

ARTISTS UPDATES TO THE GILLIES MANUAL
(Compiled September 2015 to May 2016)

1. Jim Agius (1947-)
2. Raul Anguiano (1915-2006)
3. Irene Avaalaakqiaq (1941-) - Inuit
4. Woodrow Wilson "Woody" Big Bow (1914-1988) – Kiowa
5. Kenneth Rodney Bunn (1935-)
6. Silvestre Chacón (1950-)
7. Frederic Edwin Church (1826-1900)
8. Cecil Dick (1915-1992) – Cherokee
9. Brummett Echohawk (1922-2006) – Pawnee
10. Gelineau Fisher (1951-2015) – Ahnisenabae (Ojibwe)
11. Enoch Kelly Haney (1940-) – Seminole/Creek
12. Forest Hart (1943-)
13. Denny Haskew (1948-)
14. Valjean McCarty Hessing (1934-2006) – Choctaw
15. Joan Hill (1930-) – Creek-Cherokee
16. Tom Hunt (1964-) – Kwakwaka'wakw Nation
17. Wolf Robe Hunt (1905-1977) – Kewa – Acoma Pueblo
18. Kenojuak (1927-2013) – Inuit
19. Robert Ottokar Lindneux (1871-1970)
20. Walter T. Matia (1953-)
21. Robert Mayokok (1903-1983) – Inupiaq
22. Eva Mirabal (1920-1968) – Taos Pueblo
23. Phillip Jay O'Meilia (1927-)
24. Paul Patkotok (1892-1976)
25. Edgar Payne (1883-1947)
26. Ben Quintana (circa 1923-1944) – Ha A Tee, Cochiti Pueblo
27. Leah Qumaluk (1934-2010) – Inuit
28. Sandy Scott (1943-)
29. Toussowasket [Noll Colin Derriksan] (1940-) – Interior Salish/Okanagan
30. Tom Two Arrows [Thomas J. Dorsey] (1920-1993) – Ga Hes Ka (Two Arrows), Delaware (Lenni-Lenape)
31. Alfredo Zalce (1908-2003)

JIM AGIUS (1947-)

Biographical Information: Jim Agius was born in Queens, New York in 1947 and educated in Missouri. After earning a Bronze Star for service as a paratrooper in Vietnam, he moved to Colorado in 1970 where he fell in love with the Rocky Mountains and the majestic Southwest. He established and operated a number of small businesses from restaurants to real estate. He also was a forest fire fighter and a builder of log cabins, painting in his spare time. While visiting friends who operated a small foundry in Gunnison, Agius picked up some clay, began working with it and quickly realized his affinity for three-dimensional work.¹

Art Education and Influences: Agius' inspiration comes from living in the mountains and seeing animals in their natural state.² In 1989, Agius won the Romcyn Atlier Scholarship for a year of study with sculptor Tom Schomberg. He also studied with Lincoln Fox, Fritz White and Dan Ostermiller.³

Style and Characteristics: Agius works with clay to create large-scale, site-specific bronze animal sculptures so that sculpture and nature are blended in a well-planned landscape.

Subject Matter: His subject matter is wildlife, usually large and designed for placement in the outdoors.

Artistic Commentary: "Jim's respect for the importance, nobility and inherent quality of the animals he sculpts is vividly apparent in everything he does, whatever the scale, subject or mood."⁴

Quote by the Artist: "My personal goal is to present natural beauty. I try to give integrity to the animal. I feel a responsibility to do animals justice and to breathe life into the sculptures."⁵

Works in Gilcrease Collection: 1 bronze sculpture

Plains Grizzly, 9 ft. bronze sculpture (lower gardens)

¹www.artnet.com/artist/1284/jim-agius.html

²"Beyond the Gallery with Jim Agius," Interview, Total Arts Gallery, Inc., July 12, 2011

³www.artnet.com

⁴*Ibid.*

⁵"Beyond the Gallery", *Ibid.*

RAUL ANGUIANO (1915-2006)

Biographical Information: Raul Anguiano was born on February 26, 1915, in Guadalajara, Mexico during the height of the Mexican Revolution. He was the oldest of 10 children of a cobbler. He was gifted at drawing as a child and by the age of 17, he was copying masters and teaching art.^{1,2} He moved to Mexico City in 1934 to begin his artistic career. In 1937, along with Leopoldo Mendez and Alfredo Zalce, he founded the *Taller de Grafica Popular* ("People's Print Workshop") which produced etchings and lithographs for a broad populace.³ In addition to lecturing in Mexico, the US and Europe, he taught at La Esmeralda Academy, the National Autonomous University of Mexico, the Art Students League in New York, the Institute of Fine Arts in Mexico City, the University of Mexico City and East Los Angeles College in California.⁴ Anguiano is considered the last of Mexico's great 20th century muralists and he was one of the last to work with Diego Rivera in that medium.⁵ In addition to murals, his works include paintings, etchings, pencil and ink drawings, lithographs, illustrations, sculptures and ceramics. His largest mural, completed when he was 86 at East Los Angeles College, depicts the history of 20th century Mexican art and his fellow muralists Rivera, Orozco and Siqueiros.⁶ He died in Mexico City on January 13, 2006, at the age of 90.⁷

Art Education and Influences: Anguiano studied at Guadalajara's Escuela Libre de Pintura (Free School of Painting) from 1928 to 1933.

Style and Characteristics: Although Anguiano was a member of the Mexican muralism movement, he experimented with a number of artistic styles during his career. His earliest works were similar to Cubism with influence from Picasso. From 1936 to about 1946, he had a surrealistic period, recreating images from his dreams. He painted expressionistic works from 1957 to 1966, but he returned to realism in 1970, after which he used vivid colors and traditional figurative imagery.⁸

Subject Matter: Anguiano developed prints, paintings and murals dealing with the themes of the Mexican Revolution. However, he is best known for his oil paintings portraying the indigenous peoples and the festivals, history, traditions and religions of rural Mexico. After visiting the Mayan ruins of Bonampak and discovering the Lacandon Maya living in the forests of Chiapas in 1949, he concentrated on painting Mayan women. His masterpiece, *La Espina*, depicts a Lacandon Maya woman removing a thorn from her foot with a knife. He also is noted for his portraits, including those of Mexico's heroes that he created for public school textbooks and for his lithographs based on popular sayings.

Artistic Commentary: Doug Sharon, director of the San Diego Museum of Man, said of Anguiano "He captures the soul and ethnic identity of the Mexican people, particularly the women, better than anyone I know. It's haunting - like a glimpse into the Mexican soul."⁹

Works in Gilcrease Collection: 2 oils

El Volcan, 1943, oil on canvas

Desolacion, 1943, oil on canvas

¹Myrna Oliver, "Raul Anguiano, 90; Mexican painter, muralist and teacher." *Los Angeles Times* (January 16, 2006). ²*Independent* (London), "Raul Anguiano, Painter and muralist." (February 8, 2006).

³Clayton Kirking, "Mexicanidad – Modern Mexican Art at Gilcrease," *Gilcrease Journal* (Fall 1993), pp. 11-12.

⁴Oliver

⁵*Independent*

⁶Manuel Gamiz, "Mexican Muralist Inspires Students." *Los Angeles Times* (February 23, 2002).

⁷Oliver

⁸*Independent*

⁹Oliver

IRENE AVAALAAQIAQ (1941-)
Inuit

Biographical Information: Irene Avaalaaqiaq is also known as Irene Tiktaalaaq, Ahvalaquaq, Avalakiak, Ahvalaqlaq, or Irene Tiktalaq Avaalaquiaq. She was born February 28, 1941, at Princess Mary Lake in the Kazan River area, Nunavut Province, Canada, and resides in Baker Lake.¹

Art Education and Influences: Avaalaaqiaq belongs to a family of artists. Her husband, David Tiktaalaaq, is a carver and a printmaker. Her brother, William Ukpatiku, is also a carver and printmaker, as well as a crafts artist.²

Style and Characteristics: Her media includes graphite, colored pencil, fabric, wool yarn, stone and prints.³ A craftswoman, sculptor and graphic artist, she also creates wall hangings. Her style is “bold and colorful, much like the artist herself.... [Her] hybrid flowing figures aptly portray this harmonious relationship—the forms are fluid and flat—half human, half animal; their heads are often in profile or duplicate halves, with staring eyes and gaping mouths....[She] often sews a border around her imagery, perhaps to contain its unworldly content.”⁴

Subject Matter: Her subjects are “shamanic in origin and are based on the Inuit myths, legends and beliefs of traditional times, as told to her by her grandmother. The shamanic belief system...called for an easy interplay between man and animals.”⁵

Artistic Commentary: “Irene Avaalaaqiaq, one of this country's most prominent Inuit artists and a leading member of the prolific artistic community of Baker Lake in the new Canadian arctic territory of Nunavut, has enjoyed a distinguished thirty-year career.... She is best known for her remarkable wall hangings, which reveal a rich tradition of spirit and shamanistic imagery... Her world view, derived from an oral tradition, is expressed by manipulating bold shapes in bright contrasting colours against a solid background.” She is the subject of a scholarly book, which examines her commitment to “preserving her Heritage and making it accessible to an international audience.”⁶

Works in Gilcrease Collection: 1 linocut

***Dancers with Shadows*, 1978, linocut with stencil, #10/31**

¹ *Inupiat.net* Aboriginart: www.inuit.net/artists/b-inuitarteskimoart-Avaalaaqiaq_Irene.html

² *Ibid.*

³ Patrick D. Lester, *The Biographical Directory of Native American Painters* (Tulsa: SIR Publications, 1995), 32.

⁴ Marie Bouchard, “Avaalaaquaq, Irene,” in *North American Women Artists of the Twentieth Century: A Biographical Dictionary*. Edited by Jules Heller and Nancy G. Heller (Florence, Kentucky and Oxford, United Kingdom: Taylor & Francis, 1995).

⁵ *Ibid.*

⁶ Judith Nasby, *Avaalaaqiaq: Myth and Reality* (Toronto: McGill-Queen's University Press, 2002).

WOODROW WILSON “WOODY” BIG BOW (1914-1988)
Kiowa, Tse Ko Yate: Big Bow

Biographical Information: Woodrow Big Bow was born January 29, 1914, in Carnegie, Oklahoma and died of a heart attack on July 10, 1988, in Bethany, Oklahoma. He married Vivian Roubiaux and they had three children: Lawrence, Steven and Vivian. They resided in Yukon, Oklahoma. Big Bow and his wife are buried in Fort Cobb Cemetery in Caddo County, Oklahoma. He was the grandson of Chief Big Bow (1845-1901). He was a set painter for western movies, a contractor, a builder and a painter. He painted murals for the RCA Building in New York and for the Southwest Museum in Los Angeles, California.¹

Art Education and Influences: As a teenager, he studied painting with Oscar B. Jacobson at the University of Oklahoma, where he graduated in 1939. He was one of several young Kiowa artists whose work was exhibited in Europe and published in folio editions of *American Indian Art*.²

Style and Characteristics: “The artist so admired the work of other Southern Plains artists that he was well known for copying their style.”³

Subject Matter: His subject focused on Native culture.

Artistic Commentary: “[He] designed the red and yellow thunderbird insignia of the Oklahoma 45th Infantry Division.”⁴

Quote by Artist: “Big Bow [said he] did not like to paint feet, and often painted a bunch of grass or a bush where feet should be.”⁵

Works in Gilcrease Collection: 44, including 12 oils, 30 temperas and 2 watercolors.

Portrait of an Old Man, n.d., oil on canvas
Lone Bear, Kiowa Medicine Man, n.d., tempera on board
Kiowa War Dancer, 1951, tempera on paper
Feather Design, n.d., tempera on paper
Eagle Dancer, 1951, tempera on mat board
Kiowa Chief, n.d., tempera on paper
Last Day of Fasting, n.d., tempera on paper
Portrait of an Indian Man, n.d., oil on canvas

¹Patrick D. Lester, *The Biographical Dictionary of Native American Painters* (Tulsa: SIR Publications, 1995), 64. See also Big Bow’s obituary in *The Oklahoman* (July 1988), Archive ID: 353327, online at NewsOK: www.newsok.com/article2232045.

²David C. Hunt, “Big Bow Woodrow Wilson,” Oklahoma Historical Society: www.digital.library.okstate.edu/encyclopedia/entries/B1001.html

³Jeanne O. Snodgrass (1968 and 1992, p.c.) qtd in Lester, *Ibid*.

⁴*Ibid*.

⁵*Ibid*.

KENNETH RODNEY BUNN (1935-)

Biographical Information: Kenneth Rodney Bunn is an American sculptor born in Denver, Colorado, in 1935. Bunn always had a fascination for anatomy and physiology. Just out of high school he audited medical school anatomy classes at the University of Utah and then apprenticed at the National Museum of Natural History in Washington D. C. He also had a four year apprenticeship with Hungarian taxidermist and sculptor Coloman Jonas.¹ He started his own commercial art company, creating animal and human models for museums which he gave up his business in 1969 to focus on his own art. Bunn is an Academician of the National Academy of Design, Fellow of the National Sculpture Society, the Society of Animal Artists and belongs to other associations and academies. He works from his studio in Denver.

Art Education and Influences: Bunn audited medical school anatomy classes at the University of Utah, apprenticed at the National Museum of Natural History and with sculptor and taxidermist Coloman Jonas.

Subject Matter: His subject matter is Wildlife sculpture and wax figures.

Style and Characteristics: Bunn “combines design and mass into three dimensional portrayals that have a fine sense of anticipated action. The center of interest may lie not in what the subjects are doing but in where their interest is directed.”²

Artistic Commentary: Bunn’s “sculptures employ a blend of realism and impressionism in a strong interpretive style, using loose, flowing sculptural surfaces to convey life and movement without unnecessary detail. He works with every anatomical element of each piece adjusting them until the whole sculpture reflects some truth about the essence of the animal depicted.”³

Quote by Artist: “Gesture and the play of light preoccupy me in my quest to interpret the life and motion of a given creature in action and repose. When we are aware of an animal’s individual behavior, we have a greater sense of it as a living being.”⁴

Works in Gilcrease Collection: 1 bronze sculpture

Fox Digging Mice, bronze sculpture (adjacent to northeast wall of museum)

¹www.askart.com

²www.theautry.org

³www.gpgallery.com

⁴www.kenbunn.com

SILVESTRE CHACÓN (1950-)

Biographical Information: Silvestre Chacón was born in the State of Táchira in the Country of Venezuela on December 31, 1950. His complete biography can be found at the Galeria de Arte Nacional de Venezuela where several of his pieces are on exhibit.

Art Education and Influences: Chacón attended elementary and secondary school in his hometown. He also studied 5 years at Escuela de Artes Plásticas College in Táchira, Venezuela. After that, he moved to the capital of Venezuela, Caracas, to continue his art studies, but at that time there were no higher levels of art education to pursue. He then decided to go to Europe to continue his studies. From 1975 to 1983, he was able to continue studying in Florence, Italy, by receiving a grant from the Venezuelan government. There, he received his Bachelor's Degree from the Academia Superior de Bellas Artes.

Style and Characteristics: His media is painting, sculpture and graphic arts.

Subject Matter: He has created many sculptures such as: Scientist José María Vargas; public figures including one of the previous presidents of Venezuela, Simon Bolivar; Francisco de Miranda; and Antonio Jose de Sucre. Some sculptures depict mythological themes about the indigenous beliefs in Venezuela as seen in *Indian Maria Lonza*. Chacón has also sculpted statues for recreational areas.

Quote by Artist: "I feel honored and proud that Tulsans value the statue of Simon Bolivar. I send a personal greeting and one from all the Venezuelans that love freedom and creative thought."¹

Works in Gilcrease Collection: One bronze sculpture

Simon Bolivar, bronze sculpture (Senator Walks Garden)

¹All information was given by the artist in a telephone interview conducted by Teresa Peña, November, 2015.

FREDERIC EDWIN CHURCH (1826-1900)

Biographical Information: Frederic Edwin Church was a leading figure in the Hudson River School of painters* and in the 1850s and 1860s was one of America's most famous artists. Church was born in Hartford, Connecticut, in 1826 to Joseph Edward, a successful businessman and Eliza Janes Church. The senior Church hoped his son would become a physician, but young Frederic showed no inclination toward that profession. He was greatly interested in mechanics. Hartford was a great tool-making place and he was surrounded with an atmosphere of mechanical ingenuity. He told his father he wanted to be an inventor, but his father told him there was no such profession. There were no great technical schools at the time and mechanical engineering was not recognized as a pursuit, especially for someone from such an affluent family. He began to pursue art. He took a course in drawing from a local teacher, Benjamin Coe and spent six months studying with a resident painter, A.H. Emmons. When pressed by his father to select a profession, Frederic insisted he wanted to become a painter and his father resolved to give him the best possible opportunities to become proficient. Thomas Cole (1801-1848) was then recognized as the leading landscape painter in America. Daniel Wadsworth, a Church family friend and a patron of Cole's, used his influence with Cole to induce him to take young Church, age 18, as a pupil.¹ Church studied for two years (1844-46) under Thomas Cole who was living in Catskill New York along the Hudson River. This association gave Church certain advantages such as introduction into New York's cultural circles and an understanding of the market for landscape paintings and the workings of art institutions.

In 1848, Church was elected an Associate at the National Academy of Design, followed in 1849 by election to full member. In 1851, he was elected to the Council of the National Academy. Other significant dates in his life include his two visits to South America (1853, 1857), his first known visit to Niagara Falls (1856) and securing a studio at the Tenth Street Studio Building in New York (1858). The Tenth Street Studio Building was the first structure specifically designed as a gathering place and exhibition site for artists. Church rented a studio there for 30 years.

As the Civil War brought devastation to the nation, it simultaneously brought huge fortunes to northeastern businessmen. As the purchase of paintings for unheard of sums became fashionable, landscape painters found themselves in a flourishing market. Frederic Church and Albert Bierstadt were the greatest financial beneficiaries as the climate of wealth coincided with public presentations of some of their most dramatic paintings. However, at the end of the Civil War, landscape art was being replaced in the public's interest by painters who gave the human figure prominence (Winslow Homer, James McNeill Whistler). By the 1880s, Church's tenure as the leading landscape artist in America was a fading memory. Although he continued to paint, he found his works subject to severe criticism.

* "Hudson River School" was coined in the 1870s by Clarence Cook, a leading writer on art and an art specialist for the *New York Times* and the *Atlantic Monthly*. The term was one of derision for the New York landscape painters clustered around the National Academy of Design.³

Art Education and Influences: In his doctoral dissertation (1960) "Frederic Edwin Church, 1826-1900: Painter of the Adamic New World Myth", David C. Huntington recognized that to understand Church's

¹ From the chapter "An Unfinished Biography of the Artist" by Charles Dudley Warner in Kelly, Franklin, et. al, *Frederic Edwin Church* (Washington, D.C.: National Gallery of Art, 1989), p. 179.

² From the chapter "A Passion for Landscape: The Paintings of Frederic Edwin Church" by Franklin Kelly in Kelly, et. al, *Frederic Edwin Church*, p. 57.

³ Minks, Louise, *The Hudson River School, The Landscape Art of Bierstadt, Cole, Church, Durand, Heade and Twenty Other Artists* (New York, Random House, 1989), p. 6.

work one must investigate the influences that lay behind it including the importance of Thomas Cole, his teacher, John Ruskin and contemporary beliefs about Manifest Destiny, America as a second Eden and the American as a new Adam. Cole believed and impressed upon Church, that his “work ought not to be a dead imitation of things without the power to impress a sentiment or enforce a truth.”⁴ The two years with Cole profoundly influenced Church artistically and in the molding of his general character. Cole was a genuine poet and consequently a thoroughly poetical painter. Natural scenery was his forte. The climate that nurtured the American landscape movement was a romantic spiritual view of nature, emphasizing man’s union with nature as constituting the highest morality; if man could be rid of all artifices that kept him from his natural state, he would be freed of evil and unhappiness.⁵

Church was further inspired by Alexander von Humboldt, a German naturalist, who believed in rational science and the existence of a divinely ordered structure for the world. Humboldt was particularly interested in landscapes as a means to acquaint people with parts of the world they would never see; he encouraged artists to become explorers in search of nature’s grandest scenes and to use detailed on-the-spot preparatory sketches.

Church learned that the love of beauty exists in all people. Religious influences classed his quest for art as frivolous, ranking among sinful devices, although this view was in the process of gradual change, especially when the art represented historical fact. Romantic literature, in poetry and prose, was coming into fashion with illustrations. People were striving after and appreciating things that embellished life, for example, portraiture was in demand and portrait painters of the era turned out a large number of recruits for the making of true artists. It was the demand for portraiture that gave communities like Hartford their colony of resident artists and Church gravitated toward that group. Hartford was one of the first cities of the country to have a public art gallery, the Wadsworth Atheneum, established in 1844.

In 1867-1868, Church visited Europe for the first time. He visited London, Paris and Rome. But the highlight was five months spent in the Near East. He was looking for confirmation the world had been created by a supreme being who intended for man to enjoy its bounty and use its resources responsibly.

The impact of Charles Darwin’s *On the Origin of Species* had a particular influence later in Church’s life. Darwin wrote that nature is a scene of competition and struggle, not higher harmony; evolution is opportunistic and changes are not propelled by a harmonious force. Church’s Christian faith and his following of Thomas Cole’s and Alexander Humboldt’s views on nature collapsed. In the last 30 years of his life he suffered from inflammatory rheumatism, eventually losing the use of his painting arm. He spent years designing and furnishing his home at Olana and he was wealthy, but after Darwin’s book, when harmony turned to a scene of battle for survival, Church could not face the consequences of Darwin’s world over Humboldt’s natural harmony. He spent the 1880s and 1890s in relative obscurity.

Style and Characteristics: In particular, Church earned a reputation for the depiction of spectacular skies and capturing the fleeting play of light and space.⁶ He painted the cycles of time and the contrast between the transitory quality of human life with the enduring permanence of nature. He was a leader in the Hudson River School, following Thomas Cole.

Subject Matter: Church followed Cole, painting the Hudson River, Catskill Mountains and Adirondack Mountains landscapes. He painted panoramic views of waterfalls, icebergs, mountains, tropical landscapes, winterscapes, volcanoes, geysers and natural phenomena. In later years, he added floral

⁴ Noble, Louis, *The Life and Works of Thomas Cole (1853)*, ed. Eliot S. Vesell (Cambridge, 1964), p. 266.

⁵Kelly, op cit., p. 7.

⁶ *Ibid.*, p. 38.

still life and seascapes and designed building architecture, furniture and landscapes.⁷

Artistic Commentary: “What Byron’s ‘Childe Harold’ did for the scenery of the Old World, the art of Church has done for that of the New. The vastness of this continent were yet unrevealed to us [mid-nineteenth century]. With the enthusiasm of a Raleigh or a Balboa he has explored land and sea, combining the elements of explorer and artist. Our civilization needed exactly this form of art expression at this period and the artist appeared who taught the people to love beauty and to find it.”⁸ For the memorial exhibition organized by the Metropolitan Museum of Art in New York, Frederic Church’s friend Charles Dudley Warner wrote, “We can scarcely overestimate the debt of America to Mr. Church in teaching it to appreciate the grandeur and beauty of its own scenery, and by his work at home and in tropical lands in inculcating a taste and arousing an enthusiasm for landscape art...art as an expression of the majesty and beauty of the divine manifestation in nature.”⁹

Quote by Artist: In 1860, Church purchased a farm in Hudson New York that he called Olana and married Isabel Mortimer Carnes. They were to have 6 children; the first two died in 1865 from diphtheria. Work on Olana was to become an artistic masterpiece taking the last 30 years of Church’s life. Church designed both the home architecture, the interior furnishings and the landscaping in a natural style. He said he could “make more and better landscapes in this way than by tampering with canvas and paint in the studio.”¹⁰ [Research shows Olana to be a variation on Olane, a fortress-treasure house in ancient Persia. Olana was built to protect his treasures—his remaining children. In 1889, Church closed his studio at the Tenth Street Studio Building and moved the contents to Olana.]

Works in Gilcrease Collection: 1 oil

Niagara, 1856, was the painting that made Church the most famous painter in America. It was shown as a one picture special exhibition at a commercial gallery and an admission fee was charged. Later, his exhibition of *Heart of the Andes* was similarly shown at the Tenth Street Studio Building set in a huge frame, displayed in a darkened room with controlled lighting, the walls draped in black, the room complete with dried plants and other souvenirs of his trip to South America. This exhibition was called “the most notable success which has ever attended the exhibition of a single picture by a native artist.”² This painting appealed to a broad spectrum of the public because it was both serious art and popular entertainment: it showed a strange, exotic and beautiful landscape; contained a deeper lesson, the core of nature, an image of an entire region of the planet into a single focus, epic scope precise in detailed depiction of the physical facts of plant and animal life, geography, light and atmosphere; and there was the metaphysical with a deep meaning of nature, its purifying, elevating influences profoundly felt in the presence of this truly religious work of art.¹¹

⁷ www.askart.com/artist, Frederic Edwin Church

⁸ Benjamin, S.G.W., *Harper’s New Monthly Magazine*, quoted, 1879.

⁹ *Paintings by Frederic E. Church*, N.A. (exhibition catalog, Metropolitan Museum of Art, New York 1900), unpaginated.

¹⁰ From the chapter “Frederic Church’s Olana: Architecture and Landscape as Art” by James Anthony Ryan in Franklin, et. al, *Frederic Edwin Church*, p. 145.

¹¹ From the chapter “A Passion for Landscape: The Paintings of Frederic Edwin Church” by Franklin Kelly in Kelly, et. al, *Frederic Edwin Church*, p. 58.

CECIL DICK (1915-1992)
Cherokee, Da'-Ga-Dah'-Ga, Standing Alone

Biographical Information: Cecil Dick was born September 16, 1915, near Rose Prairie, Oklahoma, son of Rachel and Andy Dick. His father was U. S. Marshall of Indian Territory. As a small child he spoke only Cherokee. He was orphaned at 12 years and he was reared at Chilocco Boarding School. He was an art instructor, illustrator, draftsman, tool designer, sign painter and artist. He painted commissioned murals at various venues, including Chilocco and Sequoyah Indian Schools and the U.S. Indian Hospital in Claremore, Oklahoma. He died in Tahlequah, Oklahoma, on April 25, 1992.¹ For more than 50 years, Dick recorded Cherokee history and culture in his art and was well known for his commitment to cultural and historical accuracy. At the time of his death he was working on a Cherokee vocabulary book and a Cherokee dictionary.²

Art Education and Influences: In 1932, the superintendent of Chilocco Boarding School arranged for him to attend a federal school for gifted American Indian artists in Santa Fe, New Mexico. He also attended Bacone College.³

Style and Characteristics: At the Studio School in Santa Fe, “the Plains Indian style—a rigid two-dimensional foreground with a blank or bleak background—dominated Indian art and teaching.... Dick was the only student who opted for the Woodland style instead of the Studio style. He was an award-winning painter who popularized panoramic Woodland Indian art.”⁴

Subject Matter: Dick’s subject matter concerned itself with nature and Native culture. Dick became an authority on Cherokee mythology and the Cherokee language.⁵

Artistic Commentary: Locust Grove, Oklahoma, artist Jason Stone said that Dick, along with others such as Woody Crumbo and Solomon McCombs, “popularized Indian Art in Oklahoma.”⁶

Quote by Artist: “I wanted the plants, trees, hills that were part of my woodlands experience in my paintings. I gathered my art from the nature around me.”⁷ In 2006, a group of Tahlequah physicians donated a mural of Dick’s to the Cherokee Nation, entitled *The Curing of the Fever*. The artist wrote about the painting that the “shaman has in his hand a gourd dipper containing an ember, which has been quenched by the water in the dipper, 'symbolic of heat cooled by water.' The objective is to cause the fever to leave the body by calling down seven degrees of cold. Seven is a symbolic number to the Cherokees.”⁸

Works in Gilcrease Collection: 7 items

Cherokee Man, 1977, casein on paper board

Cherokee Medicine Man, n.d., casein on paper

¹Patrick D. Lester, *Biographical Dictionary of Native American Painters* (Tulsa: SIR Publications, 1995), 151. See also “Indian Artist Cecil Dick Dies,” *Tulsa World* (April 26, 1992): www.tulsaworld.com/archives/indian-artist-cecil-dick-dies/article_33bcca49-6978-505c-801d-563687e5b1af.html. See also *Masterpiece Online*: www.masterpieceonline.com/bio.php?artistId=1033&id=1D94-CBBH-6E59&name=Cecil%2520Dick.

²Physicians Donate Cecil Dick Painting to Tribe,” *The Cherokee Phoenix* (August 31, 2006), www.cherokeephox.org/Article/index/1609.

³Lester, *Ibid.*

⁴Lester, *Ibid.*

⁵Jeanne O. Snodgrass (1968); qtd in Lester, *Ibid.*

⁶“Indian Artist Cecil Dick Dies,” *Tulsa World* (April 26, 1992).

⁷Lester, *Ibid.*

⁸*Cherokee Phoenix*, *Ibid.*

BRUMMETT ECHOHAWK (1922-2006)
Pawnee: *Kit-Kahaki* (warrior band)

Biographical Information: Brummett Echohawk was born March 3, 1922, in Pawnee, Oklahoma, to Elmer Price and Alice Jake Echohawk. He married Mary Frances McInnes. He died February 13, 2006. He served with Oklahoma's 45th Infantry Thunderbird Division, 179th Infantry, during World War II. He saw action in North Africa, Sicily and Italy and was cited for bravery in combat, being awarded three Bronze Stars, three Purple Hearts and four Battle Stars. He was a staff artist for the *Chicago Daily Times* and the *Chicago Sun-Times*.¹ As a boy, he attended Chilocco Indian Academy. He also studied creative writing at the University of Tulsa. As an actor, he appeared in Tulsa and in Fort Worth as Sitting Bull in Arthur Kopit's play *Indians*. He was an authority on the Battle of Little Big Horn and is the author of *Young Rider of the High Country*, a book of fiction. He also illustrated books by other authors.² His father was a member of Pawnee Bill's Wild West Show. He was a commercial artist and his comic strip, *Little Chief*, appeared in the *Tulsa World*.³

Art Education and Influences: Echohawk studied art at the Detroit School of Art and Crafts in 1945 and at the Art Institute of Chicago, 1945-48.⁴ He worked with Thomas Hart Benton on the mural *Independence and the Opening of the West*, for the Harry S. Truman Memorial Library.⁵

Style and Characteristics: Echohawk worked in oil and watercolor. For his impressionistic oil landscapes, he used not only a palette knife, but also a Bowie knife.⁶

Subject Matter: Echohawk painted American Indians, the American West and World War II. The Art depicting combat that Echohawk produced during the war was published in the Army's *Yank Magazine* and was syndicated in 88 newspapers.⁷

Artistic Commentary: "Brummett is best known for his colorful and lifelike paintings of Indian life. Skillful as he is as artist and illustrator, Brummett is equally adept at painting in words."⁸

Works in Gilcrease Collection: 7 various media

Trail of Tears, 1957, black and white watercolor on paper: A detachment of Indians stop for a burial on the trail.

Fancy Eagle, the Last of the Pawnee Scouts

Iron Tail, Veteran of the Little Big Horn

Chief Washungah (Kaw), n.d., oil on canvas

Landscape, 1967, oil on canvas

Peyote Ceremony, n.d., acrylic on canvas

Indians in Worship – Native American Church, n.d., oil on canvas

¹"Brummett Echohawk", *Tulsa World* (17 Feb 2006).

²Marca Lee Jennette McInnes Murray, "Brummett Echohawk", *Find-a-Grave*:
www.findagrave.com/cgi?page=gr&GRid=13770748

³Patrick D. Lester, *Biographical Directory of Native American Painters* (Tulsa, OK: SIR Publications, 1995), 161.

⁴"Brummett Echohawk", *Oklahoma Genealogy Trails History Group: Pawnee County Biographies*;
www.genealogytrails.com/oka/pawnee/bios1.html

⁵Lester, *Ibid.*, 162.

⁶*Tulsa World*, *Ibid.*

⁷*Tulsa World*, *Ibid.*

⁸Dave Loye, Ed., *Oklahoma Today* (Winter 1958-59) Volume 9 No. 1, p. 10. Editorial comment with Brummett's Illustrated Story "The Man Who Scratched Himself".

GELINEAU FISHER (1951-2015)
Ahnisnabae (Ojibwe)

Biographical Information: Fisher is from the Longlac 58 First Nation, a community north of Thunder Bay, on Hwy 11, in Northwest Ontario Province, Canada¹. He died July 6, 2015, in Longlac, Ontario.²

Art Education and Influences: “He is taught by nature and also by his elders what to paint....He has learned the traditional ways of his people and nature.”³

Style and Characteristics: Fisher’s style features traditional Woodland style painting in acrylic on watercolor paper, canvas and birch bark baskets of all sizes. “A self-taught artist, Fisher’s work has been described as ‘legend’ painting with a certain amount of surrealism.”⁴

Subject Matter: Fisher’s subject matter was Native culture with traditional images of animals.

Artistic Commentary: “Gelineau at times would find himself drawing in the sand of beaches along the rivers and lakes where his ancestors once lived. ...[He] is a true talented player in the art of the Ojibwe people.”⁵ He was known for his art, teachings and storytelling. “As a professional painter since a young age, he...was taught by Ancestral Way of our culture.”⁶

Works in Gilcrease Collection: 1 acrylic

Waiting, 1989, acrylic on paper

¹ “Gelineau Fisher,” Ahnisnabae Art Gallery: www.ahnisnabae-art.com/gelineau-fisher.html .

² “Gelineau Fisher,” Résidence Funéraire Fawcett Funeral Home, Inc., Geraldton, Ontario, Canada: www.rfffh.com/obits/obituary.php?id=559007.

³ *Ibid.*

⁴ Marcy Menitove, *The Permanent Collection: Thunder Bay Art Gallery* (Thunder Bay, Ontario: Thunder Bay Art Gallery, 1986), Exhibition Catalogue, qtd. in Patrick D. Lester, *The Biographical Directory of Native American Painters* (Tulsa: SIR Publications, 1995), 179.

⁵ Ahnisnabae Art Gallery, *Ibid.*

⁶ Résidence Funéraire, *Ibid.*

ENOCH KELLY HANEY (1940-)
Seminole/Creek

Biographical Information: Haney was born on November 12, 1940, in rural Seminole, Oklahoma, the son of Hattie and Woodrow Haney. When he was only two years old, his mother saw him recreating what he saw in crayon. He has been a flute maker, craftsman, a counselor, TV show host, art director, editor and painter.¹ The artist served in the Oklahoma State House of Representatives and then the Senate from 1980 to 2002, the only full-blood American Indian to serve in the State Legislature. From 2005-2009, he served as Principal Chief of the Seminole Nation of Oklahoma.²

Art Education and Influences: Haney studied painting with Dick West at Bacone College, earning the Associate of Arts degree. He was honored with the Rockefeller Foundation Scholarship at the University of Arizona in 1962, earned a Bachelor of Arts in Fine Arts from Oklahoma City University in 1965, and was designated as the Master Artist of the Five Civilized Tribes in 1975.³

Style and Characteristics: He works in oil, acrylic, watercolor, pastel, prints and bronze. Although he never trained formally in sculpture, he is known for monumental sculptures such as the 22 foot bronze of an Indian, entitled *The Guardian*, which tops the dome of the Oklahoma State Capitol in Oklahoma City, and *The Warrior* at the Chickasaw Cultural Center in Sulphur, Oklahoma.⁴

Subject Matter: Haney used Native American history and culture as his subject matter.

Artistic Commentary: "Haney's interest in Indian people is evident in his art, as he puts a great amount of energy into the research and documentation of Native American culture and traditions. His work is exacting in its detail and representation of native peoples."⁵

Quote by Artist: "Certain tribes, particularly the Muscogee (Creek), believe that certain people have the ability to turn themselves into owls. ... It's the Five Civilized Tribes that mostly believe that. That's what he's doing here," Haney said of his latest partially completed sculpture, an about 2 foot tall figure of an American Indian warrior changing into an owl, "I've never had the experience, but I'm assuming it would be pretty excruciating to go through that expression, that feeling, of this owl just kind of busting through the body." During an interview at his home east of Norman, the artist said, "My grandfather and father were great storytellers, so I have that ability to tell stories, about native people and their history and so forth. So I guess in one sense I'm still the keeper of the traditions."⁶

Works in Gilcrease Collection: 1 oil, 1 acrylic

The Inner Spirit, 1975, oil on canvas

No More Tears, 1987, acrylic on canvas

¹Patrick D. Lester, *Biographical Dictionary of Native American Painters* (Tulsa: SIR Publications, 1995), 217.

²Enoch Kelly Haney Sculpture: www.kellyhaney.com/index.php/about1.

³Jeanne O. Snodgrass, *American Indian Painters: A Biographical Directory* (New York: Museum of the American Indian, Heye Foundation, 1968), 69; and Lester, *Ibid*. See also "The Guardian, by Enoch Kelly Haney," *The Oklahoma Arts Council* (April 4, 2011): www.arts.ok.gov/Art_at_the_Capitol/Capitol_Collection/Haney/The_Guardian.html.

⁴Enoch Kelly Haney Sculpture, *Ibid*.

⁵"The Guardian, by Enoch Kelly Haney," *The Oklahoma Arts Council*, *Ibid*.

⁶"The Guardian sculptor, Enoch Kelly Haney, Continues Artistic Career in Oklahoma," NewsOK (June 1, 2013): www.newsok.com/article/4869354

FOREST HART (1943-)

Biographical Information: Forest Hart was born in Winsted, Connecticut, in 1943. As a child he was always interested in animals and a very early age he began drawing wildlife with crayons and pencils. Wildlife painting soon followed. His interest in taxidermy began at age ten when he brought home “a beautiful road-killed gray squirrel that became the catalyst” for his expansion into taxidermy.¹

Art Education and Influences: At age 21, the Carnegie Museum of Pittsburgh, Pennsylvania, accepted him as an apprentice to study advanced taxidermy, mold making and sculpture. He had the good fortune of working the first nine months with Harold Casey, an outstanding teacher who showed him new ways to study animals. According to Hart, the most important thing he learned from Casey was how to think and describes that time as “golden months.” “The hundreds of animals that I modeled to produce mannequins for taxidermy provided me with the best training and education possible.”²

Style and Characteristics: Hart has somewhat an impressionistic style with emphasis on texture and movement.³

Subject Matter: Hart’s bronze sculptures feature animals and mammals.

Artistic Commentary: A quote from William T. Glidden concerning Hart: “Forest is now a world acclaimed wildlife sculptor. Like many gifted artists, Forest has a keen sense of legacy, taking responsibility to nurture the creative and artistic talents of younger artists.”⁴

Quote by Artist: “I have dedicated my life and career to the appreciation and study of wildlife and art. The woods, waters, mountains and tundra were the classroom; animals and nature were the teachers; my observations, experience, and imagination are the results.”⁵

Works in Gilcrease Collection: 1 bronze sculpture

Twins, life-sized bronze sculpture (lower gardens)

¹ www.foresthart.com/bio.html

² *Ibid.*

³ *Ibid.*

⁴ Online interview with Forest Hart, January 7, 2016, Sally Tucker

⁵ *Ibid.*

DENNY HASKEW (1948-)

Biographical Information: Denny Haskew was born in Aurora, Colorado in 1948. He had always worked with his hands building furniture and creating stained glass windows. After his mother brought him to a sculpture show in Loveland, Colorado, he knew that he wanted to sculpt. In 1971, he received his Bachelor of Arts in Business Administration from the University of Utah. In 1985, he moved to Loveland to take advantage of all the opportunities for sculptors in the city. He resides and works in Loveland today. He is a Fellow in the National Sculptors Guild. He is a member of the Potawatomi Nation and his art reflects that Native American heritage.

Art Education and Influences: Haskew apprenticed with sculptor Fritz White for a year and spent two more years doing enlargements for sculptor Kent Ullberg before he began doing his own work.¹

Style and Characteristics: His sculptures are of bronze, stone and/or limestone. He does stained glass design and/or crafting. His paintings are often of the female form. The adjectives, 'realistic' and 'representational', are used when describing his work.

Artistic Commentary: Haskew's artwork conveys his innermost being. It is intensely personal and honest. His themes are recurring: Spirit, Love, Forgiveness, Healing, Relationship, Endurance, the Sacredness of the Human Spirit and the Strength of each of us, the Power of all that is Natural.²

Quote by Artist: "*Strength of the Maker*, right from its title...to the strength shown even in the toes, is a statement on how I view my very inner belief. It is kind of like throwing words in the air and seeing how they land, layering words like a poem and using color to emphasize them."³

Works in Gilcrease Collection: 1 bronze sculpture

Strength of the Maker, 1999, bronze sculpture (Byron and Audray Boone Grove Garden)

¹ *Art of the West* July/August 2003

² www.nationalsculptorsguild.com

³ www.askart.com

VALJEAN McCARTY HESSING (1934-2006)
Choctaw

Biographical Information: Valjean McCarty Hessing was born August 30, 1934, in Tulsa, Oklahoma, to Vernon Clay McCarty, honorary Choctaw Chief and Madelyn Helen Beck. She was reared by her mother's parents, who were also Choctaw. She died at her home in Onarga, Illinois, on October 7, 2006.¹

Art Education and Influences: Her interest in painting began in grade school in Tulsa, Oklahoma. She was yearbook artist at Tulsa Central High School and she attended Mary-Hardin Baylor College in Belton, Texas (1952-54) and The University of Tulsa (1954-55). She married Robert C. Hessing in 1954 and devoted most of her time to rearing their four children until 1964, when she began to devote more time to her art.² She was also a commercial artist. Among her many awards and honors: in 1974, she was the first woman to be designated a Master Artist by the Five Civilized Tribes Museum in Muskogee, Oklahoma.³

Style and Characteristics: She developed a contemporary flat style through the use of pastel, acrylic, watercolor, pen and ink, prints and clay.

Subject Matter: She used Choctaw people, events, motherhood, children and daily life as her subject matter.

Artistic Commentary: In connection with a 2008 exhibit of Hessing's work at the Institute of American Indian Arts (IAIA) Museum in Santa Fe, the IAIA website commented that "Hessing's work illustrates the deep pride she had in her people and family.... Curator Tatiana Lomahaftewa-Singer of IAIA Museum stated "Hessing was first noticed for her artistic abilities at age 11 and during her college years she came to admire the flat style painting that became her chosen method of depicting moments in Choctaw history."⁴

Works in Gilcrease Collection: 1gouache

Coming Home, 1975, gouache on paper.

"When the Choctaw and Chickasaws tried to remain neutral during the Civil War, they raised three regiments, known as the Second Indian Brigade. They gave their support to the Confederacy, although they did little active fighting during the war. The Choctaw troops took part in the fighting in Arkansas and Missouri. They also built up great defenses in temporary camps in their own area. Some of the men wore everyday clothing, but some were issued official army garb, as the marched off to their stations. Although gray was the officially adopted color for the Confederate army uniform, the color known as "butternut" was worn by the Choctaw and Chickasaw soldiers. Many made their own shoes, as shoes became scarce for distribution. The Choctaws suffered by the thousands from a food shortage in the last two years of the war. The Union forces captured Fort Smith, Arkansas and Scullyville [Indian Territory], the Choctaw outpost and defeated the Cherokee and Creek Nations, which brought about the Choctaw's and Chickasaw's destitution and hunger. When the government of the South collapsed, the Choctaw and Chickasaw people were left completely at the mercy of the federal government, for they had been guilty of taking up arms against the United States. When the soldiers returned to their homes after the war, there was much rejoicing, feasting and celebrating."⁵

¹Chicago Tribune Obituaries, 14 October, 2006: www.legacy.com/obituaries/chicagotribune/obituary.aspx?pid=19549272.

²Jeanne O. Snodgrass, *American Indian Painters: A Biographical Directory* (New York: Museum of the American Indian, Heye Foundation, 1968), p. 74.

³Patrick D. Lester, *Biographical Directory of Native American Painters* (Tulsa: SIR Publications, 1995), p. 233.

⁴Institute of American Indian Arts Museum: www.iaia.edu/museum/exhibition/valjean-hessing/

⁵Description from the back of the painting, supplied to the Docents by Carole Klein, Gilcrease Associate Curator of Art

JOAN HILL (1930-)
Creek-Cherokee *Chea-Se-Quah*, or Redbird

Biographical Information: Joan Hill was born in Muskogee, Oklahoma, on December 19, 1930, daughter of William McKinley Hill and Winnie Davis Harris, both Creek-Cherokee. Her maternal grandfather, Red Bird Harris, was a noted Creek leader; her paternal grandfather, George Washington Hill, was a Creek Chief. Her maternal great grandfather was Colonel Red Bird Harris (Cherokee).¹ She resides in Muskogee. In 1974, the Five Civilized Tribes Museum designated her as a Master Artist, the first woman to be so honored. By 2001, Hill had accumulated 270 awards for her paintings, making her the most honored American Indian woman artist in the United States. The Philbrook Museum awarded her the Waite Phillips Special Artists Trophy for lifetime achievement, the Smithsonian Institution designated her one of the People of the Century and she received the Academia Italia's (Cremona) Oscar D'Italia Award in 1985.²

Art Education and Influences: Educated in the Muskogee public schools, the artist attended Muskogee Junior College and Northeastern State University, Tahlequah, receiving a bachelor's degree in education. She also studied with Frederick Taubes and at Bacone College with Dick West and she took courses in art at the Philbrook Museum. After teaching at Roosevelt Junior High School in Tulsa from 1952 to 1956, she devoted full time to painting, except for a period as director of the Muskogee Art Guild from 1958 to 1964.

Style and Characteristics: As she was not raised in an American Indian tradition, West encouraged her to observe and learn from traditional Indian cultures, history and art. Hill has painted in several styles, including realism, abstraction, expressionism and abstract expressionism and in a wide variety of media, including oil, tempera, water color, pastel, pen and ink and mixed media.

Subject Matter: When depicting American Indian subject matter, she often blends traditional Indian two-dimensional flat style with various contemporary styles.

Works in Gilcrease Collection: 1 acrylic

***Harvest Celebration of the First Fruits*, 2004, acrylic on canvas**

¹Jeanne O. Snodgrass, *American Indian Painters: A Biographical Directory* (New York: Museum of the American Indian, Heye Foundation, 1968), pp. 75-76.

²Dianna Everett, © Oklahoma Historical Society: www.digital.library.okstate.edu/encyclopedia/entries/H/HI022.html. See also Robert Henkes, *Native American Painters of the Twentieth Century: The Works of 61 Artists* (Jefferson, North Carolina: McFarland & Company, Inc., Publishers); "Joan Hill," Vertical File, Tulsa City-County Library, Tulsa, Oklahoma; Judith Hughes, "Joan Hill," *Southwest Art* (March 1995). Patrick D. Lester, *The Biographical Directory of Native American Painters* (Tulsa, Oklahoma.: SIR Publications, 1995), pp. 235-36.

TOM HUNT (1964-)
Kwakwaka'wakw Nation

Biographical Information: Tom D. Hunt was born in 1964, in Victoria, British Columbia, to Hereditary Chief George Hunt and Mary Henderson Hunt. [*Kwakwaka'wakw* translates as "those who speak Kwak'wala," describing the collective nations within the area that speak the language].

Art Education and Influences: An aboriginal artist, Tom Hunt is part of a distinguished dynasty of First Nations carvers, descended from master carvers Mungo Martin and Richard Hunt. "During his teenage years Tom spent several summers working with his maternal grandfather, Sam Henderson. In 1983, he moved to his home village of Fort Rupert, British Columbia, where he worked as assistant to his uncle, Calvin Hunt, owner and operator of the Copper Maker Gallery. This apprenticeship was an important period in Tom's development as a versatile and accomplished artist. During that stage of his development of the Kwakiutl style, he also learned the artistic style of Blunden Harbor. Tom has also been an assistant carver to Susan Point on several of her large sculptures". He is a carver, painter and printmaker.¹

Style and Characteristics: He began practicing the Kwa-Gulth (Kwakiutl) art style with his father at the age of twelve. "While versatile in other media, Tom Hunt prefers woodcarving. In keeping with the family tradition, Tom's talent is given particularly full expression in the carving of totem poles. He moves comfortably from massive wood sculptures such as totem and house poles, to masks and other smaller, intricate pieces." His work is in collections world-wide.²

Subject Matter: Hunt uses First Nations history, legends and cultures for his subject matter.

Artistic Commentary: "With family ties in Campbell River and Fort Rupert, Tom's strengths are like a cedar thread woven through his creations. His knowledge of the Kwakiutl history is illustrated in Tom's artwork. Tom's family is deeply involved in the potlatch system and many of Tom's masks have been presented at these potlatches."³

Quote by Artist: Referring to his *Seal and Sculpin* carving, "Sculpin is a food source and is one of the figures of the fish kingdom of dances. The seal is a secondary crest among the Kwagiulth people. These two figures are often used as secondary figures on Hunt and Henderson family poles. The copper with the eagle design on its face represents the main crest of all of the people of Fort Rupert, my home village."⁴

Works in the Gilcrease Collection: 1 totem pole

Eagle and Bear Totem Pole, red cedar. Look at the eagle's forehead as you stand at the top of the incline and you will see a human face, signifying the transformation from legendary eagle ancestor to human, a belief that is central to the hereditary belief of the Kwakwaka'wakw (Kwakiutl) people.

¹Patrick D. Lester, *Biographical Directory of Native American Painters* (Tulsa: SIR Publications, 1995), 255. See also *Campus Library Art Tour*, University of Washington, Bothell: www.library.uwb.edu/ArtTour/detail.php?artistID=90

² "Legacy of the Queneesh Opens," *BC Local News* (27 July 2012). www.bclocalnews.com/mobile/?mobileCat=/

³ *Coastal Peoples Fine Arts Gallery*, Vancouver: www.coastalpeoples.com/index.php?mpage=artist&aid=126.

⁴ "Campus Library... University of Washington at Bothell, *Ibid*.

WOLF ROBE HUNT [Wayne Henry Hunt] (1905-1977)
Kewa (Growing Plant) Acoma Pueblo

Biographical Information: Wolf Robe Hunt was born at Acoma Pueblo, New Mexico, on October 14, 1905; he died December 10, 1977, in Tulsa, Oklahoma. "Like his father, Wolf Robe Hunt was "a Delight Maker [ritual clown: *koshari* or *kwirena*]....He was...the son of Morning Star, potter and weaver and Edward Hunt, Chief of the Delight Makers and medicine man.¹ He was an Acoma artist, craftsman, businessman, anthropological informant and showman. Hunt also traveled abroad as a cultural representative of the United States Department of State.... [His papers (1930-1978)] reside in the Smithsonian Archives. Most of the material concerns Hunt's business operations and work as a cultural representative of the United States. Some, however, concerns Acoma culture. Drawings by Hunt are among the series of numbered manuscripts.... The papers were donated to the National Anthropological Archives by Glenal (Mrs. Wolf Robe) Hunt in 1979.² When Thomas Gilcrease died in Tulsa on May 6, 1962, his funeral was conducted by Hunt. After a prayer, corn meal was sprinkled to provide food for Gilcrease's journey and arrows were shot into the air to seal his spirit against evil on the way to She-Pa-Po, the happy hunting ground."³

Art Education and Influences: He attended Albuquerque High School and took private art lessons from famous Albuquerque artist, Carl Redin. Hunt moved to Tulsa, Oklahoma and opened his own Indian arts shop there. He also studied art under Frank Von der Lauchen in Tulsa.

Style and Characteristics: His media was oil, casein, silver and gemstone. He painted "in the traditional Indian School style [Santa Fe Studio flat style: single figure or multiples, no background imagery and little or no ground plane]."⁴

Subject Matter: Hunt employed Southwest Indians, especially from the Acoma Pueblo culture as his subject matter.

Works in Gilcrease Collection: 467 mixed media

Pottery Painter, gouache on paper
Kachina Dancers, tempera on paper
Flower Symbol, tempera on paper

¹Patrick D. Lester, *Biographical Directory of Native American Painters* (Tulsa: SIR Publications, 1995), 255.

²Smithsonian Institution Research Information System (SIRIS), Archives, Manuscripts, Photographs Catalog: www.siris-archives.si.edu/ipac20/ipac.jsp?uri=full=3100001~!87760!0.

³Burt E. Self, "Gilcrease, William Thomas (1890-1962)," in Oklahoma Historical Society's *Encyclopedia of Oklahoma History and Culture*: www.digital.library.okstate.edu/encyclopedia/entries/G/G1005.html.

⁴Alexander E. Anthony, Jr., Adobe Gallery, Santa Fe, New Mexico: www.adobegallery.com/artist/wolf-robe-hunt-1905-1977

KENOJUAK (1927-2013)

Inuit

Biographical Information: Kenojuak Udluriaq Amaro Siaja Ashevak was born October 3, 1927.¹ She signed her name in many ways; since 1962, she signed in syllabics in the lower right corner; after 1970, when surnames were chosen, occasionally she added Ashevak.² Her early years were spent living a traditional hunting lifestyle, in igloos and skin tents, on the southern coast of Baffin Island, Nunavut Territory, Canada.³

Art Education and Influences: Like many Inuit, Kenojuak developed her art from the embroidery that she learned as a child.⁴ She was encouraged by Canadian federal administrators for the region to experiment in producing sculpture and drawings to supplement her livelihood and she was introduced to new techniques and media, like the copper-etching process.⁵

Style and Characteristics: Her media included acrylic, watercolor, graphite, felt tip pen, colored pencil, crayon, ballpoint pen, seal skin, beads and prints.⁶ She also worked in sculpture and stained glass. She is probably best remembered for *The Enchanted Owl*, a 1960 print showing an owl with wildly exaggerated feathers and a piercing stare. It became one of Canada's most famous works of art, appearing on a 1970 Canadian stamp commemorating the centennial of the Northwest Territories.⁷ Jean Blodgett authored a limited-edition book on her work, *Graphic Arts of the Inuit: Kenojuak* (Toronto: Mintmark Press, 1981) which is hand-bound in caribou skin.

Subject Matter: Her subject matter is traditional Inuit culture, especially nature images. Her works "redefined the meaning of Inuit art.... She traveled the world as an ambassador for Inuit art....Among many honors, she was inducted into Canada's Walk of Fame (2001), the first Inuit artist to be so honored."⁸

Quote by Artist: "There is no word for art. We say it is to transfer from the real to the unreal. I am an owl and I am a happy owl. I like to make people happy and everything happy. I am the light of happiness and I am a dancing owl."⁹

Works in Gilcrease Collection: 1 etching

Owls, 1968, etching, #10/31

¹Patrick D. Lester, "Kenojuak: Inuit (Eskimo)," *The Biographical Directory of Native American Painters* (Tulsa: SIR Publications, 1995), 289-290. See also Patricia Bauer, "Kenojuak Ashevak, Inuit Artist," *Encyclopedia Britannica*: www.britannica.com/biography/Kenojuak-Ashevak.

²Jean Blodgett, *Kenojuak* (Toronto: Ontario, 1981); qtd in Lester, 290.

³"Kenojuak Ashevak," *Spirit Wrestler Gallery*: www.spiritwrestler.com/catalog/index.php?artists_id=86.

⁴Ian Austen, "Kenojuak Ashevak, Artist From the Canadian Arctic, Dies at 85," *The New York Times* (12 Jan 2013): www.nytimes.com/2013/01/13/arts/kenojuak-ashevak-inuit-artist-dies-at-85.html.

⁵"Kenojuak Ashevak," *Spirit Wrestler Gallery*, *Ibid*.

⁶Lester, 290.

⁷Austen, *Ibid*.

⁸William Ritchie, "Ashevak, Kenojuak," *Dorset Fine Arts*: www.dorsetfinearts.com/kenojuak-ashevak.com/.

⁹Kenojuak, in Peter Mellen, *Landmarks of Canadian Art* (McLelland & Stewart, 1978; qtd in *Spirit Wrestler*, www.spiritwrestler.com/catalog/index.php?cPath=2_84).

ROBERT OTTOKAR LINDNEUX (1871-1970)

Biographical Information: Robert Lindneux's parents came to America from France in the 1860s when his father had the opportunity to direct a silk mill operation in Holyoke, Massachusetts. Lindneux was born in 1871, in New York City. His parents died before he was five years old.¹ For the remainder of his childhood, he was raised by his well-to-do Aunt Lucille, a teacher of French, German and English languages.² Lindneux demonstrated an early talent for art and his Aunt engaged an art teacher to further his skills.³ In 1890, his Aunt arranged for him to travel and study art in Germany, placing him under the care of an old friend of Lindneux's father, Benjamin Vautier.⁴ In 1898, while he was living in Liverpool preparing to return home to fight for his country in the Spanish American War, the hotel in which he was staying burned, destroying everything but the clothes on his back. Penniless, he worked his way back on a cattle boat arriving after the war was over. He later described his crossing: "I was broke and had to work my way back on a cattle boat. I am convinced that it was the foulest craft afloat. It was a voyage of horror."⁵

Lindneux docked in Hoboken with no money, no equipment, nothing to do and no place to go. He made his way to Boston where he first cleaned a grocer's cellar for money to buy equipment. He lived and worked in Boston painting portraits to earn enough money to go West.⁶ Eventually, in 1899 with a \$9.00 suit and a ticket for Denver, he was finally on his way. Realizing that he could not convincingly depict a life he had not led, he accepted the invitation of a trapper to volunteer to "learn him trapping" and spent 5 months in the Yellowstone Valley.⁷ In total, he spent approximately five years working as a trapper, cowboy and horse wrangler. He lived with the Crow tribe in Montana, the Cheyenne on Tongue River, in South Dakota on the Pine Ridge Reservation⁸ and lived with the Oglalla Sioux who adopted him and made him an honorary chief (Wanmble Waste Wicituwa - Chief Good Eagle). He collected sketches of the people with whom he worked and lived, many pieces of the trappers' equipment and clothing, dress and trappings of the Indians, gear and clothing of the cowboy, and mounted wild game specimens which he himself had killed during those years. By 1908, he established a studio in Denver.⁹

Around 1914, he returned to New York where he hoped to find a good market for his paintings. While there he met Gertrude, his future bride.¹⁰ He returned to Billings, Montana, in 1915 and found work as a horse wrangler while he painted and began taking photographs to sell to the tourists. In 1916, he married Gertrude and in 1917, they moved to Wyoming. He was given the opportunity to help round up the cattle and horses on the TE Ranch (Buffalo Bill Cody's ranch) after Cody's death. Finally, he, his wife and their new daughter, Marcella, who was born in 1921, again moved back to Denver where he set up his permanent studio that was filled to overflowing with his collections, making the studio an interesting museum in itself. He lived and painted there until his death in 1970, at nearly 100 years old.

Art Education and Influences: After initial training from an art teacher at an early age, Lindneux traveled to the National Art Academy in Düsseldorf, Germany, and studied with a German genre painter,

¹ Maurice DeVinna, "Noted Cowboy Life Painter Attends Gilcrease Exhibit." *Tulsa World* (February, 1956). n.p.

² "The Long Biography of Robert Lindneux." www.robertlindneux.com/life/

³ Lynne Williamson, "Chronicler of the West, Robert Lindneux." *The American Scene*, (Vol. 2. No. 2. Summer, 1959), p. 6.

⁴ "The Long Biography of Robert Lindneux." www.robertlindneux.com/life/

⁵ Jack Howell, "Denver Artist Will Paint 32 Most Famous Indians." *Rocky Mountain News* (Sept. 3, 1933), p. 6.

⁶ Dorothy Harmsen, *Western Americana. A collection of one hundred western paintings with biographical profiles of the artists* (Flagstaff: Northland Press, 1971), p. 128.

⁷ DeVinna, no page number available

⁸ "Our Cover Picture: The Oklahoma Run 1889" *The Oklahoma Teacher* (April, 1936), p. 11. Author unknown

⁹ Anita Jacobsen, *Jacobsen's Biographical Index of American Artists*. Vol. 1, Book III. (Carrollton, Texas: A.J. Publications, 2002), pp.1980-1982.

¹⁰ www.robertlindneux.com/life/

Benjamin Vautier. Encouraged by Vautier, he continued his studies at the Ecole des Beaux Arts in Paris from 1890 to 1892. In Paris, he saw the Buffalo Bill Cody's Wild West Show and met and befriended Colonel Buffalo Bill Cody and Rosa Bonheur, who had painted a full length portrait of the famous showman. These associations influenced him to go West upon his return home.¹¹ He continued his studies with Hungarian painter Michael von Munkacsy until 1893. In 1894, he was accepted into Franz Stuck's class at the Munich Academy for one semester. He gave his first exhibition in the Paris Salon in 1893. While in Paris, he saw the French artist Toulouse-Lautrec sketching on table clothes at the Moulin Rouge. He traveled and worked under various master artists in Berlin, Dresden, Vienna and Budapest before he returned to America in 1898.

Lindneux took over 400,000 photographs, 500 of which are now in the Denver Public Library. These photographs document the ranching industry and the West.¹² Some of Lindneux's work is in the Buffalo Bill Museum on Lookout Mountain and he is heavily represented in the collection of the Colorado Historical Society as well as the Gilcrease Museum, the Woolaroc Museum and private collections. He had two showings of his work at the Gilcrease in 1956 and 1960, which he attended. Tulsa native Ben Bond owned 105 North American animal paintings by Lindneux.¹³

Artistic Commentary: Lindneux never gained the prominence of other western artists. Mary Chandler wrote, "His work reveals bold color but stilted figures in ceremonial poses. It is work terrifically two-dimensional, overly sentimental. Lindneux was moved by what appears to be a powerful ego. He created painting events which filled the newspapers. In the 1920s, he whipped up a life-sized portrait of Buffalo Bill Cody on the fourth floor of the Daniels & Fisher Dry Goods store before crowds of excited spectators. In the 1950s he set up his equipment in a mountain lion cage at City Park Zoo in order to finish a wildlife painting. Another commentary regarding the painting of the Buffalo Bill portrait of 1922, however, states, "One of the conditions of the \$10,000 commission which he received in preference to fourteen other nationally known artists who were considered, was that it be painted in public."

Characteristics and Subject Matter: Lindneux was always driven to be accurate in his paintings such as *The Battle of Beecher Island*. He was compelled to collect even the most minute details from eyewitnesses or participants, noting carefully the exact style and manner of dress, the number of people present at the time, the positions of everyone concerned and the precise model of arms worn or used. He even traveled to the site of an event to recreate the scene in the exact geographical setting. Lindneux's works depict western life, Indians, Indian battles and animals. He often was referred to as the "Historian of the West."¹⁴

Works in Gilcrease Collection:

Breaking Bread for the Fiesta

***A Hold Up on the Prairie*, 1943, oil on canvas, 32x38 inches**

Cattle Rustlers Caught in the Act

Stage Holdup

Trappers Rendezvous

¹¹ James Taylor Forrest, Robert Ottokar Lindneux: Last of Cowboy Artists. *Great Plains Journal* (Fall, 1966), pp. 32-33.

¹² Mary Voelz Chandler, "Robert O. Lindneux: At Home on the Range." *Rocky Mountain News* (November 17, 1891), p. 13.

¹³ *Tulsa Tribune*, January 10, 1960 (copy print of untitled article in Gilcrease artist file)

¹⁴ Opitz, Glenn B., *Mantle Fielding's Dictionary of American Painters, Sculptors and Engravers* (New York: James F. Carr, 1965), p. 544.

WALTER T. MATIA (1953-)

Biographical Information: Walter T. Matia is an American sculptor born in Cleveland, Ohio, in 1953. Matia began casting bronze sculptures in 1980. Initially, he concentrated on bird life but over the years has worked on sporting dogs and other mammals. In 1987, he began a series of large fountain and garden pieces. In 1990, the Blair House Restoration Committee placed one of his fountains in the formal garden of the United States President's Guest House. To complement the fountain, Matia produced a bronze wall frieze for the Blair House in 1992.¹ He is a fellow of the National Sculpture Society, winner of their Gold and Bronze Medals and a Master Signature Member of the Society of Animal Artists. Matia works from his studio, Curlew Casting, in Dickerson, Maryland.²

Art Education and Influences: Walter Matia was educated at Williams College in Massachusetts, where he earned degrees in Biology and Art Design. Much of his training was attained during a long apprenticeship in the Exhibits Department of the Cleveland Museum of Natural History.³ After leaving the Cleveland Museum, Matia worked for eleven years with the Nature Conservancy, an organization dedicated to the preservation of endangered species and unique habitats. He served as the organization's vice president in charge of land management.³ Matia was raised near a wooded park in a Cleveland suburb; his boyhood days were filled with "bird watching, botanizing, log flipping and collecting."¹ As an avid duck hunter, he has experienced "a lifetime of icy morning, blistered feet, mosquitoes, torrid afternoons, chapped hands ..." all of which he eventually translated into his art. In a 2008 article in *Southwest Art*, Matia said he is influenced by the French animaliers, particularly Antoine-Louis Barye. He also is influenced by Americans Charles Russell and Frederic Remington.⁵

Subject Matter: Matia's subject matter is game birds, sporting dogs and wildlife.

Style and Characteristics: Matia is a good observer, "a trait that helps him translate birds, sporting dogs, wildlife and other animals into realistic renderings in bronze with his own personal narrative."⁵

Quote by Artist: Matia was one of two featured artists at the Gilcrease 2015 Rendezvous Exhibition and Art Sale. In the promotional materials, he said "I am a representational artist. I am not documenting or illustrating specific events; I am representing them. I see things in the wild. I then select shapes and organize the masses, line and negative spaces into sculpture. My goal is to edit the details down to the artistic essentials. The overriding theme of my sculptures is motion."³

Works in Gilcrease Collection: 1 bronze sculpture

Large Heron Pair, bronze sculpture (pond in lower gardens)

¹ www.askart.com

² www.Matia.com

³ www.collectorscovey.com

⁴ www.gilcrease.utulsa.edu/rendevous2015

⁵ Schneider, Wolfe. "Walter Matia | The Sporting Life", July 2008, www.southwestart.com

ROBERT MAYOKOK (1903-1983)

Inupiaq

Biographical Information: Robert Mayokok was born in 1903 in Wales, Alaska¹. He attended school only to 6th grade, but he learned English by studying the *Sears Roebuck and Company Catalogue*. In 1918, a flu epidemic struck his village, killing nearly half of the 500 residents, including his parents and grandfather. As a young man, he was an adventurer; and once while hunting walrus in the Arctic Ocean, his small boat was caught in an ice pack next to the schooner *Maud*, where he met the famous explorer Roald Amundsen. He worked as a reindeer herder and several times he traveled by boxcar across the United States, transporting wild reindeer which he trained and exhibited in 1929 at the World's Fair in New York City. He also worked as a teacher, fox trapper, gold and tin miner, longshoreman, translator and interpreter, as well as ivory carver, engraver and illustrator.² He died in February 1983 in Anchorage, Alaska.

Art Education and Influences: A Rembrandt painting in his elementary school classroom inspired him to begin drawing. Beginning in 1947, he suffered from tuberculosis; to ward off depression he began to write, draw and paint. "After 1970, he included three small birds in all his drawings to symbolize the Holy Trinity, a testament to his Christian faith."³

Style and Characteristics: India ink, acrylics, watercolor and oils; also mixed media drawings on paper, leather and other animal hides, fur, fossil mammoth tusks and wood. In Anchorage, while resident artist at the Alaska Treasure Shop for 18 years, he delighted in talking and telling stories to visitors. For the shop, he designed Christmas cards, stationary, wrapping paper and record album covers. His sketches were commercially reproduced on pottery, chinaware and other items.⁴

Subject Matter: He produced scenes of the traditional life-ways of Alaska Natives, including figures in historic occupations, especially hunting scenes. He illustrated several books by other authors, wrote stories about Eskimo life for school children during the 1950s and 1960s, and articles for magazines.⁵

Works in Gilcrease Collection: 1 drawing

Polar Bear Hunt, drawing

¹National Museum of the American Indian Collections Search:

www.nmai.si.edu/searchcollections/item.aspx?irn=275370&catids=0,&partyid=3939&src=1-2

²California Academy of Sciences: www.researcharchive.calacademy.org/research/anthropology/eskimo/mayokok.htm

³*Ibid.*

⁴*Ibid.*

⁵*Ibid.* See also Susan W. Fair, "Robert Mayokok: Second Generation Inupiaq Illustrator from Wales, Alaska," *Eskimo Drawings*, Suzi Jones, ed. (Anchorage: Anchorage Museum of History and Art, 2003), 127-134; and Saradell Ard Frederick, "Alaskan Art Today," *The Alaska Journal*, Vol. 2, No. 4. (1974), 30-41.

EVA MIRABAL (1920-1968)
***Eah Ha Wa* (Fast-growing Corn in Tewa language) Taos Pueblo**

Biographical Information: “Eva Mirabal ...was born in Taos Pueblo, New Mexico, where she lived the majority of her life. World War II interrupted Eva’s art studies. Like many other Indian people, she signed up for duty¹. On May 6, 1943, Eva enlisted in the Women’s Army Corps. She was stationed at Wright Field in Ohio. Her artistic abilities landed her an assignment as a cartoonist. Her *G.I. Gertie* series appeared in Corps publications, distinguishing her as the first published Native American female cartoonist (and one of the earliest American women to have her own cartoon strip.) While at the Santa Fe Indian School, Eva had learned to paint murals. This experience led to her next job. As assistant to Sgt. Stuyvesant Van Veen, she helped create a building-sized mural titled *A Bridge of Wings* at the world headquarters of the Air Service Command at Patterson Field, Ohio.² She was an artist-in-residence and counselor.³

Art Education and Influences: “In the mid-1930s Eva began studying art at the Santa Fe Indian School....under Dorothy Dunn..[at] The Studio School ...,the first institution to emphasize painting studies for Indian students. Trained in art education at the Art Institute of Chicago, Dunn taught the basic fundamentals of painting. She advocated the Studio style of painting, a flat style similar to the Oriental works by Japanese printmakers. Dunn drew her inspiration from the early 20th century San Ildefonso painters...[such as] Julian Martinez and Alfonso Roybal.”⁴ Mirabel also studied at the University of Southern Illinois at Carbondale and the Taos Valley Art School in Taos, New Mexico.

Style and Characteristics: “The way [the San Ildefonso painters] painted became the style of painting that she advocated. Using gouache (opaque watercolors) or tempera, her students learned to paint flat areas of color outlined or defined by a darker tone. Dunn promoted subject matter derived from her students’ cultural traditions and encouraged them to utilize designs from the Pueblo murals and pottery painting, Plains hide paintings and rock art of their ancestors.”⁵

Subject Matter: Mirabal’s subject matter were animals, genre and the less formal ceremonials.

Artistic Commentary: “Eva Mirabal (*Eah Ha Wa*) had the ability to translate everyday events into scenes of warmth and semi-naturalistic beauty. She was an unintentional portraitist, achieving character with a few deft lines. In miniature pattern, she was exceedingly skilled. Animals, genre and the less formal ceremonials were her favorite subjects.”⁶

Works in Gilcrease Collection: 2 temperas

Two Deer, 1943, tempera on paper

Washing Wheat, n.d., tempera on paper

¹Taos.org website: “Remarkable Women/Profiles, Legends”: www.taos.org/women/profiles-legends/?item/76/Eva-Mirabel-Eah-Ha-Wa

²www.adobegallery.com/artist/Eva_Mirabal_Eah_Ha_Wa_1920_196817139281

³Patrick D. Lester, *The Biographical Directory of Native American Painters* (Tulsa: SIR Publications, 1995), 361.

⁴Taos.org., *Ibid.*

⁵*Ibid.*

⁶Dorothy Dunn, *American Indian Painting of the Southwest and Plains Areas* (Albuquerque: University of New Mexico Press, 1968).

PHILLIP JAY O'MEILIA (1927-)

Biographical Information: Jay O'Meilia was born July 17, 1927, in Tulsa, Oklahoma, where he resides today. His work was shown at the Oklahoma Pavilion of the 1964 New York World's Fair and one of his watercolors was chosen to represent Oklahoma in the Ford Motor Company's 50-state exhibit at the fair. He has since received several commissions from *Ford Times Magazine*. O'Meilia is a member of the Board of Advisors for the National Art Museum of Sport in New York. He executed a mural for the United Founders Life Building in Oklahoma City and two historical murals for the United States Corps of Engineers. He has exhibited at the Smithsonian Institute, Corcoran Gallery of Art, Gilcrease Museum, the Philbrook Museum in Tulsa, among others. O'Meilia is a painter in oil, watercolor and acrylic, an illustrator, a sculptor in bronze, and a teacher. He was inducted into the Oklahoma Hall of Fame in 1999.

Art Education and Influences: O'Meilia began studying art at the age of nine. After graduating from Central High School in Tulsa, he served in the U.S. Navy as an artist during World War II and the Korean Conflict. After military service, he studied at the Chicago Academy of Fine Arts, the Art Students League in New York under Robert Brackman and Frank J. Reilly, the Cape School of Art in Provincetown, Massachusetts, and at George Washington University in Washington, D.C. Additionally, he took courses under Frederic Taubes and Eliot O'Hara.

Style and Characteristics: Jay O'Meilia works feature sports figures showing movement, color, gestures.

Subject Matter: O'Meilia is noted for his sports action paintings (tennis, polo, football—especially University of Oklahoma football, baseball and golf), his landscapes, portraits and figurative sculptures.

Quote by Artist: "It's a living. People want to put fancy terms on it, but this is what I do. This is what I was born to do."¹ "I was always fascinated by their [sports figures] abilities and what they go through—like I go through; anybody goes through—to develop their skills. And they never get the credit for the hard work they do that you never get to see. The behind the scenes, the effort they go through and the sacrifice that they make—and I've followed these guys, seen them do their research like I do my research. That's very familiar; that what I do. It's a happy addiction."²

Works in Gilcrease Collection: 1 bronze sculpture

Frontier Woman, bronze sculpture (Pioneer Garden)

¹ www.TulsaPeople.com, *Making a Living*, Morgan Phillips, June 2015.

² Interview, vimeo.com, *Jay O'Meilia—"Making a Living"*, *TulsaPeople Magazine*, June 2015

PAUL PATKOTOK (1892-1976)
Alaska Native

Biographical Information: He was born in Kaktovik, Alaska, on November 24, 1892, to Alsorak (father) and Kignak (mother). He married Ethel Tulugak and they had four children.¹ He and his wife lived, died and are buried in Wainwright, Alaska.²

Art Education and Influences: "Paul Patkotak was educated in the Catholic faith after missionaries visited his home village of Wainwright, Alaska. In 1911, he attended a seminary school in Seattle and returned home to Alaska spreading the Word of the Gospel. Brother Paul was a self-taught artist. His work has been exhibited at the Philbrook Art Center, Alaska Native Service Office and at the Wainwright School."³ Paul Patkotak was known as "The Apostle of the North."⁴

Style and Characteristics: Paul Patkotak's medium was drawings.

Subject Matter: Patkotak chose as his subject matter Native culture, especially hunting and fishing scenes.⁵

Quote by Artist: Patkotok stated in 1958, "I do not draw anymore. My eyes are getting dull."⁶

Works in Gilcrease Collection: 1 pen and ink

Ft. Wainwright Inlet Full of Fish: pen and ink on hide, with red hide ribbon border

¹ Ancestry.com: www.ancestry.com/genealogy/records/paul-patkotak_189748079 .

² "Paul Patkotak," FamilySearch.org: familysearch.org/tree/#view=ancestor&person=MN9R-GZH

³ Cowan's Auctions Inc. September 2006. See *Internet Antique Gazette*:
www.internetantiquegazette.com/paintings/2177_patkotak_paul_american_artist/.

⁴ For the story of Paul Patkotok, see Agnes Rodli, *Alone in My Kayak* (Peabody, MA: DestinyImage Publishers, 1993); see also *A Visit to Ft. Wainwright, Photos by Jim and Nancy Mercer* (2001): www.etionline.net/gospelroadministries/Wainwright.html

⁵ "Patkotak, Paul; Drawings (4), Native American Hunting & Fishing Scenes...", *Prices4Antiques*:
www.prices4antiques.com/Patkotak-Paul-Drawings-4-Native-American-Hunting-Fishing-Scenes-10-inch-D9914988.html.

⁶ Patrick D. Lester, *The Biographical Directory of Native American Painters* (Norman: University of Oklahoma Press (1995), p. 442.

EDGAR PAYNE (1883-1947)

Biographical Information: Edgar Payne was born in Washburn, near Cassville, in Barry County, Missouri, in 1883¹. Edgar Payne spent his early years in this isolated area of the Ozark Mountains which was important to Payne's artistic development. It instilled in him a deep appreciation of nature. Exposure to the creative process began early. Payne's father was a carpenter and the young Edgar helped him make and paint signs for local businesses. Working with his father started a lifelong dedication to his craft and a focused work ethic. The artist was introduced to landscape painting after moving from the Ozarks to Houston then Dallas, Texas, where he began painting scenery for stage sets. Biographers and historians note that sometimes Payne's paintings would steal the attention of viewers from the actors performing in front of them. Payne considered California home for most of his adult life; he first visited California in 1909 and relocated there shortly thereafter. During World War I, Laguna provided the inspiration he needed for marine seascapes. However, Payne is best known for his work centered on the Sierra Nevada Mountains, beginning in 1917 or 1918. Payne sought remote areas where other artists and travelers had not ventured, often bringing his wife Elsie Palmer and daughter Evelyn along for the day's excursion. A very interesting and important part of Edgar Payne's story is his use of the Model T. The early Ford automobile helped him reach very remote areas of California and other western locations. Payne also created a number of paintings of the Southwest for the Santa Fe Railway to promote tourism. He died from cancer in April, 1947.

Art Education and Influences: Later in his adult life, Edgar Payne decided to travel to Europe. He felt a need to study the old masters of art and find new subject matter. Payne worked tirelessly on his journey; he studied the European landscape intently, comparing it to his California subject matter.

Style and Characteristics: Payne loved the Sierra Mountains and captured impressionism through the beauty of nature in landscapes and seascapes.

Subject Matter: Edgar Payne is well known for his depictions of the Sierra Nevada which, according to his daughter, he loved above all other mountains.

Quote by Artist: "At the basis of all things there is energy, activity or power - call it what you will - that is produced between opposing forces."

Works in Gilcrease Collection: 2 oils

Clouds and Shadows, no date, oil on canvas. "If we expect to do fine painting, we must think, study, have a strong determination to overcome difficulties. The study of art is a lifetime matter. Any beginner may as well make up his mind that he cannot learn all about painting right away, and he might as well go further and realize that he never will learn all about it, the least that anyone can do is to accumulate all the knowledge he can of art and its principles, study nature often and the practice continually. Nature readily and constantly authenticates her appearances. She does her part."

Packing From Payne Lake, no date, oil on canvas.

¹ All biographical content taken from Scott Shields and Lisa Peters, *Edgar Payne, The Scenic Journey*

BEN QUINTANA (c. 1923-1944)
Ha A Tee, Cochiti Pueblo

Biographical Information: Ben Quintana was born at the Conchiti Pueblo, New Mexico and died November 9, 1944, in World War II combat at the age of 21. He was awarded the Silver Star posthumously for heroism under fire.

Art Education and Influences: He was educated in Santa Fe and Cochiti, where he received art instruction from Tonita Peña and Gerónima Montoya. While a student at the Santa Fe Indian School, he won the national Youth Forum art contest. He painted murals and prize-winning posters in magazine contests while still in his teens.¹ Dorothy Dunn recognized him as a true child prodigy at the age of twelve.²

Style and Characteristics: Quintana employed the Santa Fe Studio style. *In the Mountains* (1935), a painting in which “the ‘ordinary’ is...presented under the aegis of the divine,” is described as balancing “diagonal, vertical and arcing forms in a harmonious pictorial whole...[and] brushed with a sure, unerring hand.”³

Subject Matter: Quintana subject matter is identified as Pueblo culture.

Artistic Commentary: "This sensitive artist neglected no small detail in his painting. Colors employed by (him) are soft and pleasing throughout, and his treatment is direct and honest...Cochiti's greatest contributions, in the field of Southwestern Indian art have certainly come through Tonita Peña and her son, J. H. Herrera. Both have done important work in carrying on the traditional pueblo style of presentation....Had Ben Quintana lived, unquestionably, he would have equaled these two."⁴

Works in Gilcrease Collection: 1 tempera

Deer in Moonlight, tempera on paper.

¹Jeanne O. Snodgrass, *American Indian Painters: A Biographical Directory* (New York: Museum of the American Indian, Heye Foundation, 1968), 151-52.

²Dunn, *American Indian Painting of the Southwest and Plains Areas*, p. 205; qtd in Bruce Bernstein and W. Jackson Rushing, *Modern by Tradition: American Indian Painting in the Studio Style* (Santa Fe: Museum of New Mexico Press, 1995), 60.

³Bernstein and Rushing, *Ibid.*

⁴Clara Lee Tanner, *Southwest Indian Painting: A Changing Art* (Tucson: University of Arizona Press, 1957); qtd. Adobe Gallery: www.adobegallery.com/artist/Ben_Quintana_1923_1944153364041

LEAH QUMALUK (1934-2010)
Inuit

Biographical Information: Leah Nuvalinga Sala was born April 17, 1934, to Raina Nuluki from the Belcher Islands and Samisa Sala from Kuujjuarapik, Canada. Leah settled with her husband, Josie Qumaluk in Puvirnituk, an Inuit settlement on the Povungnituk River near its mouth on the Hudson Bay in northern Quebec, Canada.

Art Education and Influences: When she wed Josie Qumaluk, she married into a famous family of carvers: daughter-in-law to the well-known sculptor Tania the Elder, sister-in-law to Eli, Umajualu, Levi and Eisapi Qumaluk. Leah was undoubtedly inspired by the steady production of artwork that surrounded her.

Style and Characteristics: Although best known for her expressive works on paper, Qumaluk also produced a handful of carvings. While the bulk of her oeuvre consists of stone cut prints, she also experimented in batik in the early 1970s, and with stencil work in the late 1970s to the early 1980s.

Subject Matter: Drawing mainly on a large repertoire of Inuit myths and legends, Qumaluk portrayed various elements from these well known stories, sometimes scenes of great violence. Unusual, mischievous spirits, such as the larger-than-life bird figure, Tatigak, are often featured in her pieces and are balanced by more staid images of commonplace activities, such as hunting and scenes of camp life.¹

Artistic Commentary: A pioneer in the field of printmaking in Puvirnituk, Qumaluk was one of the few people involved with the print shop from its inception in 1962, staying almost until its closure in 1989. As both printer and artist Qumaluk had the unique distinction of being “an artist who often controls all aspects of her own graphics, from initial idea to final printing; this puts her in an unusual category, shared by only a handful of other artists.”²

Works in Gilcrease Collection: 1 lithograph

Untitled Work of Eskimos and Igloos, lithograph #44/50

¹“Leah Qumaluk,” *Nunavut Art Alive: Artist Profiles*: www.art.avataq.qc.ca/artists/profile/leah-qumaluk

² Janet Catherine Berlo, “Inuit Women and Graphic Arts: Female Creativity and its Cultural Context,” *The Canadian Journal of Native Studies*, vol. 9, no. 2, p. 307.

SANDY SCOTT (1943-)

Biographical Information: Sandy Scott was born in Dubuque, Iowa. At the age of two her family moved to Tulsa, Oklahoma, where she lived until enrolling in the Kansas City Art Institute in 1961. After completion of her studies, she worked as an animator for Calvin Motion Pictures. She also has worked as a flight attendant and has been a licensed pilot for over thirty years. In 1969, she moved to Hawaii and then to San Francisco, where she worked as a portrait artist and illustrator. In 1975, she moved to a rural area near Austin, Texas and began doing etchings, making a name for herself with sporting scenes. In 1978, she had a one woman show of more than sixty etchings at the National Cowboy Hall of Fame in Oklahoma City. That same year, she bought a cabin in Lake of the Woods, Ontario and in 1982, she completed her first sculpture, which began a new and highly productive phase of her career.¹ She maintains studios in Fort Collins, Colorado and Lake of the Woods, Ontario, Canada. She is on the teaching staff of the Scottsdale Artists' School, Scottsdale, Arizona, and the Loveland Academy of Fine Art, Loveland, Colorado. Her awards and prizes are numerous: The National Academy of Design (New York), Allied Artists (New York), New York Pen and Brush, American Artist's Professional League, Catherine Lorillard Wolfe Art Club (New York), Gold Medal for Sculpture, National Academy of Western Art. She is a member of the following organizations: American Artist's Professional League (New York), Catherine Lorillard Wolfe Art Club (New York), New York Pen and Brush, Society of Animal Artists and Northwest Rendezvous Group.

Art Education and Influences: Scott attended Kansas City Art Institute from 1961 to 1965.

Style and Characteristics: Scott uses observation and a sense of motion to create works that are not only graceful, but accurate representations of wildlife. She feels her knowledge of aerodynamics helps create illusion of movement in her bird sculpture.

Artistic Commentary: Robin Salmon curator of sculpture at Brookgreen Gardens, writes of Scott that she is "the continuing thread of the animalier in American art."

Quote by Artist: "With a father who is an outdoors man, my love of the outdoors was cultivated at an early age. I've always loved to fish and I've backpacked and camped in some of this country's most beautiful places. But it is not feasible to stage a herd of elk or a gaggle of geese in my studio, so I rely on my field trips for inspiration. Much of my field work is done with a camera....I strive to retain in my work the feeling and emotion experienced while observing, sketching, and photographing in the field."²

Works in Gilcrease Collection: 1 bronze sculpture

Above It All, 2000, bronze sculpture (Gannaway Vista Garden)

¹ www.askart.com

² "Spirit of the Wild Things" Gilcrease Museum Rendezvous '98

TOUSSOWASKET [NOLL COLIN DERRIKSAN] (1940-)
Interior Salish/Okanagan

Biographical Information: Toussowasket [Noll Colin Derriksan] was born August 10, 1940, in British Columbia, Canada. He is an artist but also an entrepreneur in real estate in West Bank, British Columbia. He is also a leader in his community and his Nation. He has served as Chairman of the Board of the West Bank Indian Band, President of the Indian Arts and Crafts Society of British Columbia for 17 years and Director of the National Indian Arts and Crafts Corporation. He also served several terms as Grand Chief of the West Bank First Nation and Grand Chief of the Union of British Columbia Indian Chiefs. He is an avid classic car collector and he is a collector of Native and contemporary art. He enjoys spending time with his wife and son as well as fly-fishing, golf, cooking and reading. ¹Mr. Derriksan's work is in many state collections in the United States and in private collections around the world, including, of course, Canada.²

Art Education and Influences: He is self-taught.

Style and Characteristics: Toussowasket's style is classified as modernist, embracing stylized animals with designs that symbolize native culture.

Subject Matter: His native heritage, especially artistic subjects are from Native stories.

Quote by Artist: "Since before People, the Animals were here and had Language, different personalities, and were the 'People.' I portray this with a whimsical touch, and try to show their different characters. Animals spoiled everything; they lost speech, and People came to be, as it is now."³

Works in Gilcrease Collection: 2 serigraphs

Tadpole Group, 1980, serigraph

The Four Directions, 1978, serigraph on paper; matted and framed, embossed with a copy of the 1978 Okanagan Native dollar, signed, dated and numbered. Created for the 1978 Okanagan Art Series. It features a central coyote with four beavers around it.

¹N. C. Derriksan and Son Enterprises: www.nederriksan.co/company/managementteam.php; see also Worth Point: www.worthpoint.com/worthopedia/toussowasket-the-four-directions-21-100-native

² An artist file for this artist is held in the Smithsonian Libraries, Washington, D.C.: www.library.si.edu/libraries/american-art-portfolio-gallery/.

³ E-mail message from the artist to Ruth D. Weston, 23 October, 2015.

TOM TWO ARROWS [THOMAS J. DORSEY] (1920-1993)
Ga Hes Ka (Two Arrows), Delaware (Lenni-Lenape)

Biographical Information: Two Arrows was born on February 2, 1920, in Albany, New York, on the Onondaga Reservation, New York, son of Mary and Ira Dorsey. He was adopted by the Onondaga, an Iroquois tribe.¹ He is a member of the Onondaga Wolf Clan and False Face Society... During World War II, he served in the Army Air Force in the China-Burma-India Theater; and he taught art at the Armed Forces Institute, Calcutta, India.² He was an illustrator, decorator, designer, dancer, display specialist, lecturer, teacher, musician, museum curator and painter.³ He died October 28, 1993, at the Veterans Administration Medical Center in Albany.⁴

Art Education and Influences: He studied painting techniques for eight years under Herbert Steinke, at the Albany (New York) Institution of History and Art.⁵

Style and Characteristics: Two Arrows worked in tempera because of its earthy quality and with an established palette in which “red and black, the religious color combination of the Eastern Indians, is most used”.⁶ He also executed works in acrylic and watercolor. Recognized as an authority on Indian legends and designs, Two Arrows used traditional Woodlands designs and symbols in his paintings, jewelry and textiles.⁷

Subject Matter: In addition to painting, his “talents range from creating Indian garments, hand-carving, silverwork, musical instruments, jewelry and beadwork.”⁸

Artistic Commentary: His painting style is “a savvy blend of elements from Native American arts and modernist abstraction, features bright, decorative colors and compositions based on patterning and symmetry.”⁹

Quote by Artist: “The use of authentic design motifs is essential, of course; but it is equally important to use them intelligently, with full awareness of their symbolic significance. I feel, too, that the Indian artist is not being fully creative if he merely copies or compiles these motifs in decorative form. Designs can be analyzed, separated into their symbolically significant parts and reassembled according to the originality, taste and purpose of the artist. If we are to have a developing art instead of a static, backward-looking one, we must feel free to use the same artistic ingenuity that helped to form that art....”¹⁰

Works in Gilcrease Collection: 1 tempera

Night Hunting, tempera on paperboard

¹Roberta Bernsein, *Albany Institute of History and Art: 200 Years of Collecting*, Eds. Tammis K. Groft & Mary Alice Mackay (Albany: SUNY Press/Albany Institute of History and Art, 1998).

²Jeanne O. Snodgrass, *American Indian Painters: A Biographical Directory* (New York: Museum of the American Indian, Heye Foundation, 1968), 151-52.

³Patrick D. Lester, *Biographical Directory of Native American Painters* (Tulsa: SIR Publications, 1995), 578.

⁴*Albany Times Union* Obituaries 30 October 1993; qtd. www.engagingnews.us/select/Thomas-J-Dorsey.html.

⁵Snodgrass, *Ibid*.

⁶*Ibid*.

⁷Lester, *Ibid*.

⁸*Ibid*.

⁹Bernstein, *Ibid*.

¹⁰Two Arrows, qtd. in Snodgrass, *Ibid*.

ALFREDO ZALCE (1908-2003)

Biographical Information: Alfredo Zalce was born in Patzcuaro, Mexico, in 1908. Both his parents were photographers and encouraged his artistic abilities. In his 75-year career he pursued almost every aesthetic media—painting, printmaking, sculpting and jewelry making.

Art Education and Influences: Zalce attended the Escuela Nacional de Bellas Artes which taught traditional art, but Zalce developed his own artistic regional style. He established a painting school in Taxco and while working for the Mexican Secretariat of Public Education he began painting al fresco murals for public schools. He grew up during the violent Mexican revolution and his murals and prints often depicted the changes and struggles taking place during his lifetime. He joined other artists, including Leopoldo Mendez, Pablo O'Higgins and Fernando Gamboa to form the League of Revolutionary Writers and Artists. He was a contemporary of Diego Rivera, Freda Kahlo, Jose Clemente Orozco, and shared their political beliefs.

Style and Characteristics: Zalce was one of Mexico's great mural painters. One of his best-known murals is in the Governor's palace in Morelia -- a dramatic scene of heroes of the war that freed Mexico from Spain. A number of smaller murals line the hallways where people stand in line. "Alfredo said he wanted the people to have something to think about when they were bored."¹ Although his work is considered to be in the School of Mexican expressionism, he allowed himself to break away from prescribed schools of thought. Zalce sought out artists and groups with political agendas and made his linoleum and woodcut prints in a small shop in Mexico City.

Subject Matter: Zalce's heritage and cultural identity allowed him to accurately depict the political scene of Mexico during his lifetime and illustrated the corruption and injustice of the government and the conditions in his country.² His murals emphasized the history of Mexico.

Artistic Commentary: Zalce "believed that by making art about the people he was making art for the people, and that, through art, he could awaken them to the political realities that surrounded them"³

Works in Gilcrease Collection: 1 oil, 1 watercolor, 1 pastel

Mercado de Flores, oil painting

Rocks and Leaves, watercolor painting

Janitzio Island, Lake Parzcuaro, pastel drawing

¹Blanchard, Speer and Teders, "The Art of Alfredo Zalce", *The Grapevine Newsletter*, December 2007, Vol. XXX, No. 12

²Kelly Finegan, "The Art of Alfredo Zalce", *Journal of Gilcrease Museum*, Vol. XV, 2, p. 43

³Finegan, p. 45