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ON THE COVER

*Deer Spirit for Frank LaPena*, 1999, acrylic on panel, 24” x 24”, Private Collection, © Rick Bartow, is part of the exhibition Rick Bartow: Things You Know But Cannot Explain, that opens January 24.
A city cannot achieve “greatness” status without great cultural institutions. It’s hard to imagine New York City without the Metropolitan Museum of Art, or Paris without the Louvre. In fact, name any great city and you will recognize its outstanding museums. Tulsa is fortunate to have Gilcrease Museum. However, great cultural institutions are not static entities. They must evolve and adapt to meet the expectations of changing demographics and interests within the community. Each generation is responsible for ensuring the sustainability and relevancy of these institutions for future generations.

Gilcrease Museum and its partner, The University of Tulsa, have worked hard to secure a place for Gilcrease as one of the projects in the proposed Vision 2025 package planned to go before Tulsa voters in April 2016. Vision 2025 is not a new tax, but an extension of one that has been in place since 2003. The 0.6 percent Vision 2025 sales tax has raised more than $645 million for development, including the BOK Center, Tulsa Parks, the Oklahoma Aquarium, street improvements and other projects.

As of this writing, thanks to the Mayor and City Council, Gilcrease Museum is included at just over $69 million, however the package is yet to be finalized. We hope that by the time you receive this magazine, we will be included in the final Vision package.

Earlier this summer, Gilcrease Museum initiated a strategic planning exercise to develop a road map for the future. The museum consulted several constituency groups including members, volunteers, board members, staff and TU faculty to identify key challenges facing Gilcrease and ways to improve the visitor experience. A consensus was reached quickly among these various groups that the facility was in need of more than a facelift, indeed a major renovation and expansion to showcase the museum’s greatest strength — its world renowned collections — the city of Tulsa’s most valuable asset appraised to be worth in excess of $2 billion. Also, the process identified the need to improve amenities such as gathering spaces, children’s and educational activity spaces, parking, café, gift shop, and development of the 460-acre grounds to become a major attraction in our region.

Highlights from the strategic plan identify the following goals:

- **Enhance the visitor experience through the implementation of a comprehensive master plan for the facility and grounds.**
- **Foster broader community engagement and identification with the museum.**
- **Maximize the potential of the collections and secure our reputation as a premier art and history institution of the Americas.**

If Gilcrease is included in the Vision 2025 package and it meets with voter approval this spring, visitors could expect to see these improvements at Gilcrease Museum:

**100,000-square-foot expansion of the museum**
- Grand entry and great hall
- Children’s discovery space
- State-of-the-art traveling exhibition space
- Extended permanent collection exhibition space
- New café and coffee shop
- New museum store
- Expanded restrooms
- Dedicated school bus drop-off

**Development of the 460-acre site**
- Hiking and biking trails
- Outdoor amphitheater
- Play areas
- Parking
- Expanded ponds and gardens

**Improved Gilcrease Museum Road**
- Landscaping
- Street lights
- Bike trail

An updated and expanded Gilcrease Museum and grounds will not only help us develop local audiences, but will attract visitors from outside our region, spurring economic development and creating a ripple effect for other cultural attractions, such as the Tulsa Zoo, Tulsa Botanic Gardens and Route 66. Studies have shown time and again that the return on investment in the arts grows the economy, provides much-needed revenues to the city for critical services, creates jobs and can weather and even thrive in a down economy.

The benefits of an upgraded and expanded Gilcrease Museum include: attracting an additional 500,000 visitors to Tulsa; expanding international tourism; increasing sales tax revenues for the city; and bringing new development to north Tulsa.

We are very hopeful that the citizens of Tulsa will be presented an opportunity this spring to reinvest in the city’s most valuable asset. An improved Gilcrease Museum will help to achieve and sustain its status as a great cultural institution and ensure that Tulsa is considered a great city for generations to come.

Kindest regards,

James Pepper Henry
Executive Director
Gilcrease Museum held its 6th annual Collectors’ Reserve small works art exhibition and sale beginning on October 26. This year’s show and sale featured 101 artists from both sides of the Mississippi River culminating in a reception and sale the evening of November 5. Bidding was brisk while collectors and guests enjoyed hors d’oeuvres, drinks and conversation.

Twenty-five of the exhibition artists were on hand to share stories and meet the more than 250 art buyers and collectors who attended.

Gilcrease Museum Executive Director James Pepper Henry announced the winners of the Williams Awards. The $2,000 Best in Show prize went to Joshua Tobey for his sculpture, The Lion’s View. Kenny McKenna won a $1,000 First Place in Painting award for October Morning at Moran Point and Carol Alleman received a $1,000 First Place in Sculpture award for Twilight Stars. The President’s Choice $1,000 award was given to Robert Moore for his painting, Best of September.

Diana Reuter-Twining took home $500 as the winner of The Charles O. Meyers, Jr. People’s Choice Award for her sculpture, Hammer and Pears. Thanks to our corporate partner, Williams, for creating an opportunity to recognize and support these fine artists with cash prizes.

Collectors’ Reserve is supported by the Gilcrease Council and Business Art Alliance members.

Gilcrease Executive Director James Pepper Henry with longtime Gilcrease supporter, Wayne Rumley.

Sue Jackson, Gilcrease National Board member, with her husband, Bob.

Board members Mia Duer and Frederick Drummond.

Gilcrease Council member Richard Simonitleyke with board member Thomas Meckler.

Art buyers had a variety of works from which to choose at this year’s art sale.

Cindy Field, Gilcrease National Board chair, pictured with Cindy Allen.
Gilcrease Showcases Work of Rick Bartow in Groundbreaking Exhibition

Rick Bartow is one of Oregon’s best-known artists. For more than 40 years, he has created a powerful body of work, influenced by his Native American heritage, life experiences, physical environment, international travels and fine art training. In 2012, two of his monumental sculptures were permanently installed on the National Mall in Washington, D.C., outside the Smithsonian’s National Museum of the American Indian.

Rick Bartow: Things You Know But Cannot Explain opens January 24 and runs through April 24, 2016 at Gilcrease Museum. Featuring more than 100 pieces, including a broad selection of sculptures, paintings, drawings, prints, mixed media work and the giant pastels for which he is mostly known, the exhibition draws from public and private collections (including the artist’s studio) that affirm this extraordinary artist’s regional, national and international impact. The exhibition culminates in outstanding examples of Bartow’s most recent work, which evidences a new freedom of scale and expression.

Personal experiences, including the effects of a traumatic 13-month tour of duty in Vietnam, cultural engagement and global myths, especially Native American transformation stories, are the heart of Bartow’s art. Animals and self-portraits populate his iconography, and he is known for astute interpretations of literary, musical and visual sources.

Born in Newport, Oregon, in 1946, Bartow is a member of the Wiyot tribe of Northern California and has close ties with the Siletz community. Bartow studied art at Western Oregon State College — now Western Oregon University — in Monmouth, where he graduated in 1969 with a degree in secondary arts education. That same year he was drafted and sent to Vietnam. He served in the Vietnam War from 1969-71.

Bartow has worked with printmakers around the world and has traveled as an artist to Japan, Germany, Mexico and New Zealand. Bartow’s influences are as broad as Marc Chagall, Francis Bacon, Odilon Redon and Horst Janssen, in addition to his Native American heritage and his work with the Māori people. Personal experiences, including the effects of a traumatic 13-month tour of duty in Vietnam, cultural engagement and global myths, especially Native American transformation stories, are the heart of Bartow’s art. Animals and self-portraits populate his iconography, and he is known for astute interpretations of literary, musical and visual sources.

His work has been featured in many solo and group exhibitions nationally and internationally and is in numerous public and private collections, including the Portland Art Museum, the Hallie Ford Museum in Salem, the Eiteljorg Museum of American Indians and Western Art in Indianapolis, the Peabody Essex Museum, and the Heard Museum in Phoenix.

Rick Bartow

Counting the Hours,
2005, pastel, graphite on paper, 40" x 26"
Courtesy of the artist and Froelick Gallery, Portland, Oregon

From Nothing Coyote Creates Himself,
2004
wood, metal, 41" x 84" x 16"
Courtesy of the artist and Froelick Gallery, Portland, Oregon
His carving The Cedar Mill Pole was displayed in the Jacqueline Kennedy Garden at the White House in 1997 and is considered one of the most highly regarded Native American public sculptures in the country.

A milestone for Bartow came in 2012 when he installed his monumental We Were Always Here sculptures, two large carved western red cedar poles reminiscent of totems at the National Museum of the American Indian, which commissioned the work.

Gilcrease Museum will be the first venue for Rick Bartow: Things You Know But Cannot Explain outside of the west coast.

The exhibition is co-curated by Jill Hartz, executive director of the Jordan Schnitzer Museum of Art (JSMA), University of Oregon; and Danielle Knapp, McCosh Associate Curator at JSMA. In addition to showing the artist’s most recent work, the exhibition and catalog explore key themes in his oeuvre: “Gesture,” “Self,” “Dialogue,” “Tradition,” “Transformation” and “New Work.” This is the first major exhibition to feature such diverse examples of Bartow’s work, including many of his graphite drawings from the late 1970s and large-scale wood and mixed media constructions.

The exhibition is accompanied by a fully illustrated catalog with essays by the curators and Lawrence Fong, former curator of American and regional art at JSMA. The show is traveling to other venues including the IAIA Museum of Contemporary Native Arts, Santa Fe; the Heard Museum; Washington State University Museum of Art, Pullman; and The Autry National Center, Los Angeles.

Rick Bartow: Things You Know But Cannot Explain is organized by the Jordan Schnitzer Museum of Art, University of Oregon. Support for the exhibition is provided by the Ford Family Fund of the Oregon Community Foundation, Arlene Schnitzer, the Coeeta and Donald Barber Changing Exhibitions Endowment, The Harold and Arlene Schnitzer CARE Foundation, a grant from the Oregon Arts Commission and the National Endowment for the Arts, the Ballinger Endowment, Philip and Sandra Pele, and JSMA members.

Title sponsor of the Gilcrease Museum 2016 exhibition season is the Sherman E. Smith Family Foundation with support from the Mervin Bovaird Foundation.

Rick Bartow, Creation of Crow, 2014, acrylic on canvas, 36” x 48”, Courtesy of the artist and Froelick Gallery, Portland, Oregon

Rick Bartow, Bear Medicine, 2014, acrylic, graphite on canvas, 60” x 72”, Courtesy of the artist and Froelick Gallery, Portland, Oregon
Laura Fry Joins Gilcrease Museum as New Curator of Art

Laura F. Fry has been hired as the new curator of art for Gilcrease Museum. Fry comes to Gilcrease from the Tacoma Art Museum in Tacoma, Wash., where she has been the Haub Curator of Western American Art since April 2013. Fry worked closely with collectors Erivan and Helga Haub to finalize their donation of 295 Western American works of art to TAM. She curated and designed the inaugural exhibition of the Haub collection in a new gallery space — a 16,000-square-foot expansion, supported by an Art Works grant from the National Endowment for the Arts. Fry also produced a 312-page collection catalogue to introduce the Haub collection to the public and organized the first TAM Symposium for Western American Art in April 2015.

Prior to her position at TAM, Fry spent four years working with the collections of the Buffalo Bill Center of the West in Cody, Wyoming; first as an education and curatorial assistant, then as a Frederic Remington research assistant. She assisted Peter H. Hassrick with the Center’s IT department to create a relational database.

Laura Fry

Fry assumed her new position on December 15, 2015.

Art and Artistry of Plains Indian Cultures Examined

The Helmerich Center for American Research achieved another milestone hosting its first symposium based on its Visiting Scholars Program. Six scholars made presentations related to the theme, “Art and Artistry of Plains Indian Communities” focusing on research recently conducted at Gilcrease.

W. Richard West, M.A., J.D, Autry Museum of the American West, provided a frame of reference for the presentations to follow. He spoke about “The Nature and Meaning of Native Objects from the Viewpoint of a Museum Director,” pointing out that “Native objects occupy a unique ‘middle territory’ between ‘art’ and ‘anthropology’ that is not encompassed fully by either of those Western disciplines standing alone.” He also offered personal insights into the cultural contexts for Native art at Gilcrease.

Emma J. Hansen, M.A., Buffalo Bill Center of the West, spoke on her research of two ledger art books created by Arapahos and Cheyenne Army Scouts at Fort Reno and dated 1879 and 1887. The books record warrior traditions and are separated from the stories of those who made them. The pictographic war records of White Swan, a Crow Scout serving with George Armstrong Custer were discussed by Duane King, Ph.D., executive director of the Helmerich Center. A large muslin painting in the collection depicts 11 battle events that recount the military actions of its creator, White Swan (ca. 1832-1904). In all, White Swan created more than three dozen pictographic records on hide, muslin and paper. Of the more than 30 distinct events, half are repeated many times in various paintings. Several illustrations relate to his participation in the Battle of Little Big Horn in 1876. White Swan was severely wounded in the battle leading to permanent disabilities.

David W. Penney, Ph.D., National Museum of the American Indian, spoke about “Sayosa’pu: Yu’wipi Doctor and Visionary Artist of Fort Peck.” Drawing on various collections (including that of Gilcrease National Board member Jon Stuart), it was pointed out that Shero Sapa, or Black Prairie Chicken (c. 1840/50-1902), a Hunkpapa/Yanktonai of Poplar River, Fort Peck Agency, Montana, was a powerful Yu’wipi “stone doctor,” who reinvigorated himself as an artist producing models of his ritual equipment and elaborate paintings on muslin. His life history and the corpus of his work were reviewed as well as an analysis of the issues of misinterpretation that arise when objects are separated from the stories of those who made them.

The 19th-century Plains Indian tobacco bag was examined by Gaylord Torrence, MFA, Nelson-Atkins Museum of Art, as an element of both material culture and artistic expression. Three key topics were explored: the earliest Woodlands antecedents, the stylistic evolution of the containers in the four subregions of the Plains and adjacent Intermontane and the various meanings embodied in the form over time. Items in the Stuart and Gilcrease collections were used for this presentation.

Jennifer McKinney, doctoral candidate, Oklahoma State University, discussed the aftermath of the Dakota War of 1802 and the use of photographs to create a “visual memory” of deception and manipulation. In particular, John Stevens’ panorama commonly referred to as The Sioux War Pictures demonstrates how artistic photographs of the Dakota Indians were used in other art forms to distort and influence the way we remember the past.

The Sioux War Pictures

Top: White Swan, Crow, (1825-1904), War Bonnet, Wovoka, oil and pencil on muslin (detail), GM 0226.305

Bottom: Smoking pipe (Hunkpapa, 1878-1935), The Buffalo Horse, Fort Peck, 1902

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**EXHIBITION FEATURE**

**America’s Sagebrush Rembrandt**

William R. Leigh was born in Berkeley County, West Virginia in 1866. Deciding upon a career in art quite early, Leigh enrolled in classes at the Maryland Institute, Baltimore, in 1880, spending three years there before moving to Munich shortly before his 17th birthday. He studied at the Royal Academy for more than a decade, leaving in 1895. While at the academy, he won the annual medal for painting six times consecutively.

Returning to the United States, Leigh settled in New York City, where he made illustrations for Scribner’s and Collier’s magazines. He became well-established as an illustrator, but both the nature of the work and the limited subject matter made him anxious for new challenges. In 1906, an opportunity to expand the scope of his work came about when the Santa Fe Railroad offered him free passage to the West in exchange for a painting of the Grand Canyon. Leigh accepted the offer and, at age 40, set off through New Mexico and Arizona. The trip yielded not just the Grand Canyon piece he had been commissioned to do, but also five additional canvases that were purchased by the railroad.

His focus was on the changing light of the Southwest, the pinks and purple hues that characterize sunsets over the mountain ranges of Arizona and New Mexico. His use of European techniques in painting large-scale images of the American West eventually earned him the nickname “America’s Sagebrush Rembrandt.”

Leigh traveled throughout the West, painting the Grand Canyon, the Rockies of Wyoming and Yellowstone. However, his primary subjects were the Hopi and Navajo Indians, whom he painted every summer from 1912 to 1926. In 1926, he took the first of two trips to Africa, though African subjects never permeated his work as thoroughly as Southwestern subjects.

A successful illustrator for much of his career, Leigh started to experience real success as a fine artist starting in the early 1940s. Gilcrease Museum owns one of the largest collections of works by Leigh, numbering nearly 1,300 pieces. This collection is particularly interesting as it includes the contents of Leigh’s studio, which were gifted to Gilcrease by the artist’s widow after his death in 1955, along with paintings and the artist’s studies.

The New York Herald Tribune called Leigh “the last surviving member of the famous western painting trio that included Frederic Remington and Charles Russell.”

Although Leigh’s paintings are well known, his studies have rarely been on display. They provide an intimate look into the artistic process, depicting the most minor evolutions to his compositions, and in a number of cases, showcase the effort Leigh put into perfecting his illustrations and paintings.


**A Glimpse into the Creative Process of William R. Leigh**

William Robinson Leigh, Walpi, Arizona, Hopi Reservation, oil, GM 0137.1074

William Robinson Leigh, Zuni Belle, charcoal, GM 1337.1983

William Robinson Leigh, Grand Canyon, charcoal, GM 1337.1985

William Robinson Leigh, Grand Canyon of the Yellowstone, oil on canvas board GM 1337.385

William Robinson Leigh, Pueblo & Pottery Artist, oil, GM 1337.643
The whole of the North American continent — natural world and native inhabitants — was an inspiration to 19th century artists. Gilcrease museum-goers are familiar with images by George Catlin, Alfred Jacob Miller and John Mix Stanley of what would become the United States. Less well-known, perhaps, but no less important were the documentary artist-explorers of Canada, several of whom are also represented in the Gilcrease collection: Peter Rindisbacher, Paul Kane, Cornelius Krieghoff and Frederick Piercy. In oils, watercolors and drawings, these painters recorded the character and spirit unique to Canada.

Peter Rindisbacher (1806-1834) was the earliest known artist west of the Great Lakes, working in what would become North Dakota 10 years before the more well-known George Catlin arrived in 1832. Born in Switzerland, he immigrated with his family to western Canada in 1821, settling in Lord Selkirk's Red River Colony in the remote wilderness (near present day Winnipeg).

Later artists — Karl Bodmer, George Catlin, Paul Kane, Alfred Jacob Miller and others — made western tours to gather material. Rindisbacher, however, was a permanent resident of the region and extremely familiar with his subjects. For seven years, he recorded scenes of daily life, helping to support his family through the sale of watercolor and pen-and-ink drawings. He also clerked in the Fort Garry Store, where he received many orders for images from traders.

In 1822, Captain Andrew Bulger, the new governor of the Red River Colony, arrived at Fort Garry. Bulger took an interest in Rindisbacher and commissioned several works. Captain Bulger’s Palaver depicts the governor meeting with a delegation of Chippewas from the Red Lake area. Members of the group are smoking pipes with long wooden stems and bowls that would later be known as Catlinite. Notable in the painting are the minutely detailed maps of Canada.

Some of Rindisbacher’s most important images are pen-and-ink sketches that painstakingly record his subjects with very fine pen lines. Red River Carts — the title of which comes from the most easily missed details of the composition, the human figures driving the horses and carts across the Red River — may have even been created using a camera lucida (a predecessor of the photographic camera).

Rindisbacher found subjects not only in the landscape, but also in the daily lives of the Chippewa and Metis people living along the Red River. Watercolors such as Canadian Indians and Artist are the earliest known depictions of Native American tipi interiors. Such depictions as this (which also show a self portrait of Rindisbacher), reveal that at least in the early years of settlement, there were amicable relations with the local indigenous peoples.

Clearly Rindisbacher’s work is important in the early history of art on the North American continent. Even after the Red River Colony failed and the settlers moved on first to Wisconsin in 1826, and St. Louis in 1829, Rindisbacher continued to document the people and places he saw. However, at about the time George Catlin was undertaking his western journeys, Rindisbacher died of cholera at the age of 28. His watercolors provide evidence of events in the early history of interaction between the colonial Canadians and the native peoples in the region.

Excerpted from Gilcrease Journal, XII 2
Calendar of Events

JANUARY
5, 19 Open Studio for Adult Artists, 4-7 p.m. Zarrow Center. Bring your own supplies. Free.
14 First Friday Art Crawl, 6-9 p.m. Zarrow Center. Enjoy the Brady Arts District and visit new, exciting exhibits each month. Impressions: Prints by Jan Godol. Free.
14 Sunday Matinee Film, Winged Milestones, 1:30 p.m. Tom Gilcrease Jr. Auditorium.
15 Art Explorations, 10 a.m.-Noon. For individuals with early-stage Alzheimer’s disease and their care partners. The Study.
16 ZACH: Teen Time, 10:11 a.m.-Noon. Zarrow Center. Teen art program designed for homeschoolers community. $12 members, $15 non-members.
16 ZACH: Zarrow Art Classes for Homeschool, 1:30-3 p.m. Zarrow Center. For ages 6-12. $10 members, $12 non-members.
18 Mini Masters, 10-11 a.m. or Noon-1 p.m. For ages 3-6, accompanied by caregiver.
18 Sunday, Noon-4 p.m. Families with children ages 3-15. Free.
18 Family Drop-in Day. Celebrate Martin Luther King, Jr. Day downtown with a parade in the morning and family art activities in the afternoon. 1-4 p.m. Zarrow Center. Free.
21 Wine & Design Series: Miniature Bookmaking, 6-8 p.m. Zarrow Center. $25 members, $30 not-yet members. Registration required.
23, 30 Improve Your Painting Skills: Christopher Westfall, 10 a.m.-6 p.m. Zarrow Center. $155 members, $175 non-members.
28 ZACH: Zarrow Art Classes for Homeschool, 10-11:30 a.m. or 1:30-3 p.m. Zarrow Center. For ages 6-12. $10 members, $12 not-yet members.
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FEBRUARY
2, 16 Open Studio for Adult Artists, 4-7 p.m. Zarrow Center. Bring your own supplies. Free.
3 Gilcrease Museum presents James Madison, 7 p.m. Tom Gilcrease Jr. Auditorium. Ticketed program. $5 members, $10 not-yet members.
4 Kids Dig Books, 10-11 a.m. & Noon-1 p.m. For ages 3-6, accompanied by caregiver.
4 From My Point of View, Noon. Gallery 18.
5 First Friday Art Crawl, 6-9 p.m. Zarrow Center. Enjoy the Brady Arts District and visit new, exciting exhibits each month. Abstract Art: A Selection of Abstract Works by Arkansas Artists. Free.
20 Extended Pose Figure Drawing, 1-5 p.m. Zarrow Center. Registration required. $25.
21 Sunday, Noon-4 p.m. Families with children ages 3-15. Free.
22 27 Precious Metal Clay Jewelry, 1-3 pm. $75 members, $80 not-yet members. Zarrow Center.
25 ZACH: Zarrow Art Classes for Homeschool, 10-11:30 a.m. or 1:30-3 p.m. Zarrow Center. For ages 6-12. $10 members, $12 not-yet members.
26, 27 Dramatic Still Life Painting class with Kelli Folsom, 10 a.m.-4 p.m. Zarrow Center. Registration required. $150 members; $175 not-yet members.
27 Willard Stone Birthday Celebration, Details online at gilcrease.org.

MARCH
1, 22 Open Studio for Adult Artists, 4-7 p.m. Zarrow Center. Bring your own supplies. Free.
3 Kids Dig Books, 10-11 a.m. & Noon-1 p.m. For ages 3-6, accompanied by caregiver.
5 First Friday Art Crawl, 6-9 p.m. Zarrow Center. Enjoy the Brady Arts District and visit new, exciting exhibits each month. The Art of Politics: American Political Cartoons. Free.
10 Mini Masters, 10 a.m. For ages 5-6, accompanied by caregiver.
10 Sunday Draws, 1-2:30 p.m. For ages 8 and up. $5 members, $8 not-yet members. Zarrow Center.
15 Music on Exhibit, “It’s All About Birds!” 10 a.m.-Noon. Zarrow Center. Registration required. $150 members; $175 not-yet members.
15 Family Drop-in Day, Presidents’ Day. Show your patriotism by making exciting art projects while learning fun historical facts about U.S. presidents. Zarrow Center. 1-4 p.m. Free.
15 Extended Pose Figure Drawing, 1-5 p.m. Zarrow Center. Registration required. $25.
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FOR DETAILED INFORMATION, GILCREASE.ORG/EVENTS
UPCOMING MEMBER EVENTS

Exhibition Opening
A members-only opening of the exhibition Rick Bartow: Things You Know But Cannot Explain will be held on January 21, 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 Executive Director James Pepper Henry for a gallery talk on the exhibition Rick Bartow: Things You Know But Cannot Explain followed by remarks about the future of Gilcrease Museum on February 4, 2016 at 5:30 p.m. To upgrade your membership to Supporter to attend this talk, contact the Membership Office at 918-596-2758.

Member Talk and Dinner
Join Brian Hosmer, the H.G. Barnard Chair of Western American History at TU, for reflections on the exhibition Rick Bartow: Things You Know But Cannot Explain on March 11, 2016 at 5:30 p.m. Hosmer will offer context for the importance of reconciliation and renewal to American Indian history. Members are invited to enjoy this special evening, which includes an optional prix fixe dinner prepared by Geoffrey van Glabbeek, chef at The Restaurant at Gilcrease. For details, visit gilcrease.org/bartow.