THE ESSENCE OF PLACE
Celebrating the Photography of David Halpern
In this Issue

4 Essence of Place
National park’s artist-in-residence David Halpern’s distinctive photographs are on display through December 2017.

8 NEH Supports Gilcrease
National Endowment for the Humanities provided key funding for the museum’s chief conservator position.

9 Campaign for Gilcrease
Windgate Charitable Foundation makes commitment toward the Campaign for Gilcrease and the future of museum education programming.

10 Behind the Brush
The next symposium at the Helmerich Center for American Research will explore the life and work of Charles M. Russell.

12 Powerful Posters
Explore the art of propaganda in war posters with two visually captivating exhibitions opening in April.

14 Will Rogers & Charlie Russell
Will Rogers, Jr. reflected on the relationship between his father and Charlie Russell.

ON THE COVER
New Mexico Storm, 2015, South of Lamy, New Mexico, is one of the photographs featured in the exhibition The Essence of Place: Celebrating the Photography of David Halpern which runs through December 2017.

Gilcrease After Hours resumed in March with a program celebrating Women’s History Month. Gilcrease After Hours takes place on the last Friday of the month from 7-9 p.m. Explore the museum, grab a drink, network with other young professionals, and support your local art community. Free admission.

April 28 We Dance
May 26 Beer Garden Party
June 23 TBA
Director’s Report

Architectural Program and Selection Are First Undertakings for Museum Expansion

On January 18, Tulsa Mayor G.C. Bynum, Tulsa City Councilors and senior staff, announced the funding timeline for the Vision Tulsa economic development projects. Though the overall Vision Tulsa sales tax extension spans the next 15 years, the mayor and city have pledged to front-load funding, through the issuance of bonds, for many of the key Vision projects in the first five years, including the $65 million Gilcrease Museum expansion. Getting key projects off the ground early means that the city will see the benefit of the economic return on these investments sooner rather than later. Also, construction of these projects will give a boost to the local economy by creating hundreds of jobs.

The University of Tulsa will work closely with the City of Tulsa to manage the Gilcrease Museum expansion. A project team is being assembled to oversee the museum expansion that will include the mayor and city senior staff, along with the president of TU and key university staff and trustees, as well as senior museum staff. This spring the project team will begin the process of selecting an architect.

The first step in this process is preparing a request for qualifications (RFQ) to be made available to interested architectural firms. The firms then will be vetted and qualified architects interviewed. A select few will be invited to submit concepts for design of the expansion.

In preparation for the selection process for the architect, Gilcrease Museum is developing architectural criteria and diagrams that identify key spaces inside and outside the expanded facility and their spatial relationships. The architectural program, or “museum zoning,” is an important tool to assist the architects in understanding the areas of the museum that are public and nonpublic, as well as areas in the facility that require special environmental controls, security, lighting, etc. This pre-planning will help to ensure the functionality of the new and current spaces inside the museum and inform the overall design of the expansion.

Included in the expansion pre-planning, a master schedule is being developed to identify and chart key timeline deliverables and milestones in architectural design and construction, exhibition development, program development and museum operations. At present, it is estimated that the entire expansion project from start to finish, including architect selection and design, construction, and exhibition design and installation, will take approximately 60 months. The Gilcrease staff and community are anxious and excited to begin this next chapter in the storied history of Gilcrease Museum.

Kindest regards,

James Pepper Henry
Executive Director

A Message from the National Advisory Council Chair

This past February marked a turning point for Gilcrease Museum and the Helmerich Center for American Research. The first exhibition generated by scholars who conducted research on the museum’s collection is now on view at Gilcrease, Plains Indian Art: Created in Community. This union of Gilcrease Museum and the Helmerich Center vis-à-vis The University of Tulsa, has produced what was imagined when the idea was conceived — a hub where an active community of scholars, both local and international, could come together to learn about the museum’s collection and share their findings with the world.

The Plains symposium is just one of many that have already taken place at the Helmerich Center for American Research with others to follow. A symposium on Charles M. Russell is set for May 2017, and you can read more about it in this issue. With the completion of the Helmerich Center in 2014, Gilcrease Museum’s vast archival collection of books, manuscripts, maps and other items have been opened up for scholars around the world bringing the art and history of the Americas to a global audience.

The activity at the Helmerich Center demonstrates that Gilcrease Museum in conjunction with TU is building on the museum’s legacy of outstanding scholarship. The future of academic research is indeed bright at Gilcrease and the Helmerich Center.

The Stuart Family Foundation is proud to have funded, in part, the Visiting Scholars Program at the Helmerich Center. We look forward to continued collaborations between the museum and research center to offer opportunities to researchers and scholars to explore the vast collection amassed by Thomas Gilcrease, a priceless treasure in our own city.
The Essence of Place: Celebrating the Photography of David Halpern

Showcasing 36 black-and-white and eight color images from the southwestern states of Arizona, Colorado, New Mexico, Oklahoma, Texas, and Utah, The Essence of Place: Celebrating the Photography of David Halpern will be on exhibit throughout 2017. This marks the first time David Halpern’s work has been exhibited at Gilcrease Museum.

Although Halpern began making photographs at an early age, his first career was in advertising and marketing, which he abandoned in 1973 due to “philosophical differences.” As a result, he turned to freelance writing and photography. Halpern’s career took an important turn in 1984 when he was invited to serve as artist-in-residence at Rocky Mountain National Park in Colorado. He has since served in a similar capacity at five other sites: Black Canyon of the Gunnison National Park in Colorado, Bryce Canyon National Park in Utah, Glacier National Park in Montana, Acadia National Park in Maine, and most recently at Bandelier National Monument in New Mexico. Gilcrease members may also know Halpern from his books, Tulsa Art Deco, featuring Tulsa’s diverse collection of Art Deco architecture; and Pilgrim Eye, a chronicle of his many years photographing the American landscape.
Halpern’s love of nature and the American landscape have inspired the majority of his photographs the past 65 years. His favorite subjects are found in nature — landforms, water, rocks, trees, clouds — and the many variables that alter perceptions of them: light, wind, rain, snow and fog. Halpern concedes that although “born too late to discover new wild places in America, I have nonetheless found great satisfaction in developing my own interpretations of the wonders that surround us all.”

Originally the process of making pictures held Halpern’s attention. His challenge now is discovering new images — or new interpretations of previous subjects. Whereas initially he was preoccupied with photographic technique, Halpern is now more interested in how viewers interact with his work. While acknowledging his debt to photographers like Ansel Adams and Edward Weston, Halpern’s greater influences have come from painters like Albert Bierstadt and Thomas Moran.

For many, the works in The Essence of Place will evoke the sublime spirit inherent in the landscapes Halpern has memorialized in his photography. The landscapes are instantly recognizable to those fortunate enough to have experienced them. If not yet visited, they will provoke an irresistible resolve to do so. Because of this power, a single visit to The Essence of Place may not be enough. Many will want to experience the true essence of these special places more than once.
Endowment Funding Critical to Museum Operations

Endowment funds are critical to many nonprofit organizations, and Gilcrease Museum is no different. When it comes to attracting and retaining highly qualified staff, endowments can be extremely useful by ensuring permanent positions that have a major impact on the museum and its collection.

Such was the case in hiring Joanna Didik, the museum’s chief conservator. Didik joined Gilcrease in April after a lengthy search, thanks to an endowment challenge grant from the National Endowment for the Humanities. The NEH grant provided $400,000, contingent upon raising additional funds from the community that would allow the museum to establish an endowment for the position.

Joanna Didik

Didik’s international experience includes work at the National Archives of Ireland in Dublin and the State Archive of Poland in Katowice. In both capacities, she worked with a variety of documents, many on parchment, dating back to the 10th century. However, she also worked with 19th-century education records and photographs.

With its rich archival collection, including parchment maps, photographs, handwritten documents, etc., and renowned art holdings, Didik’s experience was an ideal match for Gilcrease. In her short time on staff, Didik has been an integral part of improvements in all areas of collections management including policies and procedures, conservation assessment of the art and archival collections, and the painting conservation program.

Didik has improved the museum’s capabilities by preparing certain collection items for display and conducting thorough evaluation of items offered to Gilcrease. Prior to her arrival, much of this work was contracted out as needed, without the regular attention the collection deserved.

Accordingly, the NEH endowment challenge has had a direct affect on the health of Gilcrease Museum’s collection and its ability to be enjoyed and studied by future generations. The primary benefit this endowment has afforded Gilcrease is the ability to fix its focus on the long-term care of the collection, without having to make tough “triage” decisions based upon available budget dollars.

While there’s no shortage of conservation work to be conducted at Gilcrease, Didik has made numerous contributions to the museum behind the scenes. Without her efforts (and the resources that ensure her position), last year’s exhibitions on the work of William R. Leigh and Willard Stone would not have been possible. Moreover, Gilcrease artworks that have been loaned to museums around the world might not have been stable enough to travel without her care.

Currently, Didik is training the next generation of museum professionals by teaching a course entitled “Conservation Principles” for University of Tulsa graduate students in the Museum Science and Management program. Didik is educating conservators who will follow her in the field and move on to use their skills at other institutions. In this regard, Didik’s endowed position will pay dividends far into the future.

The impact of the conservator endowment is assurance that the museum collection will continue to be cared for, studied and enjoyed despite any changes in the economic climate. Just as the NEH endowment provides for staffing stability, gifts to the Campaign for Gilcrease endowment effort will build a solid future for a thriving museum.

Windgate Charitable Foundation Challenge Grant will Grow Endowment for Education Programming

Over the course of the last six years, Windgate Charitable Foundation has been a strong partner with Gilcrease Museum and its educational efforts. The foundation’s generosity has supported graduate assistants from The University of Tulsa working with the Gilcrease collection as a part of their academic careers, as well as provided a challenge grant that was crucial to launching the Gilcrease on Wheels outreach program in 2014, which has served more than 12,000 rural Oklahoma students.

The foundation’s challenge grant for Gilcrease on Wheels has been effective in leveraging new gifts, with seven new donors stepping up to fund the project. At the end of 2016, Windgate Charitable Foundation issued a second challenge grant, this time to provide for the long-term needs of the museum through the Campaign for Gilcrease. This latest challenge grant will award $500,000 of endowment support to bolster Gilcrease’s education activities.

The Campaign for Gilcrease is a $50 million endowment effort initiated by TU to accompany the Vision Tulsa tax extension that allocated $65 million to expand and update Gilcrease Museum. An element of that expansion plan is a dedicated and desperately needed education space for children and families. While sizable gifts will finance the creation of this education center, the Windgate Charitable Foundation’s gift, when matched, will create a $1 million endowment for educational programming and staffing resources that will make the museum collection come alive for countless visitors.

Growing the endowment at Gilcrease will enable museum leadership to better plan for future needs and will contribute to a greater balance of revenue streams. When investment earnings are incorporated into the museum’s operating budget, leadership can strategically develop new initiatives or grow existing programs, giving the museum the confidence of dedicated resources and guarding against often fluctuating external economic conditions.

The success of the National Endowment for the Humanities’ challenge grant for a chief conservator stands as a shining example of the strength of endowment challenges, as well as the ability of Gilcrease to capitalize upon them.

We extend our gratitude to the trustees of Windgate Charitable Foundation for this latest commitment and applaud them for cementing their legacy at Gilcrease. Their generosity is an investment in Gilcrease Museum and for children who will be entertained and educated at Gilcrease for years to come.

For information on the Campaign for Gilcrease, or to respond to the Windgate challenge grant for education, please visit: gilcrease.org/the-campaign-for-gilcrease.

A family enjoys creating art projects during Funday Sunday. Windgate Charitable Foundation has been a generous supporter of arts education programs at Gilcrease Museum.

National Endowment for the Humanities

The success of the National Endowment for the Humanities’ challenge grant for a chief conservator stands as a shining example of the strength of endowment challenges, as well as the ability of Gilcrease to capitalize upon them.
Behind the Brush: The Art and Life of C.M. Russell

Gilcrease Museum, with its collection of art by Charles M. Russell (1864-1926) and the Russell Research Collection, today has the most comprehensive assemblage of material related to the famed western artist in existence. In November 2016, three scholars who are recognized authorities on the art and storytelling of Russell were invited to Gilcrease and the Helmerich Center for American Research for a weeklong visit to conduct research on the institutions' vast Russell collections. Each scholar focused on a particular research topic, working to produce a scholarly paper to present at the C.M. Russell Symposium to be held at the Helmerich Center for American Research May 6, 2017.

The symposium will feature talks by scholars who consider the life, art and memory of Russell, one of the West's most iconic artists. A uniquely American voice, Russell's brilliance came from the authenticity that he projected through his art, his close association with the natural world, and his innate ability to understand human nature. While popular sentiment links Russell to the mythological Old West, to reduce his life and work to the anecdotal and romanticized is to overlook the ways in which Nancy Cooper Russell worked with friends and neighbors to memorialize her husband after his death, Charlie and Nancy discussed what would become of Russell's log cabin studio. She worked to conserve the Russell House and Studio and to maintain the same as a memorial and museum dedicated to the cowboy artist. Together the studio and gallery addition opened as the Charles M. Russell Memorial on July 4, 1930, the first museum dedicated to Western art in the United States.

Byron Price, director of the C.M. Russell Center for the Study of Art of the American West at the University of Oklahoma, was another visiting scholar. Price is also the editor of Charles M. Russell: A Catalogue Raisonné (2007), which won the 2007 Western Heritage Award for the best art book of the year from the National Cowboy & Western Heritage Museum and the 2008 Gaughery-Western History Association Prize for best book of the year in western history. His research at the Helmerich Center focused on Russell's time in Hollywood, his connections in the entertainment industry and the influence that California had on his work.

Another featured speaker at the symposium will be Holly Witchey, who teaches museum studies at Case Western Reserve University where she is adjunct faculty in the Department of Art History. Recently, she has done research on the evolution of American humor in the 19th and early 20th centuries. She has been looking at figures who embody qualities of the humorist defined as typically American in the late 19th century: observational humor; an emphasis on “how” the story is told, rather than what is told; and the humorist as performer, in the sense of the purposeful creation of a personality that is closely identified with both the humor and the humorist. She has found that the story of Charlie Russell — with his skills as an artist, writer and raconteur — embodies American humor in a way that is distinct because he does it across so many different media including his own life and letters.

The final visiting scholar was Emily Wilson, assistant curator at the C.M. Russell Museum, whose research focused on Russell's role-playing and performance art. According to Wilson, Russell's role-playing is an embodied appreciation of Plains Indian culture, expressed through the creation of gesture, art and imagery. Wilson holds a master's degree in art history from Indiana University. She has contributed to several publications, including Painted Journeys: The Art of John Afm Standl, Judie Utter, paper conservator at the Anson Carter Museum of American Art, will also present her recent research on C.M. Russell at the symposium.
The Power of Posters: Mobilizing the Home Front to Win The Great War

In conjunction with Black Bodies, the museum will draw on the extensive collection of World War I material in McFarlin Library’s Special Collections at The University of Tulsa to present The Power of Posters: Mobilizing the Home Front to Win The Great War. This exhibition will commemorate the centenary of American entry into the First World War. As tools of mass communication intended to mobilize Americans, the use of posters has never been equaled.

Why was this poster campaign necessary? From the beginning of hostilities, President Woodrow Wilson had proclaimed the virtues of American neutrality. Wilson rightfully claimed that “he kept us out of the war” that had engulfed Europe since August of 1914. But by the spring of 1917, Wilson’s desire for neutrality was sinking with each American ship torpedoed by German U-Boats. Consequently, the president faced a dilemma: how to convince the American public that intervention in the war was now unavoidable and absolutely necessary.

Wilson’s solution to the dilemma was the Committee on Public Information. Created less than a week after the United States declared war on Germany on April 6, 1917, the CPI’s sole mission was to mobilize the nation for total war. Their most effective tool proved to be the poster. When graphically vibrant images by well-known illustrators were combined with the latest theories on human psychology, these posters had the power to inspire, inform and motivate Americans at home to support the war effort in a multitude of ways. From messages that encouraged saving a loaf of bread a week to feed armies and civilians alike, to patriotic crusades to buy Liberty Bonds that financed the war, posters convinced the vast majority of Americans that support for the war was essential for national survival.

Despite the passage of 100 years, the many examples presented in The Power of Posters: Mobilizing the Home Front to Win The Great War still retain their emotional power. Ranging from sweet and comforting to menacing and terrifying, they help us in the 21st century understand what it was like to be an American on the home front during The Great War. This exhibition will run concurrently with Black Bodies, through July 9.

Black Bodies in Propaganda: The Art of the War Poster

Why would African Americans fight for the freedom of others when they themselves were treated as second-class citizens?

Why would Africans fight for democracy in Europe, when as the colonial subjects of European powers, they were denied full participation in European and African societies alike?

These thought-provoking questions are explored in the exhibition Black Bodies in Propaganda: The Art of the War Poster, featuring 33 posters from the collection of Tukufu Zuberi, the Lasry Family Professor of Race Relations and Professor of Sociology and Africana Studies at the University of Pennsylvania.

Propaganda has long been used to mobilize societies during times of war. The posters presented in the Black Bodies exhibition are visually captivating works of art created with the objective of mobilizing people of color. These appeals for support were presented even as the very populations they targeted faced oppression and injustice in the United States, Europe and Africa.

The earliest examples in the exhibition date to the American Civil War, created to inspire black men to join the Union Army as a means to end slavery. In the postwar years, as the nation rebuilt itself, these posters served as commemorations of African American service and heroism. In the years after Reconstruction, widespread segregation and Jim Crow laws denied African Americans any sense of equality. Despite this lack of justice, the United States was forced by the needs of the Spanish American War and World Wars I and II to once again mobilize the nation’s black population to support the war efforts.

In addition to posters highlighting American wartime propaganda efforts, the exhibition has several posters produced by European nations to encourage their African subjects to join colonial armies. Also included are highly stylized posters created in the Soviet Union and China expressing both support for oppressed blacks as well as condemnation for their oppressors. With its many compelling examples, Black Bodies in Propaganda: The Art of the War Poster, on view beginning April 7 through July 9, 2017, provides a very revealing presentation of this important history.
It is my belief that Will Rogers admired Charlie Russell more than he did almost any other public figure. They first met in 1904. “Charlie Russell was trying to sell a few paintings and I was trying to sell a few jokes when I first met him years ago,” he once wrote. “We met in the East. Neither of us had much more than carfare … He went up the ladder of fame a lot faster than I did.”

“I always wanted to have Russell pictures,” he wrote another time, “but his prices rose faster than my salary. I couldn’t catch him.” There is considerable truth to this. Only after Russell’s death and the coming of the talkies did Will Rogers acquire a small collection. When we first moved to Beverly Hills, Charlie Russell and his wife, Nancy, came several times to visit us. My father was never in doubt as to Russell’s genius, as the following will show. I was about seven or eight years old and we were at a picnic at Harry Carey’s ranch near Saugus. William S. Hart, Tom Mix and other western stars were there. After the meal, Charlie Russell came over to entertain the children. There were several sets of us, and I am sure we had been raising a general Cain. My father came over with him and leaned down to talk to me.

“Son, I want you to remember this man. He is a very famous man. Remember that you have seen him. Pay attention and remember what he says.” As a result, I can still see a short figure in cowboy boots and hat standing up before a sandy hill, holding us spellbound as he told a story in the Indian sign language. I know it was effective, because for years after, we children used these signs. We met many famous people, but never, either before or since, did my father ever single one out to us as he did Charlie Russell.

The two men were amazingly similar. Both true western cowboys, both brilliant story tellers, both great lovers of people. Their admiration was not of just one talent for another. It was deep and man to man. One of the most touching things Will Rogers ever wrote was a foreword to one of Russell’s books. In another place he said, “He is the only painter of western pictures in the world that the cowpunchers can’t criticize. Every little piece of leather or rope is just where it should be. So you see, in these times of scandal, it is a pleasure to point out to you someone who has gained fame and still remains pure.” The odd use of that last word in italics hints at the deep emotion Will Rogers always felt concerning Charlie Russell.

This article is featured on the museum’s online collections site in an anthology section of material related to the Russell Research Collection. Explore more than 20,000 items in the museum’s collection at collections.gilcrease.org.

Calendar of Events

APRIL
1 Mini Masters, 10:30-11:30 a.m. For ages 5-6, accompanied by caregiver.
2 Sunday Draws, 1-2:30 p.m. For ages 8 and up, $5 members, $8 not-yet members.
4 Mini Masters, Noon-1 p.m. For ages 5-6, accompanied by caregiver.
5 Open Studio for Adults, 1-7 p.m. Zarrow Center. Bring your own supplies. Free.
6, 7, 13, 14 Museum Babies, 10:30-11:30 a.m. For ages birth to not-yet-3 accompanied by caregiver.
7 From My Point of View, Black Blues in Paganistics. Tukufu Zuberi, Ph.D., will discuss the changing messages of race in propaganda posters throughout Gilcrease Museum.
8 Noon-1 p.m. and Noon-1:00 p.m. For ages 3-6, accompanied by caregiver.
9 First Friday Art Crawl with Gilcrease Museum at Central Library, 4:30-5:30 p.m. For families with children ages 3-15.
11 Art Explorations, 10 a.m.-Noon, Gallery 18. Free.
12 ZACH: Zarrow Art Classes for Homeschool, 10-11:30 a.m. or 1:30-3 p.m. Zarrow Center. For ages 6-12. $10 members, $12 not-yet members.
12 Gilcrease After Hours, 7-9 p.m. Hip Dance. Free.
13 First Friday Art Crawl with Gilcrease Museum at Central Library, 4:30-5:30 p.m. For families with children ages 3-15.
15 First Friday Art Crawl, 6-9 p.m. Zarrow Center. Enjoy the Brady Arts District and view "Tulalip Pirates," Prints by Art Weger. Free.
16 Art Explorations, 10 a.m.-Noon, Gallery 18. Free.
17 First Friday Art Crawl with Gilcrease Museum at Central Library, 4:30-5:30 p.m. For families with children ages 3-15.
18 First Friday Art Crawl, 6-9 p.m. Zarrow Center. Enjoy the Brady Arts District and view "Tulalip Pirates," Prints by Art Weger. Free.
19 First Friday Art Crawl with Gilcrease Museum at Central Library, 4:30-5:30 p.m. For families with children ages 3-15.
20 First Friday Art Crawl, 6-9 p.m. Zarrow Center. Enjoy the Brady Arts District and view "Tulalip Pirates," Prints by Art Weger. Free.
21 First Friday Art Crawl, 6-9 p.m. Zarrow Center. Enjoy the Brady Arts District and view "Tulalip Pirates," Prints by Art Weger. Free.
22 Sunday Draws, 1-2:30 p.m. For ages 8 and up. $5 members, $8 not-yet members.
26 Gilcrease After Hours, Beri Garden Party. 7-9 p.m. Free.

MAY
6 First Friday Art Crawl with Gilcrease Museum at Central Library, 4:30-5:30 p.m. For families with children ages 3-15.
7 First Friday Art Crawl, 6-9 p.m. Zarrow Center. Enjoy the Brady Arts District and view "Tulalip Pirates," Prints by Art Weger. Free.
8 Noon-1 p.m. and Noon-1:00 p.m. For ages 3-6, accompanied by caregiver.
9 First Friday Art Crawl with Gilcrease Museum at Central Library, 4:30-5:30 p.m. For families with children ages 3-15.
10 First Friday Art Crawl, 6-9 p.m. Zarrow Center. Enjoy the Brady Arts District and view "Tulalip Pirates," Prints by Art Weger. Free.
11 & 12 Museum Babies, 10:30-11:30 a.m. For ages birth to not-yet-3 accompanied by caregiver.
12-14 Mother’s Day Jewelry Sale, 25% off all jewelry in the museum store. In stock merchandise only. No additional discounts.
14 Music on Exhibit, Ruthie Faster. Performances of musical styles that are reflected in the art and historical time periods of the collection. 2 p.m. Tom Gilcrease Jr. Auditorium.
15 First Friday Art Crawl with Gilcrease Museum at Central Library, 4:30-5:30 p.m. For families with children ages 3-15.
16 First Friday Art Crawl, 6-9 p.m. Zarrow Center. Enjoy the Brady Arts District and view new exhibits each month. Free.
18 First Friday Art Crawl, 6-9 p.m. Zarrow Center. Enjoy the Brady Arts District and view "Tulalip Pirates," Prints by Art Weger. Free.
19 First Friday Art Crawl with Gilcrease Museum at Central Library, 4:30-5:30 p.m. For families with children ages 3-15.
20 First Friday Art Crawl, 6-9 p.m. Zarrow Center. Enjoy the Brady Arts District and view "Tulalip Pirates," Prints by Art Weger. Free.
21 Sunday Draws, 1-2:30 p.m. For ages 8 and up. $5 members, $8 not-yet members.
21 First Friday Art Crawl with Gilcrease Museum at Central Library, 4:30-5:30 p.m. For families with children ages 3-15.
22 Sunday Draws, 1-2:30 p.m. For ages 8 and up. $5 members, $8 not-yet members.
25 Museum Babies, 10:30-11:30 a.m. For ages birth to not-yet-3 accompanied by caregiver.
25 First Friday Art Crawl with Gilcrease Museum at Central Library, 4:30-5:30 p.m. For families with children ages 3-15.
26 First Friday Art Crawl, 6-9 p.m. Zarrow Center. Enjoy the Brady Arts District and view "Tulalip Pirates," Prints by Art Weger. Free.
27 Music on Exhibit, Michael Quiroz, a local Tulsa artist, will give a discussion of his "Parfleche" paintings. Noon-1 p.m. Tom Gilcrease Jr. Auditorium.
28 First Sunday Art Crawl, Noon-1 p.m. For ages 6-12, accompanied by caregiver.
29 First Friday Art Crawl, 6-9 p.m. Zarrow Center. Enjoy the Brady Arts District and view "Tulalip Pirates," Prints by Art Weger. Free.
30 First Friday Art Crawl, 6-9 p.m. Zarrow Center. Enjoy the Brady Arts District and view "Tulalip Pirates," Prints by Art Weger. Free.

JUNE
2, 16, 30 Mini Masters, 10:30-11:30 a.m. For ages 3-6, accompanied by caregiver.
2 First Friday Art Crawl with Gilcrease Museum at Central Library, 4:30-5:30 p.m. For families with children ages 3-15.
2 First Friday Art Crawl, 6-9 p.m. Zarrow Center. Enjoy the Brady Arts District and view new exhibits each month. Free.
3 & 4 Master Class: David Halpern Photography. For all ages. 9 a.m.-4 p.m. $225 members; $250 not-yet members.
4 Sunday Draws, 1-2:30 p.m. For ages 3-6, accompanied by caregiver.
5 & 12 Museum Babies, 10:30-11:30 a.m. For ages birth to not-yet-3 accompanied by caregiver.
6-9 p.m. Tom Gilcrease Jr. Auditorium.
10 First Friday Art Crawl with Gilcrease Museum at Central Library, 4:30-5:30 p.m. For families with children ages 3-15.
11 First Friday Art Crawl, 6-9 p.m. Zarrow Center. Enjoy the Brady Arts District and view "Tulalip Pirates," Prints by Art Weger. Free.
13 Art Explorations, 10 a.m-Noon. Gallery 18. Free.
16-18 Father’s Day Sculpture Sale All bronze sculptures are 25% off. In stock merchandise only. No additional discounts.
18 First Sunday, Noon-1 p.m. For families with children ages 3-15. Free.
19-30 Summer Art Camp, 9 a.m.-12 p.m. & 1-4:00 p.m. For ages 5-6 at Gilcrease; ages 7-12 at Zarrow Center. Half-day Class, Monday-Friday: $100 members, $125 not-yet members. All day Class: $200 members, $250 not-yet members.
20 Jazz Night, Devie Jackson and Friends, Vista Room, 7:30-9:30 p.m. Galleries remain open until 8 p.m. Buffet dinner provided. $36 per person. Cash bar.
23 Gilcrease After Hours, To be announced. 7-9 p.m. Free.

STUDENT ART EXHIBITIONS
CREATIVE LEARNING CENTER GALLERY
Through April 23
Catholic Diocese Elementary Schools
April 24 – May 21
Boothe T. Washington
June 12 – July 9
Rogers High School

For 50 years they have served as docents, outreach program speakers, Knit's Discovery Center facilitators, garden tour guides—anywhere volunteers are needed throughout Gilcrease Museum.
This year marks the 50th anniversary for the Gillies, and they are anticipating the next 50 by recruiting a new class of volunteers.
An open house at Gilcrease is set for May 3, 2017 from 10:00 a.m. to noon for those who want to learn more about becoming a museum volunteer.
For more information or to RSVP for the open house, please contact Donna Gainey at 918-596-2782, or e-mail donna.gainey@utulsa.edu.
**A University of Tulsa/City of Tulsa Partnership**

The University of Tulsa does not discriminate on the basis of personal status or group characteristics including but not limited to the classes protected under federal and state law in its programs, services, aids, or benefits. Inquiries regarding implementation of this policy may be addressed to the Office of Human Resources, 800 South Tucker Drive, Tulsa, Oklahoma 74104-9700, 918-631-2616. Requests for accommodation of disabilities may be addressed to the University’s 504 Coordinator, Dr. Tawny Rigsby, 918-631-2315. To ensure availability of an interpreter, five to seven days notice is needed; 48 hours is recommended for all other accommodations. TUMI7087

**UPCOMING MEMBER EVENTS**

**Patron Members + Gallery Talk**

Patron, Director’s Society and Gilcrease Council members are invited to join acclaimed photographer David Halpern for a gallery talk on the exhibition *The Essence of Place: Celebrating the Photography of David Halpern*, now on display at Gilcrease Museum. Join us on May 9 at 5:30 p.m. as Halpern discusses the evolution of his photography over the span of his 65-year career. To upgrade your membership to attend this talk, contact the Membership Office at 918-596-2758.

**Members Dinner**

Members are invited to enjoy a unique dinner inspired by the current exhibition *Plains Indian Art: Created in Community* on Thursday, May 11, 2017 at 6:30 p.m. This evening includes a prix fixe dinner prepared by Daniel Eller, chef at The Restaurant at Gilcrease. For details, visit gilcrease.org/plainsdinner.

**Drum**, From the Collection of Jon R. Stuart