PAINTED JOURNEYS: The Art of John Mix Stanley
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Crossing the Milk River, oil on canvas, 1855, 30.5” x 40”
Autry National Center, Los Angeles, California, is part of the exhibition Painted Journeys: The Art of John Mix Stanley, opening in October.
Dear Members & Friends,

The first 100 days of my tenure as executive director have passed quickly. As I mentioned previously, we are developing a strategic plan to address audience and relevancy, facilities and grounds enhancement and long-term sustainability.

To that end, we’ve been hard at work this summer meeting with the mayor and the City Council to fashion an appropriate proposal for the next Vision package to be presented to Tulsa voters in April 2016. What we are envisioning will not only transform Gilcrease Museum, but transform the city’s relationship with Gilcrease.

The museum and its collection are undoubtedly the City of Tulsa’s most valuable assets. What’s next is enhancing the museum to work for you — the citizens of Tulsa, our city, and moreover the region.

Thomas Gilcrease’s gift of the collection and museum to the city was purposeful with the intent to make it an asset for the city, not only for its historical and educational significance for Tulsa and Oklahoma, but also its significance to the world.

The city of Tulsa has long cared for and treasured this extraordinary collection that tells the story of the Americas through art and archival and anthropological material. The museum’s last expansion in 1987 was nearly 30 years ago, and it is well overdue and deserving reinvestment.

The original 13-year Vision sales tax approved by voters in 2013 would be replaced with a 0.6 percent sales tax that would begin in 2017 and run for an undetermined period of time.

Gilcrease Museum proposes a $75 million capital project in the next Vision package. Our plans include an expanded and updated museum that connects Gilcrease to downtown, and bike trails that would connect Gilcrease to The Gathering Place; driving 500,000 plus visitors to Tulsa each year to visit Gilcrease Museum and stay in hotels and eat at restaurants.

For every person that attends an arts and culture event in Tulsa, $24.02 is spent in our community.*

Gilcrease Museum Road improvements would consist of landscaping, street lights and bike trails. Other plans are to develop 240 acres of the existing 460-acre site to include trails, an outdoor amphitheater, play areas, ponds and gardens and additional parking.

The museum expansion would include creating the largest exhibition gallery in Oklahoma to accommodate major, international-touring shows; increased gallery space to showcase the treasures of Gilcrease; a new, interactive discovery center for children and families; expanding educational opportunities for all ages; a new restaurant and coffee shop; and a new museum store.

The $75 million capital project will be enhanced by $50 million in private dollars raised by the university for operational support. TU has raised more than $60 million for museum operations and endowments since the public/private partnership was formed in 2008, including the construction of the new Helmerich Center for American Research at Gilcrease Museum.

A renovated and expanded Gilcrease Museum would be a catalyst for new development in north Tulsa and would fulfill part of the PLANiTULSA initiative: 83 percent of participants felt that north Tulsa was deserving of greater investment and development.

Lastly, the Gilcrease proposal meets all of the City Council’s criteria for a Vision project: economic development and sales tax generation, connectivity, and education, health and public safety (contributing to sales tax which supports public safety).

While discussions as to what the next Vision package will ultimately include are fluid today, we have set our sights high and are pursuing a goal that would enhance cultural tourism in Tulsa for years to come.

It’s an exciting time in the life of the museum and the City of Tulsa. We want to make over the city’s most valuable asset to move the needle and become a transformational part of this wonderful community. We invite you to join with us!

Kindest regards,

James Pepper Henry
Executive Director

*Cynthia Stephenson Field, Chair • Jon R. Stuart, Vice Chair • Cheryl Greenendenkly, Secretary
Joan B. Atkinson, Dean, Exhibitions & Programs Committee • Hans C. Helmerich, Chair, Planning & Development Committee
Thomas A. Petrie, Chair, Collections Committee • Randy A. Fosch, Chair Nominating Committee
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GILCREASE MUSEUM NATIONAL BOARD

An architectural concept of the proposed expansion of Gilcrease Museum.

Above: A concept of a new, second floor restaurant with a view toward downtown Tulsa. Left: Aerial view of the museum showing an expansion, highlighted in yellow, to the south and east; with proposed, new landscaped grounds to the north.

*Source: Americans for the Arts 2012 Economic Impact Study.
Explore the Artistry of the Bolo Tie

Explore the world of bolo ties, the uniquely Western sartorial adornment’s history and revival, in a new exhibition traveling to the Gilcrease Museum this fall. Native American Bolo Ties: Vintage and Contemporary Artistry, organized by the Heard Museum, Phoenix, Arizona, opens October 18, 2015 and runs through January 3, 2016.

The distinctive tie, named Arizona’s official state neckwear in 1971, originated in the Southwest, and its popularity quickly spread throughout the West and in many other parts of the country. The distinguishing necklace has been made even more distinctive by contemporary American Indian artists in Arizona, who make bolo ties that are exquisite expressions of individuality and ingenuity. Bolo ties, representing the casual nature and somewhat rugged milieu of the West, emerged as a form of men’s neckwear in the 1940s. They directly countered business suits as well as the formality that suits represented, marking a way of life. In particular, American Indian jewelers and silversmiths brought individuality and creativity to this art form, offering a broad range of unique and artistic options.

The bolo ties included in the exhibition come from Chicago collector Norman L. Sandfield and from the Heard Museum’s permanent collection of more than 170 bolo ties. Sandfield’s collection consists of more than 1,000 bolo ties, scarf slides and ephemera, many of which will be on display, as well as additional works from other private collections and museums.

A book written by exhibit curator Diana Parache with Norman L. Sandfield and published by the Museum of New Mexico Press will be available. Native American Bolo Ties: Vintage and Contemporary Artistry shows the antecedents of the bolo tie including Victorian neckwear and scarf slides. It will include an important early scarf slide from the Heard Museum collection made between the 1850s-60s by Leekya Deyuse (Zuni Pueblo). The exhibit and book also include new information on patents for the different backings of the bolo tie, which is essential to accurate dating of a tie when the date is not otherwise known.

The exhibition examines how Western wear, including the bolo tie, was popularized through 1950s television shows and movies by well-known characters like the Cisco Kid, Hopalong Cassidy and Roy Rogers. The exhibit also showcases bolo ties created by American Indian jewelers from the late 1930s through today.

In addition to Arizona, the bolo tie is also the official neckwear of New Mexico and Texas.

The annual Collector’s Reserve art exhibition and sale celebrates its sixth anniversary this year. The exhibit opens October 25 and continues through November 8, 2015. This invitational exhibition and art sale provides opportunities for collectors from across the nation to experience and purchase fine works of art created by nationally recognized and emerging artists while raising funds to support the Gilcrease acquisition fund.

The sale will take place the evening of November 5. Collector’s Reserve will offer artworks from more than 100 artists sized to fit any home or office. One third of the artwork will fall into the miniature category; the remaining pieces will be small works, no larger than 16” x 20”. Seasoned art collectors as well as those just beginning to build a collection will find there is something special to please every taste.

Representational art is a vibrant movement in this country, and Collector’s Reserve will certainly offer both the new and seasoned collector an opportunity to engage with artists living and working on both sides of the Mississippi. From expressionism to realism, still life to wildlife, portraiture to landscape, Collector’s Reserve will offer a broad range of style and subject matter. Mediums include watercolor, pastel, colored pencil, oil, acrylic, woodblock prints, bronze castings, and stone and wood carvings.

You may register as an absentee buyer and purchase art from afar. To make a reservation or register as an absentee buyer, please contact the Gilcrease Membership Office at 918-596-2758, or e-mail gift@gilcrease.edu. Artwork may be viewed at gilcrease.u Tulsa.edu/CR2015. Be sure to cast your vote for the People’s Choice Award, generously provided by Charles Meyers, Jr.

Show Opens – October 25, 2015
Art Sale – Thursday, November 5, 2015

SPECIAL THANKS TO OUR BUSINESS ART ALLIANCE LEADERSHIP PARTNERS

Apache Corporation • Bank of Oklahoma • Case & Associates • Helmerich & Payne, Inc. • Laredo Petroleum Holdings, Inc. • McElroy Manufacturing, Inc. • The NORDAM Group, Inc. • ONEOK, Inc. • Public Service Company of Oklahoma • Samson Resources • Tulsa World • Unit Corporation • Williams • WPX Energy

A special thank you goes to Williams for establishing The Williams Awards to be given to the winning artists at the November 5 sale.
Birds in Art, an exhibition that features innovative perspectives throughout diverse artwork by some of the world’s most talented artists, will land in Tulsa in late November 2015 for a showing at Gilcrease Museum. Birds inspire artists worldwide as these avian marvels signal seasonal and environmental change, mesmerize with their songs, soothe with their songs and engage in mischief, and more. Owls preening, resting on unexpected perches, three dimensional surprises await tree branch to Japanese pyrographer Gunnar Tryggi’s trio of nesting barn owls. Three dimensional surprises await tree branch to Japanese pyrographer Gunnar Tryggi’s trio of nesting barn owls. Thirty artists from around the world, including French sculptor Hélène Arfi, selected as the Woodson Art Museum’s 2014 Master Artist. “We were delighted to honor Barry Van Dusen and acknowledge his exceptional artwork. Barry’s watercolors are remarkably luminous and sensitive, which is due in part to his preference for working in the field, a long-standing tradition among artists who look to nature for subject matter,” said Kathy Kelsey Foley, director of the Woodson Art Museum.

Each fall at the Woodson Art Museum, the Birds in Art exhibition presents original paintings, sculptures and graphics created within the last three years by artists from the world over. More than 500 artists annually (564 in 2014) submit their work for consideration by a jury of three different professionals who winnow the field to about 90 artworks. The Birds in Art touring exhibition, which comprises 60 artworks from the annual exhibition, has traveled to several locations throughout the country: Museum of the Gulf Coast in Port Arthur, Texas; Arizona-Sonora Desert Museum in Tucson; The Wildling Museum in Solvang, California; and the Newington-Cropsey Foundation on Huntington-on-Hudson, New York, before its arrival at Gilcrease.

The Birds in Art exhibition will be on display November 22, 2015 through February 7, 2016 at Gilcrease Museum. A 132-page full-color, illustrated Birds in Art catalogue featuring every work along with artists’ statements will be available for purchase in the Gilcrease Museum Store. It’s All About Birds

On Saturday, Jan. 30, 2016, the George Miksch Sutton Avian Research Center will present “It’s All About Birds!” This free-flight bird show is intended to educate, entertain, inspire and awe.

Two shows will be presented at the museum: 11:00 a.m. to Noon and 1:30-2:30 p.m.

Register online at gilcrease.utulsa.edu.

Ticket prices are $8 for members; $16 not-yet members. (Price includes museum admission.)

A portion of ticket sales will go to support the work of the Sutton Avian Research Center.

The Art and Artistry of Plains Indian Communities Symposium

In the second and third quarters of the 19th century, Plains Indian culture reached a zenith of artistic expression, achievement, and development. The introduction of the horse shortly after 1800 from the Spanish territory in the south, and firearms around 1720 from French fur traders based in the Great Lakes area gave the Plains Indians the mobility and the armaments needed to create a food surplus based primarily on buffalo hunting. In turn, the food surplus gave Plains tribes the leisure time to create and excel in artistic expression. Some of the finest Plains Indian art of the 19th and early 20th centuries can be found in Tulsa. The vast collection of Gilcrease Museum includes about 25,000 ethnographic items, many of which reflect the height of Plains cultural and artistic achievement of the 19th century. Highly respected scholars in the field will convene at the Helmerich Center for American Research at Gilcrease Museum for a one-day symposium on November 13, 2015, to report on the findings of a year-long research project focusing on the Gilcrease collection and related material. Six papers written by scholars from across the country will explore Plains art as a manifestation of cultural tradition and community vibrancy. The presentations will focus specifically on the role of Plains Indians in their communities, generational change in style and function and the innovative techniques used by various artists. Among the guest speakers will be Gaylord Torrence (Nelson-Atkins Museum of Art), who will discuss his research on pipe bags and parfleches; Emma Hansen (Buffalo Bill Historical Center), who will analyze the Cheyenne ledger books; and David Penney (Smithsonian), who plans to examine the ledger books. Additional presentations will examine the Sioux depictions of the same conflict and photography and art associated with the 1862 Sioux uprising. The papers presented at this symposium will inform an exhibition of the same subject scheduled to open at Gilcrease Museum in February 2017. Some of the symposium presentations will be published in a highly illustrated companion volume for the exhibition.

The exhibition will guide museum visitors through an exploration of Plains Indian women’s handwork and men’s art by region, beginning with the art of Western Oklahoma, Southern Cheyenne, Southern Arapaho, Kiowa, Comanche and Apache, continuing through South Dakota (Lakota, Mandan/Hiata), the Northern Plains (Hunkpapa/Yanktonai, Northern Cheyenne), and ending with the art of the Northwestern Plains (Crow, Blackfeet). The exhibitions will feature sections devoted to the influence of Woodland tribes on Plains art, pictographic war records, the Native American Church and outstanding contemporary American Indian artistic creations. For registration information, contact Karol Ellington at 918-631-6412, or e-mail karol-ellington@utulsa.edu.
A Preservation Project Becomes Personal for Cherokee Tribal Members

One of the largest collections of personal papers gathered by the important Cherokee Chief John Ross is part of Gilcrease Museum’s archival collection, housed in the Helmerich Center for American Research. In partnership with the Cherokee Nation, Gilcrease Museum undertook an initial phase of conservation of these delicate papers and also trained four Cherokee tribal members to image and catalog these writings so they eventually can be shared online.

As Duane King, Ph.D., executive director for the Helmerich Center wrote for the summer 2015 edition of the Gilcrease Journal:

John Ross (1790–1866) was the longest-serving principal chief in the history of the Cherokee Nation, losing the Nation from 1828 to 1866, 38 years. His tenure encompassed the struggle by the Cherokee against forced removal from their original homeland, internal violence due to post-removal factionalism, the unification and rebuilding of the Cherokee Nation in Indian Territory, and the American Civil War. All these, as well as the chief’s family life, are chronicled in the eleven linear feet of the John Ross Papers in the Gilcrease Collection. The collection contains more than 2,600 primary documents, many written by or to Chief John Ross, constituting perhaps the singular most important record of Cherokee history during the 19th century.

These papers held great cultural and personal significance to Cherokee tribal members working on the project with the museum’s digital curation team: Natalie Panther, Ph.D., Jerry Thompson, Danielle Culp and Mary Allen. Part of their training was to learn the processes and international standards involved in creating object catalog records (a library card catalog in digital form) within the museum’s collections management database — the Museum System (TMS). They also were taught how to take high-quality digital images on a special copy stand with calibrated lights and color, as well as special handling skills required to move and position each page.

The four learned the systems, processes and techniques quickly as they pored over heart-rending personal letters and official documents which made their cultural history come alive.

They often stopped to review and debate issues found in the texts. Thompson found out that he might be related to Richard Fields, who played an active role as an appointed Cherokee delegate for the discussions with the Seminoles.

The imaging and cataloging of the John Ross papers led to personal study of Cherokee history and exploration of personal identity as powerful influences on the catalogers’ lives. The influence was so profoundly moving that each person wrote in depth about the experience. This evolved into articles for the latest Gilcrease Journal. Further, each person has been inspired to continue working with archives and museums in a professional way.

Working on the John Ross collection led me down a new path in my life, and I am forever grateful to my coworkers, administrators, the Cherokee Nation and Gilcrease for giving me this opportunity.

– Danielle Culp

This project was a rewarding experience both personally and professionally. As a Cherokee woman from Oklahoma, I have always had an interest in the history of my tribe and this region. My dissertation focused on the Cherokee Male Seminary, a high school created by John Ross and run by the tribe. Thus, I was familiar with the collection here at Gilcrease. Because my great-grandmother, May Beatrice Tyner, attended the Cherokee Female Seminary, I was especially interested in learning more about 19th century Cherokee education. I gained a deeper understanding of Cherokee culture and history and worked with other Cherokee who shared my passion for preserving our tribe’s history.

– Natalie Panther, Ph.D.

The opportunity I had to work on the Chief John Ross manuscript collection at Gilcrease was a chance of a lifetime. As a Cherokee Nation citizen, it meant so much to be able to work on digitizing these first-hand accounts of removal, reunification, the Cherokee golden age, and the War for Southern Independence. To be able to read these peoples’ thoughts and emotions during times of tribulation, turmoil, and elation brought me closer to my people. The digitization project hopefully will give others across America and the world an opportunity to read these manuscripts and learn about our people. This will enable us as a people to combat the perpetuation of the stereotype that all American Indians are the same.

– Jerry Thompson

Working on the John Ross collection allowed me to delve deeper into the history of my people through the documents from John Ross’s time as principal chief. I have always had a passion for my Cherokee people and culture, and my work here has ignited an interest in me to look at my people through an academic lens. My time at Gilcrease has shown me a different way to look at historical documents and preservation of documents. My internship working on the John Ross collection led me down a new path in my life, and I am forever grateful to my coworkers, administrators, the Cherokee Nation and Gilcrease for giving me this opportunity.

– Natalie Panther, Ph.D.
Painted Journeys: The Art of John Mix Stanley

John Mix Stanley was a major figure in 19th century American art, yet his life and art remain unexplored. Born in 1814 in Canandaigua, New York, Stanley began his artistic career as an itinerant portrait painter in Michigan, Wisconsin and Illinois as well as cities throughout the northeast.

He was an ardent adventurer who traveled to the American West in the 1840s and 1850s more than any other artist of his time. His extensive travels included the Santa Fe Trail with William H. Emory’s military expedition during the Mexican-American War; forays in California and Oregon Territory; a year in Hawaii, nearly 10 years before its annexation; and as the artist of the northern railroad survey led by Isaac I. Stevens from Saint Paul, Minnesota, to Puget Sound in 1853. Throughout his journeys, he painted portraits of Anglo-Americans, but ultimately he went in search of American Indians and frontier themes on an expansive scale.

Stanley assembled a vast collection of Indian portraits and scenes of daily life, which became the heart of his famous Indian Gallery of more than 150 paintings. On several occasions, Stanley lobbied the U.S. Government to purchase his Indian Gallery with no success. Tragically, all but seven of these paintings were destroyed in an 1865 fire at the Smithsonian, where they had been on display. Despite this great loss, it is still possible to learn quite a lot about Stanley’s unique approach to American Indian subjects from his existing portraits and paintings.

Painted Journeys: The Art of John Mix Stanley opens Oct. 3, 2015 at Gilcrease Museum and will be on display through Jan. 3, 2016. This groundbreaking exhibition will feature 60 key works from his oeuvre depicting portraits and painted scenes from his encounters with American Indians and expeditionary figures from his travels west. The exhibition is organized by the Buffalo Bill Center of the West in Cody, Wyoming. It is curated by Peter H. Hassrick, director emeritus and senior scholar of the Buffalo Bill Center of the West, and Mindy N. Besaw, curator, Crystal Bridges Museum of American Art.
During his travels, Stanley witnessed the pressures on American Indian peoples to adapt or perish in the wake of the 1830 Indian Removal Act that forced the migration of southeastern tribes west of the Mississippi, as well as pressure from the increased incursions from trappers and settlers. Considered obstacles to western Anglo-American settlement, American Indians were often stereotyped as war-like savages. Stanley generally avoided these negative stereotypes and regarded American Indians as worthy subjects for fine art. Most of Stanley’s artistic energy was focused on painting indigenous people, but his western genre paintings, history paintings, landscapes, and scenes from exploration demonstrate the breadth and quality of his work. As a narrative painter, Stanley’s artistic vision contributed to shaping the American identity. He wrestled with contradictions in the American character — as a champion of Manifest Destiny and the pioneer ethos on one hand, and a defender of Native American culture and tradition on the other. Stanley reconciled these disparate images of the West as either a natural paradise or a theater of progress by painting visions of Native America alongside one or a theater of progress by painting visions of Native America alongside one of an expanding European-American component. He was able to bridge both worlds and resolved the tension by idealizing, but not privileging, its divergent elements.

Stanley’s Indian Gallery was a major statement of the artist’s support for American Indians, but he also painted burgeoning towns in the West. For example, he painted Oregon City on the Willamette River following two trips to the area in the late 1840s to sketch local Indians and scenery. This painting, completed a decade later, is a complex metaphor for the changes on the frontier. An Indian couple is in the foreground of the painting, cast in the shadow and looking somewhat dejected. They are not part of the scene of progress reflected in the burgeoning community behind them. The sunny town speaks to the alternate vision, reflecting European-American aspirations of development and expansion. Oregon City was the terminus of the Oregon Trail and the dream destination for many pioneers in the mid-19th century.

Stanley’s ambitious exhibition program and his formidable exposure through verbal government reports on western exploration gave him a broad platform for expression afforded few other artists of his day. In its broad reach, Stanley’s imagery played an important role in creating the legacy and perception of the American West. In 1854, Stanley created a huge moving panorama he titled Incidents of Stanley’s Western Wands, which recounted his western adventures in 40 episodes. The panorama was shown in theaters as popular entertainment in an era before motion pictures. Viewers delighted in the massive painted images while each scene was described by a narrator reading from a program script. Although the panorama no longer exists, Stanley painted many smaller easel-sized pictures of the same scenes, of which The Buffalo Hunt is one example.

Stanley’s respect for his subject is evident in The Buffalo Hunt. While he was at Fort Benton, Montana, in 1853, he had witnessed and admired the hunting skills of the Piegans Indians (one of three major Blackfoot tribes) and had participated in at least one hunt. Yet the painting is not merely documentary. Stanley positioned the figures in a pyramid arrangement, a sturdy composition that has origins in Renaissance art, and a shape further emphasized in the triangular cloud behind the group. At the apex, the hunter on the brown horse rears up with red cloth billowing around him, in a stately pose akin to that of Napoleon crossing the Alps in Jacques-Louis David’s famous painting. The composition and positioning of man and horse imbues the Indians with respect similar to that given to great European leaders through equestrian portraits.

Stanley was remarkable in many ways: for the great distances he traveled (even before the transcontinental railroad was complete); for his determination in the midst of personal tragedy and loss of his Indian Gallery paintings; in his use of art as entertainment through the monumental panoramas; and for the sheer number of images that appeared in government expedition reports.

Stanley’s is a story of American history and art, but it is also an artistic journey illustrating remarkable ingenuity. By investigating Stanley’s art and central insights in light of a complex time in American history, we can not only better understand that moment in time, but come to understand how Stanley has had a major part in how we perceive the American West.

Stanley’s western landscapes and paintings of American Indian life afforded an eastern audience a view into an unfamiliar part of their own country. The height of Stanley’s art and life also pre-dates many of the artists we now associate with the West. When Stanley died in 1872, Thomas Moran, for example, had not yet completed his monumental painting of the Grand Canyon, and Yellowstone had only been designated a national park for a month. Painted Journeys: The Art of John Mix Stanley is a major contribution to the study of 19th-century American art in its revival of Stanley’s art and career; examination of Stanley’s unique approach to Native American scenery; and exploration of the shaping of 19th-century American identity through visual images of the West.
As the Gilcrease staff organizes the anthropology collection for its move to temporary storage in preparation for the complete renovation of the collection space, objects that have not been seen for many years are being rediscovered. Three large poster advertisements on cloth were relocated to the conservation lab for further inspection. Created by John Stevens, an artist and entrepreneur, in the 1870s, all three posters promoted a panorama show that depicted the violent events in 1862 Minnesota when the Dakota waged war against the United States. The largest advertisement declared, “Something New! John Stevens Unsurpassed Collection Feature John Stevens, Scenes from The Panorama of the Indian Massacre of 1862 and the Black Hills (also known as The Sioux War Panorama)

John Stevens, Scenes from The Panorama of the Indian Massacre of 1862 and the Black Hills (also known as The Sioux War Panorama)

A vertical rendition of the Dakota war in 1862 and current events of the 1870s. Opting on what interested Americans in the late 19th century, Stevens’ panorama shows gruesome scenes between the Dakota Indians and the Minnesota settlers. From a very provocative and biased point of view, Stevens added scenes of other important events of the 1870s including the crown princesses of Europe, Buffalo Bill’s death, Napoleon and his generals and beautiful Minnehaha Falls, Minnesota.

The panorama was purchased by Thomas Gilcrease around 1939 from a New York art dealer. Previously, a descendant of Stevens had kept the panorama in Binghamton, New York. Another, similar panorama made by Stevens is in the Minnesota Historical Society collection. It appears Stevens made multiple copies of his highly successful diaphanous paintings. The panorama at Gilcrease Museum is a vertical rendition of the Dakota war in 1862 and current events of the 1870s.

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Calendar of Events

OCTOBER
1 Kids Dig Books, 10-11 a.m. Noon-1 p.m. For ages 3-6 accompanied by caregiver.
3 First Friday Art Crawl, 6-9 p.m. Zarrow Center, Brady Arts District. Local Weather: Photography by Joe Johnson. Free.
4 Noon-1 p.m. For ages 3-6 accompanied by caregiver.
5 Zarrow Family Drop-in Days, Art in the Park, 2-5 p.m. Live music and art activities at Guthrie Green Park. Free.
6 Sunday Drives, 1-2:30 p.m. For ages 8 and up. $5, members; $8, non-yet members.
7 Jazz Performance, 1:30-2:30 p.m. Clinton Middle School Jazz Band
8, 9, 15, 16 Museum Babies, 10:30-11:30 a.m. For ages birth to not-yet 3 accompanied by a caregiver.
9 ZACH: Teen Time, 10-11 a.m.-Noon, Zarrow Center. Free. Teen art program designed especially for the homeschooling community. $12 members, $15 non-yet members.
10 & 29 ZACH: Zarrow Art Classes for Homeschool, for ages 6-12. Zarrow Center. $10 members; $12 non-yet members.
12 Art Explorations, 10 a.m.-Noon Gallery/The Study
13 Art Explorations, 10 a.m.-Noon Gallery/The Study
14 Drawing Fundamentals with Nancy Harkins, Noon-3 p.m. Zarrow Center. Fee includes all supplies. $70 members; $80 non-yet members.
15 Sunday Family, Noon-4 p.m. Families with children ages 3-15. Free.
16 Fall Break, Family Fun @ Zarrow, 1-4 p.m. Drop-in program for families to create art projects.
17 Extended Pose Figure Drawing, 1-3 p.m. Zarrow Center. Registration required. $25.
18 Sunday Sunset, Noon-4 p.m. Families with children ages 3-15. Free.
19 Wine & Design Series: Fall Watercolors, 6-8 p.m. Zarrow Center. $25 members; $30 non-yet members.
20 An Evening with James Anderson, Living History presentation with George Washington's Mount Vernon's Tom Plott. 6:30 p.m. Tom Gilcrease Jr. Auditorium. Paid reservations required. $8, members; $10, non-yet members.
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25 Sunday Family, Noon-4 p.m. Families with children ages 3-15. Free.
26 First Friday Art Crawl, 6-9 p.m. Zarrow Center, Brady Arts District. Local Weather: Photography by Joe Johnson. Free.
27 Mini Masters, 10:30 a.m. For ages 3-6 accompanied by caregiver.
28, 29, 30 First Winter Break Art Classes, 9 a.m.-Noon and 1-4 p.m. Zarrow Center. For ages 7-12. $20 per day. Gilcrease members: $25 non-yet members. Extended day to 5 p.m. is available for $5 per student per day.
29 & 30 Winter Workshops, 10 a.m.-2 p.m. For ages 15-15 accompanied by caregiver: $5 members, $8 no-yet members. Tuesday: Holiday Bob’s art activity. Wednesday: Clay Gingerbread Ornaments art activity.
30, 22 Sculpture Sale, 10 a.m.-5 p.m. Museum Store. Save 30% on all bronze sculptures. No other discounts apply. No rain checks.
31 Exhibition Lecture, Birds in Art, 2:00 p.m. Tom Gilcrease Jr. Auditorium.

DECEMBER
1 & 15 Open Studio for Adult Artists, 4-7 p.m. Zarrow Center. Bring your own supplies. Free.
2 Kids Dig Books, 10-11 a.m. Noon-1 p.m. For ages 3-6 accompanied by caregiver.
3 Holiday Musical Performance, 1-2:30 p.m. For ages 8 and up. $5, members; $8, non-yet members.
4 Holiday Musical Performance, 1-2:30 p.m. For ages 8 and up. $5, members; $8, non-yet members.
5 Holiday Musical Performance, 2-3 p.m. School performers to be announced.
6 Mini Masters, 10:30 a.m. For ages 3-6 accompanied by caregiver.
7 First Friday Art Crawl, 6-9 p.m. Zarrow Center, Brady Arts District. Local Weather: Photography by Joe Johnson. Free.
8 Mini Masters, 10-11 a.m.-Noon, Zarrow Center. For ages 7-12. Santa Claus will visit. Free.
9 Winter Break Art Classes, 9 a.m.-Noon and 1-4 p.m. Zarrow Center. For ages 7-12. $20 per day. Gilcrease members: $25 non-yet members. Extended day to 5 p.m. is available for $5 per student per day.
10 First Winter Break Art Class, 6-9 p.m. Zarrow Center, Brady Arts District. Impressions, Free.
11 Holiday Musical Performance, 2-3 p.m. School performers to be announced.
12 Extended Pose Figure Drawing, 1-5 p.m. Zarrow Center. Registration required. $25.
13 Holiday Musical Performance, 2-3 p.m. School performers to be announced.
14 Extended Pose Figure Drawing, 1-5 p.m. Zarrow Center. Registration required. $25.
15 Sunday Family, Noon-4 p.m. Free. For families with children ages 3-15. Santa Claus will visit. Free.

FOR DETAILED INFORMATION, GILCREASE.UTULSA.EDU/CALENDAR
You are Invited to a Members-only Reception

Mark your calendars for a members-only preview of Painted Journeys: The Art of John Mix Stanley on Thursday, October 1, 2015. A cocktail reception will begin at 6 p.m., and the galleries will remain open until 8 p.m. Remember, members get an exclusive first look at the latest exhibitions at Gilcrease Museum.

John Mix Stanley, Chain of Spires along the Gila, 1855, Oil on canvas; Collection of Phoenix Art Museum; Museum purchase

Share Your Love For Gilcrease!

The gift-giving season is quickly approaching! Share the museum you love with the people you love by purchasing a Gilcrease gift membership. Friends, family, neighbors — anyone — will enjoy 12 months of featured exhibitions, educational programming, members-only events and discounts in the Museum Store and The Restaurant at Gilcrease. Plus, special holiday packaging included. Visit gilcrease.utulsa.edu/support/gift-memberships, or call 918-596-2758 to learn more.