



F^{FOOT}TPRINTS



October 2024

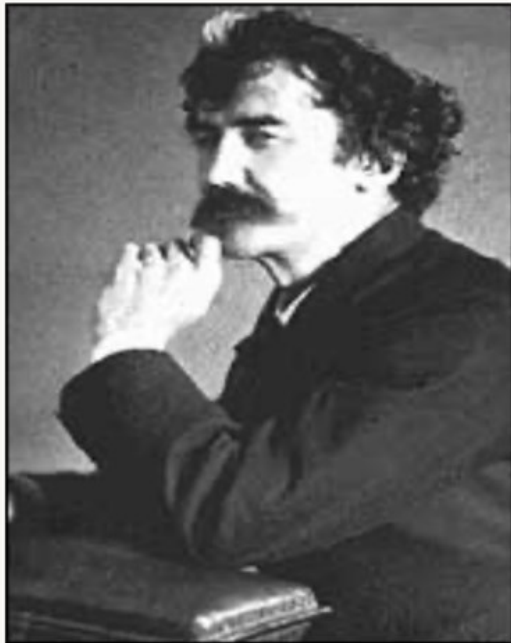
"Every man must leave a track and it might as well be a good one." -Thomas Gilcrease



Nocturne: The Solent

by James McNeil Whistler

1866, oil on canvas, 20" x 37"



Portrait of James McNeil Whistler
London, 1878 London Stereographic Company
Courtesy of the National Portrait Gallery,
Smithsonian Institution

"The title was attached to it only in 1947 on the basis of an entry in Whistler's diary of his journey to Chile in which he notes that he sailed on the RMS Solent to South America... On his arrival he gave two completed seascapes to a ship's purser to bring back to England. He never saw them again and assumed they had been lost at sea, which explains why this exceptionally important canvas was not exhibited during his lifetime. This painting represents the first intimation of the Nocturnes of the 1870s. The intense blue tonality and the twilight atmosphere when watery reflections of the yellow riding lights find an echo in the two lights on the sliver of shoreline—create a mood of perfect tranquility. Whistler drags a loaded brush in wavy parallel strokes horizontally across the foreground with 'wristy' motion to create an effect of constant rippling flux."

-Richard Dorment and Margaret F. MacDonald, et. al., *James McNeil Whistler* (London: Tate Gallery Publications, 1994), pp. 116-117.

Did You Know?

Building the Gilcrease Collection

Typical of the committed collector, Thomas Gilcrease put his collection together in various ways. Almost certainly he envisioned the end result as a museum, and he worked to acquire important pieces that would reveal the many aspects of the nation's growth. So Gilcrease instinctively followed the primary method of most collectors: to develop a direction or plan and then work to implement it. And, with income from oil revenues, he had the resources to back up his aspirations.

Although Gilcrease began collecting in the 1920s, some of his most significant artworks were not acquired until the late 1940s and early 1950s. Working with prominent galleries and dealers, such as M. Knoedler & Company, Victor D. Spark, and Kennedy Galleries in New York, he sought out fine examples by artists outstanding in the American canon. From Knoedler came Thomas Eakins's *Frank Hamilton Cushing*, Winslow Homer's *Watching the Breakers*, James McNeill Whistler's *Nocturne, the Solent*, John James Audbon's *The Wild Turkey*, John Singleton Copley's *Portrait of Mrs. John Aphorpe, née Hannah Greenleaf*, and Charles Willson Peale's *James Madison*. Knoedler was also responsible for bringing to Gilcrease's attention the availability of the Thomas Moran studio collection of more than 1,300 works, exemplified by the stunning *Shoshone Falls on the Snake River*. Kennedy Galleries provided Albert Bierstadt's beautiful *Sierra Nevada Morning*, and Victor Spark sold Charles Deas's *Sioux Playing Ball*, Jasper Cropsey's *View on Lake George*, and John Singer Sargent's *Arrival of the American Troops at the Front*. From the Online Collection.

Enjoy a short video about one of Whistler's most famous paintings: *Whistler's Mother*

<https://www.youtube.com/watch?v=baUJTGT0vU>



Whistler and his Butterfly Signature

"James McNeil Whistler began experimenting with butterflies as a signature in his painting and prints in the 1860s.

By the 1870s it had become a very important element in his works and he even used it as a decoration and signature on letters, notes, and invitation cards. The butterfly symbol became so popular that people who bought his earlier works of art would return to Whistler so he could sign his monogram onto their paintings."

-From Whistler House Museum of Art, Lowell, MA.

<https://www.whistlerhouse.org/index.php/en/in-the-news-2/111-whistler-butterfly-signature>



General Membership Meeting

By Kathe Crapster, Gillies President



Over 60 Gillies and 7 museum staff attended the General Membership Meeting on September 21st held at Oklahoma Joe's in Tulsa. It was such a joy to see so many familiar faces. When we first arrived, our Hospitality Committee (Lana and Dick Clark) treated us to their goodies, and homemade cookies by Janice Henshaw. YUM and thank you!

Before lunch, the Forum speaker, Dr. Zachary Qualls shared his expertise on Cherokee basketry and the women who made them.

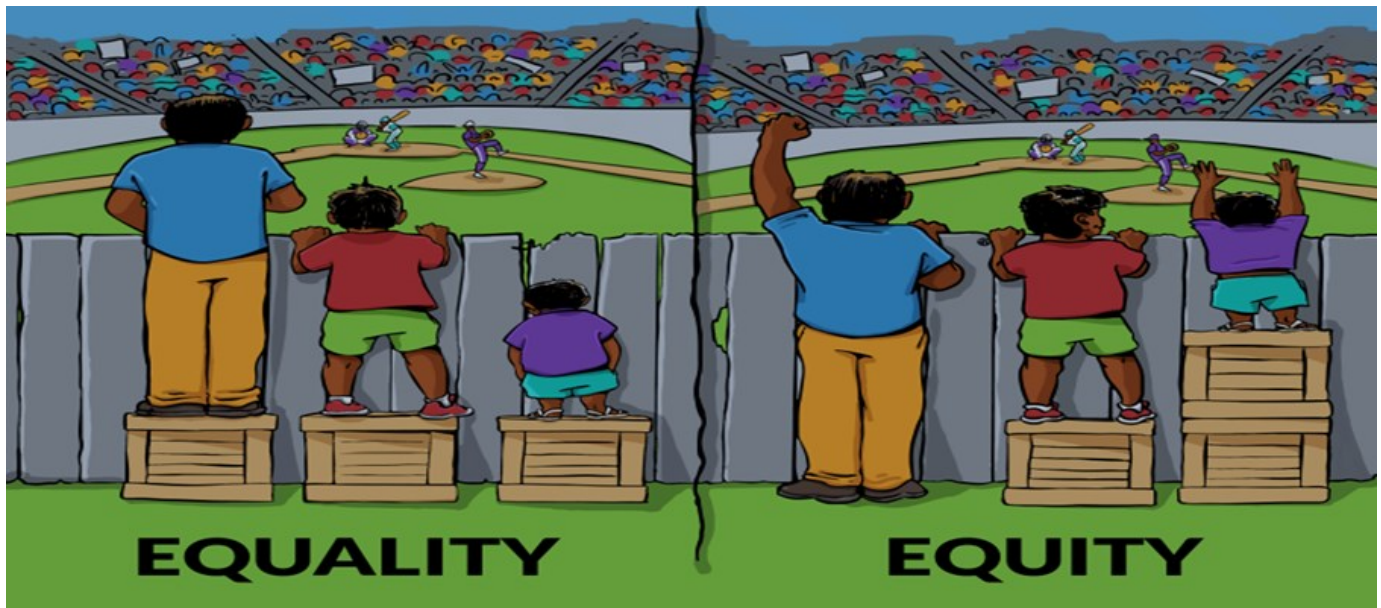


Dr. Qualls took many questions after his presentation and earned a place in all our hearts. He brings a wealth of experience and knowledge as a new staff member working in the Digitization Department at Gilcrease.



Docent's Corner

By Alana Trisler, Docent Chair



The new Gilcrease museum will strive to warmly welcome and engage all who enter its doors. How do we accomplish this? By treating *all* who enter fairly, equitably, and with deliberate intention to fully include them in all aspects of museum life.

Please join us on **Friday, October 4, 2024**, when Mia Hoskison, Community Engagement Manager for Gilcrease Museum, will share her expertise on Diversity, Equity, Accessibility, and Inclusion – a focus of our new director, Brian Lee Whisenhunt, and one that will help us enrich our interactions with the staff and museum guests.

9:30 – Refreshments and Social Time 10:00 Meeting begins



Looking Ahead:

Friday, November 1 – Jacinta Noble, Chief Conservator for Gilcrease Museum, will share a presentation on Japanese papermaking.



Gillies Fall Trip!

By Cindy Strasheim, Travel Chair



On October 23, 2024, Gillies plus friends and family are invited to travel by car to Siloam Springs and Bentonville, Arkansas. Our first stop will be at 10:00 a.m. at Legacy Jewelry, 610 Mt. Olive Street, Siloam Springs for a meet up with Cherokee artist, Troy Anderson, and an exhibit of his work. The owner of Legacy Jewelry will provide a nice morning snack and beverage for us. Let us leave for Bentonville no later than 11:30 am.

The second leg of our trip takes us to the Crystal Bridges Museum in Bentonville for a guided tour of “*Knowing the West.*” It will be great to see some of our old favorites from our beloved Gilcrease galleries. The one-hour docent led tour begins at 1:15 pm. The cost is \$20. You may purchase food at Crystal Bridges before or after the tour or find a place to lunch on your own. After the tour, you are welcome to explore the rest of the Crystal Bridges Museum on your own. Each car will decide if traveling home or staying overnight. We need to have 10 paying travelers for the museum guided tour.

There are many other things to see and do in Bentonville. If you would like to stay overnight, I can give you details of hotels, restaurants, and places to visit on Friday, October 24.

Carpooling is suggested. I will have room for 3 (or 4 close) travelers. If you are willing to drive others in your vehicle, please let me know.

RSVP to cindy.strasheim@gmail.com by noon on October 18.
In the event that you have to cancel, notify me as soon as possible.
402.469.5357

From the Online Collection

As we approach Indigenous Peoples' Day/Columbus Day on October 12, people still question why our country was named America. In 2016, author Ernest F. Darling, wrote the following article attempting to answer that question. Darling, however, does not address the larger issue of whether we should "celebrate" Columbus' landing at all.

From the online collection:



***Columbus on First Landing in India is
Received by Inhabitants with Many Presents***

Artist Unknown

Oil on wood panel

16th – 17th century

longevity is short for folded maps in book pockets of modern geographies, it is hardly surprising the map is not intact. Information concerning the other rare copies denotes their pockets are empty too. And this map was part of the explanation in naming the New World!

As for the missing book-pocket maps there have been numerous claims on the true one. In 1893, Henry N. Stevens, an English cartographer, purchased at a London auction a very imperfect book by Martin Waldseemüller, Strassburg, 1513, in which he found a map with the New World discoveries

The Book That Put America on the Map

By Ernest F. Darling

Every schoolchild is taught: Columbus discovered America in 1492, but it was named for Amerigo Vespucci, and people have been asking ever since: Why not for Columbus? The answer and reasoning was brought out in a small publication, *Cosmographie Introductio*, by a German professor of geography, Martin Waldseemüller, Strassburg, Lorraine, in 1507. The printer was Johann Griniger, a successor of the famous printer, Johann Guttenburg, who had a shop in the same city fifty years earlier.

One of the eleven remaining known books is now in the Gilcrease Rare Books and Documents Collection. The British Museum has three; New York City Library, three; Harvard University, one; and three private collectors own one each.

The *Cosmographie Introductio* is printed in Latin, has only thirty-two leaves, each 8 by 5-1/2 inches, and is bound in a stiff leather cover. Affixed the back is an empty pocket which originally held a folded map. Since the

From the Online Collection (continued)

marked “America.” And in 1901, the Reverend Joseph Fischer, S.J., professor of geography at the Jesuit College of Feldkirk, Austria, claimed to have happened upon a copy of the missing maps “whilst making researches in the library of Prince Waldburg-Wolfegg-Waldsee at Wolfegg Castle in Wurttemberg, Germany.” Both of these maps have been accepted as originals of the earlier *Cosmographie Introductio*, and prints are available.

Martin Waldseemüller taught at the University of St. Die in Strassburg. He belonged to a kind of literary club devoted to the study of philosophy, cosmography, and cartography, where he teamed with a fellow member and they proposed an updated edition of the Roman scientist Ptolemy’s *Geographia*. Differences arose over some of the unsettled questions about recent explorations of Portuguese around the coast of Africa and uncertainties beyond the Atlantic. When Waldseemüller became so captivated with the dramatic figure of Amerigo Vespucci, the partnership ended and the result was the *Cosmographie Introductio*.

The professor included some principles of geometry and astronomy, a description of the cosmos, an essay on winds and climate, then, four letters of Vespucci recounting his voyages to the New World. One of the more described landings has been determined as being at the present Cape Kennedy, Florida. These reputedly embellished letters had been written to a friend in Florence, Italy, who had them published and widely circulated, bringing much publicity to Vespucci. In commenting on the letter writer’s self-styled descriptions of his explorations, mostly in South America, Waldseemüller suggested that the new land be named for Vespucci “... since Europe and Asia got their names from women, this should be Amerigo’s land.” And the accompanying maps had “America” printed on them.

The book became an instant bestseller. Two editions were put out the first year, 1507, and again in 1508, and in 1509. In 1513, with his former friend, they co-authored the new edition of Ptolemy’s *Geographia* which carried the latest maps showing the “Americas.” Each copy drove home the idea what the New World should bear the name.

Dispute over the naming was inevitable. For almost 500 years such labels as imposter, pevaricator, and palterer on the one hand, with scientific explorer and successful merchant on the other, have made Vespucci the most controversial character of the Age of Discovery.

Before Professor Waldseemüller died in 1522, he became convinced that Amerigo Vespucci did not deserve the honor after all, and in his last publications deleted the name from his maps. But it was too late. The name persisted and in 1538 Gerard Mercator’s first map of the world clinched the matter when he indicated the northern continent as “North America” and the southern one “South America.”



The Landing of Christopher Columbus

By David Edwin

Early 19th century

Engraving on paper

From the Online Collection (continued)

Admirers of Columbus have long regretted that the two continents in the New World were not named for him. To a large degree Christopher Columbus himself was at fault. After four voyages across the Atlantic he stubbornly insisted until his death that he had found Asia, and his various landings were on islands or minor parts of the Indies, which was his sole mission. The name by which he called the natives—Indians—is a perpetual reminder of his error. On one of his trips Columbus compelled the map-maker and other members of the crew to sign an affidavit stating that Cuba was not an island, but part of the Asian continent.

Columbus was too much of a visionary to be accepted as a leader or administrator. The most solid part of his undertakings was his faith in God and his mission. His colonization projects failed, his men mutinied, and he was shipped back to Spain in chains. Contrary to reports of his old-age poverty, the Spanish Crown did not adhere to the original contract, even to his descendants until 1898.

During the last eight years of Columbus' life a number of maps were distributed which summarized the latest discoveries in the Western Sea, but for want of more positive proof few specific names were applied. Then the year after the Admiral of the Ocean Seas died — 1506 — came Waldseemüller's persuasive book.

The late Samuel Eliot Morison, renowned biographer of Columbus, says, "America was named after a man who discovered no part of the New World. History is like that, very chancy."

If you would like to read it online click on this link.

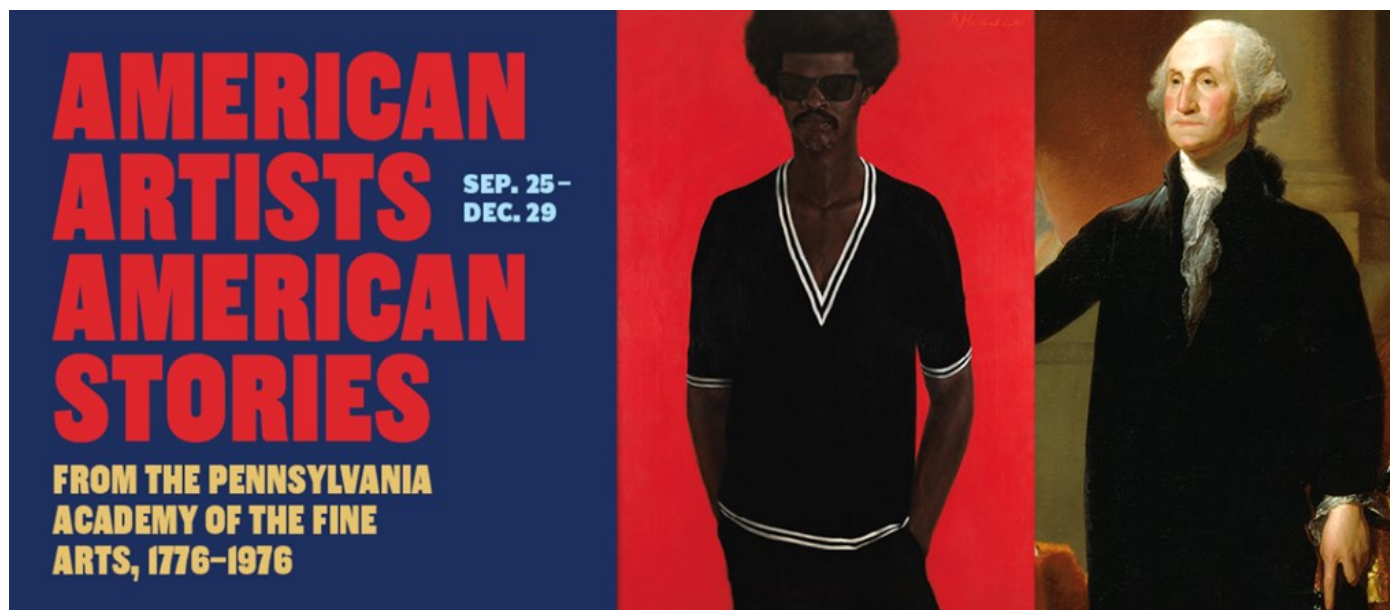
<https://collections.gilcrease.org/articles/article-book-put-america-map>

Another well-known painting in the Gilcrease Museum collection by Thomas Moran also depicts Columbus' landing.

Columbus Approaching San Salvadore, 1860, oil on canvas.



Places To Go



American Artists, American Stories From the Pennsylvania Academy of the Fine Arts, 1776-1976

Two hundred years, over one hundred works of art, and countless stories of artists and the people, places, and events they chose to represent. *American Artists, American Stories* brings some of the most acclaimed and recognizable works of American art to Philbrook—artwork that has shaped conversations about the nation’s history and identity.

Alongside these influential works, this exhibition highlights paintings and sculpture that may be less familiar—but no less central to the story of America. Through artwork from the exemplary Pennsylvania Academy of the Fine Arts (PAFA) collection, this exhibition includes groundbreaking work by artists formerly excluded from the historical narrative, especially women artists, LGBTQ+ artists, and artists of color, whose work provides a deeper understanding of the story of American art.

This fall at Philbrook, experience the artwork of Mary Cassatt, Barkley L. Hendricks, Edward Hopper, Anna Klumpke, Alice Neel, Isamu Noguchi, Georgia O’Keeffe, Horace Pippin, Henry Ossawa Tanner, Laura Wheeler Waring, Andrew Wyeth, and many more.

By examining PAFA’s impressive collection with a critical eye, the exhibition explores what it meant to be an American artist from the founding of the country into the late twentieth century and uncovers broader histories of our nation.



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.

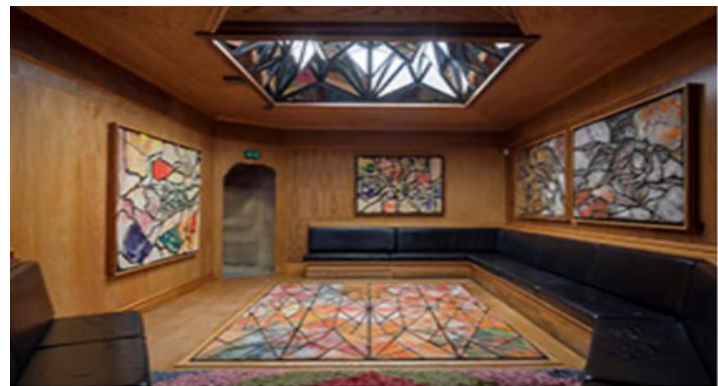


The Modern

Dive into Jonah Freeman and Justin Lowe's architectural installations that physically and psychologically immerse viewers in an expansive alternative universe.

Opens October 4, 2024

in Ft Worth, Texas.



EXHIBITION

Jonah Freeman +
Justin Lowe: Sunset
Corridor

10/4/24 - 1/5/25

A Week in Taos

by Lynn Cyert and Carol Stookey

We had the pleasure of taking a course on “Women Artists of the Southwest” at the Doel Reed Center (owned by OSU) in Taos, New Mexico. The Center offers week-long Leisure Learning Courses in the summer. The class topics this summer were diverse, from fly fishing, New Mexico cooking, print making, and others, to Women Artists of the Southwest.

Our class was taught by Dr. Amy Von Lintel, an art history professor from Canyon, Texas, who has published several articles and books on Georgia O’Keeffe. While Georgia O’Keeffe was certainly mentioned in our course, and our class toured the Georgia O’Keeffe museum on a field trip to Santa Fe, the focus of our course was on other, lesser-known women artists of the southwest. While some women artists were indigenous to the geographic area, several artists who were not from the southwest were inspired to move to the area. One of Dr. Von Lintel’s ideas describing why women artists were attracted to New Mexico and other southwestern states is encompassed in the concept “living out.” Women artists were attracted to the isolation, reclusiveness, and ability to make a living in the southwest, for a variety of reasons.

Students gave presentations to the class about an artist they chose. We decided on a contemporary artist, Susan Folwell, the potter commissioned by the Gillies to create a piece to honor Susan Neal and enhance the Gilcrease collection. As part of our preparation, we visited the King Galleries in Santa Fe where Susan Folwell and her mother show their work.

We visited several places in Taos and Santa Fe as part of our class. We also saw several more sites on our own. One of the most noteworthy events happened because of the generosity of Gillie Kathy Horne, who lives in Taos part of the year. She helped us arrange a docent-led tour at the Couse-Sharp Historic Site conducted by one of her friends. It was interesting and enlightening, especially knowing that Thomas Gilcrease was a major patron of Joseph Henry Sharp. It was fun to pass our iPads around to show our classmates artworks on the Gilcrease Museum website.



Our class visited Earthship, a community outside Taos where people live off the grid and use recycled and sustainable building materials. This is a modern-day version of “living out.”



The first day on our trip we visited Taos Pueblo, a UNESCO World Heritage Site, and the longest continuously inhabited place in North America.

Susan Folwell is currently working on a series of Route 66 pieces. This piece is a clay tile. She described the muted tone and slightly blurry focus as representing memories and dreams of Route 66. She has signed this piece on the license plate of the car.



We shared works by Joseph Henry Sharp and Ila McAfee from the Gilcrease website with our classmates.

The class visited Ghost Ranch, outside Taos, where Georgia O'Keefe lived.



We had a fabulous tour (one of the highlights of the trip) of the Couse-Sharp Historic Site.



We enjoyed the Taos Farmers' Market.

On the way home, we stopped at Midpoint Café in Adrian, TX, halfway point on Route 66.



**Thanks to Lynn and Carol for
sharing about their adventures
in Taos!**



We are pleased to announce the 2024 Oklahoma Museums Association Award Winners.

Outreach or Education Program

Outreach or Education Program Budget Category Under \$10,000

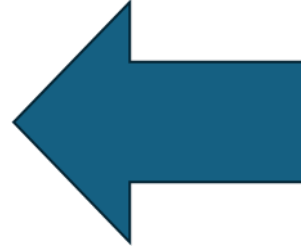
Edmond History Museum, Songs & Stripes Big Band Show

Outreach or Education Program Budget Category \$10,000 to \$50,000

Bob Dylan Center, Tangled Up in Tunes

Outreach or Education Program Budget Category Over \$50,000

Gilcrease Museum, Gilcrease in Your Neighborhood



Promotional Piece

Promotional Piece Budget Category Under \$10,000

Bob Dylan Center, Blowin' in the Wind

(Honorable Mention)

Woody Guthrie Center, Preserving Film at the Woody Guthrie Center

Promotional Piece Budget Category Over \$50,000

Oklahoma Hall of Fame | Gaylord-Pickens Museum, Oklahoma Hall of Fame Website

Publication

Publication Budget Category Under \$10,000

Choctaw Cultural Center, Villa im Anoli

Publication Budget Category Over \$50,000

Bob Dylan Center, Bob Dylan: Mixing Up the Medicine



Special Projects

Special Projects Budget Category Over \$50,000

Gilcrease Museum, From Trauma to Resilience: Learning from the Eddie Faye Gates Collection

President's Message

By Kathe Crapster, Gillies President

President-Elect, Becky Hatchett and I have been meeting with Brian Lee Whisenhunt since our last gathering in May at The Club at Indian Springs. At those meetings, Brian has shared that he anticipates moving portions of the collection into the new building beginning in the spring. Thereafter, Gillies may begin giving building tours to dignitaries and donors as they get the opportunity for a sneak peek. Mayor Bynum will be officiating at a ribbon cutting ceremony this November. Gillies will be assisting on that day, so STAY TUNED!

If you have not driven by the new building, you are in for a treat. The construction materials that had been in the HCAR parking lot are gone and the lawns around the new building are in.

- Kathe



Photo by Claire Cross, Photographer
Gilcrease Museum Digitization



Mark Your Calendar

- October 4: **Executive Committee** meeting in HCAR @ 8:30 a.m.
- October 4: **Docent Meeting** (all Gillies welcome) @ 9:30 a.m. in HCAR
Speaker Mia Hoskison, Community Engagement Manager, will share her expertise on Diversity, Equity, and Inclusion – a topic about which our new director is passionate.
- October 10: **Board of Directors** meeting via Zoom @ 10 a.m.
- November 1 **Docent Meeting** (all Gillies welcome) @ 9:30 a.m. in HCAR
Speaker Jacinta Noble, Chief Conservator, will share a presentation on Japanese papermaking.
- November 7 **Board of Directors** meeting via Zoom @10 a.m.

Secretary's Report

By Julie Gentz, Secretary

- New email address for Diane Cox: dianekcox43@gmail.com
- Sympathy card sent to the wife of Joe Tipton expressing our sadness about Joe's passing.

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.

