



F^{FOOT}TPRINTS



September 2024

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



Black Hawk and his Son, Whirling Thunder, 1833, oil on canvas, 23 ¾ x 30 in. by John Wesley Jarvis

The unusual double portrait format is one of the most striking aspects of the painting. It reflects the artist's mature style, one which is also characterized by the use of dramatic highlight and painterly brushwork. The portrait of the great Sac and Fox leader, and his son was painted in New York. They had been brought there, along with several other Indian leaders, by President Andrew Jackson as part of a tour after their defeat in the Black Hawk War. The President intended to impress the American people with his triumphs and the Indians with the greatness of white culture as well as his own greatness as a leader. Jackson's plan was less than successful, for through Washington, Baltimore and Philadelphia, Black Hawk refused to be impressed with white accomplishments. Black Hawk maintained his dignity, evident in this portrait, even in defeat.

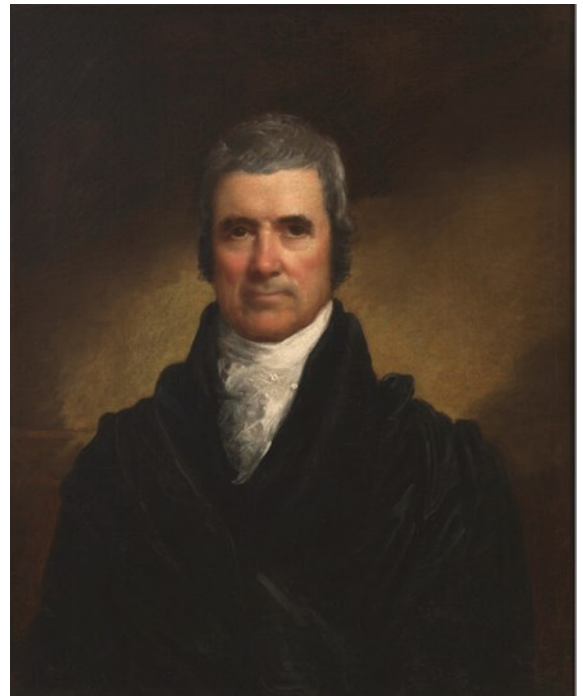
Jackson was dismayed because what he had planned as a triumphal tour and punishment for the Indians turned into a celebration of the Sac and Fox retinue. The Indians were followed by crowds wherever they went. They were sometimes invited into homes and lavishly entertained. The press was quick to perceive things were not going as Jackson had planned and made jokes about the situation. Finally, in disgust, the President sent the Indians home after their stay in New York. *From Gillies Manual*

Marshall, born in a log cabin on the frontier of Virginia, left home to serve in the Revolutionary War, and attained the rank of Captain. He fought in the battles of Brandywine, Germantown, Monmouth, and Stony Point, and was encamped with Washington at Valley Forge. He served in the Virginia Assembly and practiced law in Richmond. Elected to Congress in 1800, he resigned in 1801 to serve as Secretary of State under John Adams. Adams appointed him Chief Justice in 1801 and he served until his death in 1835. He was the principal founder of judicial review and of the American system of constitutional law.

From the Gillies Manual

In his second ruling regarding the legal standing of the Cherokee as U.S. citizens before the Court in *Worcester v. Georgia* (1832), Marshall held that Georgia could not extend its law over the sovereign lands of the Cherokee nation, and had no authority to displace the indigenous people. However, President Andrew Jackson's response to Marshall's ruling was, "John Marshall has made his decision; now let him enforce it." It was never enforced. Source: National Geographic

<https://education.nationalgeographic.org/resource/indian-removal-act-and-trail-tears/>



Chief Justice John Marshall

By John Wesley Jarvis

Early 19th Century

Oil on canvas

Did You Know?

John Wesley Jarvis

(1781-1839)

John Wesley Jarvis was born at South Shields, England, the son of John Jarvis. His parents emigrated soon after his birth and left him in the care of his uncle, John Wesley, founder of Methodism. When he was five, he joined his parents in Philadelphia. After serving an apprenticeship with an engraver, he set up his studio in New York and soon turned to portrait painting.

Jarvis liked notoriety and "affected singularity in dress and demeanor. He wore a long, fur-trimmed coat, and a couple of huge dogs followed him, sometimes carrying his market basket." As he grew older, he became a hard drinker, suffered ill health, and gradually lost his clientele. He suffered a paralyzing stroke in 1838 which ended his career, and he died in poverty the following year.

"He was generally considered the foremost portrait painter of his time in New York, and he enjoyed a national reputation. His work was, however, very uneven." The National Academy in recording the death of Jarvis said: "He was not a member of the Academy; he was, however, one of the best portrait painters of the day, eccentric, witty, convivial; and his society much sought by the social."

Source: *The Gillies Manual*

New Forum Speaker



Thank you, **Dr. Zachary Qualls**, for agreeing to be our Forum speaker.

Zachary Taylor Qualls, Ph.D. is currently the Content & Metadata Manager and the Assistant Database Administrator for TMS in the Department of Digital Curation at our Gilcrease Museum.

Zachary's diverse museum experience includes the Mabree-Gerrard Museum of Art, the Houston Museum of Natural Sciences, and most recently the Thomas Gilcrease Institute of American History and Art. At these institutions he focused on museum education, curatorial consultation, cataloging, and digitization. Zachary has also held teaching positions at Seminole State College, the Mabel Bassett Correctional Center, and the University of Tulsa. He currently holds a B.F.A. in Art History from the University of Central

Oklahoma, a M.A. in Museum Science and Management from the University of Tulsa, and a Ph.D. in Anthropology from the University of Tulsa.

When we asked what he will discuss at The Forum Zachary replied:

"I will be discussing Cherokee basketry history and highlighting Cherokee basket makers. This talk will also discuss my dissertation research on how Cherokee people negotiate their cultural identity through material culture, specifically baskets. Using interviews from contemporary basket weavers and data from the baskets themselves, I argued that baskets helped to construct and maintain cultural identity during periods of conflict and duress including European contact, the implementation of the Indian Removal Act, and economic instability. This research was a combination of indigenous knowledge and historical data that uplifts the story of Cherokee basket weaving."

Contact Lana Clark via email to make your reservation:

channonclark@prodigy.net

Gillies General Membership Meeting and Forum

Friday, September 20, 2024

Oklahoma Joe's BBQ

6175 East 61st Street, Tulsa

(Enter the banquet room through the back door.)

Agenda

- 9:30 Meet and Greet (Hospitality will provide refreshments.)
- 10:00 Call to order:
Approval of the minutes of the General Membership Meeting, May 17th
Secretary's Membership Report – Julie Gentz
Treasurer's Report – Sharon Patch
Auditor's Report – Bob McCullough
- 10:20 Update from Brian Lee Whisenhunt
- 10:45 Speaker: Zachary Qualls, Ph.D.
- 12:00 Lunch

Buffet Menu

Chopped Brisket
Salad

Fried Okra
Water

Barbeque Beans
Iced Tea

Price: \$19.00 (includes tax and gratuity)

(If you would like a soft drink, you will need to purchase it separately.)

RSVP by September 18th to channonclark@prodigy.net

Featured on Facebook



Gillies Librarian, Kathy Horne, was interviewed and featured on the Gilcrease Facebook page. Here's a snapshot of what she had to say.

"Hi, I'm Kathy. I'm a volunteer at Gilcrease Museum currently in HCAR. I've been a volunteer, a Gillie, since 2011. I'm currently rediscovering what books are available in the Gillies library. I found one today that was very interesting called *Adventures in Western Art* published in 1977. It's a fairly old book, but the first chapter is all about Thomas Gilcrease. I discovered he was also featured in a book called *The Proud Possessors*. It's a book about adventurous art collectors like JP Morgan, Guggenheim and Thomas Gilcrease."

What are you most looking forward to seeing in the new Gilcrease Museum?



"We're going to see the Thomas Gilcrease collection in a whole new way. I think it's also going to be fun to see art and archival material that we've never even seen before. So, that's going to be really exciting!"

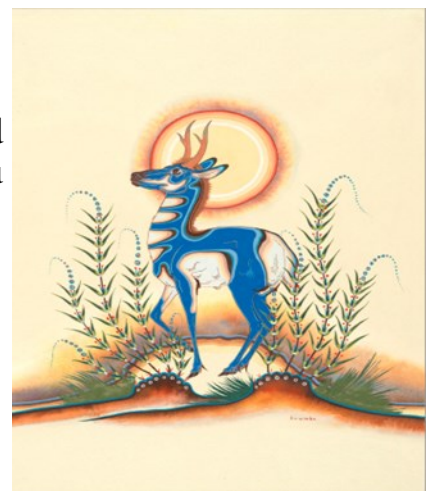


Kathy's current project is creating a digital record of information on the hundreds of Gilcrease-related photos (both family photos and museum interiors and exteriors) stored in folders in the Archives. Each entry includes: the museum accession number, the date of the photo (if known), a detailed description, the size, the photographer (if known), and the folder number. This information will eventually be uploaded to ArchivesSpace, making it available to hundreds of members interested in historical records and primary sources. Some of these photos are already accessible in "Our Online Collections" on the museum's website.

Are you playing Artle yet?

On the next page you'll find more about one of the featured artists from the Gilcrease Collection on Artle. But, can you identify the artist for this piece titled *One Blue Deer (Antelope)*?

Here's a clue: He also did Rainbow Horse.





Portrait of an Old Man

By Woody Big Bow
Mid Twentieth Century

Artle

The National Gallery of Art has been featuring pieces from the Gilcrease Museum on Artle

Can you guess this painter? Test your art expertise with "Artle" from the [National Gallery of Art](https://www.nga.gov/artle.html), now featuring pieces from our Gilcrease Museum collection.

Ready to play?

Click here: <https://www.nga.gov/artle.html>



Sign-up to get the Artle every morning by clicking on the link above.

Gilcrease has a very large collection of work by Woody Big Bow!

Information From the Gilcrease Website About Woody Big Bow

Woody Big Bow was a Kiowa (Cáuigù)¹ artist and World War II veteran; he also designed the thunderbird insignia for the 45th Infantry Division (also known as the Thunderbirds). Before the war, he studied fine arts with Professor Oscar Jacobson, graduating from the University of Oklahoma in 1939. Big Bow also worked as a set designer, set painter, and muralist, and his artworks in the Gilcrease collection capture the diversity and range of his output throughout his career.

This painting portrays an elderly man seated on the prairie, smoking tobacco from a hand-carved pipe. His hair is adorned with two eagle feathers, and his braids are wrapped in otter hide. He wears a cream-colored trade-cloth shirt with a brown scarf. A red wool blanket with beaded buckskin ties at the edges is draped across his lap. His buckskin pipe bag, decorated with lane-stitch beadwork, is filled with tobacco. As he draws deeply on the pipe, his smoke faintly hazes the mountains in the background.

—Jordan Poorman Cocker, Henry Luce Foundation Curatorial Scholar for Indigenous Painting Collection Research, 2021 ¹ *Cáuigù is the correct identity used by the Kiowa Tribe.*

Places To Go

Knowing the West



On September 14, 2024, **Crystal Bridges Museum of American Art** will open *Knowing the West*, the first major traveling exhibition to embrace the American West as more inclusive, complex, and reflective of the diverse peoples who contributed to art and life there. Co-curated by Mindy Besaw, Crystal Bridges' curator of American art and director of research, fellowships, and university partnerships, and Jami Powell (Osage), associate director for curatorial affairs and curator of Indigenous art at the Hood Museum of Art, Dartmouth, the exhibition presents more than 120 historic works by Native American and non-Native American artists, including textiles, baskets, paintings, pottery, sculpture, beadwork, saddles, and prints.

Whether informed by lived experience or popular culture, Americans often feel they “know the West.” *Knowing the West* honors and expands these impressions.

“This exhibition recontextualizes historic artwork, encourages deeper exploration of a familiar topic, and celebrates the rich cultures that reflect the complexity of the American West,” **said Besaw**. “Art of the West is so often presented in simplified and binary terms – such as ‘cowboys and Indians’ – which does little to embrace the multiplicity of artists and communities in the West. But *Knowing the West* goes beyond this typical scenario, showcasing works by Dorothy Brett, Grafton Tyler Brown, Chiura Obata, Nellie Two Bear Gates, and many more artists who have been historically overlooked and underrepresented.”

By exhibiting artworks in a variety of media and by including makers from many nations and experiences, the exhibition aims to question and flatten existing hierarchies within American art. In fact, this approach can serve as a model for how to re-think and re-present American art broadly.

“Throughout the development and planning for this exhibition, we have prioritized the display of works by Native American artists – and particularly works by women – not only to celebrate the depth, breadth, diversity, and dynamic nature of Indigenous art of the West, but to demonstrate the significant impacts of Indigenous creative expression on the formation of the United States more broadly,” **said Powell**. “In focusing on narratives and ways of knowing that may be unfamiliar to some audiences, the exhibition aims to expand rather than replace existing impressions of the West.”

On view through January 27, 2025, *Knowing the West* will travel to two additional venues and will be accompanied by a fully illustrated book published by **Rizzoli Electa** on September 10. Much like the exhibition, the **publication** will center Native voices and multiple perspectives through a series of essays by more than 20 authors: curators, curatorial advisors, and scholars.

Source: <https://crystalbridges.org/news-room/crystal-bridges-museum-of-american-art-opens-knowing-the-west->

More Places To Go

Don't forget that this exhibit in OKC runs through September.



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.

Nelson-Adkins Announces Hokusai Exhibit

Opens Sept. 21, 2024

*Explore Hokusai’s woodblock prints, paintings and illustrations.
The exhibit traces the artist’s evolution over his seven-decade career.*



Even More Places To Go

OKCMOA

It's close, cool inside and has exhibits that will be leaving in the next few months.

Chihuly Then and Now: The Collection at Twenty

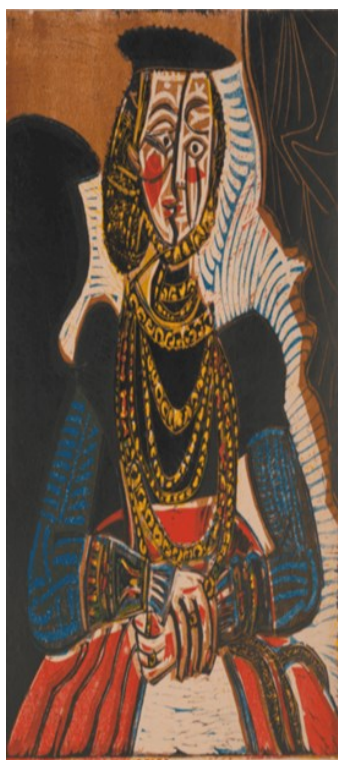
JUNE 18, 2022 - JANUARY 5, 2025

Redesigned in collaboration with *Chihuly Studio*, *Chihuly Then and Now: The Collection at Twenty* incorporates a unique design featuring five decades of glass and works on paper and tells a comprehensive story of Chihuly's groundbreaking career. The exhibition allows visitors to explore works never before seen in OKC, along with OKCMOA visitor favorites including Neodymium Reeds, Ikebana Boat, and a redesigned Oklahoma Persian Ceiling.



Picasso and the Progressive Proof: Linocut Prints from a Private Collection

AUGUST 24, 2024 – JANUARY 5, 2025



An exhibition of prints by Pablo Picasso, including seventeen progressive proofs and two published linocuts, which explores his artistic process and one of printmaking's most fascinating and demanding mediums, the linoleum cut print

Discovering Ansel Adams

JUNE 7, 2025 - SEPTEMBER 28, 2025

A groundbreaking exhibition that provides an unprecedented and eye-opening examination of the early career of one of America's most renowned photographers.



Gilcrease Museum Voluntarily Repatriates Cherokee Advocate Printing Press



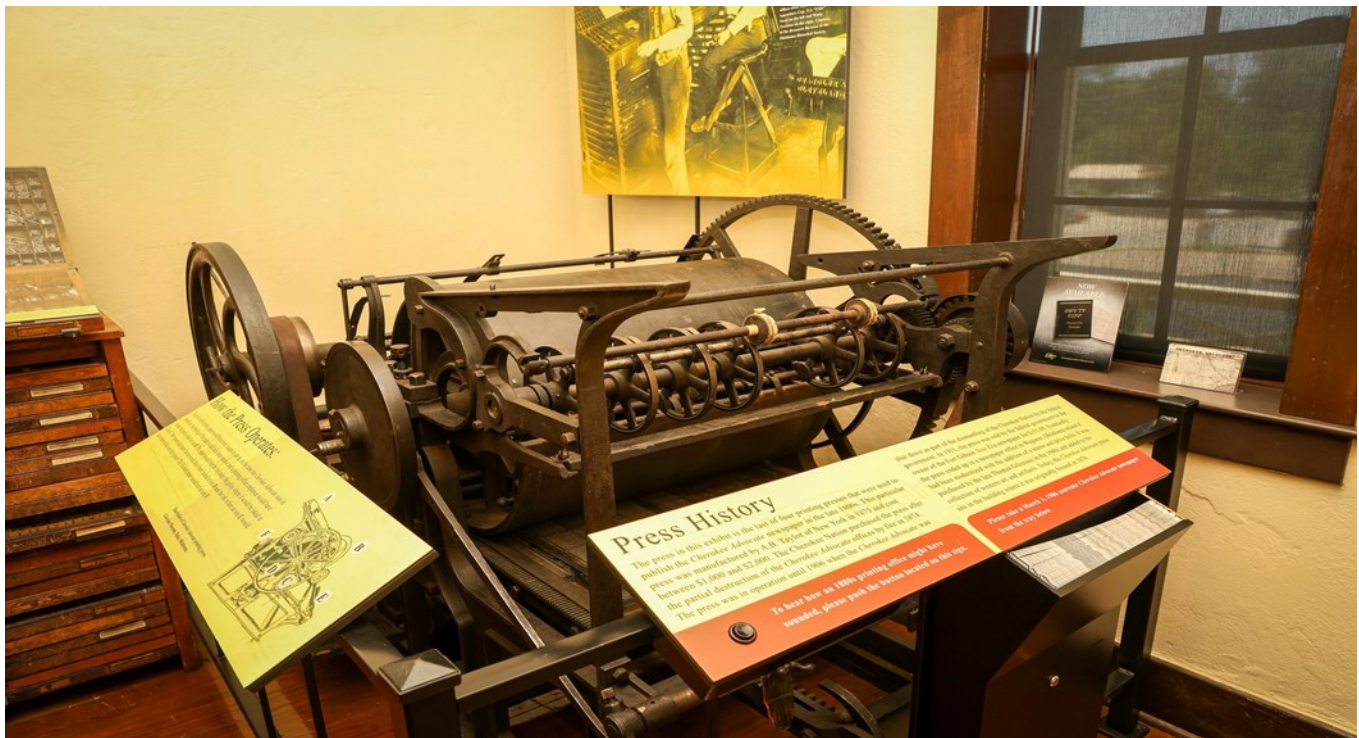
On August 6, 2024, Brian Lee Whisenhunt, Director of the Gilcrease Museum, was honored to celebrate the return of a significant piece of Cherokee Nation history: a 149-year-old printing press that once served as the cornerstone for the *Cherokee Advocate* newspaper. This voluntary repatriation marked a poignant moment as we hand over this vital artifact to its rightful home with the Cherokee Nation.

The “Cherokee Advocate” was vital to Cherokee citizens, delivering tribal and national news in English and Cherokee before Oklahoma statehood. The printing press remained with the Cherokee Nation until the federal government ordered its closure in 1906. It was sold in 1911, passed through various hands, and eventually was acquired by Thomas Gilcrease in the 1940’s, becoming part of his collection.

This historic printing press is now on permanent display at the Cherokee National Supreme Court Museum in Tahlequah, Oklahoma, where it once operated over a century ago. We are proud to see this important piece of Cherokee history return to its roots and to contribute to the preservation of the tribe’s cultural heritage.



The press in its current location at the Cherokee National Supreme Court Museum in Tahlequah.



Above, Gilcrease Museum Director, Brian Lee Whisenhunt, and Cherokee Principal Chief Chuck Hoskin Jr. hold an edition of the *Cherokee Phoenix* in the Cherokee National Supreme Court Museum in Tahlequah.

Below Cherokee Principal Chief Chuck Hoskin, Jr. spoke to those gathered at the repatriation celebration on August 6, 2024 in Tahlequah, Oklahoma.





From the Gilcrease Museum Archives

From Kathy Horne

Kathy discovered this 1928 black and white photograph of Thomas Gilcrease and his son Barton standing on the deck of a ship going to the Olympics in Amsterdam.

There are many paintings that depict some type of game in the collection. Here are a couple:



Cornstalk Match

By Franklin Gritts

1938

Tempera on Board

Sioux Playing Ball

By Charles Deas

1843

Oil on Canvas



Gillies on the Move - Washington DC, July 2024

By Janet O'Connor, HCAR Chair

Janet O'Connor ('20) embarked on an exhilarating journey when she visited her friend Molly Tovar ('20) in Alexandria, VA, during the 4th of July holiday.

Our adventure extended far beyond the bustling streets of Washington, DC, as we explored historic landmarks such as Mt. Vernon, Woodlawn Plantation, and the Pope-Leighey House by Frank Lloyd Wright. Old Town Alexandria and the Alexandria Historical Society offered glimpses into the area's rich heritage, while Georgetown and the Hirschorn Museum of Modern Art added a touch of the contemporary to our itinerary.



We also had a private tour of the John F. Kennedy Center Performing Arts Center and were gifted tickets to "Funny Girl."



Our visit to Mt. Vernon was memorable with multiple tours of the plantation, house, gardens, and a river viewing. Between two of them, as we rested in the shade, we spoke to a security guard who had previously been a guide there, and we had a wonderful time discussing Pres. Washington and his history. We also had the privilege of meeting some people who were there for a naturalization ceremony on the 4th of July.

Gillies on the Move, Cont'd.

A standout experience was the **National Museum of American Indians**.

The museum's exterior, showcasing diverse architectural styles using natural materials and water features, intrigued us. Inside, the grand foyer with its skylight-crowned ceiling evoked the spirit of Native American dwellings like a hogan or tipi. Descending to the circular lobby adorned with intricate metal and wood patterns, we marveled at artifacts spanning cultures from the Tlingit to the Plains Indians.



The museum's poignant displays chronicled heartbreaking tales of broken treaties and forced relocations, including a moving photograph of the Tullahassee Creek Indian Cemetery located in Sand Springs, Oklahoma. They continue to add to the stories with recent and current events, such as the Standing Rock Sioux protest against the oil pipeline.

Gillies on the Move, Cont'd.

Our cultural immersion continued at the **National Holocaust Museum**, where the architecture itself told a harrowing story. The entrance reminiscent of a guardhouse and interiors resembling a train station set the somber tone. Moving through the galleries, we traced a timeline of events across countries, guided by maps and personal narratives of survivors and their descendants. The central column adorned with countless family photos underscored the enormity of loss and resilience.



Gillies on the Move, Cont'd.

The Museum of the U. S. Army was an unexpected stop and a real treat. All the docents we spoke with were veterans and very knowledgeable about military history and personnel. All of the life-size mannequins have faces and hands cast from current military personnel.

Amidst these profound experiences, we found solace and serenity on a leisurely cruise along the Potomac River. Our unconventional journey through the DC area left us enriched and deeply moved.

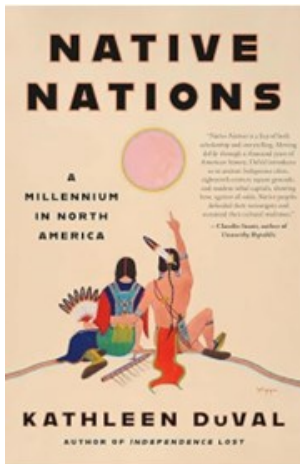


Thank you, Janet, for sharing about your trip.

Looks like you and Molly had a wonderful time!

Book Review

By Becky Hatchett, *President-Elect*



Most of us learned about native America culture from history classes that focused on European exploration and colonial efforts. The Europeans themselves completely misunderstood the nature and development of native nations. Since native American groups didn't live in cities or govern themselves in a hierarchical way, Europeans considered them inferior. But some of them had lived in cities, such as Cahokia, or the cities of the Huhugam in the Southwest (where they built canals for large-scale irrigation, and government necessarily became more centralized); then, for various reasons, they rejected that way of life.

In *Native Nations: A Millennium in North America*, Kathleen DuVal, a professor of early American history at the University of North Carolina, Chapel Hill, presents a new way of looking at the history of North America, describing how various native nations:

- Made the choice to abandon urban centers and live in smaller groups that were egalitarian rather than hierarchical.
- Developed crops and agricultural techniques that worked for their environment and needs that still have importance today.
- Practiced diplomacy with other native nations and with Europeans.
- Affected world trade and pricing (My favorite story was about the Mohawk, whose income from the fur trade allowed them to pay higher prices for the Dutch baked goods they enjoyed, thus making the cost prohibitive for Dutch consumers).
- Developed a way of life (what the Tohono O'odham called "himdag") that assigned gender roles but also gave both women and men a voice in the decisions of the group.
- Were overwhelmingly the masters of the North American continent for centuries after Europeans first arrived. (Even though Spain, France, and Britain proclaimed their ownership of vast territories in North America, there was no way they had control of these areas and had to negotiate with different native groups to maintain their posts and forts. The native groups had their own reason for such negotiations: trade).
- Have lived as sovereign nations for centuries, recognized as such by themselves and by Europeans, and continue to practice their culture and govern themselves as sovereign nations today.

I highly recommend *Native Nations*. It was personally very enlightening, and I enjoyed reading about the lives of native women, whose roles were every bit as important (and more interesting to me) than the skirmishes, wars, and diplomatic missions of the men, which were also well-represented.

This book came out in April, and I just discovered that Magic City Books welcomed the author here on April 15 to talk about her new book. I hope some of you were able to attend!

Docent's Corner

By Alana Trisler, Docent Chair

There will be no Docent Meeting in September because we have our General Membership meeting and The Forum on September 20th. Hope to see you all there when we will hear from Zachary Qualls about Cherokee basketry.

Please plan to join the next Docent meeting on October 4th in HCAR at 9:30 for a discussion about IDEA from Mia Hoskison.

MESSAGES:

No Changes of Gillie Status during August.

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.

September



- Sept. 6: Executive Committee meeting via Zoom @ 10:00 a.m.
- Sept. 12: Board of Directors meeting via Zoom at 10:00 a.m.
- Sept. 20: General Membership Meeting, The Forum, and lunch at Oklahoma Joe's

October

- October 4: Executive Committee meeting in HCAR @ 8:30 a.m.
- October 4: Docent Meeting (all Gillies welcome) @ 9:30 in HCAR
Mia Hoskison, Community Engagement Manager will share her expertise on Diversity, Equity, and Inclusion.
- October 10: Board of Directors meeting via Zoom at 10:00 a.m.

President's Message

By Kathe Crapster, Gillies President

I hope you enjoy this edition of *Footprints* that features another painting from the Masterworks/Favorites galleries. Next month we will feature a work that I always think of as the quietest painting. It 'lived' across the gallery from the painting of *Thomas Moran* by William Merritt Chase and was just to the left of *Frank Hamilton Cushing*.

Many thanks to the Gillies who contributed this month: Kathy Horne, Cindy Strasheim, Becky Hatchett, and Janet O'Conner. Never hesitate to send me an article or information you'd like us to share in *Footprints*.

Don't forget to contact Lana Clark to RSVP for the September 20th General Membership Meeting, Forum and Lunch at Oklahoma Joes. (see page 4) **We anticipate that we will have some very exciting news to share with everyone on Sept. 20th.** See you then.



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