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This special photographic exhibit takes a look at Mexico's iconic female artist, Frida Kahlo, through the lens of her longtime lover, Nickolas Muray.

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Bob Dylan Archive
Bob Dylan's notes, lyrics, musings and more have found a new home at the Helmerich Center for American Research at Gilcrease Museum.

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Mark your calendar for several special events planned for members related to upcoming exhibitions.
Thank You for Investing in Gilcrease Museum

On behalf of Gilcrease Museum, The University of Tulsa, our staff, volunteers, donors and supporters, I thank the citizens of Tulsa for investing in our future. The passing of Vision Tulsa has forever changed the trajectory of Gilcrease Museum, Tulsa’s most valuable asset, to soon enter the consciousness of our country as one of its finest cultural institutions.

The $65 million appropriation will support capital improvements to the existing museum facility, a 100,000 square-foot building expansion to include a state-of-the-art traveling exhibition space, an extended permanent collection exhibition gallery, expanded children’s discovery space, expanded and improved parking and many other amenities that will vastly improve the visitor experience. We are also re-envisioning the presentation of the permanent collection through the development of a new museum-wide interpretive plan. This effort will bring a fresh perspective and new insights to some of the most popular works of art and documents. Our plans also include revealing some of the museum’s hidden treasures in our expanded galleries.

At present, we are establishing an expansion project management team and preparing for the selection of a lead architect and designer. We anticipate that the entire expansion effort, including design and construction, will take a minimum of four years. In the months ahead, we’ll share more details about the plans and process for Gilcrease Museum’s transformation.

In May, our managing partner, The University of Tulsa, launched a $50 million campaign to create an operational endowment for the museum to complement the Vision Tulsa dollars, ensuring its long-term sustainability. Our goal is to complete this campaign in advance of the opening of the expanded Gilcrease Museum projected for early 2020.

In the midst of this great news, we recently launched our new collections online database featuring more than 20,000 items from our art, anthropology and archival collections. You can now virtually peruse works by Thomas Moran, Charles M. Russell and Joseph Henry Sharp among hundreds of other artists represented in our collection as well as important historical documents such as the John Ross papers and our original handwritten copy of the Declaration of Independence. Please visit our website gilcrease.org and click “collections” to start exploring!

A special thank you goes to our members for your continued support of this great institution, along with our dedicated staff. Together, we will make Gilcrease Museum a destination — both live and virtual — for art, history and culture enthusiasts worldwide.

Kindest regards,

James Pepper Henry
Executive Director

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Shop Frida at Gilcrease

After seeing the Frida Kahlo: Through the Lens of Nickolas Muray exhibition, stop by the Museum Store and shop for special Frida Kahlo merchandise including the exhibition catalog and assorted books. Frida merchandise retails from $9.95 to $47.95. As always, members receive a discount!
In May 1931, Nicholas Muray (1892-1965) traveled to Mexico on vacation where he met Frida Kahlo (1907-1954), a woman he would never forget. The two started a romance that continued off and on for the next 10 years and a friendship that lasted until her death in 1954. Approximately 50 photographic portraits comprise the exhibit Frida Kahlo: Through the Lens of Nicholas Muray. Dating from 1937 to 1946, the photographs explore Muray’s unique perspective: In the 1930s and 1940s, he was Frida Kahlo’s friend, lover and confidant. Muray’s photographs bring to light Kahlo’s deep interest in her Mexican heritage, her life and the people significant to her — those with whom she shared a close friendship.

Born in Hungary, Muray became a successful New York fashion and commercial photographer known for his portraits of celebrities, politicians, socialites and artists. He was a prolific photographer, and his archives contain more than 25,000 images. Having experimented with color in his work early on, he found his most colorful model in Kahlo whom he photographed more than any of his other subjects. Muray’s portraits of Kahlo have made their way into a variety of media and popular culture and are integral to the world’s understanding of who she was, the woman behind her artwork.

Kahlo, who was born on July 6, 1907, in Coyocán, Mexico City, Mexico, began painting after being severely injured in a bus accident. Later she became politically active and married fellow communist artist Diego Rivera in 1929. She exhibited her paintings in Paris and Mexico before her death in 1954.

Frida Kahlo: Through the Lens of Nicholas Muray opens July 10 and runs through September 11, 2016 at Gilcrease. A special member opening will take place on July 14 to celebrate the opening of the Kahlo exhibit as well as the West Mexico: Ritual and Identity exhibition which will open in late June.

This traveling exhibition has been organized through the Nicholas Muray Archives and is circulated by GuestCurator Traveling Exhibitions located in Santa Fe, New Mexico.

Gilcrease Museum’s 2016 exhibition season title sponsor is the Sherman E. Smith Family Charitable Foundation. Support is also provided by Mervin E. Bovaird Foundation, C.W. Titus Foundation and M.V. Mayo Charitable Foundation.
From Removal to Rebirth: A Look Back at the Cherokee Symposium

On April 22 and 23, a group of renowned scholars convened to present recent research at the Helmerich Center’s latest symposium, From Removal to Rebirth: the Cherokee Nation in Indian Territory. The two-day event began with a performance by the Cherokee National Youth Choir Ensemble, who sang the U.S. national anthem in Cherokee followed by a medley of Cherokee hymns. Julie Reed, University of Tennessee professor, initiated the proceedings with her presentation on the “Long Removal Era,” in which she shifted the focus of removal from the Treaty of New Echota to the actions of Old Settlers.

Cécile Ganteaume, National Museum of the American Indian associate curator, gave a lecture on early 19th century Cherokee leaders’ clothing, followed by TU School of Urban Education Director Sharon Baker’s presentation on the Cherokee Nation in Indian Territory as told through the Vinson Lackey paintings. Cherokee Heritage Center Executive Director Candesa Tehpe spoke on the cultural and intellectual influence of the Cherokee leaders who resided in Park Hill, and keynote speaker Steve Inskeep, host of NPR’s Morning Edition and author of Jacksonland: President Andrew Jackson, Cherokee Chief John Ross, and the Great American Land Grab, discussed John Ross’s motivations for fighting to remain in the southeast.

Saturday’s presentations began with the unveiling of artist Andy Thomas’s painting, Grand Council of 1843, which depicts the historic intertribal conference, followed by University of North Carolina Professor Rose Stremlau’s lecture on how Cherokee children experienced removal. Cherokee artist and Cherokee Language Program Manager Roy Bone Jr. discussed the development and evolution of Sequoyah’s Cherokee syllabary, followed by Helmerich Center for American Research Program Manager Natalie Panther’s lecture on the creation of the Cherokee national public school system.

The research presented at this meeting will inform the upcoming exhibit, From Removal to Rebirth: the Cherokee Nation in Indian Territory, set to open at Gilcrease Museum in October 2017.

Events planned in conjunction with Frida Kahlo: Through the Lens of Nickolas Muray

From My Point of View
August 4, Noon
Gallery 18
Join us for this exhibition lecture featuring Cynthia Graves, director of GuestCurator Traveling Exhibitions, Santa Fe, the exhibition organizer, who will talk about the photographs of Nickolas Muray. Guests may bring a brown bag lunch to the talk.

TGIFrida Friday
August 26, 7-9 p.m.
FREE
Join us as we celebrate the life and legacy of Frida Kahlo, one of Mexico’s most influential artists. Put on your best Frida (or Diego Rivera) ensemble for the costume contest and photo op spot, or simply unwind with some Frida-inspired music, appetizers, and cash bar. Then enjoy an after-hours visit to the Frida Kahlo: Through the Lens of Nickolas Muray, photography exhibition.

Tres Vidas
September 10, 2-3 p.m.
Tom Gilcrease Jr. Auditorium
A performance by Tres Vidas (which means “Three Lives”) features chamber music and is based on the lives of three legendary Latin American women: Mexican painter Frida Kahlo, Salvadoran peasant activist Rufina Amaya, and Argentine poet Alfonsina Storni. The show features a wide stylistic range of music, including popular and folk songs of Mexico, El Salvador and Argentina.
Like A Rolling Stone – Bob Dylan Archive Finds Home at the Helmerich Center for American Research

By Duane King, Executive Director of Helmerich Center for American Research

When the New York Times recently reported that the Bob Dylan Archive – his personal collection documenting his life and his work – would be moving to its new permanent home in Tulsa, Oklahoma, the story was immediately picked up by more than 2,000 media outlets around the world with more than 70,000 links shared on social media. The flood of stories in newspapers, magazines and broadcast stations included the Wall Street Journal, Los Angeles Times, Reuters, The Associated Press and Variety magazine. Local affiliates of NBC, CBS, ABC, Fox and NPR all attended the public announcement at the Helmerich Center for American Research. A range of publications from Rolling Stone magazine to the Chronicle of Higher Education quoted TU President Steadman Upham’s comments about the new acquisition.

Interest in Bob Dylan’s personal papers, photographs, memorabilia, and documentation of his creative process is easy to understand. Dylan’s fame as a musician, a lyricist, a poet and an artist began more than a half century ago. He is one of the best-selling recording artists of all time. Dylan has received numerous Grammy Awards, an Academy Award in 2000 for Best Original Song Things Have Changed from the movie Wonder Boys, and in 1989 was inducted into the Rock and Roll Hall of Fame. Hall of Fame. More than 300 books based on news reports, interviews, observations and speculation have been written about Bob Dylan. Not one of the books has been based on private writings, notes, memorabilia and reflections saved by the artist. Prior to being shipped to the Helmerich Center of American Research at Gilcrease Museum, Dylan’s archival records have never been out of his private library.

The pent-up demand for access to Bob Dylan’s papers and records has led many to question: Why Tulsa? Why the Helmerich Center for American Research? Wasn’t Bob Dylan born in Minnesota? Doesn’t he live in Malibu? Aren’t there other repositories of national acclaim that would have been a good home for the Bob Dylan Archive?

The answer to all of these questions is “yes.” But, perhaps a better question than “Why Tulsa?” might be, “Why not Tulsa?” Gilcrease Museum is world renowned for its collection of American western art and artifacts. Thomas Gilcrease, who assembled the core of its collection between 1912 and 1962, did not collect simply for the purpose of amassing an outstanding collection — he collected in order to tell the story of the American experience.
The museum’s archival documents, frequently overlooked because the outstanding art and artifacts comprise much of the material on exhibit, tell a great deal of the history of America. The collection includes documents related to the founding of democracy in the United States and the Spanish Colonial Records that chronicle the Spanish exploration and conquest of the Western Hemisphere. The Native American records document in great detail the attempts by American Indians to maintain their territorial homelands during the 19th century and manuscripts that record the western expansion of European American settlement of the United States.

Why should Bob Dylan’s papers be housed in the same facility as an original handwritten copy of the Declaration of Independence or a copy of the Emancipation Proclamation signed by Abraham Lincoln?

The American experience of the second half of the 20th century was shaped by the Civil Rights Movement, the assassinations of the Kennedys and Martin Luther King, and the Vietnam War and its aftermath. Bob Dylan’s songs “Blowin’ in the Wind” and “The Times They Are A-Changin’ became anthems for popular social movements. His six-minute single “Like a Rolling Stone” captured the sentiment of many young people growing up in that period.

Like many of his generation, Bob Dylan learned the songs of Woody Guthrie. He identified with his “man of the people” persona. According to a Rolling Stone biography, Dylan moved to New York City in 1961 with the expressed purpose to meet Guthrie, who by then was hospitalized with Huntington’s chorea. He visited Guthrie frequently at the Greystone Park Psychiatric Hospital in New Jersey. It seems fitting that the Bob Dylan Archive make its home in Tulsa, only minutes from the Woody Guthrie Archive and Guthrie Green in downtown Tulsa.

The Bob Dylan archive, along with so many other documents of national importance housed in the Helmerich Center for American Research, illuminates the American experience. So, why give the Bob Dylan archive a permanent home in Tulsa, Oklahoma? Why not?
Gilcrease Museum Launches New Online Collections Site

Gilcrease Museum announces that the first gathering of images and information about its rich collection of art, anthropology, archives and library materials is now accessible through its new Online Collections research website. Launching with more than 20,000 items, the site offers a sampling of the museum’s broad holdings that illuminate the history of the North American continent.

Only a small percentage of the museum’s collection can be on display in the galleries at any given time, which leaves slightly less than 350,000 of the hidden treasures tucked out-of-sight and in storage. Gilcrease Museum and its collection are owned by the citizens of Tulsa, and the goal of the digital curation effort is to expand access to this collection for the widest possible audience free-of-charge. The online collection will also contribute to the growing body of world knowledge on the Internet and semantic web.

Envisioned as a resource for students, educators, researchers, artists, designers and enthusiasts of all types and ages, the Online Collections site continues the museum’s commitment to serve the community. Visitors to the site will be able to quickly search and sort images and information based on the user’s individual preferences, ultimately providing them quick and easy access to the small, but growing portion of the Gilcrease digitized, they are regularly added to the site. (As items continue to be on display in the galleries at any given time, which leaves slightly less than 350,000 of the hidden treasures tucked out-of-sight and in storage, hence the current 20,000 items on the site.)

Items from Gilcrease’s permanent collection in a section called “Highlights from the Gilcrease Collection.” Other collection items will be shared according to appropriate copyright restrictions. Some items may be enlarged and downloaded.

Each featured item has a caption with identifying information and a large, image of good quality that should provide a satisfying viewing experience. It should be noted that these are not high resolution images that could be reproduced. The accompanying item information includes a few helpful search tags, and artist biographies pulled from the Getty Union List of Artist Names (ULAN) along with suggestions of other interesting images to browse. Most importantly, visitors to the online site can begin to plan their visit to the museum in person by checking to see what is “On View” by using the search filter and by checking to see if their favorite work of art is on display.

To provide information and context about the museum’s varied collections, some anthologies microsites are accessible from the landing page. Each part of the collection — art, archive and library, and anthropology — has an accompanying anthology microsite. Other anthologies have been compiled about some special collections such as the John Ross Papers. Many articles have been repurposed from past issues of the *Gilcrease Journal* and the members magazine, along with new features written by curators and professors from the University of Tulsa. A contact button on item pages provides for comments and questions to be submitted to curatorial staff.

An additional feature of the site is the My Gallery option which allows the online visitor to save their favorites and return to them later for reference. This option requires the user to create a login and password.

Expanded access will encourage scholars to engage with the works in the collection from anywhere in the world. In particular, experts will be commissioned to assist with cataloguing and analysis efforts through a feature called “Distance Cataloguing Interface (DCI).” This unique element has been developed with partial funding from the Institute of Museum and Library Services (IMLS) with a Museums for America grant award in 2014 in the amount of $150,000.

The current selection of items represents the first step of a multiyear, systematic effort to digitize the entire collection. The museum’s digital curation effort began in 2012. Gilcrease’s Online Collections is a dynamic site and a continual work in progress. Rapid cataloguing techniques have enabled the creation of electronic records from historic documentation, which, in turn, has allowed the sharing of basic information about some of this important collection in a short period of time.

Thanks to the many generous donors who have supported the museum’s digital curation effort including: Mary K. Chapman Foundation, Windgate Charitable Foundation, Charles and Marion Weber Foundation, Cherokee Nation, Alice and Gil Barrett Endowment for Digitalization, Bill Healey, Tom Petrie and Janet and Frederick Drummond. Although the site represents only the first step in digitizing the collection, online visitors can now search for a specific item or browse for the unexpected. The Gilcrease Museum Online Collections experience will result in presentations of surprising juxtapositions of art, anthropology, archive and library materials that will enrich understanding of the North American continent.

Click on “collections” at gilcrease.org to explore this new feature of our website. Please note that research is ongoing, and therefore information presented may not be current or complete.
Rediscovering The Wolf Charmer

Laura Fry, Curator of Art, Gilcrease Museum

In 1896, at age 71, John La Farge reflected on his long and varied career. One of the most groundbreaking American artists of the 19th century, he became famous for plein air landscape painting, mural design and innovative stained glass techniques. Born in New York to French parents, La Farge traveled the globe and was influenced by both English Pre-Raphaelite painters and Japanese design. Among many pursuits, in the late 1860s, La Farge created a series of illustrations for the Riverside Magazine for Young People, combining European folk tales with fantastical creatures found in Japanese art. Inspired by this earlier work, in 1906 he created The Wolf Charmer, one of the largest easel paintings of his career. The dark image depicts a hunched figure playing a set of bagpipes, leading a pack of wolves with bristling fur and bared fangs down a forest path.

When I began as the new curator of art at Gilcrease Museum in December 2013, I was stunned to find this immense six-foot-tall painting by John La Farge in a dark corner of fine art storage. As a student of 19th-century American art and design, I have long admired La Farge’s work. To my astonishment, my initial research revealed that The Wolf Charmer was the artist’s own favorite painting — and scholars have no idea it is here!

When he completed the painting, La Farge was so pleased he immediately named The Wolf Charmer the “best picture” of his career. Describing the tale that inspired the image, he said, “Certain pipers, whose habits led them to a solitary life, were held to have a magical power over wolves ... it is a superstition known to many parts of Europe as well as to my Brittany friends. With this notion of the ‘wolf leader’ was sometimes entangled the notion of the werewolves.” In this nocturnal scene, rendered in somber colors with pearled highlights, La Farge explored the nuanced psychological connection between humans and animals.

The Wolf Charmer caused a sensation when it was first exhibited in New York — one reporter described it as a “beautiful piece of weird suggestiveness of superstition and savage power.” In 1897 the painting was purchased by the St. Louis Museum of Fine Arts, then affiliated with Washington University. But rather than resting quietly in St. Louis, the painting often traveled to other museums. Prior to 1945, exhibition venues included the Corcoran Gallery of Art, the Art Institute of Chicago, the Museum of Modern Art in New York and the Royal Academy of Art in Stockholm, Sweden. When the work was exhibited at the National Academy of Design, the New York Times declared, “Mr. La Farge’s ‘Wolf Tamer’ is a masterpiece of romantic treatment.” Clearly, museums and critics in the early 20th century found The Wolf Charmer to be a deeply significant American artwork.

But by the 21st century, this favorite painting by a leading American artist was all but forgotten. The St. Louis Museum of Fine Arts sold The Wolf Charmer in 1945, part of a major deaccession of American artworks. At the time, La Farge’s avant-garde, decorative style had fallen from favor. Fortunately, Thomas Gilcrease recognized the opportunity to obtain a major painting by an influential American artist, and he purchased the work in 1951. The painting was prominently displayed at Gilcrease Museum in the 1950s and in the early 1980s, but never since. After a brief mention in the Gilcrease magazine The American Scene in 1959, the painting has remained unpublished and essentially hidden. Today’s scholars of John La Farge are familiar with the work, but list The Wolf Charmer as a “lost painting,” location unknown.

While researching The Wolf Charmer, I recently contacted Katie Kresser, author of The Art and Thought of John La Farge: Picturing Authenticity in Gilded Age America, published in 2013. She was thrilled to learn the location of The Wolf Charmer and see current photographs of the painting. She shared: “John La Farge considered this painting to be the capstone of his career, maybe his final masterpiece. But until I heard from Gilcrease Museum recently, there was no record of its current location. I had no idea it was so large, and knowing about its size and grandeur is helping me understand the artist’s intentions better. I believe La Farge viewed the image as a metaphor for the artistic process, showing how artists look inward and rely on animal-like instinct to find inspiration.”

Gilcrease Museum is now positioned to bring new attention to The Wolf Charmer and other American masterworks in its collection. With the launch of Gilcrease Museum’s online collections site, 25 percent of the art collection will be freely available making Gilcrease artwork more accessible than ever before. With a major building expansion in the planning stages, in the future there will be additional gallery space to share works such as The Wolf Charmer with the public. As curator, I look forward to new surprises and continuing to discover the treasures in the Gilcrease collection.
Calendar of Events

JULY
1, 15, 29 Mini Masters, 10-11 a.m. For ages 3-6, accompanied by caregiver.

1 First Friday Art Crawl, 6-9 p.m. Zarrow Center. Enjoy the Brady Arts District and view Brandon Rees’s “Circling the Familiar.” Free.

3 Sunday Draws, 1-2:30 p.m. For ages 8 and up. $5 members; $8 not-yet members.

8, 22 Kids Dig Books, 10-11 a.m. For ages 3-6, accompanied by caregiver.

9 Lunch lecture, Noon-1 p.m. Zarrow Center. “Circling the Familiar,” by Brandon Rees. Free.

9 American Girl Doll Tea Party, 2-4 p.m. For ages 4 and up. $25 ticket for members, $30 not-yet members. Register online.

11-19 Summer Art Camp, 9 a.m.-Noon, 1-4 p.m. Gilcrease Museum, ages 5-6; Zarrow Center, ages 7-12. Register online.

12 Art Explorations, 10 a.m.-Noon. Gallery 18/The Study. Free.


17 Sunday Drive-In, Noon-4 p.m. Families with children ages 3-15. Free. (West Mexico and Frida Kahlo exhibitions themed weekend)

18-22 Summer Art Camp, 9 a.m.-Noon, 1-4 p.m. Gilcrease Museum, ages 3-6. Register online.

25-29 Summer Art Camp, 9 a.m.-Noon, 1-4 p.m. Gilcrease Museum, ages 3-6; Zarrow Center, ages 7-12. Register online.

26 Gilcrease After Hours, TGIFridaFriday, 7-9 p.m. Gilcrease/ Helmeich Center. Join us as we celebrate the life and legacy of Frida Kahlo. Put on your best Frida (or Diego Rivera) ensemble for the costume contest and photo op spot, or simply unwind with some Frida-inspired music, appetizers, and cash bar.

27 Family Drop-in Day, Festival Americanas @ Guthrie Green, 4-7 p.m. Celebrate the culture of Latin America from the tip of Argentina to the U.S. border. Enjoy food, music and art at the Zarrow Center booth.

SEPTEMBER
2 First Friday Art Crawl, 6-9 p.m. Zarrow Center. Enjoy the Brady Arts District and view Portraits, Characters and Music. Free.

3 Mini Masters, 10-11 a.m. For ages 3-6, accompanied by caregiver.

7, 10 Mini Masters, 10-11 a.m. For ages 3-6, accompanied by caregiver.

8 ZACH Teen Time, 10-11:30 a.m. Zarrow Center. Teen art program for the homeschooling community. $10 members, $12 not-yet members.

8 ZACH: Zarrow Art Classes for Homeschool, 1:30-3 p.m. For ages 6-12. Zarrow Center $12 members, $15 not-yet members.

11 West Mexico Symposium: A View from the Field, 2 p.m., Tom Gilcrease Jr. Auditorium. Experts Chris Beckman, John Pohl, Marcos Zavala and Lesanna Lopez will discuss recent archaeological research.

13 Art Explorations, 10 a.m.-Noon. Gallery 18/The Study. Free.

15, 16 Museum Babies, 10:30-11:30 a.m. For ages birth to not-yet-3, accompanied by caregiver.

18 Sunday Drive-In, Noon-4 p.m. Families with children ages 3-15. Free.

23 Jazz Night, Performer TBA. Vista Room 5:30-7:30 p.m. Galleries remain open until 8 p.m. Buffet dinner provided, $8 per person.

26 West Mexico Symposium: The Art of the Human, 2 p.m., Tom Gilcrease Jr. Auditorium. Historians Rebecca Stone, Beth Wilson Norwood, Dorie Renaud-Budet and Lars Krestak will discuss the powerful and diverse ceramic figures from West Mexico.

28 Music & Art in the Park, 2-3:30 p.m. Enjoy live music and art activities at the Guthrie Green. Visit the Zarrow Center booth. Free.

29 ZACH: Zarrow Art Classes for Homeschool, 10:30-11:30 a.m. or 1:30-3 p.m. For ages 6-12. Zarrow Center. $12 members, $15 not-yet members.

STUDENT ART EXHIBITIONS
CREATIVE LEARNING CENTER GALLERY

For detailed information, gilcrease.org/events
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EXHIBITION OPENING

A members-only opening of two special exhibitions West Mexico: Ritual and Identity and Frida Kahlo: Through the Lens of Nickolas Muray will be held on July 14, 2016. Reception begins at 6:00 p.m., and galleries will remain open until 8:00 p.m. Watch for your invitation in the mail!

SUPPORTER MEMBERS + GALLERY TALK

Supporter, Patron, Director’s Society and Gilcrease Council members are invited to join Dr. Bob Pickering for a gallery talk, “Exploring Ancient West Mexico” at 5:30 p.m., September 8. To upgrade your membership to supporter to attend this talk, contact the Membership Office at 918-596-2758.

MEMBER DINNER

Members are invited to enjoy a special dinner inspired by the current exhibitions West Mexico: Ritual and Identity and Frida Kahlo: Through the Lens of Nickolas Muray on Thursday, August 11 at 6:30 p.m. This evening includes a prix fixe dinner prepared by Geoffrey van Glabbeek, chef at The Restaurant at Gilcrease. For details, visit gilcrease.org/tasteofmexico.