

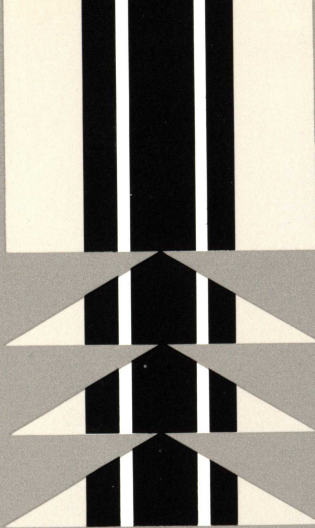
GILCREASE

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RENDEZVOUS 1987



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The Ninth Annual

adds the names of painter Bettina Steinke and sculptor Fritz White to the distinguished list of notable artists whose works have been featured in the annual Rendezvous exhibitions at Gilcrease Museum.

It would be difficult indeed to attempt to rank them, to balance the strength of Tony Angell's birds and animals in living stone against the warmth of bronze figures of Glenna Goodacre and Grant Speed.

And so we will not. Instead

we will recount and remember the excitement of the paintings of Joe Beeler, of Wilson Hurley and Frank McCarthy, Eric Sloane, Gordon Snidow, Richard Schmid, Howard Terpning and Olaf Weighorst.

And, now in its ninth year of celebrating the frontier Rendezvous with an important exhibition and a Rendezvous Fair, Gilcrease Museum in 1987 presents the works of Steinke and White.

Gilcrease Rendezvous

Their exhibition, as shown in the pages that follow, is indeed both spectacular and personal in the tradition of all great art.

Both artists grew up drawing, cannot remember a time when they were not sketching everything around them. Bettina Steinke, now in her 50th year of painting portraits, beginning with Arturo Toscanini and continuing with Theodore Roosevelt, Katherine Hepburn and scores of others, continues to delight in making portraits of the great

and not-so-great in her studio in the heart of Santa Fe.

Fritz White came late to sculpture. After a career as an advertising man, he began in the sixties to devote time to his real love, creating, shaping clay into the dramatic figures that have made him the award-winning star of the western art world, and the shaper of Loveland, Colorado, into an important center for American sculpture.

That first weekend in May also brings to Gilcrease the two days of Rendezvous Fair with Indian dances, muzzle loaders, corn stalk shoots, demonstrations by Indian and frontier artists and craftsmen, and a dozen other events which help recreate the world of the 19th century trappers and traders fair. It is a fitting celebration for the opening of the exhibition of the works of Bettina Steinke and Fritz White, on display May 2 through July 5, 1987.

BETTINA STEINKE

BY LOUISA BARRY COLLETT

She paints the peoples of the world



BETTINA STEINKE

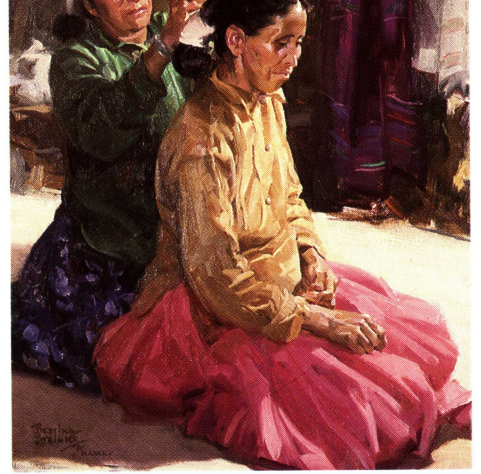
ESKIMO, APACHE, NAVAJO, Balinese, West Indian, Irishman, Texan, Washingtonian, dwellers in the canyons of Hollywood and of New Mexico, the faces of a dozen races gaze intently from the canvases of Bettina Steinke's paintings.

"I love people. And I love to paint them," she says in her studio in The Compound, a private condominium development just a few blocks from the heart of old market square in Santa Fe.

"And I paint them in pretty colors," she went on. "I'm most famous for my white. It's my signature color."

Her color is found on portraits of the famous and many an unknown, painted by Steinke in oil or pastel or sketched in charcoal. There are eight new works by Bettina Steinke in





"Tying the Chongo," 25½ inches by 21 inches, oil



"A Proud Father," 24 inches by 20 inches, oil

ninth Gilcrease Rendezvous exhibition and they exhibit a wide range of her work. Though her subjects are people, the figures range from a character discovered on the downtown streets of Santa Fe to the bright animation of kimo children dancing. And the colors are beautiful, clear, brushed on with a painterly hand, chosen with care to define the sitter's personality.

The paintings are on view in Bettina's studio, a large, high-ceilinged room where all centers around a big window that looks up the wall and into the ceiling, Fechin-fashion.

This is where we go immediately after my arrival and this is where I paint," Bettina tells me. At 73, she is slim, blonde, white-haired, and warm and direct in her manner. She has been married since 1946 to Don Blair, an Oklahoman by birth, a former art dealer and a fine photographer. It is Don who picks me up at La Fonda for a brief circle of downtown Santa Fe before proceeding to The Compound. Later, we will visit the galleries of some of their art dealer friends. Asked which is the favorite of all the portraits she has done, Bettina replies, "There are two or three. There's one of John Connally that's in the Gilcrease show. It's one of his complete figure. I got the essence of that guy. The thing about John Connally is that he's a very good looking man, but none of his features are, small mouth, big jaw, but he's nice looking."

Don adds, "People say, 'That's John Connally!' There have been a lot of photographs of him, but none of them are actually John like the portrait is."

"You can get a jillion photographs taken, but the job of a portrait painter is to catch the essence of a person. Through many years of working at it, I have been able to do just that for many people because of our method of work," Bettina states.

On a portrait commission Bettina and Don go to spend several days with the subject in their home. Don takes hundreds of photographs of the subject and Bettina does quick color studies in pastel.

"Very few people realize the difficulty of a portrait and the



"Leader of the Dance," 30 inches by 24 inches, oil



"Supply Boat," 17½ inches by 27½ inches, oil

just a few sketches and the photographs Don takes, but I don't think most people appreciate what you have to go through mentally and physically," Bettina says. "It's very wearing and it's very hard work to paint — extremely — you're using all your faculties. That's why you slow down as you grow older. Like John Clymer said to Don in his funny little voice, 'I'm tired!' I used to paint longer hours, but now if I put in four hours at a stretch, I've had it!

"Most people that I've had in the last few years have been wonderful about their portraits. Very little guff, as they say. (John Singer) Sargent said that a portrait is a painting of somebody with something wrong with the mouth.

"I used to get some of that when I was younger and I said that I'm going to zero in on that and get it right," Bettina says.

"Sargent himself would scrape a lot. I went through his show in Detroit three separate times looking at things. You look at those canvases and you can see where he moved the heads around on the canvas. It wasn't easy for him. It isn't easy. It's a tough, tough job.

"Sargent was one of the great portrait painters. I have every book on him ever written and have seen most of the exhibitions of his work. They used to accuse him of being a

knew how to paint a portrait. He was able to do what I try to do, to zero in on the beautiful parts of the face.

"All the great museums of the world are full of portraits," Bettina points out. "People are interested in people. I go in and see people studying the faces and wondering who they were and what their life was like when they were alive. It just interests me.

"And to me, that is what life is about . . . painting people. Oh, every background I do is a landscape. But I'm not going to haul off and do a still life or landscape. They don't interest me. I think it is hard enough to learn to do what you like to do.

"You know, Bob Lougheed said, the toughest thing in the world is to paint a portrait. Take 'The Art Student,' that's of a woman I saw in a gallery. She had on her best suit jacket over this old dress. And she's studying these pictures so intently. Fascinating!

"'Arctic Fur' is of an old character, too, where I tried to get that feeling of the arctic light," Bettina adds.

"And this portrait, 'Son of the Emerald Isle,' is of a man Don found in Santa Fe and brought home for me to paint. He was an intelligent man, had been all over the world in the Merchant Marine, married an Eskimo girl up in Alaska





"Snack Time," 24 inches by 18 inches, oil

stub in his mouth, though I never saw him light a fresh one, and the same way with the stubble of beard. I painted him in pastel."

Bettina goes on, "If I had my druthers, it would be pastel mostly because it is the most magnificent medium. Most people don't know how to see it. You think of pastel, you think of dainty, but it is a tough, beautiful, gusty medium.

"Oil is more difficult. It is the king of the mediums. Charcoal is my real love, too . . . beautiful. Nobody knows how to handle a stick of charcoal any more. That's pretty generalizing, but I feel that way. You can do a fine arts piece in charcoal and it will be just great, but people like oil.

"I always start my work with a charcoal sketch, a careful drawing. I've developed a method that I will not teach anybody because I was taught the old-fashioned way. After I've got my whole composition worked out, I wipe a lot of that charcoal off entirely. Then you block in with a turpentine wash, where you want your values, leaving the figure untouched, then come in to do the clothing and what have you.

"Then I paint the figure. The only way for me to work is to start at the top. I wouldn't advise this method for just anybody, but it works for me. Start at the top and work right down. I learned to draw very carefully, know the anatomy of a head and everything, Bettina says.

"Correct proportions are the one thing that make a portrait. You can exaggerate in places if you want to, but you have to know the proportions of the head. You have to know the values of the head. It takes 50 years and more.

"I've been known to stand way back over there, away from my canvas. You see, I'm what they call a broad brush painter, not highly detailed. I'll stand back there for maybe 20 minutes figuring where to put one stroke. The job of the artist is to interpret what's in front of you in your own way; some may see more detail than I do."

today — I'm just an old timer talking, remember — I like to go into a gallery and from a great distance say, 'Ah, there's a Dean Cornwell, that's a Harvey Dunn,' without looking at the signatures.

"I don't want to sound as if I'm against everything that's being done today. I think some of these experimenter painters are wonderful. I love them; some of it is wonderful stuff, but I want to see the knowledge and intelligence in back of the painter's work.

"I've seen some wonderful abstracts where you know the man knows what he is doing with those shapes and colors. We were taught abstract design in school. Every painter should go to school, a good school, for at least a year to learn the basics. You can't write a book using only four letter words. You've got to have a vocabulary. Every artist needs a vocabulary and then you can go in any direction you want to," Bettina emphasizes.

"A painting style is like your handwriting. What I react to in a painting is the interpretation of that thing in front of me. I need big brush strokes, and little brush strokes, that is my handwriting. But it takes a lifetime to study where those fit and where they don't. And I'm still learning. When you quit learning, you might as well quit and go fall in a corner and die. Sharp, at 91, in Taos had six or eight canvases stretched out ready to paint for the next year and I'll probably be that way myself. I hope so.

"I've begun doing other things, an English thing, an Irish thing. I've been marketable for 50 years and in this profession you get to hate the thought of putting down something nobody likes. And that shouldn't enter into it at all. There's always somebody out there in that big world who will want that piece. This is why we need galleries, to get a good flow of people. Now I've begun to get a new group of collectors on the East Coast. And I've been gone from there so long."

The story of Bettina Steinke did indeed begin in Maine, in





oted newspaperman and radio performer.

In a classic art education at Newart Art Institute, the Cooper Union Art School and the Phoenix Art Institute, she has studied with many of the best, including Victor Perard, Alpheous Cole, Gordon Stevenson, Franklin Booth, Lauros Moen, and Thomas Fogarty.

She began her art career, first in New York City, then in New Rochelle where she became acquainted at the New Rochelle Art Association with Norman Rockwell, Donald League, Charles Kingham, George Tobin, Charles LaSalle and Courtney Allen.

Then came her first New York job. Her father is asked to paint some murals in the NBC offices, describing his popular daily children's program. Bettina joins him in this endeavor, then painted a 17-foot mural of the conductor

Walter Damrosch. In the next years as NBC's artist in residence Bettina is the recorder of the network's talent, busy doing charcoal sketches of celebrities, including such greats as Fred Allen, Kate Smith, Rudy Vallee, Arturo Toscanini, and the entire NBC orchestra. NBC published them in a book which launched Bettina's career as a portrait artist. Then came years of building a career in New York City with portraits, books, illustration and advertising.

In 1943 Bettina is chosen as a member of the Society of Illustrators. And she joined other members of the society in weekend trips to hospitals to do charcoal portraits. These years also bring commissions to do portraits of government and military leaders, including such figures as General Eisenhower, General "Hap" Arnold, and Admiral Nimitz.

Early in the war years "Jolly Bill" Steinke met a young



"The Art Student," 22 inches by 28 inches, oil



n from Oklahoma who always wore cowboy boots. He
s Don Blair, then a design engineer for Standard Oil on
island of Aruba in the West Indies. Don and Bettina soon
gan to see one another when he got to New York.
Then in 1946 Bettina accepted Don's invitation to visit
n in Aruba. The result was a wedding in Aruba by the
vernor of the islands. The following year Don and Bettina
side to free-lance as a photo journalist-artist team, which
es them first to the West on an exploring trip, then back
New York and an assignment that takes them to Central
merica and Cuba.

n 1948 comes a major change: the two decide to move
k to Oklahoma to Tulsa and in 1949 to start a gallery in
remore to handle paintings by Bettina's illustrator
ends in the East including Dean Cornwell, Robert
ugheed and others. Though the gallery is not a success,
n and Bettina continue to make their home in Tulsa, and
ending much time traveling on assignment for Standard
's magazine, as well as for *Fortune*, *Sports Illustrated* and
ers. Bettina continues to do portrait commissions. Then
mes a big assignment photographing and painting
kimos in the Hudson Bay area, Baffin Island and the
rthwest Passage Country, new peoples for the two to
pict.

n 1955 the two decide to move to Taos, a country they
in love with on previous explorations of the West.
ttina begins to show her paintings of Indians, Eskimos
d Central American heads at galleries in the area, while

sioned to go into their country to paint for the Santa Fe
Railroad.

Then in 1965 Don opens a gallery in Taos and three years
later a second gallery in Santa Fe. Its success prompts a
move to Santa Fe for the pair. That year of 1968 also is the
beginning of Bettina's work for the National Cowboy Hall of
Fame. Joel McCrea is the first of the celebrity portraits she
does for them.

The first big retrospective exhibition of Bettina Steinke's
paintings comes ten years later at the Palm Springs Desert
Museum. The winning of the Prix de West of the National
Cowboy Hall of Fame makes this a memorable year.

That honor is the first of many: Bettina's work is exhib-
ited at the Western Heritage Show in Houston, and the
Artists of America exhibition in Denver; she is named Artist
of the Year by the Tucson Festival of the Arts Society;
chosen "Artist of the West" by the San Dimas Festival of
Western Art; given "Artist Award of Honor" by the Santa Fe
Rotary Club; wins Silver Medal in Drawing at the National
Association of Western Art, then wins the Gold Medal in
1984 and another Silver Medal in Drawing in 1985. The
Pastel Society of America recognizes her work that year.

In 1986 the name of Bettina Steinke is cast in bronze and
cemented into the sidewalk in front of the Museum of Fine
Arts in Santa Fe.

The many years bring many trips, many exhibitions,
many honors; most of them chronicled in the memorable
book "Bettina: Portraying Life in Art," by Don Hedgcock.





"The Navajo," 30 inches by 26 inches, oil

these words: "I am qualified to write a tribute to one of the most brilliant masters of my time in the world of art. Since Bettina and her husband, Don Blair, became residents of Taos over two decades ago, she has become best known as a western artist, but I cannot accept her as being confined to any geographical territory; if Bettina lived in Africa she'd still be the same master, and the strength of her character would still prevail as the major importance in the technique of her work. No, I refuse to call her a western stylist, but I do salute her as a most important American painter . . . With bold masculine strokes yet with all the subtle delicacy of the great lady she is, Bettina's portraits leave camera staidness far behind, and you know you are beholding the work of an extraordinarily capable artist."

Bettina Steinke, with the encouragement of Don Blair, continues to make portraits and exhibition pieces and to travel through Europe and the British Isles, collecting new faces to paint. The extraordinary results are shown in the major retrospective at Gilcrease Museum.

It is of some interest then, that back in days when Bettina and Don made their home in Tulsa they found themselves at Gilcrease Museum. Bettina remembers with pleasure meeting Thomas Gilcrease, who showed them around the museum on the first of their many visits. Later the collector and the artist exchanged views about art and people in the Gilcrease home.

Bettina Steinke paints the peoples of the world and it is appropriate that in the year of the expansion of Thomas





BY LOUISA BARRY COLLETT

Sculpture Shapes Fritz White's Life

AND FRITZ WHITE has done much for western sculpture. To this art he brings his drive, energy, enthusiasm, creativity and talent. But as Fritz White shapes clay and bronze, so indeed has the sculpture itself shaped his life. It has brought him and his family to Loveland, Colorado, where he makes his home not far from the foundry which casts his work. It has won for him gold medals in the top western art shows.

In turn, Fritz White promotes his true love, the medium



and display their work. Thanks largely to his influence, the town boasts a number of noted sculptors whose work, together with that of other artists, is installed in a Loveland park among the wildlife that make its home here in the Colorado Rockies.

The story of Fritz White began some 57 years ago in Shademoore Park, in southwest Ohio, where the hill country is cut through by the Little Miami river.

Fritz grew up paddling a canoe on that river, but his first love was drawing. By the time he was 12 he was enrolled in an adult art class, the only youngster accepted into the class because of his exceptional talent and serious interest.

"I drew on everything," he now remembers. "On shingles, on walls, everything." This first art course was at the Ohio Mechanics Institute where his instructor, a German, Dr. Boebiner, took a special interest, giving him personal attention in the freehand drawing course. The next year Fritz graduated to the life drawing course and still later he studied fine arts at the University of Cincinnati before joining the U.S. Marine Corps. After four years as a Marine, Fritz still knew that his life interest in art was all important to him and he enrolled in the Central Academy of Commercial Art in Cincinnati where he completed his formal art training.

He started a commercial art business, then joined a publishing company and discovered Denver on one of his many sales trips. In 1955 he persuaded the company to transfer him to Colorado to represent the company in the Rocky Mountain area. A year later he established his own advertising agency in Denver.

And then sculpture began to shape his life. While travel-

"I saw all this marble and I went berserk and filled up my car with it" to take home to Denver. His first sculpture was carved with cold chisel and an old hammer. Later he was to discover sculptor's chisels and mallets and files.

Fifteen minutes after he began to work with the marble, White had made the decision, "I knew that I was never going to do anything but sculpting for the rest of my life."

The first step toward his award-winning bronze sculpture was carving marble and wood, then he learned to pour bronze door pulls, decorative hardware and wall decorations.

At that time, Ned Jacob moved to Denver from Taos and set up his studio next to Jon Zahourek. Gerard Deland's studio was next door and Fritz's two doors down. Ramon Kelley and Wolf Pogzeba also were there and all joined in a drawing group.

"Ned was directly responsible for getting me interested in western sculpture," Fritz recalls. "I didn't know much about the field, and he introduced me.

"'Art like Charlie Russell did,' was the way he described it," Fritz remembers. "I had never tried modeling, but I did a clay model that night of a little piece I call 'The Bugler,' and next day I went to his studio to show it to him. It was a turning point in my life and I resolved that I was going to concentrate on western art from then on."

In an interview in May, 1962 in *Southwest Art*, Fritz White gave credit to "the encouragement of people like Ned, Bettina Steinke, Don Blair, Bill Sharer and many others who decided I was worth the trouble."

"I could only afford to have one cast made at a time of 'The Bugler' and when I sold that one, I would have another





move that led to meeting other western artists and eventually being accepted into membership in the Cowboy Artists of America organization in 1972.

In that 1982 *Southwest Art* interview Fritz White was asked what was the best thing that ever happened to him as an artist. His reply is worth quoting:

"Without question, it was being elected to membership in the Cowboy Artists of America. I made a statement a long time ago that one of the great things about the CAA is that every one of those guys in there became a member based upon the quality of his work . . .

"After I was elected to the CAA, there was a great deal of influence from guys like Clymer, Reynolds, Snidow, Johnson, Beeler, Lougheed and Johnny Hampton. I like to hear the things they have to say, reasons why they do what they do. During my professional growth, I tended to lean toward the Indian as opposed to the cowboy, which also leaned me in the direction of Clymer, Lovell, Von Schmidt, and Jacob. Ned was a very big influence."

The lessons took, for just two years after he was elected to membership, one of his bronzes, "And Finally Crockett Fell," was awarded the Gold Medal in Sculpture and Best of Show in the Cowboy Artists of America exhibition.

That 1974 award was just the beginning.

The following year, 1975, White's "The Beaver Thief," won the Silver Medal in Sculpture as did "The Crow and The Bear" in 1981.

"Fire," a piece Fritz remembers laboring over, won the Gold Medal in Sculpture at the Cowboy Artists exhibition in 1982. Again in 1983 he was awarded the Gold Medal in Sculpture and Best of Show for "Out of the Mystic Past." That sculpture in monument size now sits in front of the Cowboy Artists of America Museum in Kerrville, Texas.



Just last year Fritz White again won the Gold Medal in Sculpture and Best of Show award for "Secrets of the Night" at the Cowboy Artists exhibition.

For Fritz White these have been good years, years in which his sculpture brought him recognition and satisfaction with his western art.

But he continues to work and study and analyze. In 1984, Fritz told *Art West* that nostalgia alone is not a good enough reason for a bronze, nor is dealing with valor or heroism enough.

"Mysticism is good," he says, "but it's still not enough. I like to play around with history and the dynamic people who were there, but I'd rather be more mystical than just historical. So much of the history of the rest of the world is mystical, America's is plain black and white in the history books until you read further . . . to stories of Indian wars, frontiersmen, mountain men, and cowboys. Then you enter the mythic. Those men have become myths, though of course they really lived.

"We've got to be able to hang our hats on more of the little things that describe the Western development," White declared, "because this myth is made up of many more things than just a single act. It is upon these things that we must build our art and our best artists do this. When you look at their bronzes or their paintings, you learn. You somehow have a grasp of the whole, not just the incident. Creatively, we have to seek a method that shows the whole American West. The creation or the idea must be so general, and yet so precise, that our viewer can feel the leather and smell the manure as well as see the action."

Fritz White is not afraid of that challenge, whether it is sculpting the flames in "Fire" or dust "that looks like dust" in

I visited Fritz and Ina White recently to talk about the Gilcrease exhibition and to record details of his life and work for this article in the *Gilcrease Magazine*. The plane landed in the swirl of an early spring snowstorm in Denver where Fritz met me at the entrance of the airport. We soon drove out of the snowstorm into clear blue Colorado skies as we headed for Loveland some 50 miles away.

The interview began in the car and covered the story of his life. But what excited Fritz on this March day was the prospect of showing off Loveland, its sculptors and sculpture.

"I moved here in 1978," he told me, "and my studio has been in a 75-year-old church, which I'm restoring as part of a series of studios which will provide both living and working quarters for artists moving into the area. Already working in and around Loveland are a number of sculpture notables including George Carlson, Glenna Goodacre, George Lundeen and Hollis Williford. And Fritz was tour guide through a half a dozen studios before stopping at his own now under construction in the downtown Loveland block adjacent to the new civic center and library. Here at his studio Fritz White bronzes adorn counters, stairs, even a corner or two, and Fritz gestures widely as he exults in the space he is creating for himself to work in. "I've never really had a studio where I felt permanent," he said. "I want to know that when I buy a table for that space, it will be here forever."

Ina White is there at the studio and we exchange greetings and talk about details of the Gilcrease exhibition. The Whites are both concerned that all their friends and families are included in the festivities. After a tour of the studios in progress and the church where Fritz is struggling to pre-



"The Crow
and the Bear,"
34 inches
by 23 inches,
bronze



all the city parks and squares where monumental sculpture is on permanent display.

"We want to be the sculpture capital of America," he tells me. "When people think of Colorado, we want them to think of Loveland and come to see our sculpture. Every August we have an exhibition of monumental sculpture in the city park and sculptors from across the nation send their best work to be included."

Fritz slows as we pass the park where the large bronzes are on permanent display, and soon we are in the White's contemporary home overlooking the park.

We sit in the living room amidst a striking collection of paintings and bronzes by contemporary artists, including a impressive painting by Robert Pummill which earned that painter membership in the Cowboy Artists Association and is one of Fritz's favorites.

Fritz wants to talk about Gilcrease and his excitement about the upcoming exhibition at the museum. "Years ago my first wife, Donna, and I visited Tulsa and we went to Gilcrease," he said, "and I vividly remember standing in front of the museum and promising her that someday my work would be on display at Gilcrease Museum.

"She would be happy that this day has come I know," he added.

His first wife died of cancer and White lost himself in what he describes as a two-year drunk, only to recover himself and his productivity and move to Loveland in 1978.

Ina White was a former pupil and mold-maker for Fritz. Today the Whites and two of their four children enjoy Loveland and their life there.

In 1982 Fritz and Ina traveled to China with a group of western artists, a memorable trip for both of them. "The interest in art, western art, by the Chinese was just phenomenal," Fritz told me. "And my bronze, 'Dream of the Most Perfect Brave' which was included in the American



"Snow Goose,"
11 inches
by 6 inches,
bronze

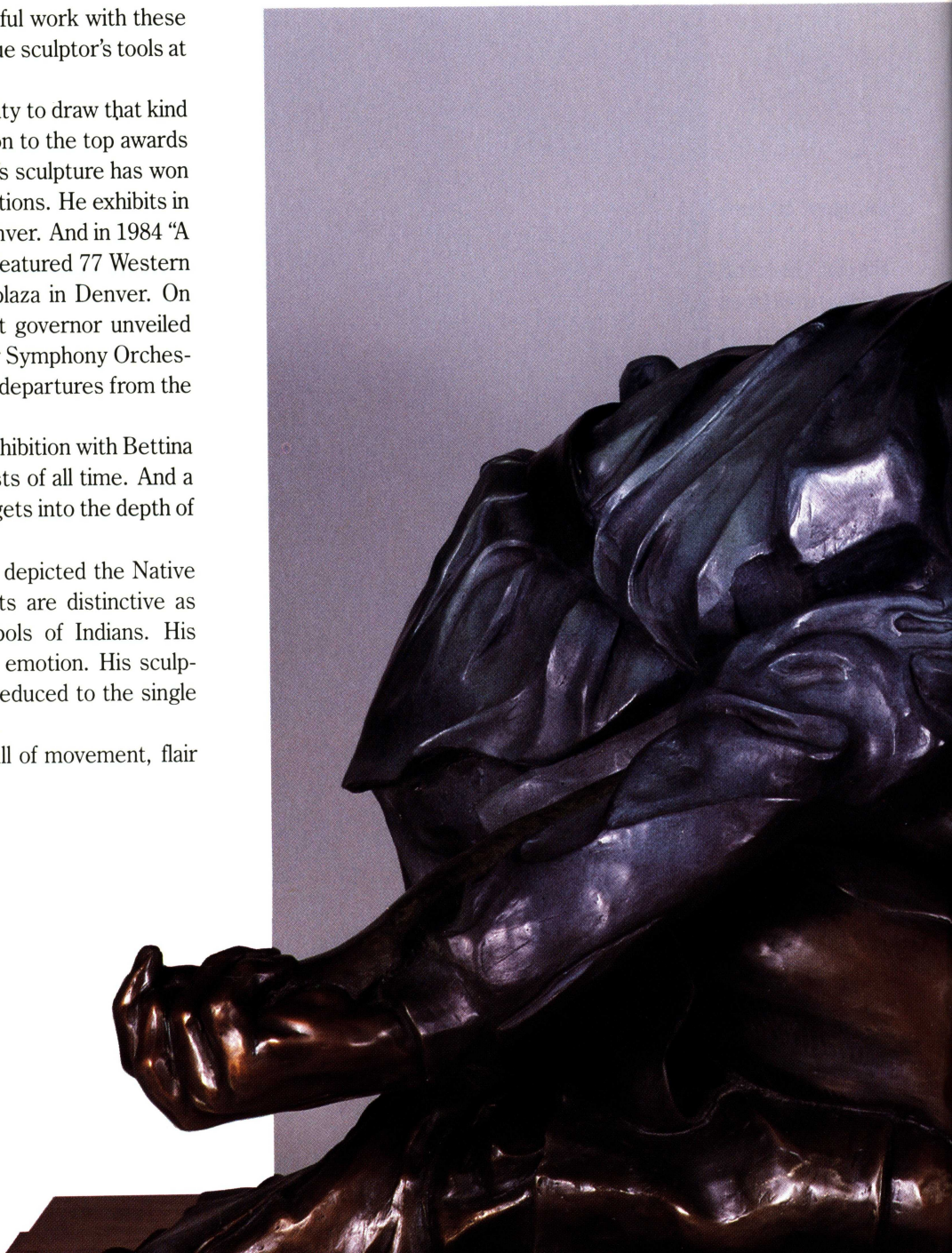
and they were doing the most wonderful work with these
le butter knives, didn't really have true sculptor's tools at
"

Fritz White's bronzes have the capacity to draw that kind
crowd almost everywhere. In addition to the top awards
the Cowboy Artists exhibition, Fritz's sculpture has won
wards from other prestigious organizations. He exhibits in
e Artists of America exhibition in Denver. And in 1984 "A
onumental Decade of Fritz White," featured 77 Western
d Israeli bronzes at the IntraWest plaza in Denver. On
ening night, the Colorado lieutenant governor unveiled
hite's sculpture tribute to the Denver Symphony Orches-
a, "Music," one of the sculptor's few departures from the
estern theme.

"It is a real thrill for me to be in an exhibition with Bettina
einke, one of the great portrait artists of all time. And a
reat person," Fritz adds. "She really gets into the depth of
er subjects. Her people are alive."

Fritz White himself has most often depicted the Native
merican in his work. Those subjects are distinctive as
dividuals, rather than classic symbols of Indians. His
eople are individuals with depth and emotion. His sculp-
ures depict the reality of the West, reduced to the single
oment, yet hinting at the universal.

His skill is sure, the bronzes are full of movement, flair
nd emotion.







"The Beaver Thief," 16 inches by 21 inches, bronze

"It is the artist's role to show us reality, but to do so creatively. It is the artist's own individual skill that turns cold bronze or stone into art, into the object that moves you again and again.

"I'm interested in reducing the idea of a piece to its essential concept," Fritz explains, "and I'm more interested in subject than in style. I'll fit my style, loose, impressionistic, realistic, whatever, to the subject, whatever I felt it should be." And so he does.

"I won't ever turn away from the Western idiom toward anything else," White maintained in an ART WEST interview, "because the frontier spirit, as far as I'm concerned, is universal. I sculpted Israelis and I sculpted the Chinese after my travels to those countries. But what interested me in the models I chose were the same inner qualities of valor

the way back to prehistoric involvement in the mystical."

Fritz White is an innovator, a mover of people and events, who shapes clay and bronze with warmth and sensitivity. For he is sensitive to the need to be creative, to tell the story of the American West and its people in new ways, in the stories of the individuals who made the West, the mountain men and cowboys, the river men and Indians, and the horses, cows, bears, and other animals that surrounded them.

The White sculpture is strong, dynamic, fluid, made with a regard for historic authenticity of person and event. Together, in the Gilcrease 1987 Rendezvous exhibition, his works stand as a strong artistic documentation of the spirit of the West. ▽





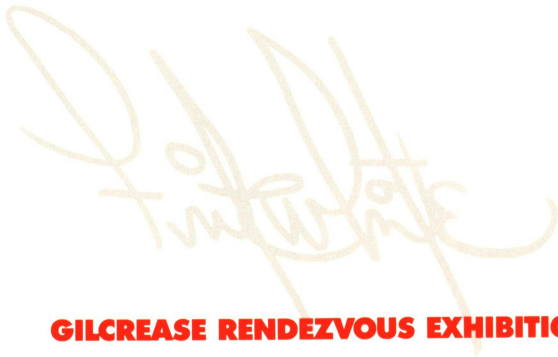
GILCREASE RENDEZVOUS EXHIBITION

Bettina Steinke Sale Paintings

- "A Proud Father," 24 inches by 20 inches, oil
"A Summer Walk on the Tundra," 22½ inches by 17½ inches, pastel
"Arctic Fur," 18 inches by 16 inches, oil
"Snack Time," 24 inches by 18 inches, oil
"Son of the Emerald Isle," 14½ inches by 19 inches, pastel
"Taos Pueblo Patriarch," 17 inches by 23 inches, pastel
"The Art Student," 22 inches by 28 inches, oil
"The Green Bottle," 14 inches by 22 inches, oil

Bettina Steinke Retrospective Paintings

- "A Chance to Sit Down," 30½ inches by 25 inches, oil
lent by Mr. and Mrs. T. Boone Pickens Jr., Amarillo, Texas
"Always Something to Fix," 33 inches by 24 inches, oil
lent by Don and Peggy Tobin, Bandera, Texas
"Berry Pickers on the Tundra," 14 inches by 26 inches, oil
lent by King Investments Company, Dallas, Texas
"Biscuit Time at the Trading Post," 28 inches by 26 inches, oil
lent by Red and Charline McCombs, San Antonio, Texas



GILCREASE RENDEZVOUS EXHIBITION

Fritz White Sale Sculptures

- "And Finally Crockett Fell," 25 inches by 30 inches, bronze
"Beginning An Uneasy Partnership," 14 inches by 33 inches, bronze
"Dakota Rogue," 15 inches by 20 inches, bronze
"Escape of John Colter," 33 inches by 14 inches, bronze
"Escape on the Rim Rock," 13 inches by 14 inches, bronze
"Fire," 21 inches by 27 inches, bronze
"In Search of the Snow Goose," 35 inches by 21 inches, bronze
"Iron Shirt-Monument Study," 17 inches by 8 inches, bronze
"Man of the Raven," 24 inches by 11 inches, bronze
"Many Presents," 20 inches by 10 inches, bronze
"Maricopa Woman," 21 inches by 14 inches, bronze
"Once Forgotten," 9 inches by 23 inches, bronze
"Out of the Mystic Past," 22 inches by 51 inches, bronze
"Prisoner of the Willow," 17 inches by 19½ inches, bronze
"Secrets of the Night," 17 inches by 27 inches, bronze

ncert on the Plaza," 23 $\frac{3}{8}$ inches by 19 $\frac{1}{2}$ inches, oil
 nt by Mr. and Mrs. Fred T. Hogan, Midland,
 exas

ly Morning Smile," 24 inches by 20 inches, oil
 nt by Francis and Mildred King, Pueblo,
 olorado

kimo Dance," 20 inches by 16 inches, oil
 nt by Mr. and Mrs. George M. Harris

kimo Gathering," 28 inches by 24 inches, oil
 nt anonymously

kimo Tea Time," 26 inches by 30 inches, oil
 nt by Mr. and Mrs. Mahlon T. White, Pueblo,
 olorado

ner and Daughter at the Crow Fair," 27 $\frac{1}{2}$ inches
 y 21 $\frac{3}{8}$ inches, oil
 nt by National Cowboy Hall of Fame Collection

ure Study" (or "Seated Nude"), 23 inches by
 1 $\frac{1}{2}$ inches, pastel
 nt by Dr. and Mrs. Lloyd A. Owens, Oklahoma
 ty, Oklahoma

der of the Dance," 30 inches by 24 inches, oil
 nt anonymously

re Than Beauty," 22 inches by 16 inches, pastel
 nt by Mr. and Mrs. Don Blair, Santa Fe, New
 exico

continued on page 32



"Biscuit Time at the Trading Post,"
 28 inches by 26 inches, oil

oulder Lightning," 29 inches by 23 inches, bronze

w Goose," 11 inches by 6 inches, bronze

Beaver Thief," 16 inches by 21 inches, bronze

Crow and the Bear," 34 inches by 23 inches,
 onze

Great American Cowboy," 30 inches by 15
 ches, bronze

Sacred White Buffalo," 36 inches by 14 inches,
 onze

iver Man," 18 inches by 32 inches, bronze

er Bird Woman," 23 $\frac{1}{2}$ inches by 11 inches,
 onze

oming," 25 inches by 13 inches, bronze

White Retrospective Sculptures

Finally Crockett Fell," 25 inches by 30 inches,
 onze, lent by L D Brinkman Corporation,
 rrville, Texas

" 21 inches by 27 inches, bronze, lent by
 wboy Artists of America Museum, Kerrville, Texas



Bettina Steinke Retrospective Paintings *continued*

Navajo Shepherd," 19 inches by 14 inches,
charcoal
lent by Mr. and Mrs. Robert Shead, Oklahoma City,
Oklahoma

Portrait of Captain Jurisich," 40 inches by 36
inches, oil
lent by Mr. and Mrs. James J. Coleman, New
Orleans, Louisiana

Portrait of John B. Connally," 28 inches by 26
inches, oil
lent by John B. Connally, Houston, Texas

Portrait of John Justin," 39½ inches by 29½ inches,
oil
lent by John Justin, Fort Worth, Texas

Portrait of John Korbell," 34 inches by 30 inches, oil
lent by John Korbell, San Antonio, Texas

Portrait of Julie Phillips," 23 inches by 17 inches, oil
lent from a private collection

Portrait of McLean Bowman," 42 inches by 30
inches, oil
lent by McLean Bowman

Portrait of Mrs. Richard Fleischaker," 37½ inches by
29½ inches, oil
lent anonymously

Portrait of Mrs. T. Boone Pickens," 36½ inches by
28½ inches, oil
lent by Mr. and Mrs. T. Boone Pickens Jr., Amarillo,
Texas

Portrait of Tommy Coleman," 36 inches by 42
inches, oil
lent by Mr. and Mrs. Thomas B. Coleman, New
Orleans, Louisiana

"Santa Clara Dancer," 29 inches by 21⅞ inches,
pastel
lent anonymously

"Santa Clara Dancer," 26 inches by 19 inches,
pastel
lent by Gerald P. Peters and Katie Peters, Santa
Fe, New Mexico

"Supply Boat," 17½ inches by 27½ inches, oil
lent by Mr. and Mrs. Wesley Schoelzel, Littleton,
Colorado

"Taos Blanket," 21 inches by 16 inches, charcoal
lent by John and Teresa Amend, Dallas, Texas

"Taos Matriarch," 29¾ inches by 24 inches, oil
lent anonymously

"Taos War Chief," 30 inches by 24 inches, oil
lent by Mr. and Mrs. Thomas J. Carson, Denver,
Colorado

"Tarascan Girl," 22 inches by 16 inches, oil
lent by Mr. and Mrs. George M. Harris

"The Beginning of a Navajo Rug," 34 inches by 26
inches, oil
lent by Mr. and Mrs. William D. Ratliff Jr., Fort
Worth, Texas

"The Little Pioneer," 39 inches by 23 inches, oil
lent by Mr. and Mrs. Grant Wilkins

"The Navajo," 30 inches by 26 inches, oil
lent by The Albuquerque Museum, Albuquerque,
New Mexico

"The Parade," 14 inches by 20 inches, oil
lent anonymously

"Tying the Chongo," 25½ inches by 21 inches, oil
lent by Carolyn Harte, San Antonio, Texas

"Waiting," 45 inches by 31 inches, oil
lent from a private collection

Introduction	Inside Front Cover
ina Steinke	2
z White	16
Exhibition List	30

FRONT COVER:
ina Steinke, "Taos Pueblo
arch," 17 inches by 23 inches,
el.

BACK COVER:
z White, "Prisoner of the Willow,"
nches by 19½ inches, bronze.

NOTE:
e summer and fall issues of the *Gilcrease*
azine will be combined into one special
ble issue to be published in the fall. The
e will present the newly expanded
seum and will be sent to all Gilcrease
nbers in time for the Grand Opening on
ember 6, 7 and 8, 1987. Therefore,
re will be no summer issue published
tuly.

onal copies of this issue of the *Gilcrease*
ine may be purchased in the Gilcrease
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