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Varieties of cacao seeds from around the world are held in copper kettles until the candy manufacturer blends them into different kinds of chocolate. Learn all about the origin and making of this delightful treat in Chocolate: The Exhibition that opens to the public October 9 at Gilcrease Museum.

Credit: © Edward Rozzo/Corbis
With the passage of the Vision tax extension this past April, the citizens of Tulsa made an extraordinary investment of $65 million to achieve a shared dream of Gilcrease Museum, transforming the current facility into an expanded, modern space that will provide an appealing and appropriate venue for its priceless collection. This expansion will showcase more of the treasures at one time and will support enhanced programs and public events. Improvements will include a state-of-the-art changing exhibition space to accommodate the best traveling exhibitions the world has to offer, a new family-friendly discovery gallery with plenty of experiential and hands-on activities, upgrades and expansion of existing galleries and improvements to current amenities such as the museum store and restaurant.

Improving and expanding the museum will no doubt impact operational costs, with an increase in utilities and the need for additional staff and security. In keeping with the strategic plan developed by Gilcrease Museum and a promise to the citizens of Tulsa made in April, the museum’s managing partner, has launched The Campaign for Gilcrease to raise $50 million to offset increases in operational costs of the expanded museum. TU is well-positioned to undertake this endeavor having managed Gilcrease on behalf of the City of Tulsa since 2000; and in addition to improving the facilities and expanding programs, has raised more than $68 million in private funding for the museum. TU also funded, built and opened the Helmerich Center for American Research, which houses the Gilcrease archive and is dedicated to revealing discoveries contained within — through research conducted by scholars from around the world.

An expanded Gilcrease Museum will add to Tulsa’s growing cultural tourism — a draw that is reinforced by the thriving Brady Arts District, Woody Guthrie Center and the BOK Center, which has joined with the historic venues of Cain’s Ballroom and the Brady Theater to grow a vibrant music scene. With the recent acquisition of the Bob Dylan Archive, now housed on the Gilcrease campus, Tulsa is forging a distinctive identity as a diverse arts and culture destination. Gilcrease Museum is positioned to be the cornerstone of Tulsa’s cultural Renaissance.

More than ever before, your support is most appreciated as we embrace this historic new phase in the life of Gilcrease Museum.

Kindest regards,

James Pepper Henry
Executive Director

As the new chair of the Gilcrease National Advisory Council (formerly Gilcrease National Board), I look forward to the opportunity that is before us with great anticipation: We are embarking on a historic expansion of the museum, the city of Tulsa’s most valuable asset, which will forever change how Tulsans and the world experience Gilcrease Museum.

As citizens of Tulsa, we must recognize that Gilcrease Museum is our museum — owned by the city of Tulsa — and that it is our responsibility to see that this treasure grows and flourishes.

My own father (the late Harold C. Stuart) took it upon himself to help support Gilcrease because of my interest and involvement here. He loved the city of Tulsa – and that it is our responsibility to see that this treasure grows and flourishes.

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The Campaign for Gilcrease

Gilcrease Museum is a breathtaking visual testament to the lifelong quest of Thomas Gilcrease to share the story of the Americas. From ancient archaeological artifacts of Central and South America, to manuscripts that document European contact and the birth of our country, to the renowned assemblage of American art that tells the story of this country’s native peoples and westward expansion, the Gilcrease collection is remarkable in its quality and scope. However, effectively sharing this incredible collection and the stories it holds has proven to be a challenge due to space constraints that allow only about five percent of the collection to be displayed at any given time.

Through the passage of the Vision tax extension, the citizens of Tulsa made an extraordinary investment of $65 million to achieve a shared dream of Gilcrease Museum: transforming an aged facility into an expanded, modern space that will provide an appealing and appropriate venue for its priceless collection. This expansion will showcase more of the treasures of Gilcrease at one time and will support enhanced programs and public events. Just as importantly, it will give us the flexible gallery space to attract headline traveling exhibitions on par with The Discovery of King Tut.

The Campaign for Gilcrease will address urgent needs. The $63 million from Vision Tulsa will expand the facility; the $30 million in private funding will provide for dedicated operational support; permanent support for owned and traveling exhibitions; augment curatorial staff, create an endowed position for the museum’s digital curation efforts as well as add needed equipment and software; expand programming for children and adults as well as outreach efforts, and transform the museum grounds.

We now seek your partnership as we embrace this historic new phase in the life of Gilcrease Museum. Updated campaign activity will appear regularly in this magazine and other museum communications.

Read about the inaugural donors to The Campaign for Gilcrease on the following pages.

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The Helmerich Family

Members of the Helmerich family have been devoted friends and patrons of Gilcrease Museum for more than 30 years, generously supporting exhibitions, operations and capital expansion.

In recognition of their extraordinary partnership, Gilcrease Museum, along with The University of Tulsa, recognized Peggy Helmerich and her husband, the late Walt Helmerich, with the inaugural Bluestem Award in 2009. That honor is awarded for the highest level of service to the museum.

In 2010, Walt and Peggy extended their legacy by committing the lead gift for the Helmerich Center for American Research at Gilcrease Museum. The Helmerich’s gift established an endowment that will provide perpetual funding for the center’s operation.

The Helmerich Trust, led now by Walt and Peggy’s sons Jono, current president, Hans, Matthew, Rik and Zak, has made a lead gift toward the $50 million goal which will augment operations after the $65 million Vision Tulsa expansion of the museum.

Hans Helmerich, who serves on the Gilcrease Museum National Advisory Council (previously the National Board), said of the family’s recent gift, “We are happy to provide this support and be a part of making Gilcrease Museum an essential part of the broader Tulsa community.”

Hans is currently vice chairman of the Advisory Council and previously had served as chair. He and his wife, Lea, also are members of the prestigious Gilcrease Council donor group.

“I think we will look back on this time and say it was one of the most exciting chapters in the museum’s history. My hope is that the expanded Gilcrease will be a must-see destination for all Tulsans and that they have a sense of pride and ownership — this is their museum,” Helmerich continued.

“I also think Thomas Gilcrease would be pleased that Tulsans affirmed a commitment to an expanded facility,” Helmerich concluded. “Gilcrease Museum stands out as one of the things that makes Tulsa a great city.”

Sherman E. Smith Family Charitable Foundation

Sherman E. Smith (1923-2011) was a successful Tulsa oilman who shared his good fortune with charitable causes throughout his native state.

Today, Smith’s children, Susan Smith Burghart and William S. “Will” Smith, carry on their family’s philanthropic work as trustees of the Sherman E. Smith Family Charitable Foundation, along with longtime family associate Beverly Marquardt. The organization has advanced education, health and culture throughout Tulsa and the state, including initiatives at Gilcrease Museum. The foundation’s latest commitment, along with a gift from the William S. Smith Charitable Trust, is helping to establish a $50 million endowment for Gilcrease Museum.

Sherman Smith exemplified the energy and honor of his generation. After suspending his college studies to serve in World War II, he returned to Oklahoma A&M and completed his mechanical engineering degree. He then joined his father, Edward A. Smith, to work in the petroleum industry. Smith had a broad collection of passions. He loved golf, baseball, aviation and Western art. This final interest translated into generous support of Gilcrease Museum. Over the past number of years, the foundation has led in sponsoring exhibitions at Gilcrease, as well as underwriting Sunday. In 2012, the foundation established an endowment to support art education programs offered by Gilcrease Museum at the Henry Zarrow Center for Art and Education in the Brady Arts District.

Will Smith’s charitable giving in addition to the foundation’s gift will ensure the future of Gilcrease Museum, and continues the legacy of his father, Sherman.
Maxine and Jack Zarrow Family Foundation

Since beginning their partnership with Gilcrease Museum in 1968, Maxine and Jack Zarrow have provided major underwriting for capital improvements, made generous gifts to the endowment and enriched the museum’s collection through gifts of art from their own extensive collection.

The couple’s philanthropy includes a major gift for the 1987 expansion of the building and grounds, and the 1993 building renovation and key land acquisitions, and sponsorship of several exhibitions, including Las Artes de Mexico, which ran locally for several years before touring internationally.

The Zarrows’ commitment to Gilcrease has gone beyond funding to include personal service. Both Maxine and Jack served several terms on the board; Maxine still serves on the National Advisory Council, Jack served as president in 1980 and 1981. Maxine also served for many years in the Gillies, the museum’s volunteer corps. In 2010, Gilcrease Museum honored Maxine and Jack with the Bluestem Award — an honor recognizing exceptional service to the museum.

Beyond sponsoring art sales and other events, in 2011, the Maxine and Jack Zarrow Family Foundation provided a major gift to the Helmerich Center for American Research.

Since Jack’s death in 2012, Maxine, and the foundation have been extending their philanthropic legacy most recently by contributing to the Campaign for Gilcrease. The Zarrows’ children and grandchildren, Gail Richards, Hilary Zarrow, Rebecca Richards, Eric Richards, Alison Zarrow and Rachel Zarrow, are also deeply involved in supporting the arts and other causes that Maxine and Jack have supported for decades.

The planned expansion will help Gilcrease show much more of the collection. As board members, this is something we’ve always hoped would be possible — to show off more of the collection — and now we will be able to,” Maxine said.

Gilcrease embodies everything that is good and beautiful,” Maxine concluded. “When the expansion is done, my hope is that the whole city will come and enjoy Gilcrease as much as those of us who have been a part of it for many years.”

Stephenson Family Foundation

In many ways, Charlie and Peggy Stephenson represent the quintessential American success story. Their achievements reflect time-honored values that include entrepreneurial drive, love of family and change-making service and philanthropy.

Among the couple’s many community ties is a devotion to Gilcrease Museum, a partnership that has become a family affair and sparked by their daughter, Cindy Stephenson Field.

The Stephenson Family Foundation provides regular support to the museum under counsel of Cindy and her husband Lawrence Field.

Cindy is a longtime board member and champion of Gilcrease. She recently served a three-year term as chair of Gilcrease Museum’s board (now the Advisory Council). During Cindy’s tenure, the Helmerich Center for American Research opened; and in tandem, she led the board in a planning exercise to incorporate research into the museum’s vision and mission. This process also laid the groundwork for the recruitment of a new executive director.

Following a major gift to help open the Helmerich Center in 2014, the foundation is making a significant contribution to the Campaign for Gilcrease.

“Our family was delighted to have made the first gift to the Campaign for Gilcrease. I’ve dedicated a lot of time to this wonderful museum and I can think of no other organization with a brighter future,” Cindy said.

“As longtime partners with Gilcrease Museum, we are eager to see the dream of an expanded facility come to fruition,” she said.

The Stephensons also have contributed substantially to TU by making the lead gift for Stephenson Hall, home of programs in petroleum and mechanical engineering.
Creating the Modern Southwest

By Laura F. Fry, Senior Curator and Curator of Art, Gilcrease Museum

By any historic measure, the American Southwest is an ancient place. A crossroads of cultures and languages for centuries, the region stretching from western Texas to southern California contains the oldest continually inhabited communities in the United States. In rounded adobe architecture and weathered Spanish churches, layers of stone and earth plaster mark the deep passage of time. Yet beginning in the early 20th century, the region held a magnetic pull for contemporary artists experimenting with innovative ideas in American art.

In the late 19th century, many American artists studied in Paris when French painters were working with new impressionist styles, abandoning precise realism in favor of quick brushstrokes and vivid colors to convey the moods of contemporary life. In 1913, European modernism burst upon the American art scene with the opening of the International Exhibition of Modern Art at the 69th Regiment Armory in New York, known today as the “Armory Show.” This exhibition, organized by the Association of American Painters and Sculptors, was the first large-scale display of modern art in the United States. Americans accustomed to realist, academic paintings were astonished by the bold colors of Henri Matisse, the expressive lines of Vincent van Gogh, and the fractured geometric patterns of Marcel Duchamp.

Soon, American artists began blending the influences of European modernism with the distinct scenery and unique blend of cultures found in the southwestern United States. When the modern painter Georgia O’Keeffe first traveled from New York to New Mexico in 1917, the brilliant clear skies and stark landscapes of the Southwest captivated her like nothing before. On a dusty train ride through Santa Fe, she found her calling. “All the earth colors of the painter’s palette are out there in the many miles of bad lands,” O’Keeffe later described, “those hills — our waste land — I think it our most beautiful country.”

Enjoy exploring the Southwest during the exhibition, Creating the Modern Southwest, which opens October 2016 at Gilcrease Museum. In artworks with bold colors, reduced shapes, and expressive geometric patterns, this exhibition reveals the modern art influences on the American Southwest with works from the Gilcrease permanent collection. ■
A unique tree in a lush tropical environment. A seed so precious it was used as money. A spicy drink and a sweet snack. A heavenly craving and a sublime pleasure. Chocolate is all this and much more. Explore the relationship between human culture and this rainforest treasure in Chocolate, October 9, 2016 through January 8, 2017 at Gilcrease Museum.

Chocolate will immerse you in a sweet experience, engage all your senses and reveal facets of chocolate you may have never thought about before. You’ll explore the plant, the products, the history and the culture of chocolate through the lenses of botany and ecology, anthropology and economics, conservation and popular culture. And if all that sets your mouth to watering, we’ll send you off with a chocolate treat to satisfy your cravings.

Liquid gold
Most of us know chocolate today primarily as bon bons, hot fudge and frozen chocolate bars — candies or sweet desserts. But it wasn’t always so. The ancient Maya of Central America knew it as a frothy, spicy drink, made from the seeds of the cacao tree and used in royal and religious ceremonies. Before chocolate was a sweet candy, it was a spicy drink. Some of the earliest known chocolate drinkers were the ancient Maya of Central America.

No one recorded the event. But, says Jonathan Haas, MacArthur Curator of the Americas at The Field Museum in Chicago, it was an intensely human thing to do. “Human beings are tinkerers,” Haas says. “We like to try things. And when most of your diet comes from corn, you’re going to be looking for variety.” So the Maya let the seeds ferment, dried them in the sun, roasted them, crushed them, added water and spices — and drank!

This chocolate drink at first was consumed by rich and poor. But because cacao grows only in the rainforest, it was coveted by other cultures — in particular, the Aztec. It soon became a valuable article of trade; the seeds served as a form of money, and the drink became a luxury for the elite, served in lavishly decorated vessels. When the first Europeans reached the Aztec capital, instead of gold they found treasure troves of cacao seeds.

The exhibition explores the commodification of chocolate by Europeans, and the use of forced labor on colonial plantations to meet the insatiable European demand for chocolate and its new soul mate, sugar. “It’s a parallel to the stories of gold, diamonds and bananas,” Haas says. “The use of a rare and valuable product becomes stratified; those who produce it can no longer afford to consume it.”

Though humans have now taken cacao from its native home in the Americas to grow it in West Africa, Indonesia and other tropical lands, the plant remains rooted in its ecosystem. When cacao is taken out of its natural environment and grown separately, in cleared, unshaded plantations, it doesn’t thrive. The soil becomes dried out and eroded, and the tree becomes susceptible to molds and diseases.

Rooted in the rainforest
Another fascinating part of the exhibition concerns the cacao tree itself (Theobroma cacao), its lowland rainforest ecology and how it’s grown today. A beautiful tree with delicate flowers, cacao grows only within 20° latitude (about 1,380 miles) of the equator. It’s relatively small, no more than 30 or 40 feet high, and grows naturally in the rainforest understory, in the shade of larger, canopy trees.

That’s unusual, says William Burger, curator emeritus of botany at The Field Museum. “Most of the rainforest trees we use, like rubber trees and Brazil nuts, are taller trees that capture the sunlight,” he notes. But the cacao is different. Its pollinators are midges, tiny flies that thrive in the decaying vegetable matter and other debris at the base of the tree. Midges stay close to the ground, and that, Burger points out, explains another unusual feature of the cacao tree: its flowers grow directly on the trunk and lower branches, where the midges can reach them.

And Burger mentions another factor that concerns the cacao tree itself (Theobroma cacao), its lowland rainforest ecology and how it’s grown today. A beautiful tree with delicate flowers, cacao grows only within 20° latitude (about 1,380 miles) of the equator. It’s relatively small, no more than 30 or 40 feet high, and grows naturally in the rainforest understory, in the shade of larger, canopy trees.

To counteract that, growers may add fertilizers and pesticides that can harm both the workers and the environment. Today, though, many cacao farmers and scientists are working together to find ways to grow cacao profitably without destroying the rainforest habitat.

And Burger mentions another factor that chocolate companies are just beginning to recognize: the need for genetic diversity.

“Most of our commercial cacao comes from a very narrow genetic base, and there are at least four diseases that affect it,” he says. “There’s a great need to find wild varieties, and to preserve their habitat,” to ensure the continuing health of the species.

THE EXHIBITION

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Global commodity ... cultural icon

Sustainable cacao-growing, environmental protections, and supporting the genetic diversity of wild cacao are increasingly important topics today for economic as well as botanical reasons. Thanks to technological advances and mass production, not to mention enormous amounts of advertising, chocolate has become a part of the global market economy. Cacao seeds are traded on the commodities market (under the name “cocoa”), right along with pork bellies and soy. A futures stock ticker display in the exhibition brings this point home with a live display of current cocoa prices on the world market.

Even so, chocolate retains vestiges of its ceremonial history. Mexicans today use it as an offering on the Day of the Dead, in the form of beans or prepared as mole. Foil-wrapped chocolate coins are given to children as “Chanukah gelt.” And in the United States, of course, chocolate has a place in nearly every holiday celebration: heart-shaped boxes of chocolate for Valentine’s Day, chocolate bunnies for Easter, wrapped candies for trick-or-treaters at Halloween, and cups of hot cocoa to warm Christmas carolers.

Chocolate has its deepest cultural roots in places where it’s indigenous, like Mexico, and where it’s been turned into a commodity, like Europe and the U.S. As Haas says, “In Africa and other places where it’s now grown, it’s too valuable as a crop to be eaten at home.”

The value of chocolate can be measured in sales — $13 billion a year in the U.S. — or in symbols. In this country, for example, chocolate is closely linked not only with love but with patriotism: Chocolate has been issued to U.S. soldiers since World War I, and it’s even accompanied astronauts into space.

These popular uses of chocolate, along with a fascinating array of chocolate advertising and packaging and a look at myths about chocolate, are all part of the Chocolate exhibition. Chocolate and its national tour were developed by The Field Museum in Chicago. This project was supported, in part, by the National Science Foundation.

Title sponsor of the Gilcrease Museum 2016 exhibition season is the Sherman E. Smith Family Charitable Foundation. Generous support is also provided by the Mervin Bovaird Foundation, the C.W. Titus Foundation and the M.V. Mayo Charitable Foundation.

Glacier Confection is the local partner for Chocolate: The Exhibition.

Most large-scale chocolate manufacturers run their factories like science laboratories. Precision instruments track temperature and moisture levels and regulate the timing of automated processes within the factory.

Sweat chocolate candy is a rather recent invention having made its debut in 1847. Before that, solid chocolate was both gritty and greasy.
Gilcrease on Wheels Rolling West

because of the uniqueness of the concept. Taking fine art on the road to areas that may not have museums or resources to take a trip to a museum with the quality of work represented in the Gilcrease collection is a great idea,” said Paulette Black, senior program officer for the Kirkpatrick Foundation.

Gilcrease on Wheels is an innovative, mobile museum experience for rural communities in Oklahoma utilizing Gilcrease Museum’s extraordinary collections in a multifaceted educational package that includes pre-visit preparation, onsite programming, and post-visit activities and evaluation. Gilcrease on Wheels uses the museum’s extensive collections of art, archaeological artifacts and historical documents to enliven the classroom experience while addressing appropriate teaching standards in social studies, art and language arts. Offering a well-rounded, complementary learning experience through exhibits on exhibits on United States history, Oklahoma history and Native American cultures, Gilcrease on Wheels promotes critical thinking and encourages students to explore their part of the world.

“We want children to have the opportunity to see fine art and hear discussions up close as opposed to merely a screen or book encounter,” Black said. Years of budget cuts and a focus on standardized testing has meant that arts curricula rarely exist in today’s classrooms. In rural areas, where public school budgets are significantly lower than in urban locales, arts instruction is virtually nonexistent.

“Many rural schools do not benefit from museum programming due to geographic location and limited funding for field trips. Gilcrease on Wheels is designed to extend the benefits of a museum experience to students in rural communities,” according to Cindy Williams, acting director of education and public programs for Gilcrease Museum.

With funding from the Kirkpatrick Foundation and matching money from the Windgate Charitable Foundation located in Siloam Springs, Arkansas, Gilcrease on Wheels will partner with the Pioneer Library System to reach out to eight counties around the Oklahoma City metropolitan area: Pottawatomie, McLain, McLeod, Tecumseh, Shawnee, Purcell, Cleveland and Noble counties.

Last year, Gilcrease on Wheels reached more than 3,500 students in schools throughout eastern Oklahoma including Poteau, Marble City, Checotah, Keota, Hodgen and Wister. An additional 5,000 students were served during the 2014-15 academic year throughout 16 counties including schools in Panama, Kintah, Bokoshe, Muldrow, McAlester, Hugo, Antlers, Idabel and Madill.

Gilcrease on Wheels was designed through a partnership with Poteau Public Schools. In its initial phases of development, Poteau school teachers generated ideas to help develop the Gilcrease on Wheels program. Poteau Public Schools was the pilot for this initiative in October 2014. Steve Holton, CEO and chairman of Central National Bank in Poteau, and his wife Pam provided lead funding for the initiative. Additional support for the program has come from Windgate Charitable Foundation, Kirkpatrick Foundation, Sylvia Ewing Hill, Sam Vierson Family Foundation, WPX Energy, Marcia and Ron MacLeod, Ener West Trading Company and Jennie Smith Trust.

Looking West: The Rumley Family Collection

How do artists shape our sense of place? For generations, communities of artists in the American West have merged the past with the present, blending new techniques with long-standing traditions.

In the late 19th century, new trading posts in the West helped generate new audiences for artworks created by Native American communities, from San Bedo Ramos Pueblo potters in New Mexico, to Pomo Basket Makers in northern California, to Navajo weavers in Arizona. In the early 20th century, the distinct cultures and landscapes of New Mexico drew artists from the eastern United States. A group of painters founded the Taos Society of Artists in 1915, helping establish an arts community in New Mexico that continues to thrive to this day.

Forty years later the Cowboy Artists of America came together, an alliance of painters and sculptors who rejected modernism in favor of romanticized views of the past. Recent artists in the West continue to forge new paths. Carrie Ballantyne’s photorealist drawings of strong western women counter stereotypes of a masculine, rugged American West. Navajo artist Shirley Jones creates textiles based on traditional pictorial patterns with a modern twist. Her scenes of the West include airplanes and automobiles. These artworks will be featured in Looking West: The Rumley Family Collection, an exhibition that will open December 10, 2016 and run through March 26, 2017 at Gilcrease Museum. Wayne Rumley has been a major supporter of Gilcrease Museum for decades. His guidance, along with his wife, Andrea, shaped the many years of Rendezvous art sales and events that benefited the museum and its acquisition fund. This exhibition will pay tribute to Rumley’s connection with Gilcrease Museum and highlight his extraordinary personal collection of historical and contemporary artwork.

Rumley’s collection ranges from abstract design to crisp photorealism in artworks created across time, forming a distinct sense of the American West.
Whatever Happened to Washington and Lafayette at the Battle of Brandywine?

By Mark Dolph, Associate Curator of History, Gilcrease Museum

Frequent visitors to Gilcrease Museum may have noticed that one of our masterworks, Washington and Lafayette at The Battle of Brandywine by John Vanderlyn (1775-1852), has recently gone missing. Long displayed between the glistening white marble busts of George Washington and the Marquis de Lafayette by Jean-Antoine Houdon, Washington and Lafayette at The Battle of Brandywine was for many the centerpiece of the “American History Gallery” in our Focus on Favorites exhibition. But rest assured: This work is safe with a compelling story behind its “disappearance,” a tale that illustrates both the significance of American history inherent in the Gilcrease collection and the high regard museums around the world have for Gilcrease objects.

Washington and Lafayette at The Battle of Brandywine has been on exhibit in the Gallery of Battles at the Palace of Versailles, France, since July 5 (through October 17, 2016). Our Gilcrease treasure is one of the many highlights in Versailles and the American Revolution, an exhibition emphasizing the importance of the Franco-American relationship. Versailles is an especially appropriate venue for this exhibition. In December of 1777, France, under the reign of Louis XVI, was the first nation to recognize the new United States of America. And Versailles, the seat of the French government, was where the 1778 decision to actively support the American cause was formulated, skillfully assisted by the diplomacy of Benjamin Franklin. In 1783, the Treaty of Paris, which officially secured American independence from England, was signed at Versailles.

Most Americans know that our fight for independence began with the opening shots at Lexington and Concord in April of 1775. And as children, we learned the legendary tale of how General George Washington crossed the icy Delaware River under the cover of darkness on a frigid Christmas night in 1776 to deliver a stunning American victory the following day. As well, most of us know that the British, under Major General Lord Cornwallis, surrendered to Washington at Yorktown in 1781 to end the war. But many Americans are probably less familiar with the Battle of Brandywine, fought on September 11, 1777.

Yet Brandywine was the largest battle of the American Revolution in terms of soldiers engaged, with just over 30,000 combatants — somewhat more than 15,000 British troops were opposed by slightly less than 15,000 Americans. It was also an American defeat. Late in the battle, as American lines began to dissolve in the face of advancing British troops, the French aristocrat General Marquis de Lafayette, who had recently joined the American cause, was wounded during his attempts to organize a controlled retreat. Upon learning that Lafayette had been shot, Washington sent his personal physician to attend to him and ordered future president James Monroe, who spoke French, to accompany the Marquis to the rear. Despite the defeat, Washington managed to keep his army intact to continue the fight for American independence, ultimately won with the British surrender at Yorktown.

John Vanderlyn’s masterpiece, Washington and Lafayette at the Battle of Brandywine, oil on canvas, GM 0126.1018

John Vanderlyn, Washington and Lafayette at The Battle of Brandywine oil on canvas, GM 0126.1018

Vanderlyn trained in Paris under the guidance of history painter and portraitist François-André Vincent at the Ecole des Beaux-Arts. In Washington and Lafayette at The Battle of Brandywine, Vanderlyn used the neoclassical techniques of his training to canonize Washington and Lafayette as iconic symbols of the new American republic. In a nod to classical Greek art, the figures of Washington and Lafayette evoke images of riders carved in relief on the Parthenon temple in Athens — deliberately connecting the new American nation to the birth of democracy in ancient Greece. In this sense, Lafayette serves as the perfect symbol for the essential support that France provided our nation at the time of its greatest peril, making Washington and Lafayette at The Battle of Brandywine an essential addition to the exhibition Versailles and the American Revolution.
Calendar of Events

OCTOBER
1 Mini Masters, 10:30-11:30 a.m. For ages 3-6, accompanied by caregiver.
2 Music in the Museum, Tulsa Symphony Orchestra, 11 a.m.-3 p.m. Enjoy small ensemble performances spanning four centuries of music. Helmerich Hall.
3 Sundowners, 1-2:30 p.m. For ages 8 and up. $3 members, $5 non-member. Zarrow Center.
4 West Mexico Symposium, 2 p.m. CSU Hix-Mex. Discover how new technologies are rapidly changing how archaeologists explore the past with field experts, Drs. Bob Pickering, and Jason Byrd. Tom Gilcrease Jr. Auditorium.
5 Family Drop-in Day, Art in the Park, 2:30-5:30 p.m. Enjoy live music at Guthrie Green with fun art activities for children. Zarrow Center.
6 Mini Masters, Noon-1 p.m. For ages 3-6, accompanied by caregiver.
7, 8, 13, 14, 15, 16 Museum Babies, 10:30-11:30 a.m. For ages birth to not-yet 3 accompanied by caregiver.
7 First Friday Art Crawl, 6-9 p.m. Zarrow Center. Enjoy the Brady Arts District and view Jenny Robinson: Structure. Free.
8 Chocolate: Opening Public Lecture, 2 p.m. Tom Gilcrease Jr. Auditorium. Gary Feinman, Ph.D., curator of the exhibition from The Field Museum, will discuss the rich history in Chocolate: The Exhibition.
8 & 15 Painting Fundamentals: Gil Adams, Noon-3 p.m. Color theory, brush strokes and styles will all be covered in this fun two-day class. Intermediate skill and up, teens and adults. $15 members, $100 non-member. Zarrow Center.
9 Art Explorations, 10 a.m.-Noon. Gallery 18/The Study. Free.
10 Fall Break Family Fun @ Zarrow, 10-11:30 a.m. Bring the family and the kids to make fun fall art projects. Zarrow Center. Free.
11 Gilcrease After Hours, 7-9 p.m. What chocolate meets coffee? Discover Kyya’s “farm to bar” chocolate, and Tepacra’s “several to cup” coffee at this event. Free.
11 November
1 & 15 Open Studio for Adult Artists, 4-7 p.m. Zarrow Center. Bring your own supplies. Free.
4 First Friday Art Crawl, 6-9 p.m. Zarrow Center. Enjoy the Brady Arts District and view Sixth Tree: Points by Jenny Robinson. Free.
4 From My Point of View, Noon. Tom Gilcrease Jr. Auditorium. Rivers from Exile, Contemporary Southeastern Indian Art. Co-curators Tony T. Tiger and Bobby Martin will talk about the contemporary Southeastern Native American artists showing.
4 Chocolate exhibition-inspired Member Dinner, 6:30 p.m. See back cover for details. Free.
5 Mini Masters, 10:30-11:30 a.m. For ages 3-6, accompanied by caregiver.
6 Sunday Drawings, 1-2:30 p.m. For ages 8 and up. $3 members, $8 non-member. Zarrow Center.
5 Mini Masters, Noon-1 p.m. For ages 3-6, accompanied by caregiver.
6 Art Explorations, 10 a.m.-Noon. Gallery 18/The Study. Free.
9, 18 Mini Masters, Noon-1 p.m. For ages 3-6, accompanied by caregiver.
10, 11, 17, 18 Museum Babies, 10:30-11:30 a.m. For ages birth to not-yet 3 accompanied by caregiver.
10 ZACH: Teen Time, 10-11:30 a.m., Zarrow Center. Teen art program for the homeschooling community. $12 members, $15 not-yet-members.
12 Extended Pose Figure Drawing, 1-3 p.m. Zarrow Center. Registration required. $25.
18 & 13 Chocolate Bus Trip, Enjoy an entire weekend of chocolate and art. Tour the Belk Chocolate Company, Chickasaw Cultural Center with an overnight stay at the Artisian Hotel. Visit the National Cowboy and Western Heritage Museum on the way back. $200 members, $225 not-yet-members.
17 Wine & Design: Holiday Cards, 6-8 p.m. Zarrow Center. Enjoy a glass of wine and learn how to create unique cards with artist Romney Nesbitt. $25 members, $30 not-member.
18 Oklahoma Wild!, 10-11 a.m., Kids’ Site. Tulsa Zoo visitors will learn about the incredible animals that live in Oklahoma. Free.
18-20 Annual Bronze Sale, 10 a.m.-5 p.m. Museum Store. Save 30 percent on all in-stock bronze sculptures. No additional discounts apply.
18 Music in the Museum, Tulsa Symphony Orchestra, 11 a.m.-1 p.m. Enjoy small ensemble performances spanning four centuries of music, Helmerich Hall.
20 Mini Masters, 10:30-11:30 a.m. For ages 3-6, accompanied by caregiver.
20 First Friday Art Crawl, 6-9 p.m. Zarrow Center. Enjoy the Brady Arts District and view Beyond Sand. Free.
21 Sunday Drawings, 1-2:30 p.m. For ages 8 and up. $3 members, $8 non-member.
21 Sunday Matinee Film, Chocolate: 1:30 p.m. Tom Gilcrease Jr. Auditorium. PG-13.
23 Jazz Night, Featuring Shades of Grey, 5:30-7:30 p.m. Vista Room. Galleries remain open until 8 p.m. Buffet dinner provided, $8 per person.

STUDENT ART EXHIBITIONS
CREATIVE LEARNING CENTER GALLERY
Continuing through October 9
1 Oklahoma Art Institute/ Tour de Quartz
October 11 – November 6
Metropolitan Christian Academy
High School
November 8 – December 4
Glenpool High School
December 6 – January 1
Briarglen Elementary School

FOR DETAILED INFORMATION, gilcrease.org/events

5 Music in the Museum, Tulsa Symphony Orchestra, 11 a.m.-3 p.m. Enjoy small ensemble performances spanning four centuries of music, Helmerich Hall.
6 Holiday Music Performances, Various area schools, 2-3:30 p.m., Tom Gilcrease Jr. Auditorium. Free.
7 Art Explorations, 10 a.m., Gallery 18/The Study. Free.
8 Extended Pose Figure Drawing, 1-3 p.m. Zarrow Center. Registration required. $25.
9 Chocolate Fun, 12:30-3:30 p.m. Families with children ages 4-15. Learn where chocolate comes from and how to make it. Watch a demonstration by Glacier Confection and make your own chocolate candies. Registration required. $5 members, $7 not-yet-members, includes museum admission. Space is limited.
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A members-only opening of *Chocolate: The Exhibition* will be held on October 7, 2016. Reception begins at 6:00 p.m., and galleries will remain open until 8:00 p.m.

**MEMBER DINNER**

Members are invited to enjoy a special dinner inspired by *Chocolate: The Exhibition* on November 4, 2016 at 6:30 p.m. This evening includes after-hours gallery access and a prix fixe dinner and wine pairing prepared by the chef at The Restaurant at Gilcrease. Chocolate for this evening will be provided by local partner Glacier Confection. For details, visit gilcrease.org/chocolatedinner.