under his wing and taught me everything about taxidermy using the Carl Akeley system. It was a great experience and opportunity,” Bunn says.

Akeley’s and Jonas’ forte was sculpting anatomically accurate forms over which animal skins were stretched. The result was a truly lifelike sculpture, unlike the “stuffed” traditional forms.

Bunn eventually started his own commercial art business, producing three-dimensional life-like figures of



animals and humans for exhibits and museums.

"In 1969, I was doing a lot of animal sculpture and still running the business which had become very successful. I had six employees, and we were really busy. But I came to that fork in the road where I needed to decide whether I wanted to stay in commercial art or devote myself to working on my sculpture," Bunn explains.

While the commercial enterprise was lucrative, Bunn did not feel it allowed him to express his true feelings about animal sculpture.

"Accuracy was the name of the game in the commercial side. But I don't feel that accuracy captures the real essence of the subject all the time," Bunn explains.

Bunn felt the true personality, strength and movement of an animal could best be expressed in a sculpture that was less detailed than the figures he designed for commercial exhibits.

He decided to take "the plunge" in 1969 and gave up his commercial business. He shared his first studio with another artist, "splitting the \$75 a month rent." Bunn's work was soon recognized with an award of a bronze medal from the 1969 National Sculpture Society's Annual Exhibition.

Although slightly "tighter" in his beginning works, Bunn has consistently sculpted in an expressive style.

Descending Cougar,
19 by 10 1/2 by 5 inches, bronze

“At times, implied movement is far more successful than something caught in mid-action — especially in depicting the gallop or stride of an animal,” Bunn explains. “I think in seconds apart rather than split seconds. That gives me time to twist or distort the animal by extending a leg farther, to add impact or create an effect.”

He likens his approach to sculpting an animal to that of an artist painting the reflection of a tree in the water. “You can do about anything to that reflection to create a mood, as long as the vertical is there. You can shorten it or move it up or down, but you can’t move it horizontally. I don’t distort the animal anatomically in a way that would not be possible,” Bunn explains.

Bunn strives to present each animal’s appearance without reproducing every feature in detail. He suggests that “if you want all the hairs to show, then just take it to a taxidermist to mount and spray it bronze.”

Instead, Bunn creates the impression his subjects are in motion through his loose, impressionistic style.

“The surface of the sculpture creates movement. The light and shadow play a critical role. The way light reflects off the surface makes it alive,” he says.

The artist spends a great deal of time observing his subjects in nature



Mountain Gorillas, 24 by 15 by 30 inches, bronze





Whitetail Doe Looking Back, 28 by 16 by 32 inches, bronze



Striding Cougar,
10 1/4 by 8 by 23 inches,
bronze



Catching the Scent, 23 by 14 by 28 inches, bronze

Lioness and Impala, 23 1/2 by 8 by 28 inches, bronze





trademarks. *Fox Digging Mice*, one of his more popular recent works, and *Bobcat and Toad* exemplify Bunn's ability to capture animal behavior in a charming, playful style.

One Last Look depicts four bighorn sheep retreating through a rugged terrain. After being startled, one ram has already started to run, while others are in various stages of getting under way. The fourth is poised for flight, but still looking back to see what has startled them.

"Animal behavior fascinates me. We talk about stress in human life, but just think of prey animals. They're always on the lookout, watching and ready to move," Bunn explains.

The alertness and agility of animals have inspired many of his works. Ears pricked up, with head held high, *Whitetail Doe Looking Back* is a study in anticipated movement.

Bunn says his ideas for sculptures come from a variety of sources. "If I knew the secret of where a good idea

comes from it would be a lot easier. It's usually a combination of experience and research. But I rarely tackle any subject that I have not seen personally," he says.

His quest to learn animal behavior is evident in his studio, where he sometimes works from live models. Even the studio cat, Ace, is carefully

observed as he moves and roams freely, only to be diverted by the occasional squawks of a macaw upstairs. The menagerie sometimes overflows to Bunn's home, where a family of doves currently resides and Roy, the family Labrador, reigns.

Bunn's wife, Mary, says she has become accustomed to the parade of



Wart Hogs in Mud, 8 by 8 by 15 inches, bronze

animal guests in their home. It was she who brought the doves home as a gift.

"Having a love and knowledge of animals is a must. Knowing where you can take that animal, the way it lives, and turning it into a piece of sculpture requires more than just seeing it on a National Geographic special," Bunn says.

Bunn begins by making a small clay model of the sculpture and then enlarges it to the desired size. His sculptures range in size from exquisite miniatures of nesting birds to monumental, larger-than-life-sized portraits of cougar, fox, deer and pronghorn antelope.

"There are various ways to enlarge the sculpture from the model size. Some are a little more mechanical than others. I like to take a rather precarious road by enlarging by eye, plumb lines and a few measurements," Bunn says. "Sometimes what looks fine in a small model does not work in a larger form. I don't hold so strictly to the model that it dictates the form totally."

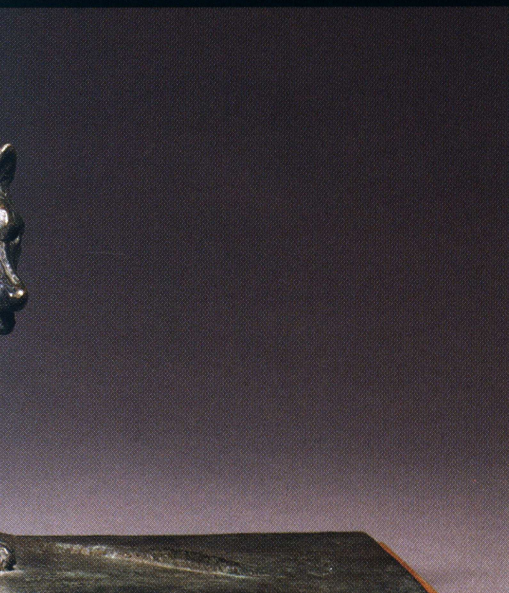
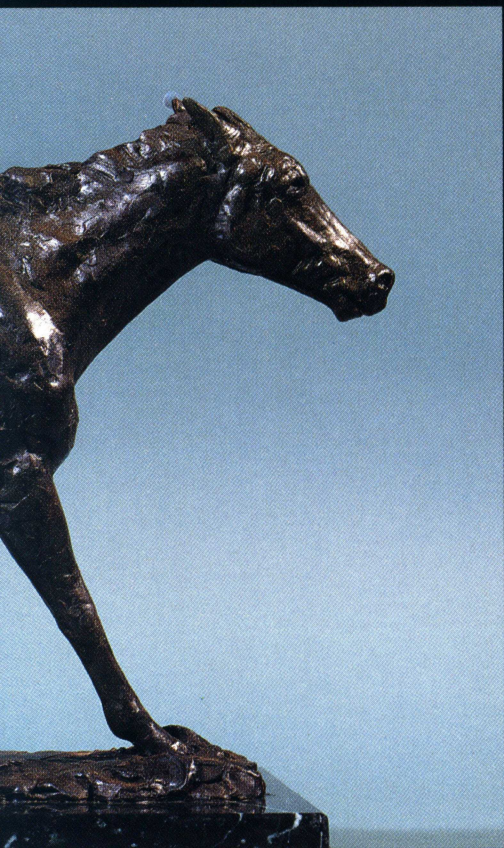
For the larger pieces, styrofoam is attached to a wire or wood armature and topped with oil clay for the final modeling. In the winter months, a plastic cover is thrown over the entire



Thoroughbred, 21 1/2 by 12 by 38 inches, bronze



Coursing Wolf, 9 by 8 1/2 by 22 1/2 inches, bronze



work, and heaters are placed inside to keep the clay pliable enough to sculpt. Bunn admits it gets quite cold in a two-story warehouse.

"The combination of the styrofoam base and clay allows me to change things, if I think the movement is not quite right. I place nails at various joints, so I am able to correctly manipulate the position of a leg," Bunn explains.

Once the sculpture has been modeled and formed, a urethane rubber mold is made of different sections of the piece. Working on a larger-than-life sculpture of a female cougar and her cubs entitled *The Track*, Bunn explains the 6-foot cougar will be divided into about 10 or 12 sections. Wax castings are made from the rubber molds for final bronze casting.

"The process is not that complicated. But trying to explain it to someone who has never seen the process is like me trying to learn calculus," Bunn says.

He likes to "keep a sculpture around for awhile" before the whole casting process begins.

"I usually don't change that much. But it's a good idea to let the sculpture sit for a while and then take a second look. I've occasionally had a sculpture

go all the way to casting and said, 'I missed it' and started over again," Bunn says.

Bunn retrieves a wax casting from his tall metal shelves lined with models and castings at various stages and sizes. The small model depicts a hippopotamus with her young baby.

"This is a tough one that I just haven't made work yet. I'm trying to show the hippo and a young one in the water. The illusion of water is created by the little ridges along the back of the hippo, and the little baby will just be floating with its feet dangling down," Bunn explains.

Bunn decided that "it wasn't right and I'm going to have to work on that waterline."

A member of the National Academy of Design, National Sculpture Society, Society of Animal Artists and the National Academy of Western Art, Bunn's work has been exhibited in museums and galleries across the country as well as in Africa and Canada. Bunn was most recently a part of a wildlife exhibition at the Royal Ontario Museum along with fellow artists George McLean and Bob Kuhn.

Monumental works include a half lifesize *Striding Grizzly* welcoming visitors to the Wildlife of the Ameri-



Santa Fe Trail, 25 by 18 by 32 inches, bronze





Mother and Child, 12 by 10 by 15 inches, bronze

can West Art Museum in Jackson, Wyoming, and lifesize sculptures of two bucks and three does, *Whitetail Deer*, bounding through the fountain outside the Eiteljorg Museum of American Indian and Western Art in Indianapolis, Indiana.

In addition to sculpting, Bunn enjoys sketching and painting. He currently is working on a series of etchings of wildlife scenes.

Showing another side of his passion for animals, Bunn plays an active role in many wildlife conservation efforts in the U.S. and Africa. He was commissioned to make a sculpture for the opening of the film, "Gorillas in the Mist" and later donated the smaller model castings for fund-raising efforts for the preservation of mountain gorillas featured in the movie. He had the opportunity to study the animals during one of his many research trips.

Bunn says he has no regrets about leaving his commercial art behind to develop his own style. He admits that it is not the path some artists should follow.

"I think there is something in a person that really makes them take the plunge into the world of art. If an artist comes to me and asks, 'How do you go about it?,' then I would say there's someone who will probably not make it. It's a drive. You don't think about succeeding. You just do it," Bunn says.

Though all indications of awards and recognitions point to the fact, Bunn does not consider himself a success but rather "an artist searching for the next idea who's been pretty lucky so far." ☺

One Last Look, 16 by 12 by 26 inches, bronze

KENNETH BUNN WORKS FOR SALE

AFRICAN LION

20 by 10 by 32 inches, bronze
Edition of 21

BABOONS

8 by 8 by 12 inches, bronze
Edition of 21

BABY ELEPHANT

29 by 18 by 40 inches, bronze
Edition of 10

BABY ELEPHANT (Study)

5 by 2 1/2 by 5 1/2 inches, bronze
Edition of 35

BOUNDING DOE

17 by 9 by 16 inches, bronze
Edition of 21

BULL ELK

15 by 8 by 20 inches, bronze
Edition of 35

CATCHING THE SCENT

(African Bull Elephant)
23 by 14 by 28 inches, bronze
Edition of 21

CHEETAH AND THOMSON'S GAZELLE

8 by 10 by 18 inches, bronze
Edition of 21

COUGAR ON ROCK

13 by 9 by 7 inches, bronze
Edition of 21

COURSING WOLF

9 by 8 1/2 by 22 1/2 inches, bronze
Edition of 21

DESCENDING COUGAR

19 by 10 1/2 by 5 inches, bronze
Edition of 35

FOX DIGGING MICE

24 by 17 by 54 inches, bronze
Edition of 10

FOX WITH TREASURE

6 by 3 by 11 inches, bronze
Edition of 35

LABRADOR RETRIEVER

8 by 6 by 16 inches, bronze
Edition of 21

LABRADOR RETRIEVER

PORTRAIT HEAD
5 by 3 1/2 by 3 inches, bronze
Edition of 21

MAASAI WITH THORN

30 by 10 by 18 inches, bronze
Edition of 21

MOUNTAIN GORILLAS

24 by 15 by 30 inches, bronze
Edition of 21

MOUNTAIN GORILLAS (Study)

6 1/2 by 4 1/2 by 9 1/2 inches,
bronze
Edition of 35



Rendezvous Miniature, Bobcat, 4 1/2 by 3 1/4 by 6 inches, bronze

ONE LAST LOOK (Bighorn Sheep)
16 by 12 by 26 inches, bronze
Edition of 35

PRONGHORN (Study)
6 1/4 by 5 1/4 by 5 1/2 inches,
bronze
Edition of 200

REYNARD HUNTING (Red Fox)
4 by 4 1/2 by 10 inches, bronze
Edition of 21

SANTA FE TRAIL (Bison)
25 by 18 by 32 inches, bronze
Edition of 21

STRIDING COUGAR
10 1/4 by 8 by 23 inches, bronze
Edition of 21

STRIDING GRIZZLY
30 by 18 by 56 inches, bronze
Edition of 5

THOROUGHbred
21 1/2 by 12 by 38 inches, bronze
Edition of 21

THE TRACK (Cougar and Cubs)
10 by 8 by 18 inches, bronze
Edition of 35

WART HOGS IN MUD
8 by 8 by 15 inches, bronze
Edition of 21

WATER FAMILY (Hippos)
11 by 8 by 18 inches, bronze
Edition of 21

WHITETAIL DOE LOOKING BACK
28 by 16 by 32 inches, bronze
Edition of 21

WHITETAIL DOE LOOKING BACK
(Monumental)
68 by 36 by 82 inches, bronze
Edition of 12

YAWNING LEOPARD
10 1/4 by 4 by 9 1/2 inches, bronze
Edition of 21

KENNETH BUNN RETROSPECTIVE WORKS

BOBCAT AND TOAD
11 1/2 by 10 by 13 inches, bronze
Edition 9 of 21
Lent by Ms. Blanche Cruthers
Conway

DESCENDING COUGAR
88 by 52 by 30 1/2 inches,
fiberglass, FP
Lent from the Kenneth R. Bunn
Collection

DRINKING LION
7 by 6 by 19 inches, bronze
Edition 6 of 21
Lent by Mr. and Mrs. David Ogilvie

FOX DIGGING MICE
7 by 6 1/2 by 12 inches, bronze
Edition FP of 21
Lent by Sandy Scott in memory
of Jim Scott

LIONESS AND IMPALA
23 1/2 by 8 by 28 inches, bronze
Edition 17 of 21
Lent by Mr. Ralph Riggs

MOTHER AND CHILD (Burros)
12 by 10 by 15 inches, bronze
Edition 5 of 21
Lent by Mr. and Mrs. Hugh H.
McCulloh

NESTING DOVE
5 1/2 by 6 1/4 by 10 inches, bronze
Edition 18 of 21
Lent from the Kenneth R. Bunn
Collection

WINTER SPARROWS
14 1/2 by 7 1/2 by 20 inches,
bronze
Edition AP of 21
Lent from the Kenneth R. Bunn
Collection

WOLF CHEWING BONE
8 by 8 by 24 1/2 inches, bronze
Lent by the Wildlife of the
American West Art Museum

YOUNG ELEPHANT FEEDING
9 3/4 by 5 by 10 1/2 inches, bronze
Edition 14 of 21
Lent from the Kenneth R. Bunn
Collection



Pink Azaleas, 1991, 15 by 21 inches, watercolor

CHEN CHI WORKS FOR SALE

AUTUMN FIELD, 1977, 22 by 70 inches, watercolor
 BOATING, 1987, 52 by 26 inches, watercolor
 BOUQUET, 1992, 9 1/4 by 10 1/4 inches, watercolor
 CLOUDS, 1956, 52 by 13 inches, watercolor
 CRIMSON AZALEAS, 1991, 21 by 29 inches, watercolor
 CRIMSON TULIPS, 1989, 30 by 38 inches, watercolor
 FIFTH AVENUE AT 50TH STREET, NEW YORK, 1992,
 10 1/2 by 9 inches, watercolor
 FISH AND WATER, 1961, 36 by 72 inches, watercolor
 FLYING GEESE, 1980, 18 3/4 by 458 inches, watercolor
 GOLDEN COINS, 1989, 21 by 29 inches, watercolor
 THE GREAT WAY, 1961, 36 by 72 inches, watercolor
 JULY 4TH FIREWORKS, 1982, 70 by 19 inches, watercolor
 NEW YORK, 1991, 7 1/2 by 5 1/2 inches, pencil drawing
 NEW YORK, 1992, 10 1/2 by 9 inches, watercolor
 PEONIES, 1991, 21 by 29 inches, watercolor
 PINK AZALEAS, 1991, 15 by 21 inches, watercolor
 REALM OF ZEN, 1954, 54 by 28 inches, watercolor

RIVER FLOWING, FLOWING, 1956, 13 by 52 inches,
 watercolor
 SNOW, 1992, 9 1/4 by 10 1/4 inches, watercolor
 SPRINGTIME, 1971, 7 by 13 inches, watercolor
 SPRING, 1991, 21 by 29 inches, watercolor
 SUMMER, 1986, 9 1/2 by 7 inches, watercolor
 TULIPS, 1991, 10 by 10 1/2 inches, watercolor
 WINTER, 1992, 9 1/4 by 10 1/4 inches, watercolor
 WINTER SNOW, 1991, 15 by 21 inches, watercolor
 WINTER TREES, 1991, 7 1/2 by 6 1/2 inches, pencil drawing
 WINTER TREES IN SNOW, 1991, 35 by 38 inches,
 watercolor

LOANED WORK

MARDI GRAS, NEW ORLEANS, 1951, 20 by 30 inches,
 watercolor
 Lent by Mr. and Mrs. A. Sam Gittlin

GILCREASE

MAGAZINE OF AMERICAN HISTORY AND ART

VOL. 14, NO. 1, SPRING, 1992, The *Gilcrease Magazine of American History and Art* is published quarterly and copyrighted by the Thomas Gilcrease Museum Association, an Oklahoma corporation. Editorial offices, 1400 Gilcrease Museum Road, Tulsa, Oklahoma 74127-2100. Telephone: (918) 582 - 3122. All rights reserved. Reproduction in whole or in part without written permission is strictly prohibited. No responsibility is assumed for unsolicited material.

	Inside
	front
Chen Chi	cover
Kenneth Bunn.....	16
Kenneth Bunn Works for Sale	30
Chen Chi Works for Sale	32

FRONT COVER:

Winter Snow, 1991, 15 by 21 inches,
watercolor

Back Cover:

Bobcat and Toad,
1 1/2 by 10 by 13 inches,
edition 9 of 21

Rodger Randle
Mayor, City of Tulsa
Joan Carpenter Troccoli
*Director, Thomas Gilcrease
Institute of American History
and Art*
Paula Hale Eliot
Director of Public Relations
Paula Hall
Editor
Bill Patterson
Art Director
Shane Culpepper
Photographer

THE BOARD OF TRUSTEES OF THE THOMAS GILCREASE INSTITUTE OF AMERICAN HISTORY AND ART

Lawrence A. Reed
Chairman
Walter Helmerich, III
David F. James
Stuart Price
Rodger Randle

THE BOARD OF DIRECTORS AND OFFICERS OF THE

THOMAS GILCREASE MUSEUM ASSOCIATION

Jon R. Stuart
Chairman of the Board
Terese T. Williams
President
Hans Helmerich
President-Elect
Mary Jean Brett
Vice-President
Mary Ann Burdett
Vice-President
Lucia Freeman
Vice-President
Bonnie Henke
Vice-President
Bill Kellough
Vice-President
Priscilla Tate
Vice-President
Peter M. Walter
Vice-President
Richard Williford
Vice-President
Ed Tomlins
Treasurer
Bob Soza
Assistant Treasurer
Milann Siegfried
Secretary

William S. Atherton
Neva Brannin
Pat Davidson
Lynda Dickerson
Robert E. Downing
Jeannie Guthery
Ronald E. Hall
Ronald G. Harper

Clydella Hentschel
Kathy Kraft Hilti
Barbara Hirsch
Robert G. Hunt
Linda Malone
Donald F. Marlar
Ed Mascarin
James R. Phillion
Jackie Poe
Robert J. Riggs, Jr.
Ken Selby
Ross Swimmer
Clifton Taulbert
James A. White
David Winslow
Maxine Zarrow
Janet Zink

DIRECTORS EMERITUS

Lindsay Alexander
Robert F. Biolchini
Marian Bovaird
Corwin D. Denney
William F. Fisher, Jr.
Gregory Flanagan
Gordon T. Hicks
Burt B. Holmes
Paul H. Johnson
Patricia Wheeler Kilpatrick
James C. Leake
Roxana Rozsa Lorton
Patsy Lyon
David R. Milsten
Robert L. Parker
Wayne B. Rumley
Joan J. Stauffer
Charles E. Thornton
Jack Zarrow

Additional copies of this issue and many back issues of the Gilcrease Magazine may be purchased in the Gilcrease Museum Shop at \$6.00 each. To order by mail, send a check for \$8.00 (includes \$2.00 postage and handling) to the Gilcrease Museum Shop, 1400 Gilcrease Museum Road, Tulsa, OK 74127-2100.



*Gilcrease
Rendezvous
'92*

APRIL 25 - JULY 12, 1992

