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Thank You Alfred Aaronson

During this busy time of year, it was a challenge to find a block of uninterrupted time to write this letter to members. I found myself in the office on May 6 with a deadline looming for me to draft this message. Given the exciting opportunities that lie ahead for Gilcrease Museum, the letter I envisioned writing would naturally be future-focused. My plan changed after I scanned an old Gilcrease Magazine from 1963 that covered the dedication of a new Gilcrease Museum. Reading the familiar story of Thomas Gilcrease, his vision to preserve history through a vast collection of art and artifacts, his tragic shortfall and Tulsa’s near loss of this treasure, I was struck by the significance of a much more important letter written on May 6, exactly 63 years ago.

In 1954, civic leadership was focused on saving the Gilcrease collection; its pending loss rising to the level of statewide concern. After numerous failed attempts, it seemed a solution had been identified, and the collection would be retained in nearby Claremore. Integral to these many efforts and believing success had finally been achieved, Tulsa philanthropist Alfred Aaronson left for vacation, only to return to find the deal had dissolved. With little hope or resources on the horizon, Aaronson crafted an eleven hour plan to save the collection through a public bond initiative. Working feverishly against time, Aaronson secured influential co-signers for a letter he’d written outlining his plan. The letter, dated May 6, 1954, inspired an article in The Tulsa Tribune and a call to action inviting “every person in Tulsa” to save Gilcrease Museum. Though much work by many remained to be done before a successful public vote on August 24, 1954, it was one man’s idea, one man’s generosity of leadership, one man’s letter that changed the course of history and paved the way for Tulsa’s ownership of its most valuable asset.

While the next letter from this office will focus on the exciting trajectory planned for Gilcrease, it seems more appropriate on this May 6 and 63rd anniversary of a letter that inspired a city and gave rise to the Thomas Gilcrease Institute of American History and Art, to simply write a heartfelt thank you to Alfred Aaronson.

Kindest regards,

Susan Neal
TU Vice President for Public Affairs, Economic Development and Chief Operating Officer for Gilcrease Museum
After Removal: Rebuilding the Cherokee Nation

The exhibition, After Removal: Rebuilding the Cherokee Nation, tells the story of the Cherokee Nation in the 19th century through the stark contrasts of the human experience—discord and harmony, war and peace, success and failure—and, in the end, the creation of a solid foundation for the future of the Cherokee people.

Beginning in the late 18th century, Cherokee leaders embarked on a new strategy to facilitate government-to-government relations by creating comparable institutions to those of the United States. Within a few decades, the Cherokee had established executive positions with the formalized titles of Principal Chief and Deputy Principal Chief, in addition to instituting a national police force, a bicameral legislature, judicial districts, a supreme court, a written constitution, and a national bilingual newspaper called the Cherokee Phoenix. These advancements were bolstered by widespread literacy, due to the 1821 introduction of the Cherokee writing system, called the Sequoyah Syllabary.

Despite the adaptive efforts of the Cherokee and other tribes, the federal government and officials of many states were determined to remove all Indians from their homelands. In 1830, Congress passed the Indian Removal Act, authorizing the forced removal of 46,000 Native Americans from their ancestral lands. The Cherokee Nation, along with many supporters, including Henry Clay, Daniel Webster, and David Crockett, made impassioned appeals against the removal. This exhibition spotlights the controversial and spirited debates conducted by key political figures of the day.

Daniel Chester French
Emerson (Ralph Waldo) bronze, GM 0826.58

Emerson, who spoke against the Indian Removal Act of 1830, will be represented in the exhibit alongside other well-known opponents.
In 1835, the United States, unable to conclude a treaty with the duly-authorized representatives of the Cherokee Nation, recognized a minority faction as the new leaders and signed a treaty with them. The “so-called” treaty of New Echota ceded the last remaining portion of the Cherokee homeland east of the Mississippi and gave the Cherokee two years to voluntarily move to the Indian Territory (present-day Oklahoma). When the time had elapsed in May 1838, only 2,000 of the 17,000 Cherokee subject to the treaty had moved. As a result, 7,000 federal and state troops descended on the Cherokee Nation to physically extricate 15,000 people. The journey to the west was arduous, with the very old and very young suffering the most. Hundreds of people died along the way.

Those in opposition to the treaty blamed those who acquiesced for all the suffering and hardship, resulting in dissension and violence. More than 150 people were killed during several years of turmoil. The post-removal factionalism ended with the 1846 Treaty with the Cherokees, which offered a general amnesty to those involved in the post-removal violence. It also ushered in a period of great achievement and prosperity now referred to as the Golden Age of the Cherokee Nation. During this period, the Cherokees were able to reaffirm the commitment to a democratic, constitutional government and a national bilingual newspaper. The Cherokee created a public school system of 144 elementary schools and built two institutions of higher learning. The Cherokee capital of Tahlequah became a hub of commercial activity, and the nearby town of Park Hill experienced a cultural and intellectual renaissance.

Through art, material culture, and manuscripts, this exhibition, which opens August 27 and runs through January 21, 2018, tells the fascinating story of resilience in the face of extreme adversity and the rebirth of the Cherokee Nation in what became known as “The Promised Land.”

Title sponsor of the Gilcrease Museum 2017 exhibition season is the Sherman E. Smith Family Charitable Foundation. After Removal is presented by Cherokee Nation with generous support also provided by Mervin Rosaid Foundation, C.W. Titus Foundation, M.V. Mayo Charitable Foundation, Burnsstein Global Wealth Management and Deacon and Piper Turner.
Gilcrease Forum features Cherokee Television Host

Jennifer Loren, Host and Executive Producer
Osiyo, Voices of the Cherokee People

Gilcrease Museum is excited to announce that Jennifer Loren, a 15-year veteran of the TV business and host and producer of the magazine-style show, Osiyo, Voices of the Cherokee People, will share her tribe’s stories at the next Gilcrease Forum to be held on September 22 at 1:00 p.m. in the Tom Gilcrease Jr. Auditorium.

Loren is a proud member of the Cherokee Nation. She uses her journalistic talents to track down and record interesting, creative stories about the everyday lives of her fellow Native Americans. As part of her presentation, she will feature some of her favorite productions. She will discuss the histories, experiences, joys and dreams of today’s Cherokees — men and women in diverse fields, like aeronautical scientists, engineers, genealogists, high-tech experts, teachers in native language immersion classes, ranchers who bred and trained race horses, and craftsmen of artifacts from basketry to hand-hewn bows. Her subjects are dramatists, musicians, government attorneys and medical arts health professionals — all members of the Cherokee Nation.

As a journalism graduate of the University of Oklahoma, Loren is active in the Native American Journalists Association and the Society of Environmental Journalists. She is an eight-time Emmy nominee and has received two Emmys — one as executive producer and host of her Osiyo show, which won best cultural documentary in 2016, and one for her coverage of politics and government. She has won the Society of Environmental Journalists’ award for outstanding in-depth reporting, and the Oklahoma Society of Professional Journalists’ First Amendment Award.

Following Loren’s presentation, Gilles docents will offer tours at 2:30 p.m. of the exhibition After Removal: Rebuilding the Cherokee Nation. Docents will transport visitors to the time when the federal government forced the Cherokees’ removal from their ancestral homelands in Georgia, Tennessee and North Carolina, resulting in the tragic Trail of Tears. More than 150 years later, today’s Cherokees undeniably are important citizens and role models, greatly contributing their rich culture to Oklahoma.

Gilcrease Forum is sponsored by The Gillies, the museum’s volunteer organization. The event is free to Gilcrease members and to the general public with paid museum admission.

If you or someone you know has a business that would benefit by joining the Business Art Alliance at Gilcrease, please contact Kate Silvey Bates at 918-596-2757 or kate-silvey@utulsa.edu to learn more.

A Win-Win for Businesses and Gilcrease

Are you a small business owner? Do you and your employees value Tulsa’s fine arts culture?
You can help sustain Gilcrease Museum’s diverse collection of impressive art and historical archives that represent the fascinating cultures of the Americas.

The Business Art Alliance is a key group of museum donors representing many sectors — from manufacturing to energy, to law and banking; from the largest corporations to companies with only a few employees. Gilcrease and the Business Art Alliance share common goals: growing the city’s economy and enhancing its quality of life. Business Art Alliance membership is the perfect way for companies to give back to the community and their employees. With the museum’s expansion on the horizon, now is the perfect time to become part of the Business Art Alliance.

Membership begins at $1,000; and in addition to providing much-needed operating support for Gilcrease, Business Art Alliance members receive benefits that enhance the visibility of the business and allow distinctive networking opportunities through invitations to museum events, free admission passes for employees or clients and opportunities for employees to participate in museum programs.

The Business Art Alliance at Gilcrease, please contact Kate Silvey Bates at 918-596-2757 or kate-silvey@utulsa.edu to learn more.

More than 100 attended the symposium, Behind the Brush: The Art and Life of C.M. Russell, at the Helmerich Center for American Research in May. Scholars from across the country gathered to present findings on material found in the Gilcrease Museum collection. After individual presentations, scholars participated in a panel discussions. Presenters were: Michael Duchemin, president and CEO, Briscoe Western Art Museum, Byron Price, director of the C.M. Russell Center for the Study of Art of the American West at the University of Oklahoma; Holly Witcher, director of museum studies at Case Western Reserve University; Emily Wilson, curator at the C.M. Russell Museum, and Jodie Utter, Paper Conservator, Amon Carter Museum of American Art. Paul Zalis and Gus Chambers, co-producers of the PBS Montana documentary C.M. Russell and the American West, presented preview clips from the production, and discussed the making of the documentary.

Behind the Brush: The Art and Life of C.M. Russell
May 6, 2017

Russell’s Life and Art Examined

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Among Tulsa’s philanthropists, the late Henry Zarrow is widely remembered as the most generous and humble. Henry, along with his wife Anne, established the Anne and Henry Zarrow Foundation, which continues their legacy of kindness and charity.

The foundation’s most recent gift to Gilcrease Museum will support museum operations and grow the museum’s endowment. In particular, this grant will bolster Gilcrease’s educational offerings by endowing two full-time positions in the museum’s education department and by providing permanent funding for educational programs for underserved children in our community.

“As we look toward the Gilcrease expansion, careful planning for future programming and staffing needs of the museum are being considered. With so much of the museum experience connected to art education, we know we will need to bolster staffing in the department, and we are extremely grateful to the Anne and Henry Zarrow Foundation for this amazing gift,” said Susan Neal, chief operating officer.

Such a gift can be considered a hallmark of the Zarrow family. Although Henry Zarrow never attended college, he considered education a primary pillar of a successful life. Consequently, he made educational opportunities for others a priority.

“We are pleased that the expansion will provide a dedicated and dynamic space for art education programs and our hope is that this gift will make it possible for all children in our community to access quality education programs at Gilcrease Museum,” said foundation president Judy Kishner.

Throughout its history, Gilcrease has benefitted from the generosity of the Anne and Henry Zarrow Foundation. Now, their endowment gift to the Campaign for Gilcrease will extend the Zarrow family commitment for generations to come.

The Sherman E. Smith Family Charitable Foundation was honored with the Bluestem Award at the annual Gilcrease Council Dinner held in February.

Sherman Smith was a respected businessman described as “a man of integrity with a generous heart.” Prior to his successful career in the oil industry, he proudly served his country as a member of the United States Army during World War II. A long-time fan of Native American and Western art, Smith and his son, William (Will) S. Smith, worked side-by-side in business and philanthropy.

Will and his sister, Susan Smith Burghart, are trustees of the family foundation. With the support of foundation director Beverly Marxparth, the Smith family has made a lasting impact at Gilcrease supporting the museum’s exhibition season for the past four years as Title Sponsor, maintaining Gilcrease Council membership, underwriting the free Funday Sunday program and supporting Gilcrease arts education at the Henry Zarrow Center for Art and Education.

The Smith Foundation was among the first to give to the Campaign for Gilcrease in support of the museum’s expansion. Will, excited by the project himself, made a personal gift to supplement that of his family’s foundation.

Gilcrease Museum and the Henry Zarrow Center for Art and Education

Summer Art Camps 2017

June 19 through Aug. 11, 2017
9:00 a.m.-Noon &
1:00 p.m.-4:00 p.m.
5-6 years old at Gilcrease Museum
7-12 years old at Zarrow Center

Prices per week
Half-Day Classes: $100 members; $125 not-yet members
All-Day Classes: $200 members; $250 not-yet members

Register online at gilcrease.org/summercamp.
This year the Gillies, the volunteer service organization for Gilcrease Museum, celebrates its 50-year anniversary. There are similarities between that original group of 12 volunteers and today’s vibrant cadre of more than 200 active Gillies. And there are some differences.

The first volunteers were Junior League women who had worked at the Gilcrease Museum booth at the 1966 International Petroleum Exposition (IPE) which was held in Tulsa. After that, they expressed their desire to expand their role by giving museum tours for children, and the museum wholeheartedly agreed. Since Gilcrease was short staffed, the volunteers were an obvious asset. Marian Bovaird, one of the founding Gillies, remembers how ready and excited the group was to learn from the staff. She proudly states, “I learned more in that first year than I learned in college.”

In 1967, headed by Jean Devlin, the group formally became the Gillies. The name suggested by Janice Daniel was chosen, not only because it was a derivative of Gilcrease, but was also a Scottish word for guide. It did not take long for the Gillies to expand its role. And change began. The organization began volunteering in many museum areas, and later men became members. The role of the Gillies was clear: to serve the museum in educating the public about the collection and that included outreach.

Two Gillies, including longtime member Beverly Wilcox, attended the 1982 National Docent Symposium in Indianapolis and from the Docent Guide they received, ideas were formulated to be included in the museum’s first docent guide.

Today, the Gillies remain an independent organization with its own by-laws and leadership. While some changes have occurred, there is seamlessness between the Gillies of 1967 and those of 2017. Marian Bovaird said that she had never been so excited to learn anything in her whole life. That joy of learning, along with reverence for the collection and appreciation to serve, is an inherent part of the Gillie culture. That hasn’t changed for 50 years.

This photo from May 1972 was featured in the “World of Women” section of the Tulsa World. The cutline read: Members of the Gillies met for business and brunch at the home of Mr. and Mrs. Charles Gannaway recently. From left, Mrs. Robert Snow and Mrs. Gannaway, who were hostesses; Mrs. Les Robertson, Mrs. Joseph O. Kremer, Mrs. Vernon Kidd and the new president, Mrs. L. Evan Collins. The accompanying story talked about the celebration of the fifth birthday of the Gilcrease Gillies.

The museum is indebted and grateful to the Gillies for their countless hours of dedication over the decades, and the volume of students they have had a hand in educating. During the 2015-16 fiscal year, there were 34 areas in which the Gillies volunteered. A total of 32,558 hours were donated, which was the equivalent of 15 full-time employees valued at $767,066. While the numbers are bottom-line evidence of the service, its significance is much more.
For millennia, indigenous people shaped North America from the Arctic to the Gulf of Mexico. Before the arrival of European colonizers in the 1400s, every part of the present-day United States was claimed and ruled by Native American nations. Across the continent, a wide range of cultures flourished with hundreds of languages and distinct forms of artwork. Despite centuries of epidemics, forced removal from homelands, and cultural, religious and political repression by the United States government, Native artists have endured.

Gilcrease Museum’s collection of Native American art and anthropology includes objects created across North America by diverse cultures, spanning thousands of years from prehistoric times to the present. The Native American collection is currently presented in the exhibition Enduring Spirit: Native American Artistic Traditions. Work began in May on an extensive rotation and reimagining of the Native American galleries at Gilcrease Museum. The upper sections of Enduring Spirit, with a focus on the Great Plains and Indian Territory, will open with new works on display in early July 2017. The lower sections, showcasing the Southwest, the Eastern Woodlands and the Pacific Northwest, will debut in late fall 2017. A variety of new two-dimensional and three-dimensional objects will be on view, some for the first time.

The new installation will be rechristened Enduring Spirit: Native American Art, a subtle title change that removes the emphasis on “tradition” in favor of highlighting the diverse creative expressions of individual Native American artists.

The exhibition will continue to be organized by geographic region, showing a diversity of forms, techniques and materials. The objects in this exhibition were intended for a variety of functions — utilitarian and domestic, sacred and ceremonial, political and commercial. Many of these works represent art and function simultaneously, with little distinction between an object of utility and an object of beauty. The separation of “function” and “art” remains an American construct, dating from the time of the Renaissance. Many non-Western cultures from around the globe — including Native Americans — merge aesthetics and function in their artistic practice, recognizing no significant distinction. With brilliant designs and impeccable craftsmanship, the objects in the updated Enduring Spirit exhibition can all be viewed as powerful works of art.

As works on paper are rotated off view, the updated exhibition will include several paintings by 20th-century Southern Cheyenne artist W. Richard West. West is best-known as a master of the flat-figure painting style, but his paintings in the Gilcrease collection take a vastly different direction. Unlike the subdued, minimal imagery of flat-figure painting, West’s depictions of Indian legends from various U.S. states are filled with electric colors, supernatural beings and vivid action. In addition to historic objects, the new installation will also include a variety of works by contemporary artists. Molly Murphy-Adams, a descendent of the Oglala-Lakota tribe, finds inspiration in historic beadwork and needlework from both Native and Anglo traditions. In her work Four Horses Running Fast, she uses red wool and glass beads to form an abstracted image of horses, creating a contemporary “painting” from materials traditionally used for clothing or blankets.

Today, Native American artists continue to innovate, recalling the past and finding new sources of inspiration in modern culture. With the updated exhibition Enduring Spirit: Native American Art, visitors to Gilcrease Museum will have a chance to see the incredible beauty and sheer diversity of work by Native artists from across time.
ON JULY 4, 1917, General John J. Pershing, commander of the recently arrived American Expeditionary Forces in Europe, made a special pilgrimage to a small cemetery outside of Paris. Accompanied by his senior staff, the general’s destination that meaningful day was a simple grave. There, through his aide Colonel Charles Stanton, Pershing made a promise to the people of France:

“It is with loving pride we drape the colors in tribute of respect to this citizen of your great republic. And here and now in the presence of the illustrious dead we pledge our hearts and our honor in carrying this war to a successful issue. Lafayette, we are here!”

Americans in 1917 had fond memories of the Marquis de Lafayette due to the significant role he played in helping the nation win its independence from Great Britain during the American Revolution. This affection for Lafayette led many to sympathize with the French from the beginning of hostilities in August 1914.

Arriving in France the summer of 1917, artist John Singer Sargent was an eyewitness to history. With The Arrival of American Troops at the Front, Sargent presented the fresh-faced and untested Americans as they proudly marched to the much-needed relief of battered British soldiers from the battle-blasted frontlines. Years later a British officer recalled the Americans’ arrival:

“We used to stand by the road and watch the fresh, strong, plump and new American battalions swing by. They waved and laughed and shouted. Our boys stood by the side of the road and grinned back. But we wondered: Did they know? Could they do it? Would they do it?”

A century later, Sargent’s masterwork provides us with an artistic document of American entry into The Great War. But in its day, it also served as a prophetic metaphor that answered that British officer’s questions of “Could they do it? Would they do it?” As the balance of the 20th century bore witness, the United States had begun its inexorable march to the top rank of world powers that year, and in the process replaced the once all-powerful British Empire.
Elements of The Bob Dylan Archive began arriving in Tulsa, Oklahoma, a little over a year ago. The archive, which has more than 10,000 physical items alongside thousands of hours of audio, film and video, is the world’s most comprehensive source chronicling Bob Dylan’s working life as a songwriter, recording artist and touring musician. It contains thousands of pages of his writing, including handwritten manuscripts of his most well-known songs, heavily annotated typescripts, recording contracts, correspondence, recording session logs, ephemera from each of his albums and tours and hundreds of photographs.

As curator of the collection, I’m often asked “What is the archive’s biggest revelation?” Given the secrecy surrounding Dylan’s working methods, everything in this collection is a discovery in some sense; none more so than the very fact that he has managed to hold on to so much material, most notably the working drafts of his songs. Volumes have been written about Dylan’s mercurial genius, but the amount of writing in the archive suggests that, whatever his substantial native talents, his songs didn’t arrive fully formed but were teased out through a prodigious writer’s discipline. His drafts cover every surface — matchbook covers, napkins and countless pages of hotel stationery — all ruthlessly self-edited, his songs seemingly never “finished” but always in the process of becoming. Whether on the page, in the studio, or onstage, they were continually reformatted to fit his mood or the times.

Dylan is also unique among modern recording artists in that he owns all his master tapes, which means virtually every studio session from each of his albums is present in the archive. With so much material available to us, we have the ability to telescope in on the genesis of his recorded material, which includes numerous takes, alternate versions and unreleased songs. The sessions are the equivalent of what you might call audio verité — essentially an aural documentary on the making of Dylan’s landmark records.

When it was announced in March 2017 that The Bob Dylan Archive was accepting research proposals, it marked the first time accredited individuals (writers, students and scholars) were offered direct access to Bob Dylan’s working methods. Considering the hundreds, if not thousands, of books and articles written about the artist and his songs, none have had the privilege of working from such an abundance of primary sources whereby a song can be studied from its initial iteration on paper, to the moment Dylan first stepped to the microphone to record it, through its reinvention in concert over several decades. The ability to chronicle this creative evolution is among the archive’s greatest strengths.

Noted author and historian Douglas Brinkley has already begun accessing archive elements for his forthcoming book, Dusty Seventies Blues: Bob Dylan and the Open Road 1974-1978, which will focus on Dylan’s mid-1970s albums — Planet Waves, Blood on the Tracks, Desire and Street Legal — and be published by Harper Collins/Infinitum Nihil in 2018. Author and Chapman Professor of English at The University of Tulsa Randall Fuller is currently examining the archive’s rich trove of manuscripts and rare audio and video for a book-length study that examines the relationship between Bob Dylan and African American music. According to Fuller, “The Bob Dylan Archive has already proved an invaluable resource for this project, as I’m discovering so many revelations in the songwriter’s exploration of blues, gospel and soul forms. Without access to the archive, my book would be all but impossible.”

The archivist’s impetus, whatever the tapestry, affirms that what has come before can be made eternally alive and present, provided that what we are celebrating in our own history is not an end in itself, but a means of serving life through a fundamental continuity with the strengths of our past. In this regard, the preservation and opening of Bob Dylan’s evinces a simple hope — that the future lasts forever.
JULY
2 Sunday Draws, 1-2:30 p.m.
For ages 8 and up. $5 members, $8 not-yet members.
7 & 21 Mini Masters, 10:30-11:30 a.m.
For ages 3-6, accompanied by caregiver. Free.
20 21 Mini Masters, 7 & 21 First Friday Art Crawl, 7-9 p.m.
For families with children ages 3-15. Free.
27 First Friday Art Crawl, 6-9 p.m.
Gilcrease Center. Enjoy the Brady Arts District and view Okie: Beyond Function. Free.
30 First Friday Art Crawl with Gilcrease Museum at Central Library, 4:30-5:30 p.m.
For families with children ages 3-15.

AUGUST
4-11 Summer Art Camp, 9 a.m.-12 p.m. & 1-4:00 p.m.
For ages 3-6 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.
4 First Friday Art Crawl with Gilcrease Museum at Central Library, 4:30-5:30 p.m.
For families with children ages 3-15.
4 First Friday Art Crawl, 6-9 p.m.
Zarrow Center. Enjoy the Brady Arts District and view Okie: Beyond Function. Free.
7 Art Explorations, 10 a.m.-Noon. Gallery 18. Free.
12 Mini Masters, 10:30-11:30 a.m.
For ages 3-6, accompanied by caregiver.
17 Sunday Draws, 1-2:30 p.m.
For ages 8 and up. $5 members, $8 not-yet members.
18 Art Explorations, 10 a.m.-Noon. Gallery 18. Free.
24 Save the date, Member Opening, After Dark: Redlining the Cherokee Nation.
29 Gilcrease After Hours, 7-9 p.m.
Opening reception for Osiyo: The Cherokee Nation.
30 First Friday Art Crawl, 6-9 p.m.
Zarrow Center. Enjoy the Brady Arts District and view Okie: Beyond Function. Free.

SEPTEMBER
1 First Friday Art Crawl with Gilcrease Museum at Central Library, 4:30-5:30 p.m.
For families with children ages 3-15.
1 First Friday Art Crawl, 6-9 p.m.
Zarrow Center. Enjoy the Brady Arts District and view Okie: Beyond Function. Free.
2 Mini Masters, 10:30-11:30 a.m.
For ages 3-6, accompanied by caregiver.
3 Sunday Draws, 1-2:30 p.m.
For ages 5 and up. $5 members, $8 not-yet members.
5 Mini Masters, Noon-1 p.m.
For ages 3-6, accompanied by caregiver.
12 Art Explorations, 10 a.m.-Noon. Gallery 18. Free.
14 & 15 Museum Babies, 10:30-11:30 a.m.
For ages birth to not-yet 3, accompanied by caregiver.
15 Mini Masters, 10-11 a.m.
For ages 3-6, accompanied by caregiver.
17 Funday Sunday, Noon-4 p.m.
For families with children ages 3-15. Free.
19 Jazz Night, Performer TBA. Vista Room. 7:30-10:30 p.m.
Gallery remains open until 8 p.m. Buffet dinner available for $30 per person.
22 Cherokee Day, 10 a.m.-3 p.m.
This day-long festival will feature storytelling, music, dance, artist demonstrations, Okej TV screenings and family activities. There will also be demonstrations by artists who specialize in basketry, pottery, broodwork and caving.
29 Gilcrease After Hours, TBA.
10 p.m. Free.

STUDENT ART EXHIBITIONS
CREATIVE LEARNING CENTER GALLERY
Through July 9
Roger High School
July 10-August 6
Gillies Art Show
August 7 – September 3
Gilcrease/Zarrow Summer Camp
September 4 – October 1
Catholic Home Educators

For detailed information, gilcrease.org/events
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. TU#17174

Use your Gilcrease Membership as the Ultimate Excuse to Travel

By increasing your support of Gilcrease Museum, you could claim free admission, shop discounts and other perks at 900+ museums across the nation!

Pack up the kids for a trip to The Nelson-Atkins Museum of Art, or fill up the tank for a weekend getaway to Kimbell Art Museum. Whether you’re planning a staycation or a vacation, check out the full list of participating museums at gilcrease.org/reciprocal. To receive reciprocal program benefits, renew your membership at $125 or more, or pay the difference between your current membership level and your newly selected level. To sign up, contact Rachel Johnson at 918-596-2780.*

*Members who give $125 or more are eligible to participate in reciprocal programs. Those who opt in understand that $20 of their gift is not tax deductible.