

F^{FOOT}TPRINTS

"Every man must leave a track and it might as well be a good one." -Thomas Gilcrease

June 28, 2024



Shell Beach at Shinnecock

William Merritt Chase

1892

“Roll out those lazy, hazy, crazy days of summer.”

Can you sing the rest of the song in your head? Did you know that it was written by a German composer named Hans Carste with lyrics by Hans Bradtke and was first recorded under the title **“Du spieist ‘ne tolle Rolle”** in 1962 by Willy Hagara? Maybe that’s why when Nat King Cole recorded it in 1963, it still had the feel of a song you would sing while you swayed and held your beer up high.

Whether a beer or an iced tea is your preferred drink this summer, I hope you have time to dip your toe in the water, hear children laughing, and waves crashing. You can hear, see, and feel all of that in the Chase painting above. *Shell Beach at Shinnecock* has more of an impressionistic feel than works he created earlier in his life. Learn a bit more about William Merritt Chase on the **Did You Know** page to follow. Have a wonderful summer!

-Kathe

Did You Know?

William Merritt Chase

1849-1916

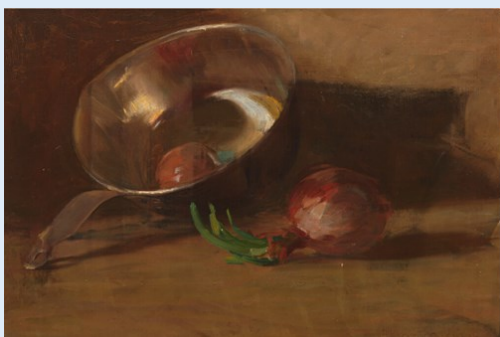


Thomas Moran

Late 19th century– Early 20th century

62 5/8" high x 43 5/8" wide

Oil on canvas



Still Life

Late 19th – Early 20th century

Oil on Canvas

12" high x 16" wide



Portrait of a Woman

Late 19th century – Early 20th century

17 1/2" high x 13 1/2" wide

Oil on canvas on wooden board

- He was considered the most important American teacher of art in his time.
- He and his family spent twelve summers on the eastern end of Long Island, Shinnecock. He taught summer workshops there giving classes in oil and pastel painting and completing numerous plein-air landscapes of the area.
- Beginning in 1914, he went to the West Coast in Carmel and San Francisco. He taught summer classes in Carmel for one year and then on to San Francisco the next.
- In 1916 just before he died, he said: "Life is short...but I would like to live four times, and if I could, I would set out to do no other things than I am seeking to do now."

Sources:

William Gerdtz, *American Impressionism*

Prudence Pfeiffer, 'William Merritt Chase Under the Sky', *Plein-Air Magazine*, July 2005. pp. 38-43

Ronald Pisano, *Summer Afternoons: Landscape Paintings of William Merritt Chase*

Link: *William Merritt Chase, One of America's Most Celebrated Artists* by Gammell Lack, Institute of American Art : <https://www.youtube.com/watch?v=e5d1pdwbhXw>

Gillies Work Highlighted in Facebook Post

“Say hello to one of our dedicated volunteers, Charley, who’s been lending a hand for over 20 years and is currently sorting through inventory in our library!”

- *From Gilcrease Museum Facebook Post.*

Watch the entire Facebook video post here:

<https://www.facebook.com/GilcreaseMuseum/videos/25529019466741858>



Watch this space next month for another Facebook post of a Gillie working in HCAR.



Past Forward: Native American Art from Gilcrease Museum

Past Forward: Native American Art from Gilcrease Museum is the first exhibition to showcase the collection's outstanding strength in Indigenous art, rooted in the connoisseurship of a Native philanthropist.

Past Forward: Native American Art from Gilcrease Museum showcases the extensive collection of Indigenous art created by Thomas Gilcrease (1890–1962), an arts patron and a citizen of the Muscogee Nation. Gilcrease's unprecedented efforts and devotion to Indigenous traditions — continued today by Gilcrease Museum — affirmed these works as vital to American art history. Surveying more than 3,000 years of Native American art, this enriching and illuminating exhibition encompasses portraiture, archaeological, and archival works, allowing for exploration of visual motifs and shared systems of knowledge that connect different ancestries, time, and space.

American oilman Thomas Gilcrease, the founder of Gilcrease Museum, was of Muscogee (Creek) ancestry and sought to tell the story of the United States through art that emphasized Native cultures and the history of the American West. As scholars and curators increasingly embrace the imperative to foreground Native perspectives, Gilcrease Museum is distinct for having been shaped by the tastes and interests of an Indigenous collector who maintained personal relationships with a number of the Native artists whose works he acquired. Whereas Gilcrease Museum's holdings of Western art by artists such as Charles Russell and Frederic Remington have been the focus of previous traveling exhibitions, *Past Forward* is the first to showcase Gilcrease Museum's remarkable Indigenous art collections.

Past Forward continued on next page.....

Past Forward: Native American Art from Gilcrease Museum

(continued)

Past Forward takes a thematic approach to Native American art history, considering ways in which Indigenous artists across time have conceptualized and represented similar subjects. The exhibition will be structured around transhistorical themes each featuring two- and three-dimensional Indigenous objects ranging from ancient to contemporary. Works within the first thematic section highlight the use of visual abstraction in Indigenous art and are intended to foster an appreciation of how abstraction plays an integral role in sustaining tribal wisdom across generations. The next section focuses on ceremonial events, which serve in Indigenous communities to ensure the continuity of all creation and to perpetuate the balance of the universe, while the third section examines issues of sovereignty, and how artists have pictured relationships between autonomous communities. *Past Forward* culminates in an exploration of the ways in which many artists have determinedly negotiated their Indigenous identities in relation to Euro-American visual and cultural traditions.

Across all the sections, a small selection of comparative works by Euro-American artists such as Russell and George Catlin will help underline the distinctive visual languages found within Native art that form the exhibition's primary focus.

In addition to offering an overview of Indigenous visual culture through highlights from Gilcrease Museum, *Past Forward* also amplifies the perspectives of Native community members, scholars, and artists through the exhibition's multi-vocal interpretive program and catalogue entries that feature varied Indigenous perspectives. At a time when marginalized peoples across North America are uniting to magnify their voices in the fight for socio-political reform, it is even more crucial to provide spaces in which members of these communities can present their own histories, cultures, and modes of expression. Spotlighting works created and collected by Native individuals, *Past Forward: Native American Art from Gilcrease Museum* helps contribute to the widening narrative of American art history.

GUEST CURATORS

Chelsea M. Herr (Choctaw Nation of Oklahoma) is the Jack & Maxine Zarrow Curator for Indigenous Art and Culture at Gilcrease Museum in Tulsa, Oklahoma. She earned a PhD from the University of Oklahoma, writing a dissertation on Indigenous Futurisms in the work of Native North American artists. She recently guest curated *Stitched in Sovereignty: Contemporary Beadwork from Indigenous North America* at the Couse-Sharp Historic Site in Taos, New Mexico, and guest co-curated *Indigenous Futurisms: Transcending Past/Present/Future* at the Museum of Contemporary Native Arts in Santa Fe.

Janet Catherine Berlo, Professor of Art History and Visual and Cultural Studies Emerita at the University of Rochester, holds a PhD in History of Art from Yale. She is the author of *Native North American Art* (with Ruth Phillips, second edition 2015), *Plains Indian Drawings 1865–1935* (the catalogue for an AFA traveling exhibition, 1998), *Spirit Beings and Sun Dancers: Black Hawk's Vision of a Lakota World* (2000), *Arthur Amiotte: Collages 1988–2006* (2006), *José Bedia: Transcultural Pilgrim* (with Judith Bettelheim, 2011), and many other publications on the arts of the Americas.

Where can you go to see this exhibit? Look on the next page.

.....Past Forward



Memorial Art Gallery of the University of Rochester, Rochester, New York

June 1–August 25, 2024



The Society of the Four Arts, Palm Beach, Florida

November 23, 2024 - January 19, 2025

Here is just one of the pieces in the *Past Forward* Exhibit.



Woman Buffalo Dance

By Acee Blue Eagle (1910-1959)

Tempera on Board

Mid-20th Century

16" high by 23" wide

Places To Go

Last Call!!!!

Oklahoma City Museum of Art

Magnificent Beauty: Georgia O'Keeffe and the Art of the Flower

March 9 - July 7



The OKCMA is hosting an exhibition of work by Georgia O'Keeffe and photographer Imogene Cunningham, both of whom shared a fascination for flowers. This exhibit examines explorations of flowers in painting and photography by O'Keeffe and Cunningham, highlighting their unique interpretations of the traditional subject matter.

O'Keeffe redefined the tradition of floral still-life painting by incorporating techniques of photography (a relatively new medium in the early twentieth century) into her works, choosing to depict the subject cropped and at close range to focus on color and form. While Cunningham also portrayed flowers in close-up, her photographs instead call attention to the play of light and shadow as well as the subject's intricate details, captured with precision. *Magnificent Beauty* demonstrates how each artist transformed the traditional subject with a modernist, and at times abstracted, take on the natural world. Image credit: Georgia O'Keeffe, *White Bird of Paradise*, 1939. Oil on canvas.

Oklahoma City Museum of Art

Edith Head: Hollywood's Costume Designer

Opens June 22 – September 29



Some of us recognize her name and associate her with some of our favorite films, such as director Alfred Hitchcock's *Vertigo* and *Rear Window*, or we know her from the Edna Mode character in Pixar's *The Incredibles*," said OKCMOA President and CEO Michael Anderson, PhD.

With over 400 films to her credit, Head ruled the costume design departments at Paramount and Universal Studios from the early 1920s to the early 1980s. Head helped define the style of classic Hollywood with her striking designs, which earned her 35 Oscar nominations and eight Oscar wins — more than any other woman to date.

This exciting retrospective of award-winning costume designer Edith Head (1897-1981) will feature 70 costumes that capture the height of Head's career and were worn by stars such as Audrey Hepburn, Grace Kelly, Ginger Rogers, Shirley MacLaine, Veronica Lake, Barbara Stanwyck, and Kim Novak.

Body Image Credit: *Costume worn by Carroll Baker as Jean Harlow in the Paramount Pictures production of 'Harlow', 1965. Designed by Edith Head. Collection of Motion Picture Costume Design: Larry McQueen*

Docent's Corner

By Alana Trisler, Docent Chair

Greetings Gillies and Docents,



**Cindy, Faye Finley, and Nancy Thomason
looking at some of Cindy's materials.**

And the best part, Cindy provided an enriching tactile experience with a display of artifacts from her Oaxacan travels. Thank you, Cindy!

A quick reminder that our next Docents/Gillies meeting will be on August 2, 2024 beginning with refreshments at 9:30 a.m. in HCAR. I do not have a title for the presentation as yet, but be ready for another engaging learning experience to keep your mind agile and your Gillie enthusiasm fueled!



What a fantastic meeting we had on June 7th, 2024. Our new Director, Brian Lee Whisenhunt, began by joining us at 9:30 a.m. which gave many Gillies an opportunity to visit one on one with him. He then addressed the group giving us a brief glimpse of his philosophy and vision for Gilcrease, plus his obvious passion for art itself. Cindy Strasheim then took us on a visual tour of her recent visit to Oaxaca, Mexico. With her slides we were able to see the rug weaving from Teotitlan, the San Antonian embroidery that was as beautiful on the inside as on the outside, the Backstrap weaving in San Tomas Jalietza, the red clay potters in San Marcos Tlapazola, the San Augustin Etla paper making, and a fascinating discussion of the Mezcal making process and Oaxacan chocolate.



**Cindy and her husband,
Dwayne, with many of
her artifacts.**

June 14th Gillies Trip to Norman

By Karen Morris, Travel Chair 2022-24

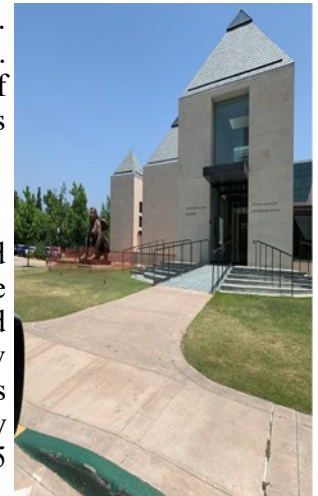


Gillies spent a hot afternoon visiting the historic Oscar Jacobson House & Native Art Center (JH) and the cool galleries of the Fred Jones Jr. Museum of Art (FJJMOA), both on the edge of the campus of the University of Oklahoma. Eleven Gillies & friends traveled to Norman: Becky Hatchett, Carol Stookey, Lynn Cyert & Paul Westbrook, Judy Baggett, Deanna & Paul Storm, John Pondelik & Penny Leary, and Karen & Ken Morris. We enjoyed talks from docents about Jacobson, the Kiowa Six, contemporary Native art, southwestern art, and more.

Beto was our enthusiastic docent at the Jacobson House; he is also one of its trustees. He explained how Professor Jacobson and his wife Jeanne hosted

six young Kiowa artists in their home and held musical and theatrical performances there also. Jacobson was head of the art department at OU from 1915 to 1952. He greatly expanded the department and started the University's first art museum. Currently JH is showcasing a traveling exhibit "*Collective Wisdom*," comprised of 30+ collaborative artworks by contemporary Native artists. The exhibit runs through August 2.

At the FJJMOA we had two docents; my group was led by Gala, who described herself as a "newbie" docent. The highlights for me were items in the Art of the Southwest gallery, with works by Joseph Henry Sharp, Allan Houser, Fred Kabotie, Harry Fonseca, and many other artists familiar to Gillies. We also saw French Impressionists, Modernists, and Contemporary works. Their new exhibit is "*UnNatural Selections*." Many of the FJJMOA galleries can be viewed online by virtual tours, or visit in person for free Tuesdays-Saturday 10-5, Sundays 1-5 (donations appreciated).



Thanks to all the staff at FJJMOA, including Kathy and Olivia, and to our two docents. The FJJMOA donated two copies of the book *The Art of Oscar Brousse Jacobson*, which we will donate to the Gillies Library! Big thank you to Beto and the volunteers at JH!

What a joy to visit both sites.

MESSAGES:

Get Well Card sent to:

Sharon Patch

Sympathy Cards sent to:

Family of Joyce Essley

Teresa Adwan on the death of her husband, Alex.

For Gillies who would like to send Teresa a card, her new address is:

2801 Shortgrass Apt. #209, Road, Edmond, OK 73003

Please send changes in contact information (address, phone, and email) as well as news about a Gillie who is ill to the Gillies Secretary Julie Gentz at julie.gentz55@gmail.com.



NO MEETINGS IN JULY

**Friday, August 2 - Executive Board Meeting at 8:30 a.m.
in HCAR small classroom.**

**9:30 a.m. Refreshments and time to visit with Gillies
and Director Brian Lee Whisenhunt.**

Docent Meeting at 10:00 a.m. in HCAR.

Thursday, August 8 - Board of Directors Meeting 10:00 a.m. by Zoom.



*Editor: Kathe Crapster,
Gillies President
Publisher: Rod Schneider*