

A black and white photograph of a building facade featuring a row of arched windows. The text "Sharing a Journey" is overlaid in a cursive font.

*Sharing a Journey*



# *Sharing a Journey:*

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*Building the Oklahoma State University Museum of Art Collection*

Louise Siddons

WITH CONTRIBUTIONS BY

*Shiyuan Yuan, Mary Kathryn Moeller, and Krystle Brewer*

*Oklahoma State University Museum of Art  
Stillwater, Oklahoma*

This book is published in conjunction with the exhibition *Sharing a Journey: Building the Oklahoma State University Museum of Art Collection*

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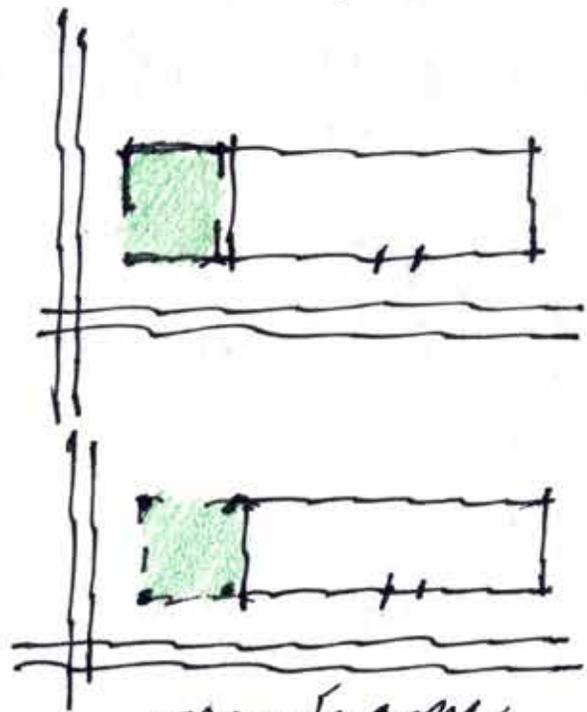
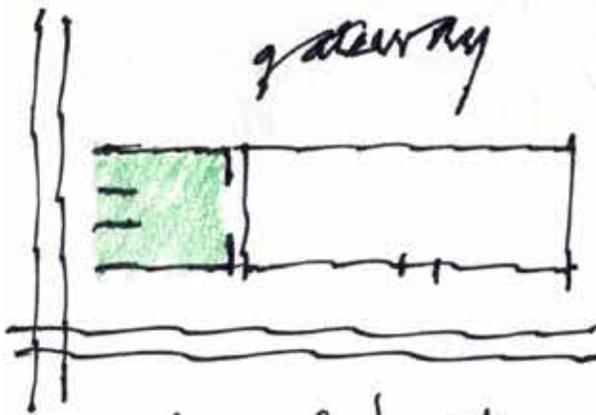
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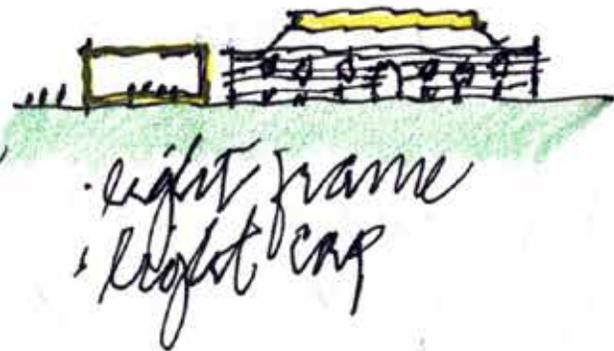
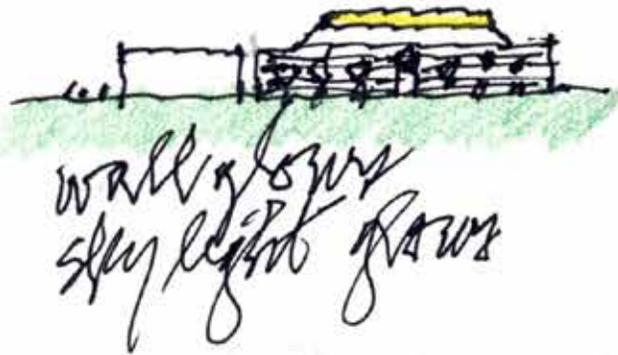
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- closed box
- open box
- old box
- new box
- solid box
- glowing box
- dark box
- lighted box
- load bearing
- open frame
- solid cube
- transparent cube
- lattice room
- solid volume

open frame



mesh box  
brick box

# Welcome from the President

The magnificent renovation and transformation of the Postal Plaza Gallery, a WPA-era Post Office and historic Stillwater landmark, represents the first step in elevating the arts at Oklahoma State University and in Stillwater.

From the inspiration of Oklahoma State University alumnus Rand Elliott and Elliott + Associates, a traditional post office structure has been transformed into a state-of-the-art, museum-quality facility to house our collection and support innovative education programs for our students and the community. Our students will take classes here and curate exhibitions as well as experience high-caliber programs. And, the gallery is also a significant addition to the new and vibrant downtown Stillwater.

It took many people to help OSU realize this dream. First and foremost is Bill Goldston, Director of Universal Limited Art Editions in New York City. Bill is an OSU alumnus who provided the vision and the passion to help us understand the potential and the value of our endeavor.

We are all grateful to Malinda Berry Fischer, also an OSU alumna, who guided the search for a director and assembled and chaired an impressive and experienced Art Advisory Council.

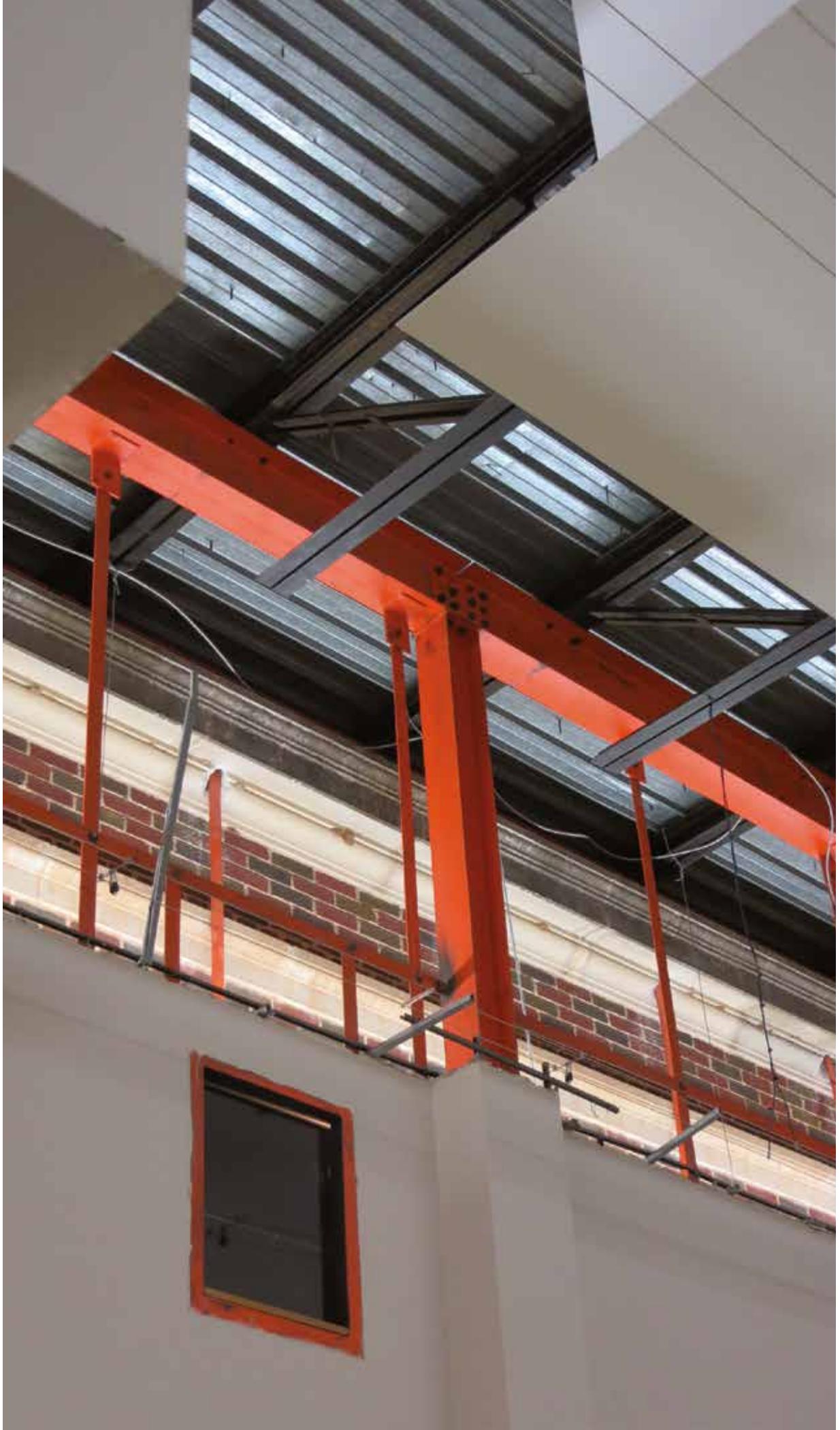
I would like to commend our Council members for their significant time, effort, and support of the OSU Museum of Art and the launch of the Postal Plaza Gallery. The Art Advisory Council Members are: Malinda Berry Fischer, Ken Fergeson, Brewster Fitz, Charles Ford, Bill Goldston, Barbara and Benjamin Harjo, Jr., George Kravis, Desmond Mason, Chuck Schroeder, Charles Scott, Sonya and Mark Terpening, Marilynn and Carl Thoma, Russ Teubner, Jim Vallion, and Laura Warriner.

Thanks to the generous support of alums, the community, and friends of the arts in Oklahoma, the Postal Plaza Gallery is a beautiful reality and the beginning of the first Museum of Art for Oklahoma State University.

With our ambitious vision for the arts at Oklahoma State University, we are opening the doors to a new era of education, engagement, and experiences for students, the community, and beyond.

**V. BURNS HARGIS**

**PRESIDENT, OKLAHOMA STATE UNIVERSITY**



# Foreword

The Oklahoma State University Museum of Art is a teaching museum passionately committed to providing opportunities for students to experience art through exhibitions and programs that enhance the academic mission of the university. With this inaugural exhibition and catalogue, we introduce the OSU Museum of Art as an umbrella organization with the Postal Plaza Gallery as the key location for our collection and exhibition programming as well as a laboratory for curatorial and museological experiences for our students and community. The realization of the Postal Plaza Gallery represents the first of what we hope will be a number of locations throughout our campus immersing our students and community in rich and engaging arts experiences.

Many have dared to dream about the possibilities of an art museum at Oklahoma State University and have had the determination and vision to make it possible. The OSU Museum of Art and the Postal Plaza Gallery would not have been realized without the visionary and passionate support of OSU President Burns Hargis and First Cowgirl Ann Hargis. Joe Weaver, vice president of administration and finance, has been a tremendous source of guidance and wisdom as we have worked together to establish the museum as an organization. As a seasoned museum administrator, I am extremely grateful to be a part of such an incredible project and to work with a whole host of dedicated individuals who were stewards of the project before I arrived in January 2013.

Associate Dean, College of Arts and Sciences, and Interim Director of the OSU Museum of Art Bruce Crauder has assembled a skillful and professional staff. I am grateful for his oversight and leadership. Organizing a project of this scope is never easy and is complex at best. I gratefully acknowledge the guidance and direction for this project by Louise Siddons, assistant professor of art history and curator of collections. Also invaluable has been the encouragement and patience shown to the museum staff during the transition by the Department of Art, Graphic Design and Art History, especially department heads Chris Ramsay and Jack Titus. Nancy Horner and Carol Wicksted have been indispensable in assisting with the necessary details to get the museum off on the right foot. The museum staff — Jordan Griffis, Canyon Prusso, Carla Shelton and Shawn Yuan — are undeniably the brightest and most dedicated group of museum professionals with whom I have had the opportunity to work.

Equally important is the role our Art Advisory Council played in keeping the bar high and guiding us toward the possible. Malinda Berry Fischer, as chair of the Art Advisory Council, has been tireless in her stewardship of the committee and harnessing of the ideas, energies and advice given by our esteemed members: Ken Fergeson, Brewster Fitz, Charles Ford, Bill Goldston, Barbara and Benjamin Harjo, Jr., George Kravis, Desmond Mason, Chuck Schroeder, Charles Scott, Sonya and Mark Terpening, Marilynn and Carl Thoma, Russ Teubner, Jim Vallion and Laura Warriner. There is much more to be done in the first few years as the museum forms, and I would like to acknowledge the commitment of these individuals as they continue to assist us in achieving our goals.

*Detail of the Postal Plaza Gallery,  
photograph courtesy Elliott + Associates  
Architects.*

Of course, the OSU Museum of Art would not be possible without the generosity of so many people and the incredible stewardship and support of our cause by the OSU Foundation. We are indeed privileged to have the support of Kirk Jewell, president; Ken Sigmon, vice president; and the development team led by OSU Foundation consultant Debra Engle. There are many within the OSU Foundation who have added style and class to all that they have done to support our efforts, and I am grateful for their contributions to making the OSU Museum of Art a premier organization. We are also grateful for the temporary home provided by Long Range Facilities Planning and the OSU team that supervised our renovation project. It has been an honor to be a member of their team and work with such an incredible group of professionals. Rand Elliott and Mike Mays of Elliott + Associates Architects have been an extraordinarily creative team with which to work. All who visit the Postal Plaza Gallery will benefit from their artistry and sensitivity to our needs for a museum-quality showcase for OSU's collection and a unique laboratory to serve our teaching mission.

It is an honor to share the possibilities of what we are and will be with all of you. As a new member of the community, I am impressed with the incredible loyalty and generous spirit of our supporters. From the very first day I set foot in Stillwater, I found that I could not resist the Oklahoma charm. We will strive every day to provide meaningful experiences for students of all ages. It is my hope that our visitors will experience art in a way that will remain part of the fabric of their lives.

**VICTORIA ROWE BERRY**

**DIRECTOR, OKLAHOMA STATE UNIVERSITY MUSEUM OF ART**





# Sharing A Journey: Building the Oklahoma State University Museum of Art Collection

Although few records exist for the early days of Oklahoma State University's art collecting, oral tradition has it that the first artworks came into the campus collection in the 1930s, thanks to former Art Department head (1924-1959) Doel Reed.<sup>1</sup> Reed gave several of his own works to the university, including *The Bathers* [cat. no. 148] and the plate from which it was printed, along with more than 200 additional prints. This gift later became the core of the Gardiner Permanent Art Collection. Reed's inclusion of the etched plate for *The Bathers* in his gift suggests that he intended the collection to be a teaching tool. This was confirmed by Gardiner Gallery Director B. J. Smith's comment to the *Stillwater NewsPress* in 1974: "The collection is used to show students various techniques of printmaking."<sup>2</sup> It also seems likely that Reed was at least indirectly responsible for acquisitions of work by

his protégées on the faculty, including J. Jay McVicker and Dale McKinney. Other faculty work entered the collection throughout the 1950s and 1960s, and today these works are part of our core collection of 20th-century modernism. By the 1960s, the art collection was formally recognized within the Art Department and was being displayed in the Gardiner Gallery.

Billy Joe "B.J." Smith was the first Director of the Gardiner Gallery. A native of Beaver, Oklahoma, Smith came to Oklahoma State University in the 1950s to study art with Reed. Graduating in 1955, he went on to graduate school at the University of California, Berkeley and then two years of military service. Smith returned to Oklahoma, having accepted a position at the Oklahoma Arts Center (now the Oklahoma City Museum of



Gallery director B.J. Smith with Max Mitchell and Myrloy Rollins. P32681, OSU Photograph Collection, Special Collections and University Archives, Oklahoma State University Libraries.

Facing page: View of the 1982 Juried Student Show in the Gardiner Gallery. Photo courtesy Department of Art, Graphic Design and Art History.

Art), and after several years there, was recruited to start an art gallery at Oklahoma State University. Alone on the top floor of Whitehurst Hall, Smith ran the project with a tiny budget; even by 1977, it was only \$800 a year. He booked, unpacked, installed, and publicized

<sup>1</sup> "OSU Prints on Display," *Oklahoma Journal*, August 13, 1974, and O'Neill, Michael, *Oklahoma State Portraits: Celebrating the Centennial of Oklahoma Statehood* (Oklahoma State University, 2006): 45-47.

<sup>2</sup> "Art Prints Now on Display in OSU Gallery," *Stillwater NewsPress*, August 11, 1974.

multiple shows a year.<sup>3</sup> The gallery was a success, and it remained the premier exhibition venue in Stillwater throughout several moves, first to the Student Union and then to Gardiner Hall. When a major renovation gift transformed Gardiner Hall into the Bartlett Center for Visual Arts, the Gardiner Gallery preserved the memory of Home Economics faculty member Mary Maud Gardiner Obrecht, for whom the building had originally been named.<sup>4</sup>

Throughout its history, the Gardiner Gallery has hosted exhibitions of artwork by students, faculty, and visiting artists as well as traveling group shows. The permanent collection took a back seat to these temporary exhibitions, and, when I arrived at OSU in 2009, was essentially invisible. Selected works had been on display in offices and public spaces across campus, but few people were aware of the extent of the collection. One major goal of the OSUMA project, which began in the spring of 2010, was to identify and consolidate this scattered collection. Our second goal was to make it accessible to students, faculty, outside scholars, and community visitors, a task that included (and continues to include) study, research, conservation, documentation, exhibition, interpretation, and online presentation. Perhaps most importantly, this new level of use led to the recognition that it deserved—and

required—a museum-quality facility to house and present the collection as well as related exhibitions and programs. The newly opened Postal Plaza Gallery in downtown Stillwater brings us significantly closer to achieving these goals.

The goal of building a state-of-the-art museum facility has a long history at Oklahoma State University. In 1978, the *Stillwater NewsPress Weekender* reported that, “the goal [of the Gardiner Gallery] is to eventually erect an independent gallery building.”<sup>5</sup> The



*This photograph of the 1933 Postal Plaza building was taken before an addition was made to the north side in the 1960s. Photograph courtesy Elliott + Associates Architects.*

1970s had been a challenging decade for the arts at OSU: the undergraduate degree in studio art (Bachelor of Fine Arts degree) had been eliminated in 1975 due to budget constraints and declining enrollment, and Gardiner Hall (now the Bartlett Center for Visual Arts) was falling apart. Indeed, when the Art Department moved into Gardiner Hall in 1970, the building was scheduled for demolition, having failed to meet fire codes since 1961.<sup>6</sup> In 1981, F. M. “Pete” Bartlett and his wife, Helen L. “Pat” Bartlett donated \$1 million for the renovation of Gardiner Hall into a state-of-the-art facility for the Department of Art. The donation was accompanied by the creation of the Bartlett Art Collection Endowment Fund for the continued growth of the permanent collection: a fund that is still used for acquisitions today. Six years after the renovation of the Bartlett Center, the Department of Art completed a program review in which they included an addendum titled, “Museum.” In the report, the faculty states:

The University presently has a small collection of material culture items from Africa and some fine art which is not accessible to the public and is certainly not maintained in the best conditions. Encouraging donations of fine work and cultural materials cannot take place without a permanent home for what presently exists. ... It is the belief and recommendation of the art department that it is the university’s responsibility to establish a museum.<sup>7</sup>

In the 1990s, plans for a second stage of renovation at the Bartlett Center included an

3 Oral History Project, Interview with B. J. Smith and Paul Matthews, October 21, 2006. Interview conducted by Karen Neurohr, pp 5, 10-11; “Art Director Arrives,” *Daily O’Collegian*, August 30, 1977.

4 Peters, David C. *The Campus of OAMC: A Pictorial History of Buildings and Facilities, 1891-1951* (Stillwater, OK: New Forums Press, 2007): 51.

5 “Gardiner Gallery Is Expanding,” *Stillwater NewsPress Weekender*, September 8, 1978.

6 “Future of Gardiner Hall unknown to administration,” *The Daily O’Collegian*, February 26, 1980.

7 Program Review for the Department of Art, College of Arts and Sciences, Oklahoma State University, December 1987, page 17, VII, Addendum: Museum.

expanded gallery and collection storage, but those plans have yet to come to fruition. The Gardiner Gallery is still limited by its location and climate control constraints to exhibiting contemporary art. Despite those limitations, it is a dynamic, vibrant space that is at the heart of students' experience as majors in what is today the Department of Art, Graphic Design and Art History.

As the Oklahoma State University Museum of Art's primary on-campus partner, the Gardiner Gallery remains an important component of museum programming. The Postal Plaza Gallery offers us a new and unprecedented opportunity to care for the collection while simultaneously increasing visitors' access to it. Located in downtown Stillwater, the Postal Plaza Gallery helps the OSU Museum of Art reach both university students and the broader community. Our historic building, designed by R. W. Shaw and built using U.S. Government Treasury funds in 1933 (thanks in part to the efforts of University President Henry G. Bennett), has gone through many changes over the course of its history.<sup>8</sup> It served as a post office until 1978 and was subsequently used as an office building and various other purposes. Oklahoma State University purchased the Postal Plaza in 2010, after a planning committee had considered a variety of options both on- and off-campus. Architect interviews began early in 2011, and on February 25, 2011 the Oklahoma State University Regents selected Elliott + Associates to transform the Postal Plaza into the flagship facility of the OSU Museum of Art. Principal Rand Elliott, himself an OSU alumnus, described the project as bringing the university "into the 21st century." Elliott + Associates has a strong history of repurposing historic buildings. "If you listen to a building, you will learn something from it," Elliott noted in an interview about the Postal Plaza project. Converting this historic building to host a new use allows us to explore the juxtaposition between past and future, and as Elliott says, "that's what university life is about. And it's what art is about."<sup>9</sup>



*Artist Yatika Starr Fields at work on Connecting Roads from Past to Present [cat. no. 157]. Fields documented his painting process using time-lapse photography. Photograph courtesy Tom Fields.*

As a university art museum, education is at the heart of our mission. Our collection reflects that mission: it began as a teaching collection, and it remains a valuable resource for faculty and students across the university. As a result, our collection is characterized primarily by its breadth and by our eagerness to collect even in areas where we do not have—or aspire to—significant depth. My goal, as a curator and as a member of the faculty in art history, has been to help build a collection where every student can come to the OSU Museum of Art to see a work of art relevant to his or her studies. With this in mind, our single Tang dynasty ceramic [cat. no. 2011.007.016] is as important to our mission as our more academically significant collections of sub-Saharan sculpture or American modernism. This collecting philosophy has been reinforced by the enthusiastic way in which faculty from almost every college—including Agricultural Sciences and Natural Resources, Arts and Sciences, Education, Engineering, Architecture and Technology, Human Sciences, and the Spears School of Business—have engaged with the museum and its collection over the past four years.

With its broad scope, our collection offers a survey of global trends in the modern world, from the early 19th century to the late 20th. Within this scope, we demonstrate relative

<sup>8</sup> Although it has often been reported that the Postal Plaza is a Works Progress Administration (WPA) building, the initial WPA appropriation was made in 1935, two years after the Postal Plaza was built.

<sup>9</sup> "Designing the Museum: An Interview with Architect Rand Elliott," *Oklahoma State University Art Collection* (<http://osuma.wordpress.com/>), February 28, 2011.

strengths in American painting, works on paper, and African art and design. We have additional strengths in several focus areas, most notably the material culture of the Mediterranean ancient world. Prominent areas of growth and expansion include contemporary Native American art and works on paper, including photography. Our commitment to the former has been strengthened by a major promised gift from an anonymous donor, and is celebrated by our commission of a mural by Yatika Starr Fields [cat. no. 157]. Fields's mural marks the renovation and opening of the Postal Plaza Gallery, the new downtown Stillwater home of OSU's art collection and a major new venue for art in central Oklahoma. Our prints and photography collection has also seen significant enhancement from major donors, and will continue to form the core of our collection.

OSU's painting collection has two notable highlights. The Salmon Collection of 19th- and early 20th-century paintings features British portraiture and American landscape. These genres had nationalist connotations: since the 16th century, Great Britain had been an

acknowledged center of portraiture, whereas the United States had long defined itself by its vast landscape. In contrast, our collection of modernist painting by artists working in Oklahoma is international in style, as the artists therein were participating in global conversations about the nature and purpose of painting. The separation of Oklahoma Modernism from the rest of the 20th-century painting and sculpture, in this catalogue, is not intended to call out a regionalist difference. On the contrary, it is designed to emphasize the comprehensive, thoughtful, and engaged way in which artists from across the country and abroad were bringing modernist ideas to bear on their work within the state. Exhibiting nationwide, those same artists helped place Oklahoma at the forefront of modernist experimentation.

We can see Doel Reed's lasting influence in the collection's significant holdings of works on paper. A master printmaker himself, he hired other printmakers as faculty in the Art Department. Reed and the rest of the faculty surely recognized the value of studying printmaking techniques at first hand rather than trying to understand them through written descriptions or photomechanical reproductions. OSU's printmaking program remained prominent throughout the second half of the 20th century, as J. Jay McVicker in particular explored a variety of printmaking media and styles. With nationally prominent jurors and a purchase prize, the introduction of the Cimarron National Works on Paper Invitational competition and exhibition in 1987 cemented OSU's commitment to innovation in this field and made a lasting contribution to the university's permanent collection. The Cimarron National was put on indefinite hiatus after 1995; with the advent of the OSUMA, discussions have resumed about its revival.



*Published in the Stillwater NewsPress Weekender in 1981, the original caption for this photograph read, "Art Is A Family Affair. Drs. Smith and Betsy Holt and their children, Alexandra and Smith, examine the 'Oklahoma Image' photo exhibit displayed at Gardiner Gallery. Smith, dean of the college of arts and sciences at Oklahoma State, and Betsy, OSU associate research chemist, are ardent supporters of the arts." Photograph courtesy the Department of Art, Graphic Design and Art History.*

Individual supporters have also been critical to the growth of our collection of modern and contemporary works on paper. Former Dean of the College of Arts and Sciences (1980-1998) and current professor emeritus in Chemistry, Smith Holt, and his wife Nancy gave a variety of significant works while they were at OSU, including lithographs by Mark Tobey [cat. no. 119] and Misch Kohn [cat. no. 107]. While Dean, Holt was also a vital supporter of the Gardiner Gallery and its programming. Bill Goldston, '66, of the renowned fine-art press, Universal Limited Art Editions, gave a group of 25 works by prominent artists, including Robert Rauschenberg, Jasper Johns, Lee Bontecou, James Rosenquist, and others in 1985. Other significant acquisitions have accrued over time: an etched figure by Jacques Callot from the mid-17th century [cat. no. 41]; an outstanding set of prints published by the short-lived fine-arts magazine *American Art Review*, showcasing the great artists of the American Etching Revival; and a group of mid-19th-century French caricatures by Paul Gavarni and Honoré Daumier.

Related to our print collection is a growing representation of the history of photography, ranging from early negative-based print processes to contemporary photography and photo-based work. Printmakers such as Robert Rauschenberg, Tim Wilson, and Max White remind us of the extent to which contemporary art is indebted to—and in dialogue with—photographic history and processes. That history is evident in our collection, which includes Alinari and Nadar in the 19th century, Walker Evans and Imogen Cunningham in the 20th, and contemporary photographers Richard Buswell and Yuri Kuper. Much of our photography collection has been the generous gift of San Francisco-based curator and collector Robert Flynn Johnson.

A major gift was also the genesis of our African art holdings. In 2010, Larry and Mattie Harms approached the OSUMA about giving their substantial collection of work—masks, sculpture, textiles, metalwork, musical instruments, and more—from across sub-Saharan Africa. Prompted by this generous offer to explore the long history of OSU's institutional connections to African nations (most notably, Ethiopia), we discovered a significant group of artworks within the collections of the former Museum of Natural and Cultural History, which closed its doors in 1995 and stored its collections with Special Collections and University Archives. The Harms' donation has led to more recent gifts of African art, including a variety of metalwork and other objects from Virginia-based donor Robert Navin. Today, our African art holdings merit scholarly attention and demonstrate clear pedagogical and aesthetic value.

This rich history leads to a striking point: the collection has grown by more than 300 percent in the three and a half years since we began to formulate the plan for the OSU Museum of Art. During that time, the museum staff has striven to make the collection accessible—from storage—to scholars and students at the university, as well as to visitors to the Gardiner Gallery. We have developed classroom programs, internships, graduate fellowships and independent research projects, and offered students and faculty opportunities to curate, install, and write about the collection. We have done this because we believe that a museum's collection is only as valuable as it is accessible; in other words, if it isn't being used, it may as well not exist. And, indeed, that was the state of things just four years ago: the collection was in storage, documentation was scant, and no one held responsibility for its maintenance and development. That we are now opening a major public facility, with more than 5,000 square feet of exhibition space and state-of-the-art collection storage facilities, is a tribute to the vision of President V. Burns Hargis and several key supporters, as well as to the untiring work of the museum staff and our many colleagues and collaborators. The Postal Plaza Gallery is a new gateway to OSU's art collection, and it has transformed our ability to connect with the community.

This catalogue stands as a record of the opening exhibition at the Postal Plaza Gallery, as well as a lasting document of the permanent collection as it stood on the brink of this noteworthy moment in the history of art at OSU. The catalogue is selective: about 10 percent of our collection is included. We took into account not only the individual interest of each piece in our collection, but also its condition and, most importantly, its contribution to the overall story we are telling. The catalogue is divided into nine sections: The Ancient World, Art of Asia, European and American Art before 1900, African Art, European and American Modernism, Modern Art in Oklahoma, Native American Art, Photography, and Contemporary Art. This eclectic mix of chronological and regional categories reflects the conventions of museum collecting over the past several centuries as well as the unique contours of our collection. As a result, we faced some obvious challenges when objects fit into more than one category. In some instances, we have addressed this dilemma by offering a different organization in the exhibition than in the catalogue. For example, works by Oklahoma artists are integrated throughout the exhibition rather than presented in a separate section of the galleries.



*Student Christina Naruszewicz and staff member Jordan Griffis install an exhibition in the Gardiner Gallery, Fall 2011. Photograph by Shiyuan Yuan.*

Introductory essays for each section expand upon the story of the collection, focusing on how the artwork came to OSU and offering more detail about individual artists and works of art. Additional notes on selected works are included in the checklists for each section. I have been assisted in the research for this catalogue by many people—many of them my students in various courses and museum internships over the past four years. I am particularly indebted to Morgan Brown, Crystal Labrosse, Sara Roberts, Morgan Two Crow, and Lora Webb for their contributions as undergraduate researchers while at OSU. For the past year and a half, I have had the incredible privilege of working with two graduate research assistants, Krystle Brewer and Mary Kathryn Moeller. There are few parts of this catalogue that their hands—and minds—have not touched in material ways. Dr. Jennifer Borland, my writing partner for more than a decade, receives my thanks, not only for our ongoing collaboration, but also for her enthusiastic support of the OSU Museum of Art itself as a vital component of the university curriculum.

Without the museum staff, of course, this book would not exist: Shiyuan Yuan, our curator of exhibitions and a contributor to this catalogue's essay on Asian art; Carla Shelton, museum registrar (and her predecessor, Topher Lundell); and Jordan Griffis, in communications, have all done their utmost to make this endeavor a success. Preparator Canyon Prusso has worked hard to make the exhibition look its best, as graphic designer Valerie Kisling has done for this catalogue. In January 2013, we enthusiastically welcomed Victoria Berry as our inaugural director. Until then, my indefatigable partner in day-to-day planning, as well as big-picture thinking, was College of Arts and Sciences Associate Dean Bruce Crauder, whose enthusiasm and tireless advocacy over the past four years have been an ongoing inspiration. In the very beginning, the support of Chris Ramsay, head of the Department of Art, made my participation in this project possible. I believe that I can speak for all of us when I say that it is our profound pleasure to see our work come together at the Postal Plaza Gallery—and to share it with you.

**LOUISE SIDMONS, PH.D.**

**CURATOR, OKLAHOMA STATE UNIVERSITY MUSEUM OF ART**





# Catalogue

This catalogue is divided into nine sections: The Ancient World, Art of Asia, European and American Art before 1900, African Art, European and American Modernism, Modern Art in Oklahoma, Native American Art, Photography, and Contemporary Art. An essay introduces each section; in some cases, additional information about individual objects is presented within the checklists. All information in this catalogue is subject to change as the result of ongoing research.

Unless otherwise noted, dimensions are given in inches. Height precedes width. Depth, where applicable, follows width. For works on paper, dimensions given are for the image or plate, as specified, rather than sheet.



# The Ancient World

For much of more recent history, the ancient Mediterranean world has been a touchstone—of aesthetics, philosophy, and moral principles. On a more practical level, ancient Greece and Rome have been sources for modern models of government, economics, and engineering. The collection of the Oklahoma State University Museum of Art encompasses both ancient objects and those inspired by them, clearly documenting this continuity of influence and significance. In this selection from our holdings of ancient art, we touch on the breadth of material in our collection and highlight some of its outstanding individual pieces.

In 2011, gifts from Dr. Alexander and Svetlana Salerno became the foundation for our collection of works from the ancient world. These New Jersey collectors have focused on the global ancient world, including China along with the Egyptian, Greek, and Roman empires. Although they had no direct connection to Oklahoma State University before their first gift, the Salernos are enthusiastic supporters of educational institutions across the country. Hearing that the OSUMA was expanding, the Salernos offered a diverse group of sculptural objects and coins, including Roman glass, Hellenistic terracotta, Egyptian bronze, and a Tang dynasty ceramic horse and rider from China [cat. no. 20; see “Art of Asia”]. The geographic and temporal range of the works included in their gift is of particular value to us as we build a teaching collection. In 2012, the Salernos again donated ancient objects, including Roman bronze and Greek and Near Eastern terracotta pieces.

Figurative sculpture—of gods, political leaders, and idealized beauty—was central to ancient art and has remained one of its most influential traditions. The Oklahoma State University Museum of Art’s collection of ancient figurative sculpture includes examples of all these types of figures. An Egyptian bronze of Isis, the goddess of motherhood and fertility, nursing her son Horus is typical of the frontal seated posture of Late Period figurative sculpture [cat. no. 3]. The Late Period (ca. 712-332 BCE) in ancient Egypt covered six dynasties, and over the course of four centuries saw the re-emergence of a centralized royal tradition that created a rich artistic culture. The Late Period also saw a turn toward naturalism in figurative sculpture, in contrast to the highly stylized, abstract style of earlier dynasties. Although our bronze retains the frontal symmetry and hierarchical use of relative scale that typified traditional Egyptian stylization, the facial features of Isis reveal the Late Period taste for realistic modeling.

The end of the Late Period in Egypt saw the rise of the Greek Empire under Alexander the Great. Between 334 and 323 BCE, Alexander conquered much of the known world. The Greek Empire stretched from Greece and Asia Minor through Egypt and the Persian Empire to India. Cultural exchange was the inevitable result of this campaign, and as Greek aesthetics spread, they also absorbed foreign influence. Alexander’s death in 323 BCE marks the beginning of the Hellenistic period, in which his empire was split between his *didachoi*, or generals. These individual kingships retained the cultural diversity that was the hallmark of Alexander’s reign. Two Hellenistic terracotta figures in our collection demonstrate the

transformation from the relatively stylized Egyptian figurative tradition to the naturalism of high classicism within the Greek Empire. The elegant contrapposto and youthful body of our small figure of Apollo with his lyre appropriately embodies the god of music, poetry, light, and health [cat. no. 5]. Remnants of gilding visible on the small figure suggest a possible connection to Tanagra terracotta figurines, which were small in scale and brightly painted. Of similar date, the *Ephedrismos* group depicts two women playing a game in which the loser must carry her opponent on her back [cat. no. 6]. The figures themselves are typical of Hellenistic draped and partially nude forms—elongated, linear, and angular—but this particular grouping is relatively rare.

Numismatics—the study of coins and medals—offers important information to archaeologists, social and cultural historians, geographers, and political scientists as well as to art historians. As small, mobile images with relatively fixed and determinable values, coins tell us much about the relationship between images and power, as well as more pragmatically about the exchanges between nation-states. When they depicted revered leaders [cat. no. 11], gods and goddesses [cat. nos. 12 and 17], or prominent women [cat. no. 18], coins communicated the values and beliefs of a nation-state. In some cases, the minting of coins was an act of rebellion; in such cases, both images and words were deployed to assert sovereignty [cat. no. 15]. Svetlana Salerno's gift to OSU features bronze and silver coins that depict women, reflecting her particular interest in the social history of the Greek and Roman empires and the political status of women therein. The ancient coins in our collection, of which only a sample are presented here, range over eight centuries and were created for Greek, Roman, Jewish, and other governments.

The Salernos' 2012 gifts also included eighteenth-century prints depicting classical Egyptian, Greek, and Roman sculpture [cat. nos. 43 and 44]. Directly related to the ancient sculpture already in the collection, and evidence of widespread interest in classical archaeology during the Enlightenment, these prints add a new dimension to our understanding of the influence of the ancient world. Careful records of Greek and Egyptian sculpture, such prints were illustrations for books. As such, they were intended to be archaeological documents, but also models for artists and scholars for whom a study of the classical world was considered vital. Less academically, Europeans throughout the early modern period were fascinated by the remnants of ancient Roman architecture that were scattered across the continent. These ruins captured the Gothic imaginations of novelists, artists, and their audiences in the 18th and early 19th centuries. Photography reinvigorated interest in ancient monuments and classical aesthetics in the mid-19th century and was used to promote tourism to ancient sites. A set of photographs by Antonio Beato, given by Robert Flynn Johnson [cat. nos. 183 and 184], were likely sold both to tourists and to so-called 'armchair tourists' who preferred to see the ancient world from home. In the exhibition that accompanies this catalogue, we display these more modern works in proximity to the ancient artifacts in order to make evident this persistent chain of influence and interest.

**LOUISE SIDONS**

Works in this section are presented chronologically. Coins are presented separately at the end of the section.

### 1. Bird lamp

Near East, ca. 1000-500 BCE  
Terracotta  
3 3/4 x 6 1/2 inches (diameter)  
Gift of Dr. Alexander Salerno  
2011.007.014

This multi-spout ceramic oil lamp could be suspended from the loops at its center, or used standing.

### 2. Vessel

Luristan, Iran, ca. 1500-1000 BCE  
Ceramic  
9 x 8 3/4 x 8 1/4 inches  
Gift of Dr. Alexander Salerno  
2012.022.004

### 3. Isis Nursing Horus

Egypt, Late Period (ca. 664-332 BCE)  
Bronze  
7 1/2 x 2 x 3 1/2 inches  
Gift of Dr. Alexander Salerno  
2011.007.011

Isis, wife of Osiris, was the protector and patron of women and a model of conjugal love. She was often represented nursing her son, Horus—and such images were an important precursor for Christian images of the Madonna. In this portrayal, Isis wears a vulture headdress with a frontal uraeus, a rearing cobra that was a symbol of divine authority in ancient Egypt. In the New Kingdom period (ca. 1550-1069 BCE), Isis became associated with Hathor, goddess of love and marriage who was represented with the head of a cow, when her son Horus became aligned with Hathor's son, Ra. Here Isis wears a headdress topped with cow horns that flank a solar disk to mark the ideological fusion of the two goddesses.

### 4. Kothon

Greece, Classical Period (ca. 530-430 BCE)  
Bronze  
2 1/2 x 6 inches (diameter)  
Gift of Dr. Alexander Salerno  
2011.007.010

A low basin sitting on a stand with three lion feet, the *kothon* (also known as a *plemochoe* or *exaleiptron*) is associated with bathing and funerary rites. Thought to contain perfumed liquids, these forms' inward-turned rims were designed to prevent spillage. They were originally covered, although lids have only occasionally survived.



3



4



2



1



8



5

**5. Apollo**

Greece, Hellenistic Period (ca. 4th century BCE)  
 Terracotta with traces of gilding  
 2 3/4 x 1 1/4 x 1/2 inches  
 Gift of Dr. Alexander Salerno  
 2011.007.006

This tiny figure, standing in contrapposto (with his weight shifted onto his right foot), was originally covered with a layer of gold leaf. It has an unusual provenance: it was formerly in the collection of the Princely House of Liechtenstein, acquired by Prince Johann II at the turn of the 20th century.

**6. Eppedrismos group**

Greece, Hellenistic Period (300-250 BCE)  
 Terracotta  
 8 1/2 x 4 x 2 3/4 inches  
 Gift of Dr. Alexander Salerno  
 2011.007.004

**7. Ibex**

Rome, Roman Republic (ca. 100 BCE)  
 Bronze  
 3 x 1 x 3 1/2 inches  
 Gift of Dr. Alexander Salerno  
 2012.022.011



9

**8. Bottle**

Rome, Roman Empire (ca. 1st-3rd century CE)  
 Glass  
 6 x 3 inches (diameter)  
 Gift of Dr. Alexander Salerno  
 2011.007.008

The technique of glassblowing was developed in about 50 BCE somewhere along the Syrian-Palestinian coast (then part of the Roman Empire). This technological breakthrough changed glass from a luxury item into an everyday material that transformed Roman citizens' lives. Roman audiences considered the unprecedented transparency and delicacy of blown glass beautiful; as the Roman philosopher Seneca argued, "the desire to possess things increases with the danger of losing them." The iridescent surface of this bottle is an accidental effect of aging, weathering, and the resulting decomposition of the glass surface.

**9. Lion head handle**

Rome, Roman Empire (1st-3rd century CE)  
 Bronze  
 6 1/2 x 4 3/4 x 1 3/4 inches  
 Gift of Dr. Alexander Salerno  
 2012.022.010



7

## Coins

Coins are listed in chronological order, and identified by denomination. In keeping with numismatic conventions, dimensions and weight are given in metric units.

### 10. Obol, Lesbos

Greece, Classical Period (500-450 BCE)

Billon

8 mm, 0.84 g

Gift of Svetlana Salerno

2012.024.051

Billon is an alloy of copper or bronze with a small amount of silver. This early Greek coin comes from the island of Lesbos in the Aegean Sea.



10

### 11. Drachma, Alexander the Great

Greece, Hellenistic (336-323 BCE)

Silver

18 mm, 4.22 g

Gift of Svetlana Salerno

2011.008.001

Through warfare and political strategy Alexander III of Macedon, known as Alexander the Great (356-323 BCE), forged one of the largest empires of the ancient world. His coinage reflected this power in its iconography. The obverse of this coin depicts the head of Heracles, the greatest of the Greek heroes and a paragon of masculinity, draped in his traditional attribute, a lion skin. The reverse shows his father and Father of the Gods, Zeus, enthroned and holding his traditional attributes, an eagle and scepter.



11

### 12. Denarius, M. Vargunteius

Rome, Roman Republic (130 BCE)

Silver

17 mm, 3.69 g

Gift of Svetlana Salerno

2012.024.053

The figure on the reverse of this coin is Jupiter, considered by the Romans to be the equivalent of Zeus. The chariot that Jupiter drives, called a *quadriga*, with four horses abreast, was adapted from ancient Greek Olympic racing and used in Roman chariot races.



12

### 13. Denarius, C. Vibius C.f. Pansa

Rome, Roman Empire (ca. 90 BCE)

Silver

18 mm, 3.96 g

Gift of Svetlana Salerno

2012.024.012

The figure driving the *quadriga* on the reverse of this coin is Minerva, goddess of wisdom and patron of the arts as well as of trade and defense.



13

### 14. Denarius, C. Censorius

Rome, Roman Empire (ca. 88 BCE)

Silver

16 mm, 2.74 g

Gift of Svetlana Salerno

2012.024.010



14



15

**15. Prutah, First Jewish Revolt**

Jerusalem, Roman Empire (ca. 67 CE)

Bronze

17 mm, 3.52 g

Gift of Svetlana Salerno

2011.008.085

Bronze prutah (eighth of a shekel) coins were issued by the Jewish leaders in the second and third years of the revolt against Rome (also known as the First Jewish-Roman War, it lasted from 66 to 73 CE). The Hebrew inscription on the obverse identifies the coin as from Year 2 of the Revolt; that around the grape leaf on the reverse says "The Freedom of Zion."



16

**16. Denarius, Marcus Aurelius**

Rome, Roman Empire (161-180 CE)

Silver

19mm, 3.22 g

Gift of Svetlana Salerno

2011.008.113



17

**17. Denarius, Julia Domna**

Rome, Roman Empire (193-217 CE)

Silver

18 mm, 2.42 g

Gift of Svetlana Salerno

2012.024.044

This rare denarius depicts Julia Domna, wife of Roman Emperor Septimius Severus, on the obverse, and Venus on the reverse, holding the apple that symbolized her mythological victory in a beauty competition judged by the Trojan prince, Paris.



18

**18. Antoninianus, Salonina**

Rome, Roman Empire (243-268 CE)

Silver

22 mm, 3.55 g

Gift of Svetlana Salerno

2012.024.102

This coin depicts Emperor Gallienus's wife, Cornelia Salonina, in a crescent, with Juno (Jupiter's wife) on the reverse. The antoninianus was worth two denarii and was introduced in 215 CE. Originally made of silver, the coins were debased over time to bronze, and the decreasing silver content (and therefore the value of the coins) led to hyperinflation that ultimately rendered the coins useless.



19

**19. Antoninianus, Aurelian**

Rome, Roman Empire (270-275 CE)

Bronze

23 mm, 3.16 g

Gift of Svetlana Salerno

2011.008.007





## Art of Asia

The collection of Asian art at Oklahoma State University has one of the most diverse origin stories of any area in this catalogue. Gifts from individual artists, transfers from the former Museum of Natural and Cultural History, purchases on behalf of the teaching faculty, and more recent gifts from new donors have all played a significant role in creating a body of material that, as a group, tells many important stories about the history of art throughout Asia, as well as its relationship to the arts of the rest of the world.

Surveying our collection of East Asian art chronologically, it is curious to note that the earliest work in this section is the one that came to the Museum of Art most recently. Our Chinese Tang dynasty (618-906 CE) horse, a gift from Dr. Alexander Salerno, is notable for having a woman rider [cat. no. 20]. The woman's mount, a handsome stallion, has physical characteristics that were prized by Tang dynasty nobility—who were the only ones allowed, by law, to own and ride horses. Originally decorated with mineral pigments, this dignified figure was a burial object, intended to accompany the soul of the deceased into the afterlife. It demonstrates the great social freedom that aristocratic women had during the Tang dynasty: they were at liberty to dress in men's clothing, ride horses, and participate in sports such as polo.

The strong ceramic tradition throughout East Asia did not escape the notice of European travelers, who first began collecting Chinese porcelain during the Renaissance. Europeans marveled at high-fired Chinese porcelains and tried, for a long time in vain, to imitate its delicacy and durability. Indeed, the association of ceramic tableware with China ultimately made the two synonymous in English, regardless of the actual place of production. European attempts to copy Chinese porcelain brought East Asian decorative motifs, as well as technical processes, to new audiences, as potters imitated forms and iconographies as well as materials. Chinese potters, aware of the vogue for their work in Europe, made ceramics specifically for export. A bowl with floral motifs made in China for the Western market [cat. no. 27], for example, displays the bright color palette, plant-derived designs, and symmetrical composition frequently found on Chinese Qing dynasty (1644-1911 CE) porcelains. Similar pieces were produced throughout Europe and the United States; this *chinoiserie* has retained its popularity to the present day among Western audiences.

Technical curiosity prompted Oklahoma State University art professor Ron duBois to study ceramic practices around the world during the 1960s and 1970s. Traveling to diverse regions of the world known for their unique methods of ceramic production, Professor duBois created documentary films about these communities' practices, and invited ceramicists to Stillwater to share their knowledge with students. DuBois' 1974 film, "The Working Process of Korean Potters," was supported by a Fulbright grant and recorded the creation of *onggi* jars, which are produced in large numbers to store pickled vegetables. Through the Fulbright program, duBois invited Korean ceramicist Dong Hee Suh to Oklahoma State University in 1991. Suh's sculpture explores the connections between the abstraction of numbers and the concrete imagery found in the Christian Bible. Simultaneously architectural and natural,



Visiting artist Dong Hee Suh, at work in the OSU Ceramics Laboratory in 1992. According to the original NewsPress Weekender caption, her exhibition at the Gardiner Gallery included several pieces “based on the Bible passage in Luke concerning the transfiguration of Christ on the mountain.” Photograph by Antonio Hansen for the NewsPress, courtesy of the Department of Art, Graphic Design and Art History.

geometric and organic, Suh’s work offers another subtle articulation of the intertwined intellectual and material histories of east and west [cat. nos. 32-34]. To this point, it is interesting to note that Suh received her graduate degrees from the University of Kansas and the University of Missouri after attending Seoul National University as an undergraduate.

Painting has been central to Chinese art for centuries, and traditional genres such as landscapes, flowers, and birds have histories that are equally long. Traditional Chinese painting is done in ink on paper or silk and is intended to be viewed in the form of hanging scrolls or handscrolls. A hanging scroll in the Leevira Pepin Collection, painted by Qi Jian as a gift for a friend in 1988, depicts a fleeting moment during which a mantis tries to catch a flying bee [cat. no. 26]. The mantis cautiously stands on the leaf of a blossoming plant, which grows out of an angular rock. The artist used the “boneless method,” a technique originating in the Northern Song dynasty (960-1127) that is characterized by color washes applied in single, smooth strokes without ink outlines. The branches and flowers, insects, and even the rock are all painted in this style—the latter is rendered with an interplay of black and white, and solid and void, in order to create the illusion of volume. Intricate rock formations have been popular subjects in Chinese painting since the 12th century; they represent many artists’ conception of cosmic creation and creativity, as a rock such as this one, round and whole, is untouched by human artifice. The artist’s highly cursive calligraphy on the left edge provides a visual balance with the diagonal composition of the rock and plant.

The Japanese woodblock prints in this section will likely be the most familiar objects to American audiences. Acquired for teaching purposes, they are printed from 20th-century wood blocks that were created from 19th-century designs. As such, they convey the traditional technique of

woodblock printing in Japan. Ephemeral and topical, 19th-century blocks would be printed and reprinted as long as they kept selling—and when the blocks wore out, new copies would be cut. Anonymous artisans cut, inked, and printed the blocks; only the designer of the image (and in some cases the publisher) was credited for each print. Images of tourist destinations, famous actors, and beautiful women were typical subjects of these “pictures of the floating world”—*ukiyo-e* in Japanese. Over the course of the 20th century, traditional woodblock printing in Japan declined in popularity in favor of woodcut and intaglio printmaking methods that were more in keeping with an emerging ideal of individual artistry. Kaoru Kawano’s woodblock print, *Child With Birds in Hair* (ca. 1960) eschews the clean, graphic qualities of 19th-century workshop prints in favor of a style that emphasizes the texture and grain of his wood blocks and his individual, artisanal printing [cat. no. 31]. Kawano’s imagery prefigures the *kawaii* (cuteness) movement that emerged in 1970s Japan. With its appealingly childlike character and aesthetics, *kawaii* continues to have a strong influence on contemporary global culture.

Notoriously difficult to preserve, textiles are nonetheless a critical part of visual culture around the world. Thanks in large part to several faculty members in what is now the College of Human Sciences, OSU has acquired several significant textiles collections over the years. Among our Asian textiles, an embroidered Qing dynasty (1644-1911) court robe created for an imperial duke in the late 19th century stands out as an outstanding example of Chinese textile craftsmanship [cat. no. 22]. It is lavishly decorated with motifs that have long been used to symbolize imperial power, cosmological harmony, and religious blessings. Like most other court robes made during the Qing dynasty, dragons are profusely emblazoned on this robe: three on the front, two on the shoulder, and three more on the back. Each of them writhes amid stylized clouds, chasing a flaming pearl. A series of smaller dragons flying over

sea waves is also depicted on the collar band, extending downward to the waist. The space between the dragons is symmetrically filled with auspicious emblems that are deeply rooted in Buddhist, Daoist, and traditional Chinese mythology. Eight Buddhist emblems (conch shell, canopy, banner, double fish, wheel of law, endless knot, lotus flower, and vase of treasures) are mingled with the attributes of the Eight Immortals in Daoism (double-gourd, banana leaf fan, flower basket, bamboo drum, peony, sword, flute and castanet). By the 19th century, these symbols had become the lingua franca for unlocking the hidden meanings in Chinese visual culture. They were widely used to decorate almost all artworks in late imperial China, including ceramics, textiles, cloisonné, jade carving, furniture, and even architecture. White cranes and red bats, implying longevity and luck in Daoism, further enhance the blessings bestowed on and by the robe.

The dragon was originally conceived as a benevolent rain spirit who ensured a good harvest, but by the Ming dynasty (1368-1644), the dragon had become an icon reserved exclusively for court use—the personal emblem of the emperor. The status and role of the emperor is further represented by the mountain tip that emerges out of a turbulent sea at the center of the lower section of the robe. In Chinese cosmology, earth is a land mass under the heavens and surrounded by ocean. The use of this imagery on an imperial garment refers to the Confucian doctrine that the Emperor is to “stand at the center land and stabilize the four quarters of sea—all under heaven.” The richness and complexity of this robe’s production testifies alongside this symbolic grandeur to the elevated status of its wearer. Such robes were commissioned by the Board of Ritual in Beijing and woven by official workshops in the lower Yangtze River region known for its sericulture. They were then sent north to the imperial silk store in the Forbidden City for inspection, where they were finally tailored on the orders of the Imperial Wardrobe, which was managed by the court eunuchs. Despite its fragile condition, the quality of the robe’s production still conveys a sense of the authority it would have commanded today.

The performative nature of the imperial robe, which was used by its wearer to emphasize the divine origins of his authority to those around him, reminds us that often the visual arts are used in conjunction with other arts, like music and theater. Our collection of art and artifacts from Southeast Asia includes a significant number of masks that are used in Kolam dramatic dance theater, a colorful Sri Lankan performance tradition whose popularity peaked in the 1970s. There is historical evidence for Kolam drama having existed since the fifth century BCE, and oral tradition suggests its history is actually even longer. Kolam is a dying art form in Sri Lanka, although there are efforts to preserve the stories, masks, and costumes. In a Kolam performance, all of the actors wear masks except two: the narrator and the greeter, who welcomes the audience to each performance. The masks depict different types of characters, including gods, human beings, Raksha (mythical ancient inhabitants of Sri Lanka), demons, animals, and mythological creatures. Our Kolam mask of the Serpent Demon [cat. no. 37] represents a fierce character whose power is metaphorically drawn from that of deadly snake venom. The Serpent Demon is instantly recognizable thanks to the crown of cobras—one of Sri Lanka’s deadliest snakes—and the two additional cobras emerging from the mask’s nostrils. Such demon masks are often also used in exorcising performances, called *tovil*, in which the dancer performs a healing ritual to expel evil from a patient’s body.<sup>1</sup>

Both the imperial robe and the Sri Lankan mask, along with much of the rest of the collection of art from across Southeast and East Asia, were inherited from the now-closed Museum of Natural and Cultural History (see “African Art”). The breadth of material and visual culture that fell under that museum’s umbrella has provided an invigorating context for the paintings and sculpture in our art collection.

SHIYUAN YUAN AND LOUISE SIDONS

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<sup>1</sup> Bailey, Mark S. and H. Janaka de Silva, “Sri Lankan sannu masks: an ancient classification of disease,” *BMJ* 2006; 333 (21 December 2006).



20

*Works in this section are presented chronologically within country and/or region.*

China

**20. Female rider and horse**

China, Tang Dynasty (618-907 CE), undated  
Terracotta  
13 1/4 x 3 1/2 x 9 3/4 inches  
Gift of Dr. Alexander Salerno  
2011.007.016

**21. Court outfit for a child**

China, Qing Dynasty (1644-1911), 19th century  
Silk with embroidery  
23 3/4 x 48 1/2 inches  
Gift of the Woolaroc Museum and Wildlife Preserve to the  
Museum of Natural and Cultural History  
2013.001.422

**22. Court robe**

China, Qing dynasty (1644-1911), 19th century  
Silk with embroidery  
54 x 87 inches  
Purchase, Museum of Natural and Cultural History  
2013.001.088

**23. Three court ladies playing polo**

China, 20th century  
Ink rubbing on rice paper  
27 1/4 x 27 inches (sheet)  
Chamberlain Family Revocable Trust  
2009.002.001



22

**24. Lü Shaozhong (1936-2006)**

*Bird on Fruit Tree, 1963*

Ink and color on silk  
11 3/4 x 14 7/8 inches (image)  
Gardiner Permanent Art Collection  
98-0050

This painting captures the fleeting moment when a bird lowers its body before flying away from a leafy branch laden with large, ripe fruits. The artist used broad and wet brush strokes to depict the leaves, branches, and bird. Following a centuries-old "boneless style," subjects are rendered without outlines. The minimalist style, with its large, void background and diagonal composition, can be traced to early literati painting of the 12th century. This type of handling, which uses free and calligraphic strokes to express the artist's inner thoughts and emotions, remains influential today. The inscription reads: "Painted in the winter month of December, Guimao Year (1963) in Hong Kong, by Shaozhong."



23

**25. Lü Shaozhong (1936-2006)**

*Bird on Fruit Tree, 1963*

Ink and color on silk  
12 x 15 inches (image)  
Gardiner Permanent Art Collection  
98-0063

These two paintings are a pair, painted together by Lü Shaozhong. Born into an artist family in the southern province of Guangdong, Lü is known for his landscape and bird-and-flower paintings. Inspired by old masters, Lü frequently painted with quick and free brush strokes to capture the essence of his subjects. He spent most of his career in Hong Kong.



21



24



25



28



26



27



29

**26. Qi Jian (Chinese, contemporary)**

*Hanging scroll, 1988*

Ink and watercolor on paper mounted to silk  
31 1/4 x 17 1/2 inches (image); 80 1/2 x 24 1/4 inches (scroll)

On loan from the Leevira Pepin Collection, College of Human Sciences

2010-15-13

**27. Bowl with floral motifs**

China [?], 20th century

Ceramic

3 1/2 x 8 3/4 inches (diameter)

Gift of George Smith in memory of B.J. Smith

2012.001.017

This Qing-dynasty-style ceramic bowl is a recent creation for the commercial export market.

**Japan**

**28. Printing block**

Japan, 18th-19th century

Wood

7 1/4 x 27 3/4 x 3/4 inches

Gift of Mr. and Mrs. Stanley Marcus

05-0021

The 18th century saw the rise of multi-colored prints or *nishiki-e* ("brocade pictures") which were made famous by artists such as Suzuki Harunobu (1725–1770) and Ando Hiroshige (1797–1858). These prints required upwards of 15 carved woodblocks. The first block, known as the "key block," would be carved first, with additional blocks carved for each color.

**29. Unknown artist, after Ishikawa Toyonobu (Japanese, 1711-1785)**

Restrike of *The Actors Nakamura Kiyosaburo as Okiku and Ichimura Kamezo as Kosuke*, printed late 20th century

Woodblock print

14 1/2 x 11 1/2 inches (image)

Gardiner Permanent Art Collection

80-0107

A contemporary restrike of a famous 18th-century *ukiyo-e* print, this image was created in the traditional manner, with hand-carved blocks cut exactly according to the original printed by hand on handmade paper with natural-dye watercolors. The original prints would have been created by artisans from a drawing by Toyonobu, and blocks would have been re-carved as they became worn by the printing process. Although this restrike is primarily intended to be a pedagogical tool, it retains the charm of Toyonobu's design.

**30. Unknown artist, after Utagawa Hiroshige (Ando) (Japanese, 1797-1858)**

Restrike of *Tsukuda Island From Eitai Bridge, No. 4 in One Hundred Famous Views of Edo (1856-1858)*, printed late 20th century

Woodblock print

13 x 8 3/4 inches (image)

Gardiner Permanent Art Collection

80-0043



31

**31. Kaoru Kawano (Japanese, 1916-1965)**

*Child with Birds in Hair*, ca. 1960

Woodblock print

7 3/4 x 10 7/8 inches (image)

Museum purchase

10-0006

Modern Japanese prints are known by two-word terms based on the size of the hand-made paper used and its alignment. This print is what is known as a *chuban yoko-e*. The first word, *chuban*, means that roughly a quarter of a large *hosho* sheet was used, while *yoko-e* refers to the horizontal orientation of the paper. The artist notes that his works are self-carved and self-printed. They are a striking contrast to the workshop production that characterized traditional Japanese printmaking.



30



**Korea**

**32. Dong Hee Suh (Korean, b. 1947)**

*The Transfiguration Group 1, 1992*

Ceramic  
5 x 4 1/2 x 3 1/4 inches  
Gift of the artist  
1992.001.008

**33. Dong Hee Suh (Korean, b. 1947)**

*The Transfiguration Group 2, 1992*

Ceramic  
4 1/4 x 3 3/4 x 3 1/2 inches  
Gift of the artist  
1992.001.009

**34. Dong Hee Suh (Korean, b. 1947)**

*The Transfiguration Group 3, 1992*

Ceramic  
5 x 4 1/4 x 3 3/4 inches  
Gift of the artist  
1992.001.010

32



33



34



**Southeast Asia**

**35. *Kris***

Java, Indonesia, 20th century  
 Metal, wood, and glass  
 21 x 3 1/4 x 2 inches (knife); 21 x 7 x 1 1/4 inches (sheath)  
 Gift of Dale Ozment to the Museum of Natural and Cultural History  
 2013.001.008a-b  
 The *kris* is a curving blade with a decorative sheath, or *warangk*, covered with a variety of designs. The spirit of the knife is said to reside in its *pamor* technique, created by applying acid to selectively etch the iron and nickel blade. Ceremonial in function, Javanese folklore holds that some blades contain mystical powers, bringing good luck or misfortune upon the bearer.

**36. *Kolam Mask***

Sri Lanka, ca. 1970  
 Wood and bone ivory  
 6 3/4 x 5 1/2 x 3 1/4 inches  
 Gift of Dale Ozment to the Museum of Natural and Cultural History  
 2013.001.277

**37. *Kolam Mask (Serpent Demon)***

Sri Lanka, ca. 1970  
 Wood  
 12 1/2 x 17 1/4 x 3 3/4 inches  
 Purchase from Illene Lynd  
 2013.001.415



35



36

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## European and American Art before 1900

As in other areas, our print collection is the most comprehensive aspect of our early modern holdings of European and American art, reaching back into the 17th century. Through our etchings, engravings, and lithographs, we can trace the emergent paradigms of modern European and American art and art history from its roots in the late Renaissance to the early decades of the 20th century. Several genres stand out: portraiture and landscape were both used to explore changing social relations and newly encountered lands throughout the early modern period. Coinciding as it does with the history of European exploration and colonialism, it is unsurprising that the works in this section also connect repeatedly with objects from across the collection, from Asia and Africa to the ancient world and up to the present.

Our etching by Jacques Callot, *Old Nobleman*, from the early 1620s [cat. no. 41], simultaneously introduces and bridges the gap between honorific portraits of high-status sitters, by artists such as the English painter Thomas Lawrence, and caricatures of social “types” created by William Hogarth, Paul Gavarni, and Honoré Daumier. An image of an unnamed nobleman, Callot’s etching presents a vision of social hierarchy and status, communicated through stance, dress, and the relatively low vantage point of the viewer. Literally forcing us to look up at the old gentleman (whose youthful form Callot recorded in a pendant etching), the artist invites us to recognize a particular social type without forgetting his dependence upon members of that class as patrons. The elegance of the etched figure is enhanced by Callot’s undulating line, which was intentionally designed to mimic engraving. Physically challenging and relatively time-consuming, engraving was considered the pinnacle of printmaking technique, on its own aesthetic merits and also as a tool for the reproduction of paintings. A skilled engraver, by varying line thickness and styles of hatching, could create a wide variety of textures, from fur to metal. Callot is known for inventing a tool called the *échoppe*, which had an angled edge, rather than a needle point, with which the artist drew into the etching ground. This allowed him to mimic the variable line of engraving in his etchings, while retaining the freedom of gesture and the speed of execution that characterized the latter technique.

Printmaking was a way to reach a larger audience, and the anonymity of Callot’s nobleman reflects that breadth of viewership. Painted portraits, on the other hand, were intended to be relatively private, elite images that projected a sitter’s sense of self to an audience of family, friends, and peers. Portraiture was a critical element of European artists’ production from the Renaissance into the 20th century—a reliable source of income and a natural way to increase one’s visibility. By the turn of the 19th century, strict conventions for portraiture had arisen that reflected the Enlightenment belief that intellectual merit was a significant component of a man’s social status (women, meanwhile, were more often celebrated for their beauty and their children than for their education and individual accomplishments).

An unsigned copy of an 1829 portrait by Thomas Lawrence of Sir Jeffrey Wyattville, the original of which is in the British Royal Collection, depicts the architect with his most significant achievement: the renovation of Windsor Castle [cat. no. 38]. In Lawrence's original painting, Wyattville wields a compass over a drawing of the castle's Round Tower, clearly labeled as such. Wyattville's drawings show not only his profession, but his taste and even his politics. Men of his stature were expected to have completed the Grand Tour of Europe and the Holy Land, seeing classical ruins and more modern monuments in person in order to complete their education. In our smaller copy (datable to between 1832 and 1862, attributed by a later hand to the painter Edwin Landseer, and misidentified as the Scottish engineer and architect John Rennie), the drawing underneath Wyattville's compass is not labeled, although the architecture depicted is clearly the same. Copying was a popular tool for study as well as for more straightforward profit when the subject was well known. Indeed, it is possible that the copy was painted in order to serve as a model for engraving a reproductive print, which would itself have been used as a model for future copyists.

Prints—and, later, photographs—were a vital tool for education, allowing even those unable to undertake the Grand Tour a glimpse of ancient architectural monuments, famous artworks, and contemporary leaders. Our collection of 18th-century prints depicting architectural and sculptural subjects (see “The Ancient World”), along with 19th-century views of Egypt, south Asia, and elsewhere, reminds us that in this period a truly educated person was expected to have extensive visual and historical knowledge. Because of its potential for wide viewership, printmaking has had populist, as well as educational, overtones throughout its history. In some cases, printmaking provided a counterpoint to the elitism of the painted portraiture tradition. Artists eager to satirize the upper classes found ready material in the contrast between the self-fashioned idealism of the elite and the reality of their private conduct. From William Hogarth's biting condemnation of pregnancy as no more than a business transaction in the 18th century, *A Woman Swearing a Child to a Grave Citizen* [cat. no. 50], to the punning mockery of the middle class by Paul Gavarni's peasant philosopher in the 19th [cat. no. 48], social satire challenged the authority of self-representation across social class. By the middle of the 19th century, as revolutionary politics helped cement the bourgeoisie's usurpation of the cultural and economic power formerly held by the aristocracy, Gavarni's compatriot and colleague Honoré Daumier was turning a sarcastic eye onto the middle-class entertainments and cultural spectacles so beloved by the Baudelairean *flâneur* [cat. no. 47].

The political experiments in democracy that had started in the 18th century were accompanied by the rise of labor movements that responded to the inequities of the Industrial Revolution. Artists, witnessing and participating in these movements, increasingly depicted working class and poor subjects in ways that celebrated labor as ennobling. Jean-François Millet's *Wool Carder*, etched in 1855-56 [cat. no. 52], is a celebration of Norman peasant women whose forms and actions the artist considered as monumental as classical sculpture. Surviving sketches reveal that Millet intended the composition to be realized as a print, rather than a painting—underscoring the populist message of his subject matter. A pioneer of the international movement known as the Etching Revival, Millet was intrigued by the intimacy, expressiveness, and tonal possibilities of etching as a medium. Despite the significant technical and aesthetic innovations of artists such as Callot and Rembrandt Harmensz. van Rijn in the 17th century, etching had taken a back seat to other printmaking media in the 18th century. The advent of photography freed printmakers from the task of reproduction, allowing printmakers of the Etching Revival to explore the medium's potential for individual artistry. Influenced by Rembrandt and other Dutch masters of the landscape genre, as well as by the influx of Japanese woodblock prints into the United States and Europe (see “Art of Asia”), these printmakers took up intimate, local landscape subjects rather than the sublime mountain scenes replete with Gothic ruins that had characterized landscapes of the previous century.

In the United States, the magazine *American Art Review* was a primary catalyst for the popularization of the Etching Revival. Published by Sylvester Rosa Koehler from 1879 to 1881, it

commissioned original etchings from some of the most influential artists of the day, including Thomas Moran, Charles Platt, and William Merritt Chase. Each etching was published in a limited edition of 500; production was so expensive that the magazine folded after just a few short years. Such etchings as *Passaic Meadows*, by Thomas Moran [cat. no. 53], and *Old Boat House, Gloucester, Massachusetts*, by Charles Adams Platt [cat. no. 54], emphasize the charm of the small view, drafted in quick lines that bespeak *en plein air* rendering and an immediacy of experience that may have been informed by the emergence of the snapshot photograph in the same decades.

Painters also explored this more personal encounter with the landscape. George Inness began his career as a painter trained in the Hudson River school tradition. His precise renderings of a landscape as it was being transformed from wilderness into an industrial-agrarian vision of democracy reflected the values of urban patrons. After the Civil War, Inness became increasingly engaged with a more spiritual and personal understanding of landscape. *Autumn Morning*, painted in 1881, is characteristic of the painter's atmospheric late canvases [cat. no. 51]. Inness likened his paintings to poetry and adhered to theologian Emanuel Swedenborg's belief that nature was an ever-changing expression of the divine. His tonalist canvases are immersive rather than documentary—and, albeit on a different scale, invite a viewing experience not dissimilar from that produced by works of the Etching Revival.

This intimate view of the landscape was sometimes inimical to American experiences of a continent that often seemed limitless, vast, and intimidating. Charles Craig's turn-of-the-20th-century view of Loma, Colorado, invokes the familiar trope of the sunset to draw the viewer's imagination westward, but also to evoke a sense of foreboding. Hovering between inspiration and oppression, Craig's landscape is a reminder that the American West could be as deadly as it was full of opportunity for ill-prepared migrants. As railroads and cars transformed the phenomenological scale of the West, landscape painters adopted a bright, postcard-like aesthetic [cat. no. 115], giving rise to a market for nostalgic images of a more heroic past. Indeed, from the first moment of European contact with North America, settlers have constructed their encounters in terms of man against the wilderness, ignoring the presence of many cultures and communities—or even reframing those communities as a threatening part of the wilderness itself. Well into the 20th century, paintings such as Philip R. Goodwin's *When Action Counts* [cat. no. 49] continued to reinforce the myth of the Western hero in the American imagination. Although in Goodwin's painting landscape is little more than a scenic backdrop signifying the West, the individualist idealism of earlier landscapes is still in evidence.

The artworks in this section of the catalogue have been acquired by gift and purchase from a wide variety of sources, but several notable collectors stand out. Although their exact provenance is not well documented, many of the works on paper are safely attributable to the early efforts of Doel Reed to build a teaching collection for his printmaking students. The majority of the paintings in this section, meanwhile, are a part of the Burton D. Salmon Collection.



*Burton D. Salmon, photographed on the occasion of his gift of art to Oklahoma State University with Dean of the College of Arts and Sciences Dr. George Gries. P14832, OSU Photograph Collection, Special Collections and University Archives, Oklahoma State University Libraries.*

Salmon was a Tulsa oilman whose father, Walter J. Salmon (originally Salomon) had made a name for himself in New York City real estate and Kentucky horse racing. Burton Salmon graduated from Yale in 1942, and moved to Tulsa to work in the energy industry. From 1971 to 1980, Salmon was on the Board of Governors of the OSU Foundation, and during that time he developed a desire to launch a fine art collection at the university. He began to realize his vision through a donation of paintings from his family collection; by 1973, 17 were on display in offices across campus.<sup>1</sup> Salmon continued to donate artwork to OSU, and his collection ultimately found a home in the Museum of Natural and Cultural History. When that museum closed in 1995, most of the paintings were transferred to the Gardiner Permanent Art Collection; and from there, they have come to the OSU Museum of Art.

**LOUISE SIDONS**

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<sup>1</sup> *Intercom: An Oklahoma State University Development Foundation Newsletter*, No. 6 (February 1977): 3.

*Works in this section are presented alphabetically by artist.*

**38. Unknown artist, after Thomas Lawrence (British, 1769-1830)**

*Portrait of Sir Jeffry Wyatville, ca. 1832-1862*

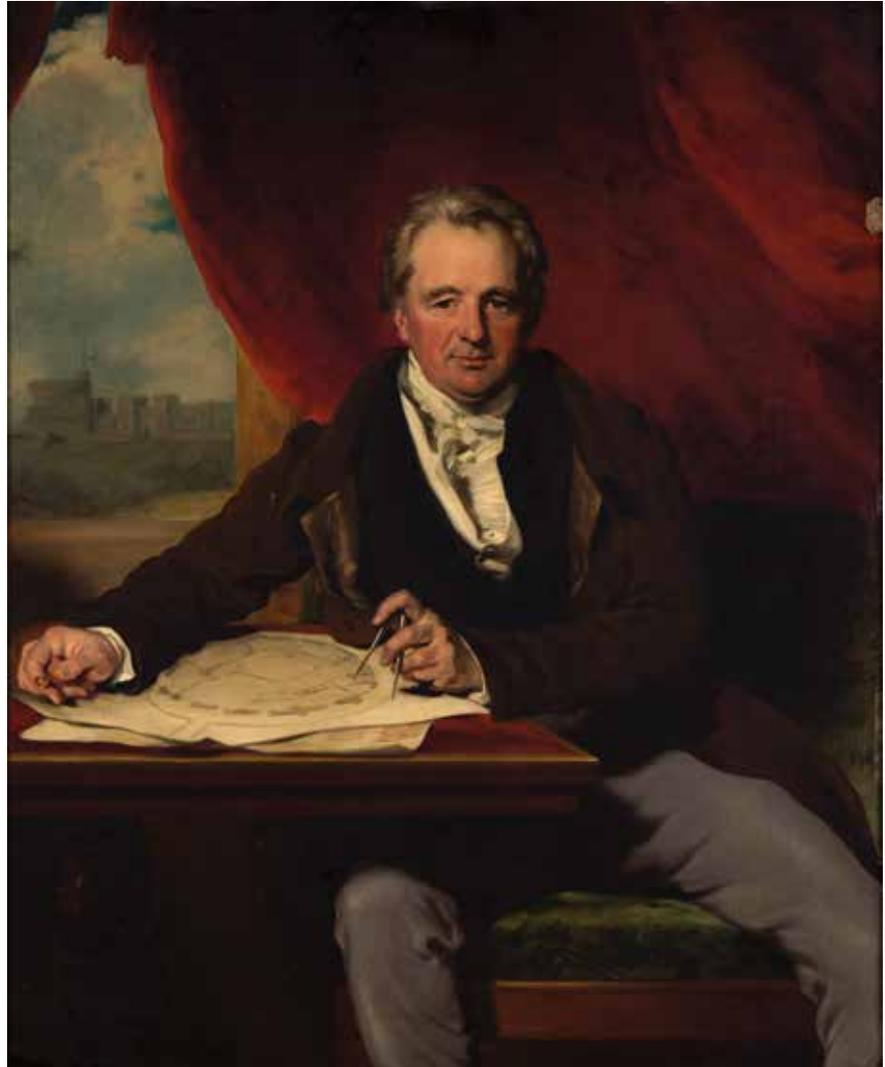
Oil on canvas  
22 x 17 3/4 inches  
The Burton D. Salmon Collection  
2013.001.419

**39. Unknown artist (German, 19th century), for Carl Joseph Meyer (German, 1796-1856)**

*Salamis, plate 64 in Meyer's Universum (Hildburghausen, Germany: Bibliographical Institute), 1835*

Steel-faced etching and engraving  
3 1/4 x 6 inches (image; trimmed within plate)  
Gift of Dr. Alexander Salerno  
2012.022.018

Salamis was the site of a battle between Greece and Persia in 480 BCE—one of the first great naval battles in recorded history. The Greek commander Themistocles lured Persian forces into the strait at Salamis and initiated a brutal attack in which the Greeks sank about 300 Persian vessels while sacrificing only about 40 of their own. The pastoral calm of this engraving belies the island's violent history.



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**40. Louis Léopold Boilly (French, 1776-1845)**

*Le Second Mois (The Second Month)*, ca. 1810

Hand-colored lithograph with engraved title

8 x 7 1/2 inches (image)

Gift of Robert Flynn Johnson

2011.010.001

One of the earliest adopters of lithography in France, Louis Léopold Boilly was known for his numerous caricatures in this medium. *Le Second Mois* comes from a series of scenes related to 18th-century medical practices. In this image, a young man attempts to revive a pregnant woman using an inhalant.

**41. Jacques Callot (French, 1592-1635)**

*Le Vieux Gentilhomme, La Noblesse de Lorraine (Old Nobleman, Nobility of Lorraine)*, ca. 1620-1623

Etching

5 5/8 x 3 5/8 inches (sheet)

Gardiner Permanent Art Collection

80-0016

In addition to his technical innovations in the art of etching, Jacques Callot is best known for the creation of a microcosm of life in 17th-century France. He represented individuals from all walks of life: gypsies, drunkards, courtiers, and priests.

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**42. John McGahey (British, b. 1817), after George Catlin (American, 1796-1872)**

*The War Dance*, from Catlin's *N. A. Indian Collection*, published by Day & Haghe (London), 1844

Hand-colored lithograph

10 3/4 x 16 1/2 inches (image)

Gardiner Permanent Art Collection

ND-0092

Between 1830 and 1836, George Catlin visited some 50 Native American tribes and documented them in paintings, sketches, and notes. He used this material to create a traveling exhibition that toured the eastern United States and Europe. Though the accuracy of his scenes is debated, his 500 paintings and more than 300 prints provide a significant look at a crucial period of the United States' social history.

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**43. Anne-Claude-Philippe de Pestels de Lévis de Tubières-Grimoard, Comte de Caylus (French, 1692-1765)**

*PL. XLV, Recueil d'antiquités Egyptiennes, Etrusques, Grecques, et Romaines, Tome II (Collection of Egyptian, Etruscan, Greek, and Roman antiquities, Volume II)*, published by Duschesne, 1756

Etching and engraving

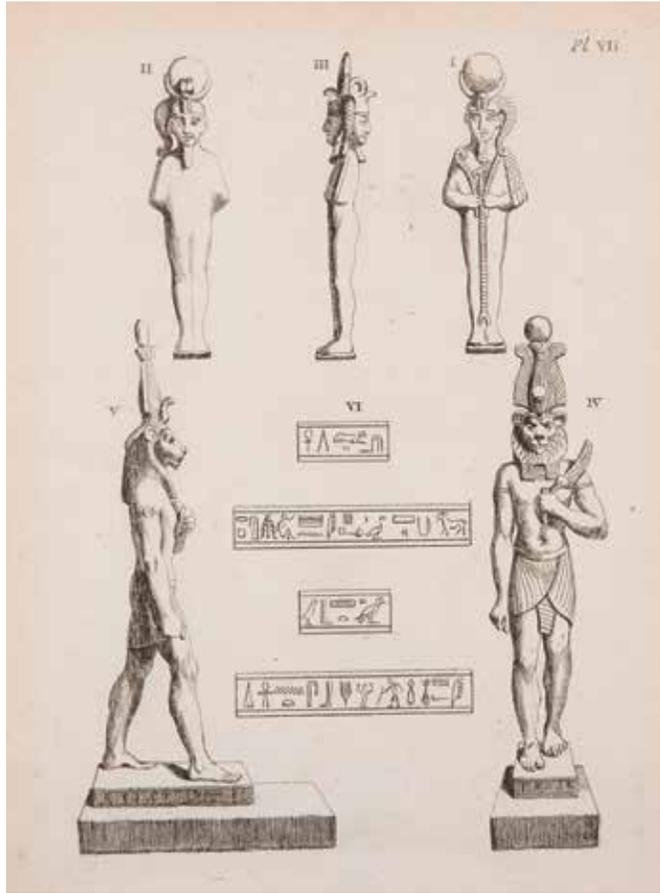
8 x 5 1/2 inches (plate)

Gift of Dr. Alexander Salerno

2012.022.041

A soldier with a passion for antiquities, the Comte de Caylus traveled throughout the Mediterranean Basin visiting archeological sites. In collaboration with scholar and collector Pierre-Jean Mariette (1694-1774), Caylus engraved the images of thousands of works of art, which he published in a seven-volume set between 1752 and 1767.





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**44. Anne-Claude-Philippe de Pestels de Lévis de Tubières-Grimoard, Comte de Caylus (French, 1692-1765)**

*Pl. VII, Recueil d'antiquités Egyptiennes, Etrusques, Grecques, Romaines, et Gauloises, Tome IV (Collection of Egyptian, Etruscan, Greek, Roman and Celtic antiques, Volume IV), published by N. M. Tilliard, 1761*

Etching and engraving  
8 1/4 x 5 3/4 inches (plate)  
Gift of Dr. Alexander Salerno  
2012.022.053

**45. William Merritt Chase (American, 1849-1916)**

*Keying Up - The Court Jester, 1879*

Etching  
5 3/4 x 3 1/2 inches (image); 6 3/4 x 4 1/4 inches (plate)  
Gardiner Permanent Art Collection  
98-0033

**46. Charles Craig (American, 1846-1931)**

*Loma, 1908, 1908*

Oil on canvas  
23 3/4 x 34 inches  
Gift of the Oklahoma State University Foundation  
2013.001.508

**47. Honoré Daumier (French, 1808-1879)**

*Aux Champs-Élysées (On the Champs-Élysées), from Croquis Musicaux (Musical Sketches), No. 3, published in Le Charivari (Paris), 13 February 1852*

Hand-colored lithograph  
10 x 8 1/4 inches (image)  
Gift of Robert Flynn Johnson in memory of Robert Andrew and Minna Flynn Johnson  
2012.021.052  
Honoré Daumier satirizes the many café-concerts held on the grand boulevards of Paris in the 19th century. The text reads, "One never knows if it's the music that makes the beer drinkable, or if it's the beer that helps us swallow the music."



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**48. Paul Gavarni (Hippolyte-Guillaume-Sulpice Chevalier) (French, 1804-1866)**

*Les Propos de Thomas Vireloque: Ego! Ego! Ego!..... Tous égaux, #12 from Masques et Visages (Masks and Faces), 1857*

Lithograph

8 x 6 7/8 inches (image)

Gift of Robert Flynn Johnson in memory of Robert Andrew and Minna Flynn Johnson

2012.021.017

Paul Gavarni was the *nom de plume* of Hippolyte-Guillaume-Sulpice Chevalier, a well-known cartoonist whose images frequently appeared in the weekly paper, *L'illustration*. This particular work comes from a single-volume collection of his weekly cartoons published in 1857. The caption is a rhyming pun made by Gavarni's peasant philosopher, who contrasts the egos of the bourgeois men he watches with the French Revolutionary ideal of equality.

**49. Philip R. Goodwin (American, 1881-1935)**

*When Action Counts, ca. 1930*

Oil on canvas

24 x 36 inches

The Burton D. Salmon Collection

2013.001.667

Philip R. Goodwin is best known for his scenes of the outdoors sportsman, which frequently appeared in magazines and on calendars. Friends with Charles Russell, the well-known artist of the American West, Goodwin traveled extensively across the United States and Canada in order to become knowledgeable about the life and culture of the West.

**50. Thomas Cook (British, c. 1744-1818) and James Heath (British, 1757-1834), after William Hogarth (British, 1697-1764)**

*A Woman Swearing a Child to a Grave Citizen, 1822*

Engraving

9 1/2 x 13 inches (image)

Museum purchase

10-0005

A master satirist of English society, Hogarth depicts a pregnant woman swearing that her child is fathered by the respectable man with the upturned hands. Her real lover stands behind her, quietly encouraging her deceit.



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MASQUES ET VISAGES



Par Gavarni.

Librairie Nouvelle, 17 Boulevard des Capucines.

Imp. Lemerre, Paris.

LES PROPOS DE THOMAS VIRELOQUE

12

— Égo ! Égo ! Égo ! ..... Tous égaux.



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**51. George Inness (American, 1825-1894)**

*Autumn Morning*, 1891

Oil on canvas  
52 x 37 inches  
The Burton D. Salmon Collection  
2013.001.666



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**52. Jean-François Millet (French, 1814-1875)**

*La Cardeuse (The Wool Carder)*, 1855-1856

Etching on vellum  
9 3/4 x 6 1/2 inches (image)  
Gardiner Permanent Art Collection  
80-0082

**53. Thomas Moran (American, b. Britain 1837-1926)**

*Passaic Meadows (In the Newark Meadows)*, 1879

Etching on tissue  
5 1/2 x 8 1/2 inches (image)  
Gardiner Permanent Art Collection  
98-0020

**54. Charles A. Platt (American, 1861-1933)**

*Old Boathouse, Gloucester, Massachusetts*, 1881

Etching on tissue  
5 3/4 x 9 1/2 inches (image)  
Gardiner Permanent Art Collection  
98-0089



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**55. James David Smillie (American, 1833-1909)**

*Up The Hill*, 1879

Etching  
8 3/4 x 5 1/4 inches (plate)  
Gardiner Permanent Art Collection  
98-0052



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## African Art

The African art in the OSU Museum of Art collection comes from several distinct sources. Oklahoma State University has had personal ties to Ethiopia since 1950, when Emperor Haile Selassie invited OSU (then Oklahoma Agricultural and Mechanical College) President Henry G. Bennett to visit his country with an eye to collaborating on the development of an agricultural college. Ethiopia had participated in the colonial and post-World War II restructuring of the African continent and its nations, and by 1954, the year of his first official state visit to North America (during which he came to Stillwater), Selassie had largely achieved his goal of restoring Ethiopia's pre-1935 frontiers. His was also one of only four African nations free of colonial European governments. Bennett's 1950 visit to Ethiopia resulted in a conversation with President Harry Truman, who was so impressed by the university president's report that he appointed Bennett the first head of the Technical Cooperation Administration, which was to implement Truman's Point Four international aid program. One of the first projects undertaken by the Point Four initiative was to develop an agricultural college in Ethiopia that was based on the land-grant university model used in the United States.



When Haile Selassie came to Oklahoma State University, he asked to meet a Native American. Painter Acee Blue Eagle was invited to participate in the ceremonies surrounding the state visit, and in this photograph is seen in his regalia, presenting the Ethiopian Emperor with a war bonnet. OSU President Oliver Willham, who succeeded Henry Bennett, looks on. P5403, OSU Photograph Collection, Special Collections and University Archives, Oklahoma State University Libraries.

Tragically, President Bennett was killed in a plane crash in Iran in December 1951. Nonetheless, six OSU representatives went to Ethiopia in 1952. Their first undertaking was to set up a junior college to train students who would then be qualified to enter the planned university. By the time Selassie personally visited Stillwater in 1954, there were 20 OSU personnel in Ethiopia. According to historian Theodore Vestal, Ethiopia held several attractions for Americans. First, it was a politically stable nation—especially compared to surrounding countries. Secondly, the visiting Ethiopians confounded stereotypical expectations that Americans had of African people. “Haile Selassie was the first African leader that most Americans had ever seen. ... The attrac-

tive, largely British educated royal party that accompanied the Emperor was a far cry from the stereotypical Africans portrayed in Hollywood.” Finally, and perhaps most importantly, “[Selassie’s] rule of ‘a nation of Christians’ was another positive factor in his reception.”<sup>1</sup> In the fourth century CE, Ethiopia had become one of the first major empires in the world to declare Christianity its official state religion. Despite its differences from the American Protestant traditions that continue to dominate Oklahomans’ religious practices, the Christian tradition in Ethiopia was familiar in its broad strokes to university audiences. Those who traveled to Ethiopia throughout the 1950s and 1960s found the material culture of Coptic Christianity appealing and highly collectible.

Over the years, the connection between OSU and Ethiopia remained strong, with faculty, students, and staff traveling between them. Many collected art, artifacts, and souvenirs while they were in Ethiopia—and several donated those objects to the former OSU Museum of

Facing page: Cat. no. 57. Detail, Plank mask (Nwantantay), Bwa, Burkina Faso, 1992. Gift of Larry W. and Mattie R. Harms, 2011.001.070.

<sup>1</sup> Vestal, Theodore M. “Emperor Haile Selassie’s First State Visit to the United States in 1954: The Oklahoma Interlude,” *International Journal of Ethiopian Studies* 1.1 (Summer/Fall 2003): 133-52.

Natural and Cultural History, founded in 1960 under the direction of Dr. Henry I. Featherly, professor of botany and plant pathology. Featherly was succeeded by zoology professor Dr. Bryan P. Glass, who guided the museum as it established an advisory committee and moved from the Zoology Department to report directly to the Vice President for Academic Affairs. The mission of the Museum, documented by the Board of Regents in 1977, was “to facilitate

and enhance the teaching, research and extension functions of the University.” The breadth of this statement, along with the equally broad mandate to collect materials that had scientific and cultural value, meant that the collection increasingly lacked focus. Glass ran the museum until Dr. Tracy Carter, also a faculty member in zoology, took over in 1985. Throughout its existence, the Museum of Natural and Cultural History operated with just a few part-time staff members and volunteers. Several of its key donors were OSU staff members (or their spouses) who served in Ethiopia as part of the International Co-Operation Administration. John F. Deitrich, Arts and Crafts specialist from 1953 to 1956; Harold N. Roberts, Director of the Trade School at Addis Ababa; and John B. Stratton, Librarian, were among those whose travels in Ethiopia led to generous gifts to the Museum.

By the time Carter took over, the museum’s collection was spread across the campus, although the main exhibition space was in the US Department of Agriculture building (today the OSU Police Department). In 1990, the Museum’s administration was transferred to the office of University Relations and Public Affairs, but its mission had become diffuse. Carter led the Museum in developing innovative natural science programming aimed at grade school students, but when the USDA requested that the Museum vacate their building, the advisory committee had to confront the reality that their collection was homeless. The natural history collections, along with material considered more ethnographic than aesthetic, were transferred to the Library, while the art collection was given to the Gardiner Collection and ultimately to the OSU Museum of Art. In 2012, the Museum of Art staff reviewed the ethnographic collections still held by the Library and transferred an additional group of objects into the art collection, including significant holdings of African art.



*Dr. Bryan P. Glass, second director of the Museum of Natural and Cultural History, in collections storage, 1973. OSU Photograph Collection, Special Collections and University Archives, Oklahoma State University Libraries.*

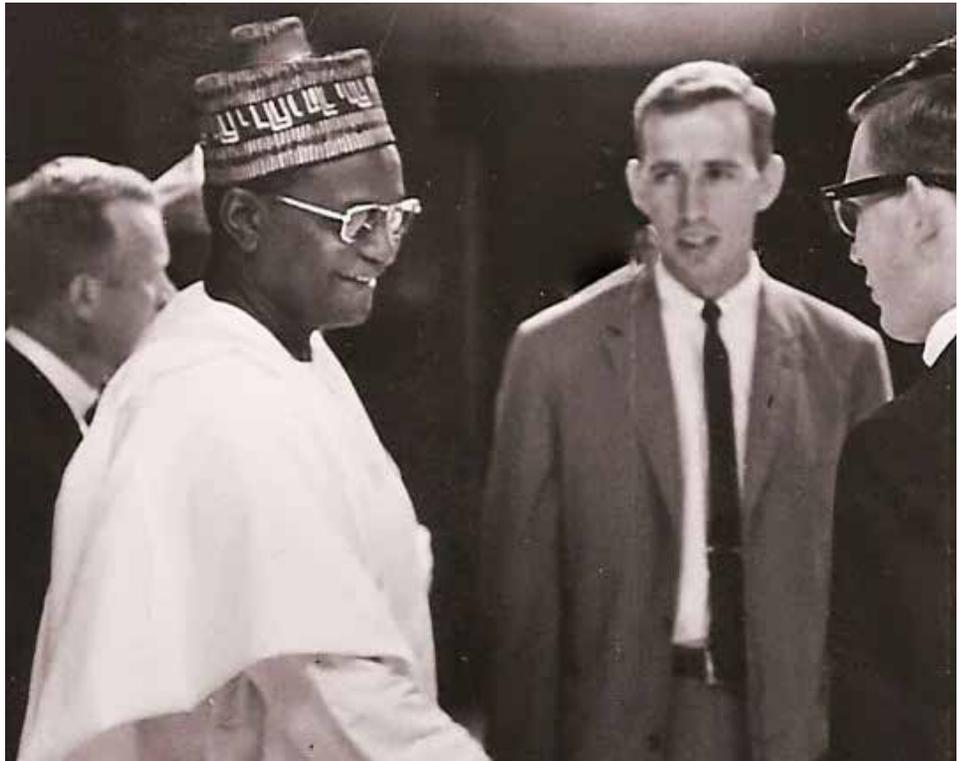
The collection inherited by the OSU Museum of Art from the Museum of Natural and Cultural History reveals the particular curiosity visitors felt for—and the appeal held by—the visual culture of Ethiopian Christianity. Coptic crosses—with four even-length arms, derived from Egyptian symbolism—were popular, inexpensive, and easily portable souvenirs, and those in our collection range in their level of craftsmanship and detail [cat. nos. 66-69]. Illuminated manuscript scrolls made of vellum and containing biblical texts and other religious narratives were similarly portable (and thus collectible). Our Eritrean scroll [cat. no. 63] is an excellent example of its type. Its distinctive Ge’ez script, the liturgical language of the Ethiopian and Eritrean Orthodox Church, is accompanied by painted images of an angel and other illustrations interspersed throughout the text. Hand scrolls like this were typically used apotropaically (for protection against evil), or for healing or blessing the owner. According to museum records, the original intent for this scroll was that it be embedded in the wall of the owner’s home in order to ward off evil.

In 2011, the OSU Museum of Art was approached by collectors Larry and Mattie Harms. Larry Harms graduated from OSU in 1963 and entered the Peace Corps (created by US President John F. Kennedy just two years earlier), as part of a group known as “Guinea I.” His assignment was to assist the people of that nation with agricultural development. Over the next two years he developed a profound commitment to African aid work, moving on to Niger, Mali, and other nations as an employee of USAID. He met his wife Mattie in Niger in 1966. Also a Peace Corps worker at that time, Mattie works for the US State Department today. As they spent time in countries throughout the Sahel (sub-Saharan Africa), the Harmses were captivated by regional art and material culture, collecting objects ranging from

traditional ceremonial masks to household furniture and textiles. Their collecting focused in depth on the Bamana and Dogon people of Mali, and on work from the Democratic Republic of the Congo, but they also collected widely in other regions, adding context and breadth to their collection. Eventually, the Harmses assembled a collection of more than 300 sculptures, textiles, decorative arts, and metalwork from across the Sahel.

The Sahel is in many ways a crossroads, and the people who occupy the region reflect diverse religious, social, and cultural traditions. Moreover, although the majority of African people today practice Islam or Christianity, it is common for people to incorporate traditional and local beliefs into those practices. From masks to musical instruments, many of the objects in the Harmses' collection are part of performance-based, animated traditions that are challenging to capture in a museum setting. Their mask collection has particular range, with examples from Zaire, Congo, Mali, Cameroon, Ivory Coast, Burkina Faso, and elsewhere. The Teke (Tsaye) mask from the Republic of the Congo [cat. no. 84], unlike many of the masks in the collection, is not overtly figurative. Instead, geometric designs with cosmological significance are painted on the wood using kaolin (white), padouk (red), and charcoal (black). These masks are used in dance-based rituals by a men's political-religious association called the *kidumu*, which, in the early 20th century, helped solidify bonds within a community experiencing unusually high levels of immigration into the region.

Although it may not immediately be evident to those unfamiliar with Teke culture, this mask was produced by a society experiencing massive change. Many of the pieces in the Harms collection likewise emphasize the transformations and global interactions that have dominated recent African history. Our earliest works from Africa date from the 19th century, but thanks in large part to the continued support of the Harmses, the collection continues to extend into the present. Whether it is a Senegalese briefcase made of multilingual tomato paste cans and comic book pages [cat. no. 86], or the Malian printed textile celebrating Barack Obama's election as president in the United States [cat. no. 79], our African art collection is replete with works of art whose materials, design, and content embody the transformations experienced by the continent over the past 200 years and their continuing effects on contemporary experience.



Inspired in part by the OSU Museum of Art's acquisition of the Harms collection, and already a major donor to several museums across the country, collector Robert Navin has also become our strong supporter. Navin's gifts have complemented the Harms collection and the Museum of Natural and Cultural History acquisitions, expanding our representation of the continent's material culture and deepening our coverage of the Sahel in particular. Among Navin's gifts are several excellent examples of ironwork, including so-called 'throwing knives,' primarily from the Democratic Republic of the Congo (formerly Zaire) [cat. nos. 60-62]. Scholars have noted that the term 'throwing knives,' although common, is an inaccurate term for the ironwork blades produced throughout much of Africa, from the Sahara in the north to the Congo River basin in the south. Not all were designed to be thrown, and, in fact, their full significance isn't entirely understood. There are, however, several cultural beliefs that connect them across this region. For example, in many cultures in the Democratic Republic of the Congo and neighboring

*First president of Niger Hamani Diori personally welcomes new Guinea V Peace Corps Volunteers, ca. 1970. Larry W. Harms is introducing each volunteer. Photograph courtesy Larry W. Harms.*

countries, blacksmithing is understood to have spiritual as well as practical significance. Associated with the creation of the cultural (as opposed to the natural) world, blacksmiths' work is a counterpart to natural creativity—fertility—and, when used to create knives and other weapons, is strongly associated with sterility and death. At the same time, ironwork is highly valued, and knives such as these are often used as currency.

Thanks to the generosity of expert collectors, the African art holdings of the Oklahoma State University Museum of Art have both quality and depth. It is possible to study the work of a single culture, such as the Bamana people of Mali, in detail using the objects in our collection. At the same time, the geographical and temporal range of the collection emphasizes connections between cultures within Africa as well as between African nations and the rest of the world. This connection continues to be made material by OSU faculty and students: a recent discussion panel sponsored by the OSU Museum of Art featured ongoing research and development projects in South Africa and countries throughout West Africa.

**LOUISE SIDONS**

Works in this section are presented chronologically within culture and/or country, which are ordered alphabetically by country.

**56. Symboles des Rois d'Abomey (Symbols of the Kings of Abomey), 20th century**

Fon, Benin  
 Stitched cotton embroidery and appliqué  
 36 1/2 x 48 inches  
 Gift of Larry W. and Mattie R. Harms  
 2011.001.060

**57. Plank mask (Nwantantay), 1992**

Bwa, Burkina Faso  
 Wood and pigment  
 73 x 14 x 10 1/4 inches  
 Gift of Larry W. and Mattie R. Harms  
 2011.001.070

**58. Akuaba, 20th century**

Asante, Côte d'Ivoire (Ivory Coast)  
 Wood and pigment  
 14 3/4 x 6 x 4 inches  
 Gift of Larry W. and Mattie R. Harms  
 2011.001.030  
 The akuaba figures from the Asante people are known for the disk-like head that exaggerates the high oval forehead that was a characteristic of ideal beauty. They are commissioned by women who want to conceive (or who have conceived), in order to promote the likelihood of a healthy and physically beautiful child.

**59. Twin mask, collected 1956**

Mblo, Côte d'Ivoire (Ivory Coast)  
 Wood and traces of pigment  
 17 3/4 x 9 x 3 3/4 inches  
 Gift of John Deitrich to the Museum of Natural and Cultural History  
 2013.001.409



57



59



58



56



**60. Knife, undated**

Azande/Mangbetu, Democratic Republic of the Congo  
Iron and wood  
14 5/8 x 8 x 1 1/2 inches  
Gift of Robert Navin  
2011.006.029

**61. Throwing knife, undated**

Ngbaka/Mbanza, Democratic Republic of the Congo  
Iron  
15 1/2 x 12 7/8 x 1/8 inches  
Gift of Robert Navin  
2011.006.051

**62. Throwing Knife, 20th century**

Azande, Democratic Republic of the Congo  
Iron and wood  
19 1/4 x 4 1/4 x 1 3/8 inches  
Gift of Robert Navin  
2011.006.026

**63. Scroll, collected 1958**

Eritrea  
Parchment, ink, paint  
61 1/4 x 3 1/4 inches  
Gift of H. N. Roberts to the Museum of Natural and Cultural  
History  
2013.001.222



70





66

**64. Milk Chalice, collected 1956**

Ethiopia  
 Wood  
 8 1/4 x 7 3/8 x 7 3/8 inches  
 Gift of John Deitrich to the Museum of Natural and Cultural History  
 2013.001.407  
 Milk chalices are used in the Coptic and Ethiopian Christian church as part of the ceremony of baptism. Newly baptized individuals are presented with milk and honey, mixed in chalices such as this one, after they leave the baptismal font. The practice is a reference to the Biblical "land of milk and honey" that God promises to the Israelites after they leave Egypt.

**65. Silver Cross, collected 1954**

Ethiopia  
 Silver  
 2 3/8 x 2 x 3/8 inches  
 Gift of Mrs. Dorse B. Jeffrey to the Museum of Natural and Cultural History  
 2013.001.146



67

**66. Coptic Cross, collected 1956**

Ethiopia  
 Silver  
 1 7/8 x 1 x 3/8 inches  
 Gift of John Deitrich to the Museum of Natural and Cultural History  
 2013.001.410  
 Coptic crosses are the symbol of the Coptic Church, which is prevalent in Ethiopia. These crosses vary greatly in ornamentation but in each of them the center circle represents the eternal and everlasting love of God and the even-armed cross symbolizes Christ's crucifixion and resurrection.

**67. Coptic Cross, collected 1956**

Ethiopia  
 Silver  
 1 3/4 x 1 5/8 x 1/4 inches  
 Gift of John Deitrich to the Museum of Natural and Cultural History  
 2013.001.412



68

68. *Coptic Cross*, collected 1956

Ethiopia  
Silver  
1 7/8 x 1 3/8 x 1/4 inches  
Gift of John Deitrich to the Museum of Natural and Cultural History  
2013.001.411

69. *Coptic Cross*, collected 1956

Ethiopia  
Silver  
1 7/8 x 1 3/8 x 1/8 inches  
Gift of John Deitrich to the Museum of Natural and Cultural History  
2013.001.128

70. *Coptic Scroll*, collected 1956

Ethiopia  
Parchment, ink, paint  
75 x 4 inches  
Gift of John Deitrich to the Museum of Natural and Cultural History  
2013.001.148

71. *Cross*, collected 1958

Ethiopia  
Silver  
3 3/8 x 2 1/2 x 3/8 inches  
Gift of Hazel Rouk to the Museum of Natural and Cultural History  
2013.001.083



65



69



71



64

**72. Saba Scroll, collected 1963**

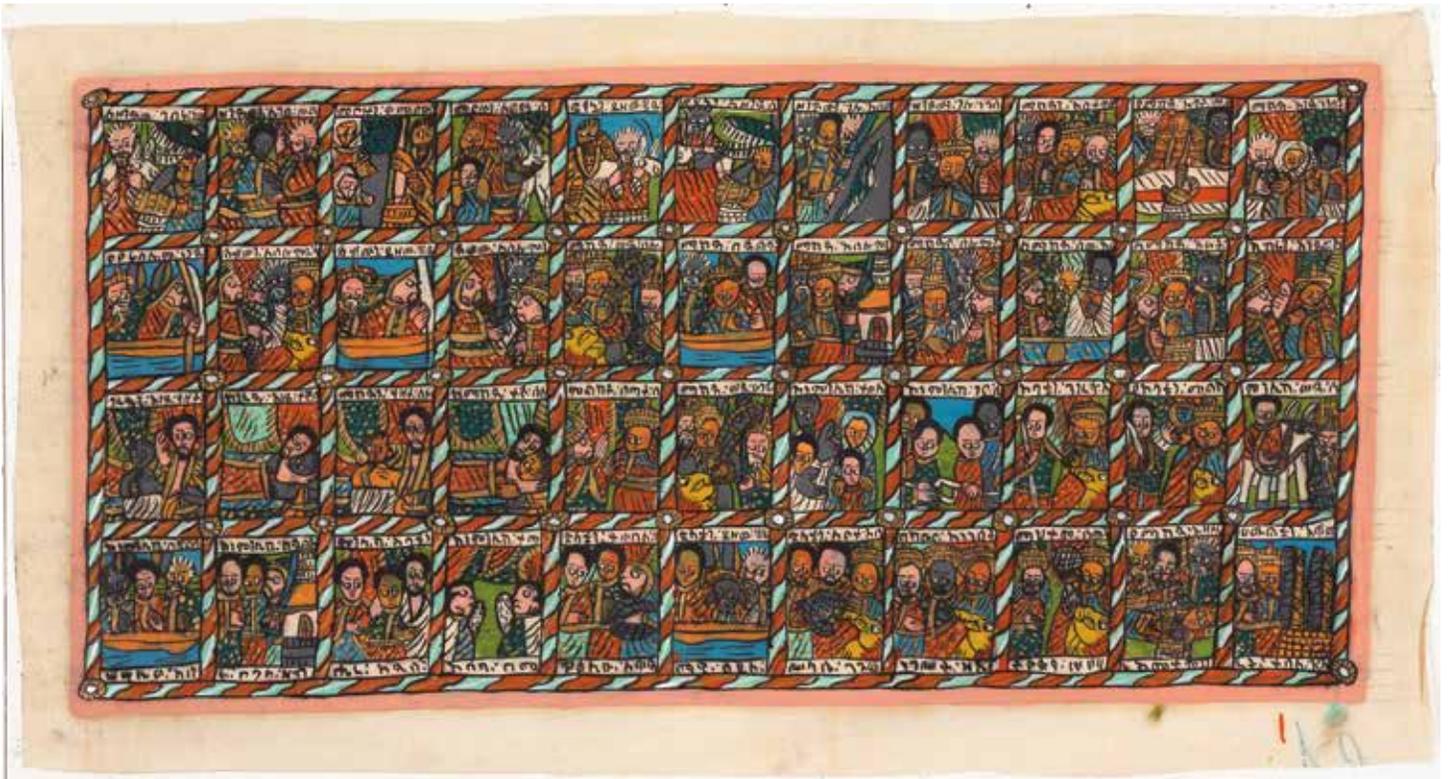
Ethiopia  
Acrylic on fabric  
25 x 46 inches  
Gift of Mrs. John B. Stratton to the Museum of Natural and  
Cultural History  
2013.001.416

**73. Helmet Mask, 20th century**

Kwele, Gabon  
Wood, metal, fibers, and pigment  
16 1/2 x 11 3/4 inches (diameter)  
Gift of Robert Navin and Eva J. Cattlin  
2012.017.002



77



72



73



76

**74. *Chi wara (male)*, 20th century**

Bamana, Mali  
Wood, metal, beads, shells, rope, and raffia  
45 x 10 1/2 x 7 1/2 inches  
Gift of Larry W. and Mattie R. Harms  
2011.001.015.1

The chi wara is a ritual mask that combines organic and geometric patterns to depict an abstracted antelope. Headdresses such as these were used for dances and rituals promoting agricultural growth.

**75. *Chi wara (female)*, 20th century**

Bamana, Mali  
Wood, metal, beads, shells, rope, and raffia  
42 x 11 x 7 1/2 inches  
Gift of Larry W. and Mattie R. Harms  
2011.001.015.2

**76. *N'tomo antelope mask*, 20th century**

Bamana, Mali  
Wood, shells, twine, and beads  
25 1/2 x 5 1/2 x 4 inches  
Gift of Larry W. and Mattie R. Harms  
2011.001.040

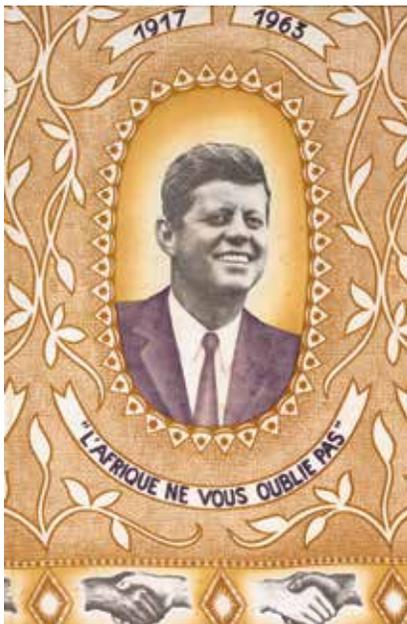
**77. *Face mask (Walu)*, 20th century**

Dogon, Mali  
Wood, pigment, and twine  
30 1/2 x 8 1/2 x 9 1/2 inches  
Gift of Larry W. and Mattie R. Harms  
2011.001.010



74





78

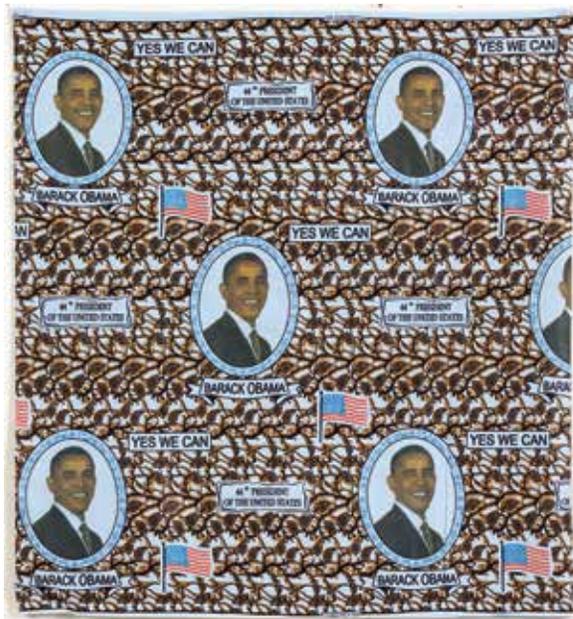
78. John F. Kennedy, "Africa Will Not Forget You," 1963

Mali  
Machine-woven cotton textile  
36 x 24 inches  
Gift of Larry W. and Mattie R. Harms  
2011.001.056

In 1961, Kennedy created the Peace Corps, the international aid program that brought both Larry and Mattie Harms to Niger, where they met. Kennedy's goal was to support African nations' attempts to become independent after decolonization. This textile was created in Mali to memorialize John F. Kennedy after his assassination, and would typically have been used as clothing or in interior decoration.

79. Barack Obama, "Yes We Can," 2008

Comatex SA, Mali  
Machine-woven cotton textile  
44 x 164 inches  
Gift of Larry W. and Mattie R. Harms  
2012.004.001



79

80. Son excellence le Président de la République du Niger, El Hadji Diiori Hamani (His Excellence the President of the Republic of Niger), ca. 1960-1974

Niger  
Machine-woven cotton textile  
45 x 72 inches  
Gift of Larry W. and Mattie R. Harms  
2011.001.144

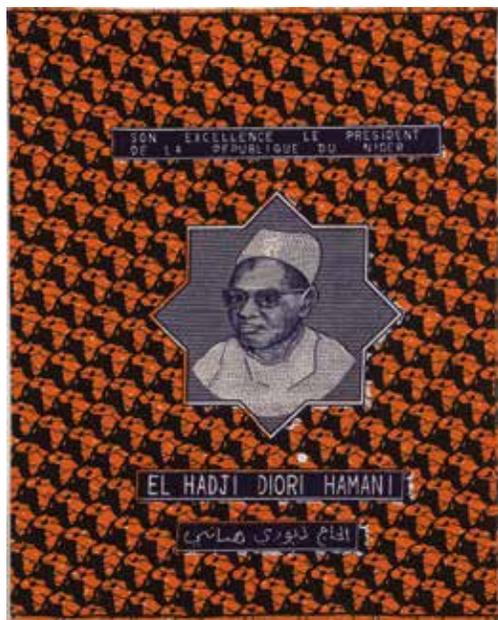
81. Ere Ibeji (female), 20th century

Yoruba, Nigeria  
Wood, indigo pigment, and beads  
9 x 2 3/4 x 2 1/2 inches  
Gift of Larry W. and Mattie R. Harms  
2011.001.055

The rate of twins, or *ibeji*, in the Yoruba culture is the highest in the world and the birth of twins is traditionally very important. Twins are believed to share a soul and with a high death rate in this culture, these figures are commissioned to hold the other half of the soul when a twin passes. If both twins die, two figures are made.

82. Ere Ibeji (male), 20th century

Yoruba, Nigeria  
Wood and indigo pigment  
10 1/4 x 3 1/4 x 2 3/4 inches  
Gift of Larry W. and Mattie R. Harms  
2011.001.024



80

83. Helmet crest (elephant), 20th century

Babanki, Republic of Cameroon  
Wood  
36 x 15 x 6 3/4 inches  
Gift of Larry W. and Mattie R. Harms  
2011.001.042



81



82



83



84



**84. Teke (Tsaye) Mask, 20th century**

Batéké, Republic of the Congo  
Wood, raffia, feathers, and pigment  
25 x 14 1/2 x 2 inches  
Gift of Larry W. and Mattie R. Harms  
2011.001.031

**85. Ceremonial Axe, collected 1956**

Republic of the Congo  
Wood, iron  
22 x 9 3/4 x 3/4 inches  
Gift of John Deitrich to the Museum of Natural and Cultural  
History  
2013.001.161

**86. Briefcase, late 20th century**

Senegal  
Cans, commercial hardware, newsprint  
14 3/4 x 15 x 3 1/4 inches  
Gift of Larry W. and Mattie R. Harms  
2011.001.037

This briefcase was collected outside of a dump in Dakar from craftsmen who use discarded objects to create sellable commodities. Their creative "upcycling" of diverse materials is characteristic of postmodern African art.



85

**87. Ernst de Jong (South African, b. 1934)**

**Bull, 1969**

Screenprint  
25 x 20 inches (sheet)  
Museum purchase  
10-0003



87





# European and American Modernism

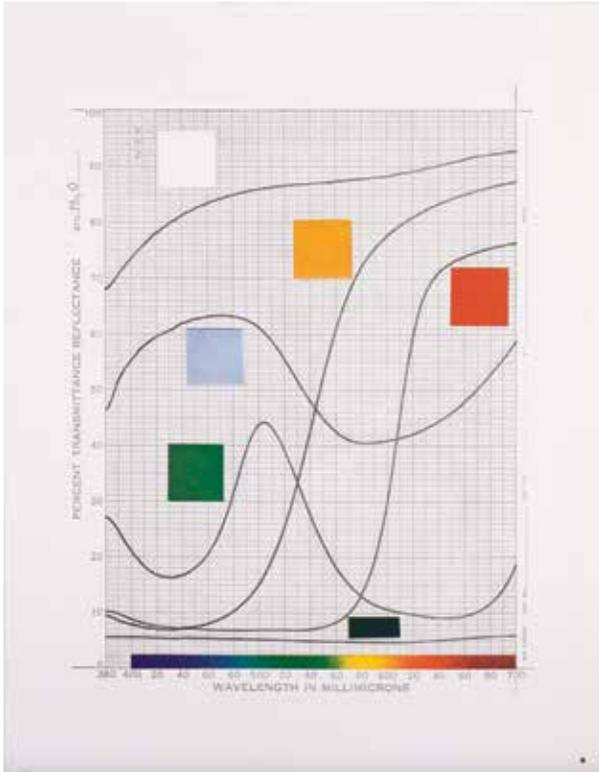
Hard to define and even harder to pin down to a specific chronology, the influence of modernism on the visual arts took a variety of shapes around the world. Convention leads us to separate, in this catalogue, European and American modernists from those working in Africa, Asia, and the indigenous Americas—as well as from photography, which is central to any comprehensive discussion of modern art. Even a cursory glance at the works in other sections of this catalogue will, therefore, reveal influences that were shared in every direction. And in this section alone, several distinct strands of modernist aesthetics are evident. Social Realism and Regionalism offer evidence of the political and nationalist concerns that emerged in the decades spanning the two World Wars. At the same time, geometric abstraction, with roots in scientific investigations of light and color, rejected representational imagery in favor of work that investigated the nature of vision itself. Gestural and biomorphic abstractions, meanwhile, increasingly appeared after the Second World War, inheritors of pre-War Surrealist investigations into the psychological unconscious. Rather than looking for specific styles or subject matter, therefore, it is perhaps most useful to see modernism as a response to unprecedentedly rapid change in every arena of life.

The OSU art collection itself can be seen as a fundamentally modern endeavor. Although it is difficult to be certain, it seems likely that Oklahoma State University began purposefully collecting art in the 1930s, thanks in large part to Art Department head Doel Reed. Reed was a printmaker and painter (see “Modern Art in Oklahoma”), as well as an administrator working with a relatively limited budget, and so it is unsurprising that our collection has particular strength in American printmaking from the 1920s through the 1950s. Many of the artists represented here shared Reed’s commitment to creating images that depicted distinctive regional identities, whether rural or urban. Alfred Hutton’s 1927 drypoint, *Deep South*, combined the characteristic landscape of South Carolina with an equally recognizable couple, carrying tools and personal effects that identify them as migrant agricultural laborers [cat. no. 105]. Hutton was originally from Michigan but he found Charleston, S.C., to be “heaven.” In *Deep South* he inadvertently recorded one of the major demographic shifts of the century. In 1919, the boll weevil beetle destroyed the cotton crop in the South, and many farmers and laborers lost their livelihoods. African Americans in particular began to embrace industrial opportunities in the North, escaping some of the pervasive inequality and violent racism of the South in the process. Although black migrants faced new struggles in northern cities, more than 1.5 million people participated in the Great Migration between 1910 and 1930. Texas artist William Lester documented the effects of the Dust Bowl on the landscape and its residents in *The Squatter’s Hut*, a lithograph drawn in 1941 [cat. no. 108]. Both Hutton and Lester were active in the printmaking organizations that dominated American art during the interwar years: these two prints won prizes in regional exhibitions in Detroit and Dallas, respectively.

Cat. no. 107. Detail, *Misch Kohn*, Patriarch, 1961.  
Gift of Smith and Nancy Holt, 07-0013.

Regionalist interests were not limited to rural areas. Grace Arnold Albee’s wood engraving of New York’s Central Park contrasts the organic contours of a tree in winter with the stark

geometry of the city skyline [cat. no. 91]. James Swann, a Chicago printmaker, uses slanting rain to soften the outline of skyscrapers in that city in *Umbrella Weather* [cat. no. 118]. Other urban artists focused on individual people, rather than the striking architecture and faceless crowds that were so often cited as alienating inevitabilities of city life. Sometimes such images were overtly political: George Grosz's pen lithograph, *Ants*, is from a portfolio that focused on the lives of forgotten citizens in Weimar Germany [cat. no. 104]. Despite the title, Grosz gives each striding worker a quirky individuality, in stark contrast to the repetitive geometry of the factory buildings in the background. Isabel Bishop's *Departure (Man Putting on His Overcoat)* depicts an anonymous man from behind as he puts on his coat [cat. no. 94]. Bishop explored this subject—the putting on of overcoats—in prints and drawings repeatedly over the course of her career. The awkwardness of the man's posture in the etching, and the sense of transition inevitable in an action caught mid-execution, give the image more symbolic import than its slight appearance initially suggests. Bishop's subjects were working people who frequented lower Manhattan parks such as Union Square. Her colleague, Raphael Soyer, more often chose intimate, domestic subjects, as in *Protected*, a lithograph in which a wide-eyed child is held in the comforting arms of his mother [cat. no. 117].



Albers included this graph at the end of *Interaction of Color* (1963), along with the explanation, “We feel that today’s students of color must be informed about the recently developed comprehensive and precise measuring of color with the automatic spectrophotometer.” Photograph courtesy The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York.

In representational paintings and prints such as these, created throughout the 20th century, artists sought to describe their experiences of the social and technological changes brought about by modernization. They were doing so alongside an avant-garde movement that increasingly rejected representation in favor of abstraction, arguing that modern experience called for radically new forms of expression, not just new subject matter. By the end of the 19th century, photography had freed artists from their function as reproducers of reality, and had generated new interest in the science of seeing. French and American Impressionists undertook optical experiments in which they juxtaposed un-mixed colors on the canvas, relying on the brain to resolve them into recognizable images. Succeeding generations of artists used increasingly fragmented and stylized imagery to emphasize the surface of the canvas as a site for active, engaged looking. William Sommer’s 1936 watercolor landscape, for example, has a deliberately naïve style that reflects modern artists’ interest in aesthetics that they considered primitive and therefore more emotionally authentic than the highly codified academic style that remained popular well into the 20th century [cat. no. 116]. The simplified, angular forms and multiple perspectives in Guy Maccoy’s 1940 screenprint, *Green Fruit*, meanwhile, are clearly influenced by the geometric abstraction of Cubism [cat. no. 111].

These stylistic experiments, in combination with emerging scientific studies of vision, led to several attempts to quantify and document the experience of color and light. Josef Albers’s 1963 *Interaction of Color* was a limited-edition, two-volume portfolio publication designed to walk the reader through the various ways in which the juxtaposition of colors with one another changes the way in which they are perceived. Dozens of examples, in the form of carefully produced screenprints, illustrate the text. Their relationship to Albers’s paintings and art prints is striking; indeed, they are indistinguishable in form from one another [cat. nos. 88 and 89]. At the end of the image portfolio there is a graph of results produced from a spectrophotometer, illustrating the change in wavelength and transmittance-reflectance among different shades and hues. This graph, coming at the end of a long series of plates illustrating optical illusions, reminds us that one of Albers’s primary goals was to quantify the reality behind the visual uncertainty those illusions produced. The unreliability of vision—as made evident by optical illusions—spawned an entire genre of visual art known as Op Art. The Hungarian-French artist Victor Vasarely, for example, often created illusions of three-dimensional space in two dimensions, exploiting perspective, color, and line weight to fool the viewer’s brain into seeing depth where there is none [cat. no. 120].

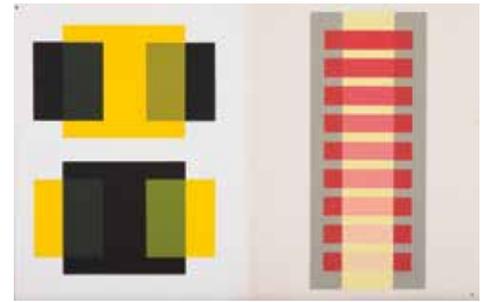
In contrast to the scientific rationality of geometric abstraction, gestural or expressive abstraction was often a reaction against the limitations of representation's ability to capture individual experience or emotion. Early in the 20th century, artists responded to emerging theories of the unconscious, developed by Sigmund Freud and others, by creating dream-like images that distorted reality. Salvador Dalí, one of the most well-known Surrealist artists, also was interested in the ways in which fairy tales and fiction revealed culturally persistent ideas. In *The Quest*, Dalí transforms an episode from his compatriot Miguel de Cervantes' 17th-century novel, *Don Quixote*, into a vision of a proto-Cubist jousting taking on a tornado-bodied form that is somewhere between a quintain and the proverbial windmill [cat. no. 98]. The phrase "tilting at windmills" is probably more familiar to today's audiences than its source. Cervantes's story, in which his protagonist imagines that windmills are giants to be defeated, has precisely the hallucinatory quality that would have appealed to Dalí. Catalán artist Joan Miró is also a well-known Surrealist, but his work took a dramatically more abstract turn. In *Sculptures 1980*, his familiar biomorphic shapes become calligraphic and gestural [cat. no. 112].

By the 1950s, Abstract Expressionism had become the dominant movement in American art. Arthur Deshaies, Helen Frankenthaler, and Abraham Rattner all experimented with ways to bring this gestural movement to printmaking. Works on paper are at the core of our collection in part because they have historically offered artists more freedom to experiment than painting or sculpture, and all three of these artists demonstrate that. In *Cycle of a Large Sea: Night Sea Rider's Labyrinth* [cat. no. 99], Deshaies used plaster as an engraving surface (typically, copper or zinc are used for engraving). The specific qualities of plaster allowed Deshaies to create a dynamic, high-contrast surface that seems to explode out into the viewer's space. In *Out of the Wilderness*, Rattner used lithography to create pools of color whose overlapping translucencies create strikingly painterly effects [cat. no. 114]. Frankenthaler is famous for paintings that use heavily diluted pigments on unprimed canvas to create watercolor-like washes on a monumental scale; although more intimate, the intaglio *Round Robin* [cat. no. 101] evokes that lush experience.

**LOUISE SIDONS**



88



89

Works in this section are presented alphabetically by artist.

**88. Josef Albers (German, 1888-1976)**

*Plate VII-5, from The Interaction of Color* (New Haven: Yale University Press), 1963

Screenprint  
 13 x 20 inches (sheet)  
 Gardiner Permanent Art Collection  
 98-0043

A member of the Bauhaus group in his native Germany, Josef Albers was an instructor at Black Mountain College in North Carolina for 16 years after his immigration to the United States in 1933. His *Interaction of Color* was intended to serve as a handbook for students and teachers on his original ideas regarding color experimentation.

**89. Josef Albers (German, 1888-1976)**

*Plate XI-1, from The Interaction of Color* (New Haven, Yale University Press), 1963

Screenprint  
 13 x 20 inches (sheet)  
 Gardiner Permanent Art Collection  
 98-0043

**90. John Taylor Arms (American, 1887-1953)**

*French Lace, 1949*

Etching  
 7 7/8 x 4 1/2 inches (plate)  
 Gardiner Permanent Art Collection  
 80-0007

Trained as an architect, John Taylor Arms greatly admired medieval craftsmanship. He sought to inspire in his contemporaries a love of the past with etchings that were characterized by skilled precision and obsessive detail. He was a master printmaker who remained committed to realism even as the American art scene turned towards Abstract Expressionism.



90



93

**91. Grace Arnold Albee (American, 1890-1985)**

*Old Sheep Fold* — Central Park, 1934

Wood engraving on tissue  
 4 x 4 1/8 inches (image)  
 Gardiner Permanent Art Collection  
 80-0002

**92. Leonard Baskin (American, 1922-2000)**

*Fledgling*, 1966

Etching  
 12 1/4 x 8 3/4 inches (plate)  
 Gift of George Smith in memory of B.J. Smith  
 2012.001.010

**93. Thomas Hart Benton (American, 1889-1975)**

*The Meeting*, 1941

Lithograph  
 8 3/4 x 11 1/2 inches (image)  
 Gardiner Permanent Art Collection  
 80-0009



91



94

**94. Isabel Bishop (American, 1902-1988)**

*Departure (Man Putting On His Overcoat)*, 1944

Etching  
5 1/2 x 3 1/2 inches (plate)  
Gardiner Permanent Art Collection  
80-0010

Isabel Bishop was a part of the Fourteenth Street School of artists who worked in New York's Union Square to capture images of common people on the streets. Her style, often described as urban realism, revisited the notions of 19th-century realism in a contemporary context. Bishop and her fellow urban realists preferred working from figures in their natural environment to studio work that relied on models in artificial poses.

**95. Jerry Bywaters (American, 1906-1989)**

*Mexican Graveyard*, 1939

Lithograph  
8 1/4 x 14 inches (image)  
Gardiner Permanent Art Collection  
80-0014



95

**96. Emil Carlsen (Danish, 1853-1932)**

*Still Life with Vase and Bottle*, ca. 1915, printed 1979

Etching  
4 x 3 inches (plate)  
Gift of Walter Kully  
80-0017

**97. Marc Chagall (French, b. Russia, 1887-1985)**

*Psaume 71 (Psaumes de David)*, 1978

Etching  
8 1/4 x 5 3/4 inches (plate)  
Gift of Dr. and Mrs. Terry P. Miller  
07-0001

This work was part of a personal project for Marc Chagall, completed just after his 91st birthday. Chagall illustrated his favorite sections of the Book of Psalms and bound the sheets together into a book to be used in private devotion.

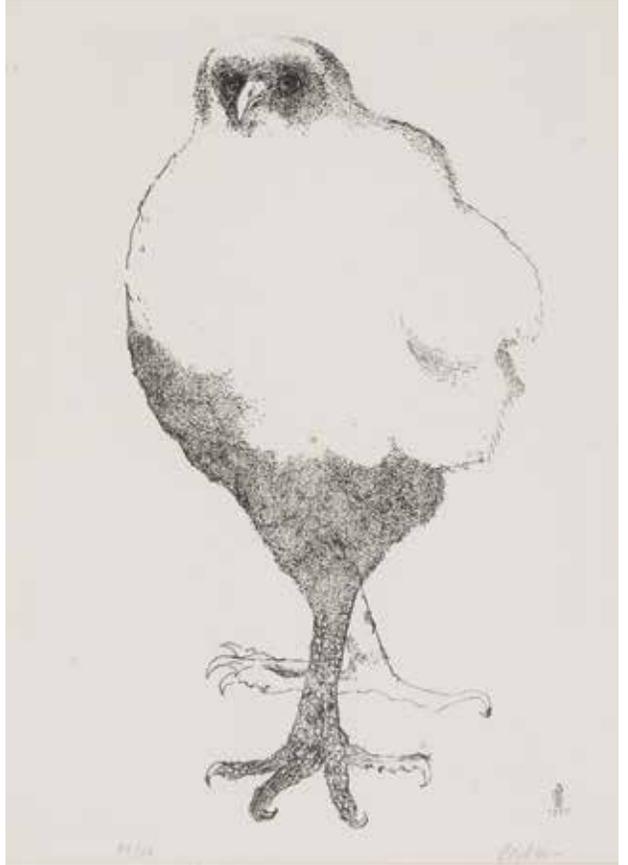
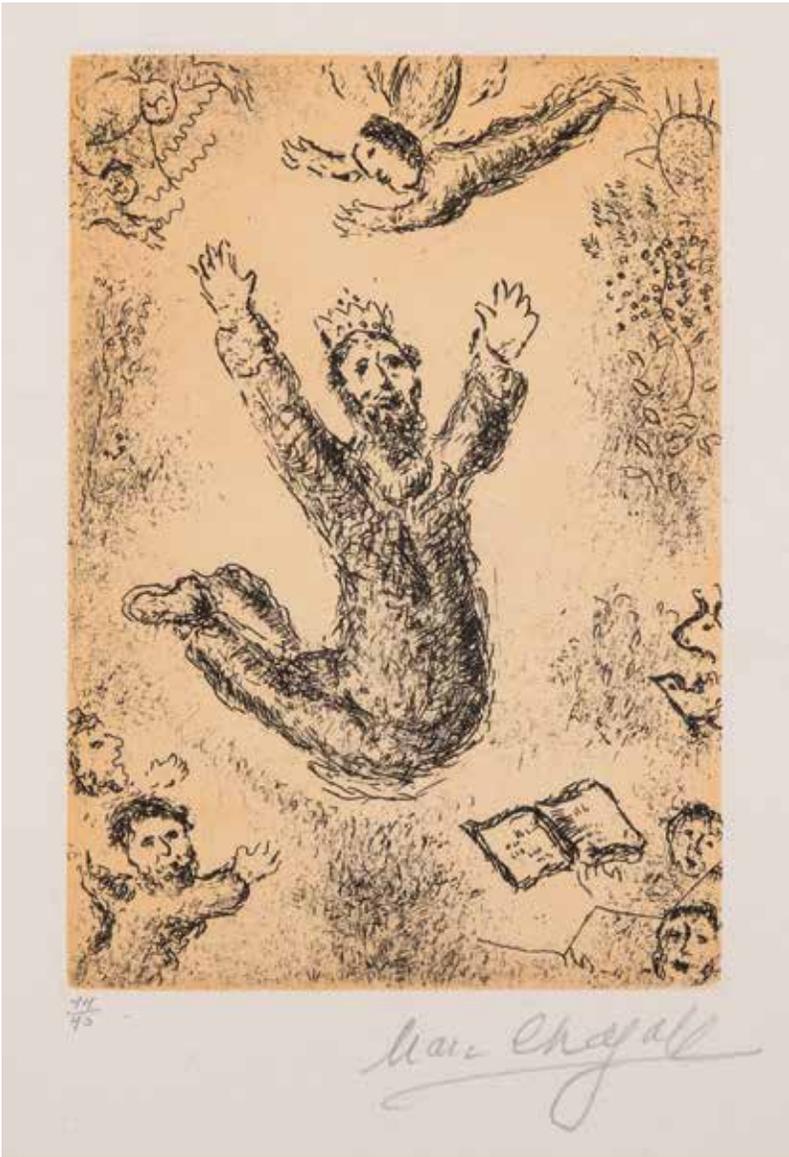
**98. Salvador Dalí (Spanish, 1904-1989)**

*The Quest*, 1981

Hand-colored etching and aquatint  
15 3/4 x 17 3/4 inches (plate)  
Gift of Dr. Richard Siebold  
83-0148



96





**99. Arthur Deshaies (American, 1920-2011)**

*Cycle of a Large Sea, Night Sea Rider's Labyrinth*, 1962

Plaster engraving  
37 x 60 inches (image)  
Gardiner Permanent Art Collection  
98-0005

**100. Jean Dubuffet (French, 1901-1985)**

*Barbe des Perplexités (Beard of Perplexities)*, 1959

Lithograph  
12 1/4 x 9 1/2 inches (image/sheet)  
Museum purchase  
10-0011

A champion and collector of the art produced by children and the mentally ill, Dubuffet coined the term *l'art brut* ("raw art") for those works of art that eschewed normative standards of beauty. His *Barbes (Beards)* series, of which *Barbe des Perplexités* is a part, captures the intensity and fanciful creativity of an uninhibited mind.

**101. Helen Frankenthaler (American, 1928-2011)**

*Round Robin*, 2000

Color etching, aquatint, mezzotint and stencil  
7 x 16 inches (plate)  
Anonymous promised gift  
L2013.002.002

**102. Helen Gerardia (Russian, 1903-1988)**

*Constellation*, ca. 1940

Lithograph  
13 3/4 x 17 3/4 inches (image)  
Gardiner Permanent Art Collection  
80-0039

**103. Albert Groll (American, 1866-1952)**

*Untitled (Desert landscape)*, undated

Oil on canvas  
24 1/2 x 29 1/4 inches  
The Burton D. Salmon Collection  
ND-0075

**104. George Grosz (German, 1893-1959)**

*Ants*, from *In the Shadows*, 1920 (published 1921)

Lithograph  
10 x 14 3/4 inches (image)  
Gardiner Permanent Art Collection  
80-0041

A devastated veteran of World War I and an ardent communist, Grosz created a humane caricature of anonymous—but individualized—proletariat workers toiling in the Weimar Republic in this lithograph. In keeping with the rest of the images in the portfolio, *In the Shadows*, and with Grosz's political beliefs, *Ants* focuses with sympathy on the lives of disenfranchised German citizens.

99



100



102



101



103



104



**105. Alfred Hutton (American, 1877-1954)**

*The Deep South, ca. 1925*

Drypoint  
8 7/8 x 10 1/4 inches (plate)  
Gardiner Permanent Art Collection  
80-0046

**106. Gene Kloss (American, 1903-1996)**

*January Evening, 1944*

Drypoint and aquatint  
7 1/2 x 11 1/2 inches (plate)  
Gardiner Permanent Art Collection  
80-0058

**107. Misch Kohn (American, 1916-2002)**

*Patriarch, 1961*

Lithograph  
24 1/4 x 16 inches (image)  
Gift of Smith and Nancy Holt  
07-0013

A prolific artist known for his experimental technique, Misch Kohn believed that printmaking could rival the preeminence of painting. From his earliest works in the 1930s, Kohn created pieces with a socially conscious edge that explored such universal themes as freedom, family, war, and cruelty.

**108. William Lester (American, 1910-1991)**

*The Squatter's Hut, 1941*

Lithograph  
10 x 13 7/8 inches (image)  
Gardiner Permanent Art Collection  
80-0061

**109. Norman Lloyd (Australian, 1894-1983)**

*Arabesque, ca. 1938*

Oil on canvas  
17 1/4 x 21 1/2 inches  
Gift of Dr. William L. Hutton  
93-0004

An Australian-born oil painter, Norman Lloyd traveled extensively and had a great love for Mediterranean Europe. *Arabesque* was likely inspired by his travels to southern Italy and Spain or his visits to Turkey and Morocco.

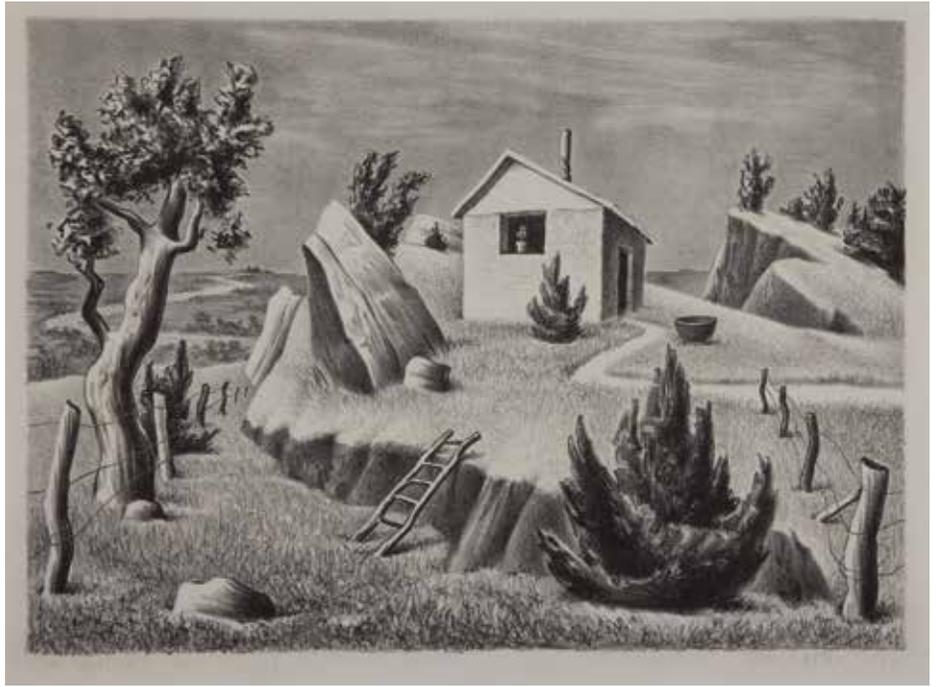


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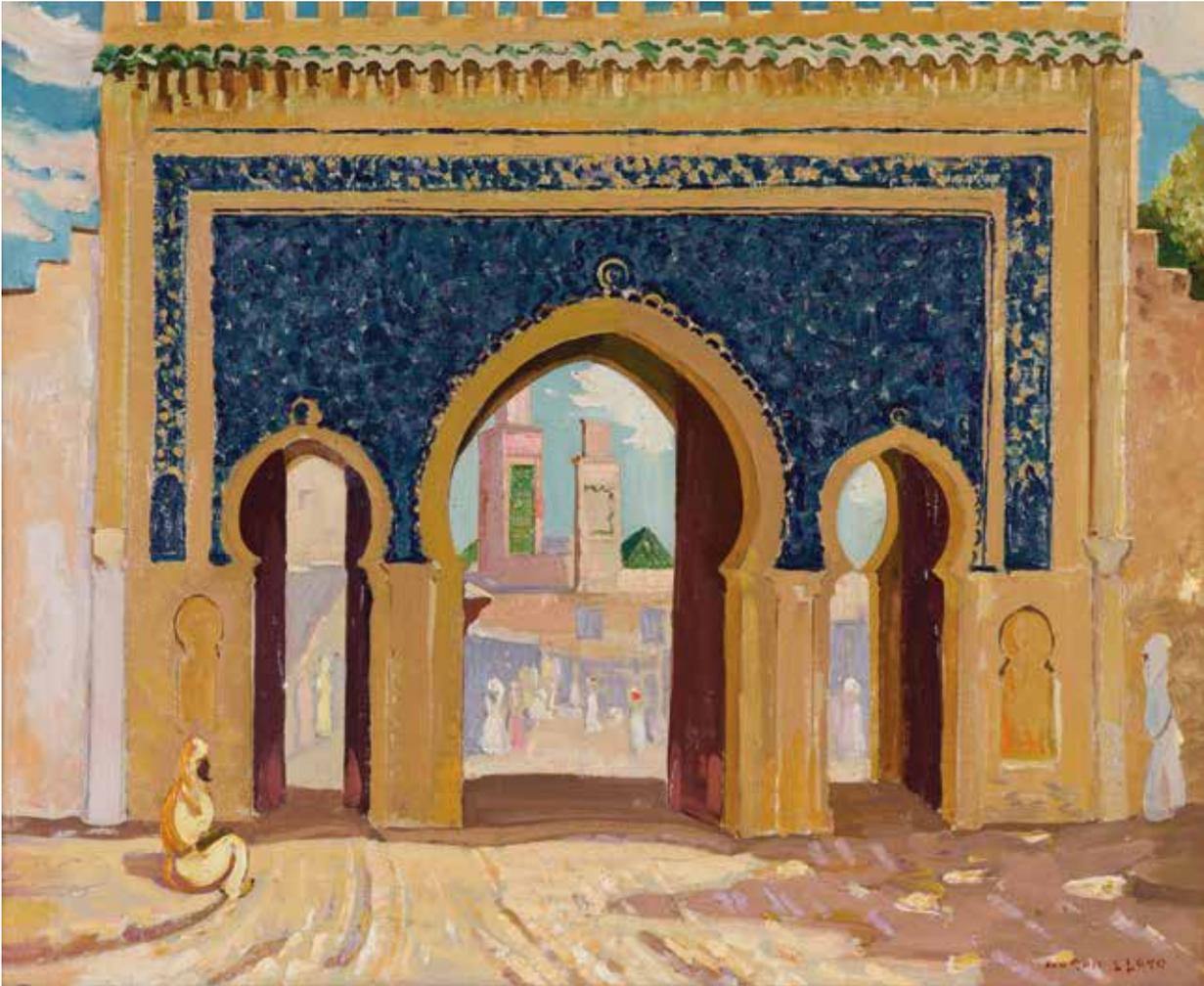
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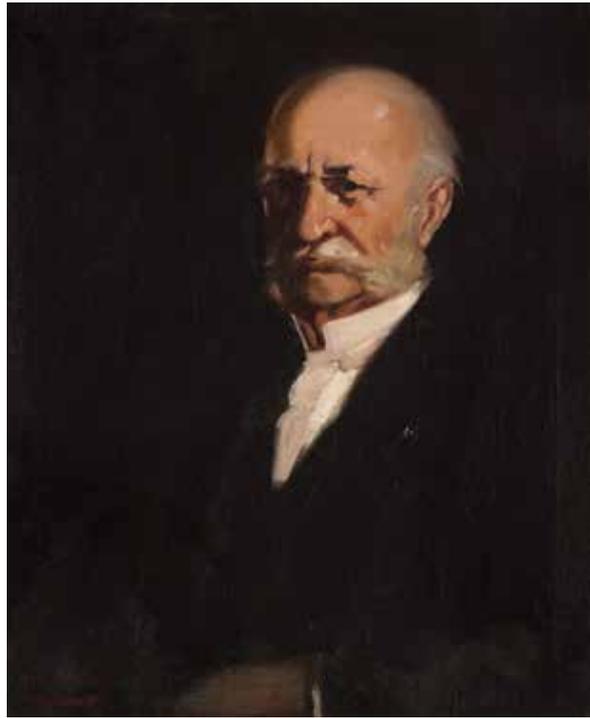
107



108



109



110

**110. George Benjamin Luks (American, 1867-1933)**

*Portrait of a Man, undated*

Oil on canvas  
29 1/2 x 24 1/2 inches  
Museum purchase  
98-0009

A member of New York's Ashcan School, George Luks participated in the groundbreaking 1913 Armory Show and was part of the rebellious Philadelphia group known as "The Eight." Although Luks is best known for his scenes of gritty urban life, this formal depiction of a member of the upper class was likely a commissioned society portrait, typical of the artist's late career.

**111. Guy Maccoy (American, 1904-1981)**

*Green Fruit, 1940*

Screenprint  
10 7/8 x 13 7/8 inches (image)  
Gift of Rena Penn Brittan  
95-0011

Maccoy developed screenprinting as a fine-art printmaking technique while working for the Works Progress Administration in New York.

**112. Joan Miró (Spanish, 1893-1983)**

*Sculptures 1980, 1980*

Lithograph  
20 1/4 x 29 inches (sheet)  
Museum purchase  
10-0007



112

**113. Pablo Picasso (Spanish, 1881-1973)**

*Toros en Vallauris (Bulls in Vallauris), 1955*

Linoleum cut  
9 x 7 inches (image)  
Anonymous gift  
2013.006.001

Picasso produced this work in collaboration with master printer Hidalgo Arnera in the latter's studio in Vallauris on the French Rivera.

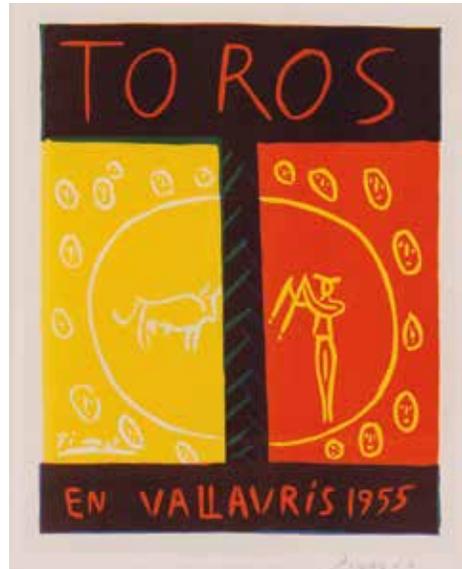
**114. Abraham Rattner (American, 1893-1978)**

*Out of the Wilderness, 1964*

Lithograph  
28 x 18 1/2 inches (image)  
Gift of the Spears School of Business  
2012.008.005



111



113





115

**115. Roger Scott (American, active 20th century)**

*Untitled, ca. 1945*

Oil on canvas  
24 x 30 inches

Gift of Dan and Betty Kersten in memory of E.H. Kersten, EM, BS, MD  
2012.007.001

Scott was one of many itinerant artists at mid-century who painted landscapes marketed to corporate offices and other business venues. Scott painted this desert scene with a bright, appealing clarity, and his choice of subject reflects his southwestern audience (the painting was originally purchased from the artist by the donor's father in Los Angeles).

**116. William Sommer (American, 1867-1949)**

*Landscape with Buildings, 1936*

Ink and watercolor on paper  
12 1/2 x 17 1/4 inches (sheet)

Gift of Dr. William L. Hutton  
93-0005

**117. Raphael Soyer (American, b. Russia, 1899-1987)**

*Protected, 1938*

Lithograph  
13 1/4 x 6 1/4 inches (image)  
Gardiner Permanent Art Collection  
80-0100

A champion of realism, Raphael Soyer was associated with the Fourteenth Street School in New York, which also included Isabel Bishop.

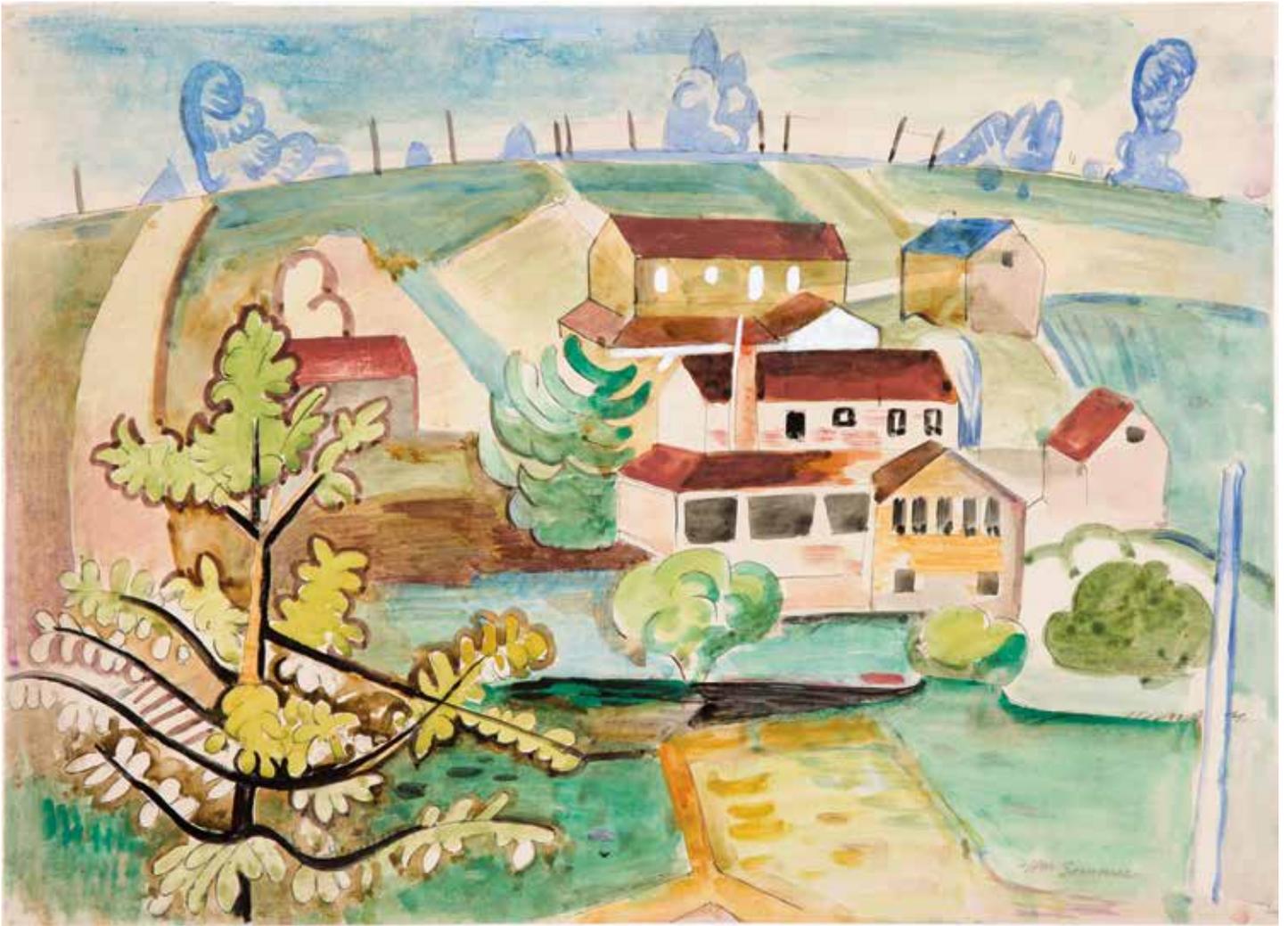
**118. James Swann (American, 1905-1985)**

*Umbrella Weather, 1943*

Etching and drypoint  
5 7/8 x 4 7/8 inches (plate)  
Gardiner Permanent Art Collection  
80-0103



117

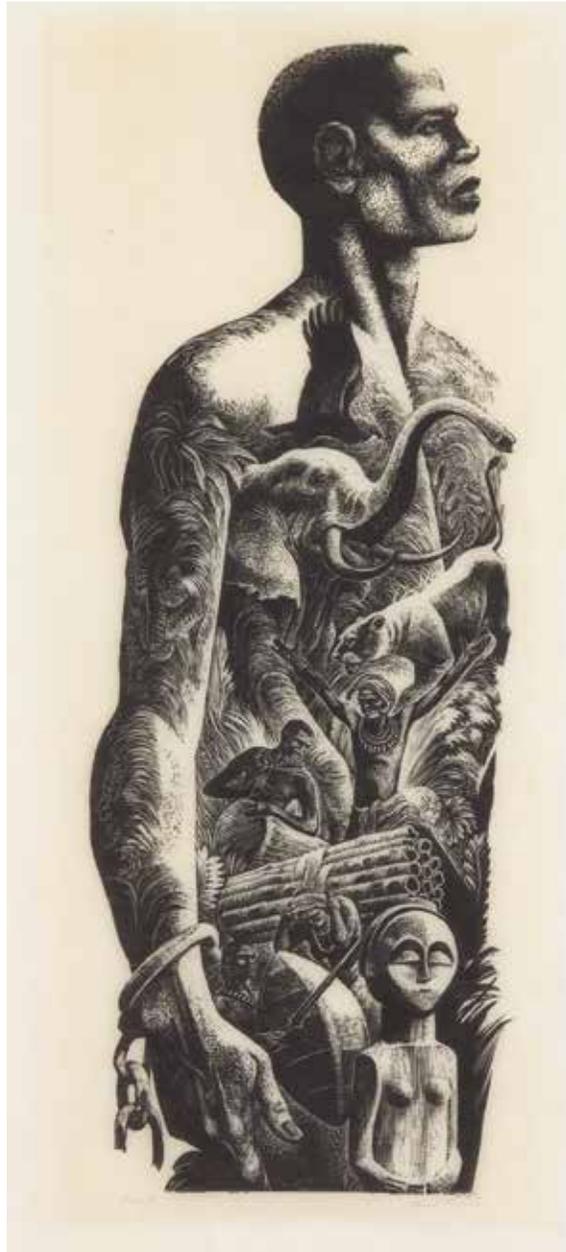


116



118

75



121

**119. Mark Tobey (American, 1890-1976)**

*Untitled, 1971*

Lithograph

26 1/4 x 18 3/4 inches (image)

Gift of Smith and Nancy Holt

07-0012

Wisconsin-born Tobey is best known for his development of "white writing," a painting style in which he overlaid light-colored, calligraphic lines over a densely abstract field of interwoven brushstrokes. In this lithograph, positive and negative space blur together, and Tobey uses colored lines to create his characteristic symbols across the surface of the print.

**120. Victor Vasarely (French, b. Hungary, 1907-1997)**

*Test Tarka, 1990*

Screenprint

32 x 27 3/4 inches (image)

Gift of Dr. John Mowen

2011.011.002

Although Victor Vasarely had an exhibition in the Whitehurst Gallery at Oklahoma State University in the spring of 1969, we did not acquire work by him for the permanent collection until Dr. John Mowen's gift in 2011.

**121. Lynd Ward (American, 1905-1985)**

*Giant, 1955*

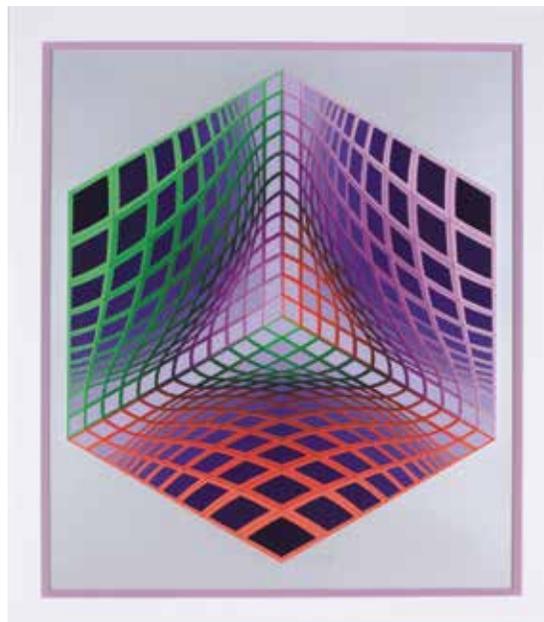
Wood engraving

16 x 5 1/2 inches (image)

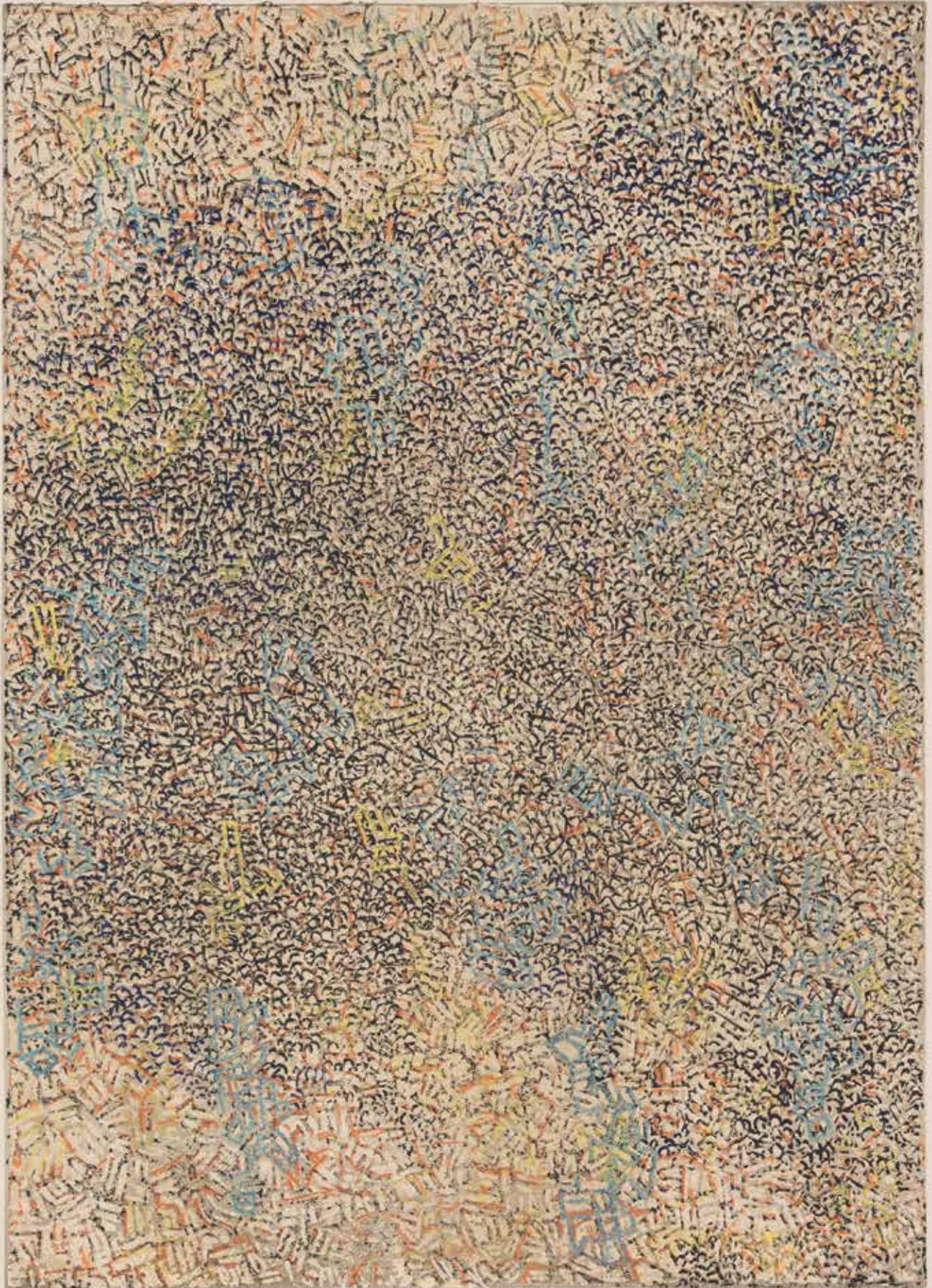
Gardiner Permanent Art Collection

80-0109

Lynd Ward is regarded as a master of the wood engraving. He illustrated more than 200 books and also produced his own wordless graphic novels in which his wood engravings tell impassioned stories while addressing social and political issues.



120



1971

J. Pollock 1971



## Modern Art in Oklahoma

Taking stewardship of the art collection at Oklahoma State University has had its challenges and frustrations — but it has also had surprising rewards. It is tempting to define the importance of an art collection based on the number of household names it contains, or on the monetary value of the objects therein. But while our collection has its fair share of internationally recognized artists and some signature individual pieces, the most significant part of our collection is the element that makes it unique: a group of works, gathered almost entirely by accident, by Oklahoma modernists. Understudied and undervalued in the mainstream art historical record, Oklahoma modernism is nonetheless distinctive and worthy of deeper consideration. This section introduces the story of modernism from the perspective of artists working in our state. The exhibition accompanying this catalogue integrates the work of Oklahoman artists into the larger story of modernism—but I believe that they deserve their own story, as well.

Coming together haphazardly over decades (and continuing to grow, now with more curatorial direction), the works by Oklahoman artists in our collection tell an organic story about the development of the modernist avant-garde in the region. Like the history of modernism itself, this un-curated version of Oklahoma’s recent art history is diverse and not always linear. It tells a story of experimentation, adaptation, and innovation — a story that often flies in the face of conventional wisdom about art in the state. Many artists came to Oklahoma thanks to the university system; hired in from around the country and the world, they naturally brought many influences with them. The history of modernism in Oklahoma thus often follows the trends of the nation as a whole, from Regionalism to Minimalism. Artists both within and outside the educational system also brought their individual experiences to the table — as well as the needs and expectations of their diverse audiences. In this brief overview we are selective by necessity, but hope that the works in the exhibition capture the significant aspects of the glorious chaos that was Oklahoma modernism.

Founded by John Frank in 1933, Frankoma Pottery used local clays to produce a wide range of ceramics, ranging from dinnerware to sculpture. Like many of the potteries associated with the international Arts and Crafts movement, Frankoma worked with local artists such as Willard Stone and created commercial designs that reflected its regional identity, including the “wagon wheel” pattern (introduced in 1942). Frankoma was known for its two-tone glazes, as well; the two best known are Prairie Green and Desert Gold, both of which were designed to emphasize the pottery’s southwestern roots. Frankoma’s silhouettes combine a classicizing elegance with a rough-hewn quality that was partly technical, thanks to the clay used, and partly aesthetic [cat. nos. 129 and 130]. At Oklahoma State University, faculty member Idress Cash literally worked with the ground she stood on, using clay from the 1950s excavation of Edmon Low Library to make her ceramics. With their streamlined silhouettes and clear, bright glazes, Cash’s works are more resolutely modernist than Frankoma products, but she shared Frank’s ideal of a regionally informed engagement with international trends [cat. no. 126].

*Cat. no. 138. Dale McKinney, Old Red New Green, 1964. Gardiner Permanent Art Collection, 98-0074.*

In addition to heading the art departments at the University of Tulsa and Oklahoma State University respectively, Alexandre Hogue and Doel Reed were both instrumental in bringing the Regionalist movement to Oklahoma. Hogue's paintings of the Dust Bowl made him famous. Our lithograph, *The Rattler* [cat. no. 135], is a detail of his 1936 painting, *Drought Survivors*, in which a rattlesnake and a gopher survey two dead cows and a broken-down tractor. Like Hogue, Reed was a printmaker as well as a painter—indeed, his reputation rested on his expertise in the former medium. Elected to the National Academy of Design based on his skill with etching and aquatint, Reed was a vocal advocate for printmaking. He was speaking to a receptive audience: printmaking was understood as democratic, accessible, and aesthetically intriguing by audiences throughout the first half of the 20th century. Until he retired from OSU in 1959 and moved permanently to Taos, New Mexico, Reed's prints were straightforwardly representational and technically excellent—and he was widely rumored to have demanded no less from his students. In Taos, Reed responded to the landscape and the Catholic culture by adding a level of surreal, dreamlike imagery to his landscapes, but for the most part he continued

to paint and etch in a consistent style for the rest of his career. In contrast to the precision of his intaglio prints, Reed's drawings demonstrate a rapid, energetic style that often transforms his subject matter [cat. no. 146].

Many Oklahoma artists adopted the stylistic conventions of modernism: Impressionist and Post-Impressionist brushwork characterized the work of artists such as Ella Jack and Richard Goetz [cat. nos. 136 and 132], and even a conservative artist like Jacques Hans Gallrein experimented with pointillist effects [cat. no. 131]. By the second half of the 20th century, however, such efforts were already old-fashioned. Abstract expressionism had taken over the art world's imagination, as seen in the work of Dord Fitz, who was an active exponent of the movement [cat. no. 128]. Fitz was a regular correspondent with members of the New York School, and as a gallerist, was



The January 1952 issue of Oklahoma A&M College Magazine included an article about the art faculty. The caption for this photograph of Ella Jack read, "Ella Jack, well known for her fine composition and color and winner of many awards, is shown at work in her studio. Miss Jack has been on the art staff almost from the first and is known by thousands of Aggie students who took art." P4509, OSU Photograph Collection, Special Collections and University Archives, Oklahoma State University Libraries.

responsible for bringing their work—and the artists themselves—to the region. Fitz was not alone in his move toward complete non-objectivity: *Sea Forms*, by John O'Neil, bears only metaphorical relation to its title [cat. no. 145], and Eugene Bavinger's *Spring* is similarly abstract [cat. no. 122]. Sculptors, too, were exploring the possibilities of gestural abstraction: Arthur Benson's untitled bronze, created in 1967, is an excellent example of this style as transformed into three dimensions [cat. no. 123].

Oscar Jacobson, professor and department head at the University of Oklahoma, is as well known as the promoter of the Kiowa Six (see "Native American Art") as he is in his own right. Jacobson's crisp, geometric style no doubt contributed to his admiration of Plains Indian painting and suggests that we should read a regional specificity into the artist's international style. Indeed, Jacobson was instrumental in taking the work of the Kiowa Six to Europe—a decision that demonstrated the artist's belief that modernism was a universal aesthetic. In his 1926 painting, *Djidjelli, Algeria* [cat. no. 137], Jacobson renders the North African shoreline with bright angularity, downplaying the specificity of the location in favor of its ability to express his aesthetic ideals. Contrast this painting, for example, with Norman Lloyd's *Arabesque* [cat. no. 109], in which the Australian artist invokes as many local signifiers of Islamic North Africa as possible, including the distinctive arch, the *horror vacui* of all-over surface decoration, and a sun-drenched palette. As non-objective painting took hold,

Jacobson's exploration of structure and geometry led naturally into more dramatic explorations of form and surface.

J. Jay McVicker was hired by Reed, and remained on the faculty at Oklahoma State University for more than 40 years, taking over as department head when Reed retired in 1959. Over the course of his career, McVicker's voracious appetite for the experiments of modernism, along with his restlessness as a visual thinker, is evident. A student of Reed's before he joined the faculty, McVicker's early work, especially in aquatint, resembled Reed's closely. As his career matured, however—and in concert with fellow faculty member Dale McKinney—McVicker's representational forms morphed rapidly into abstraction. *The City*, painted in 1952, transformed the outlines of a city into a frenetic grid reminiscent of birds-eye views of city streets [cat. no. 142]. The tall, thin canvas evokes a skyscraper, and hints at the monumental scale that McVicker would continue to use throughout his painting career. Mid-career, McVicker's work became quietly minimalist [cat. no. 143], then exuberantly influenced by Op Art—and even explored the dynamic, fluorescent palette of the 1980s. In *Stiletto Series #2*, a screenprint created more than 30 years after *The City*, McVicker used the grid of fabric screens necessary for the process to present viewers with a densely layered image that combines graphic, geometric elements with surrealist biomorphism and collaged textures [cat. no. 141].

McVicker eagerly embraced contemporaneous movements, generating work in dialogue with them. In paintings and prints, his colleague Dale McKinney often joined in those conversations: *Old Red New Green*, for example, is concerned with the same optical effects, biomorphic abstraction, and color theory that intrigued McVicker [cat. no. 138]. But McKinney is most often remembered for his kinetic sculptures: objects built on platforms—frequently old-fashioned sewing machine tables—and electrified in order to create movement and sound. These sculptures have a Dadaist quality that relates to the contemporaneous work of John Cage, Robert Rauschenberg, and others. Their fragile, contingent nature

is about process and performance rather than the permanence of monumental sculpture. Unfortunately, this means that much of the extant work is badly damaged. The sculptures included in our exhibition reveal the history of their use in their form—in other words, paint is chipped and strings are frayed [cat. nos. 139 and 140]. For museum professionals, there is a tension between preservation of the objects and preservation of the artist's intent inherent in such objects: if display contributes to their degradation, then where do we draw the line? In this case, McKinney's work is central to our argument that Oklahoma was a site of creative innovation throughout the 20th century. And perhaps just as importantly, we couldn't resist sharing the sheer delight that his sculptures gave us when we plugged them in for ourselves the first time.

The systemic devaluation of art produced during the 20th century outside of so-called "cultural centers" has, paradoxically, resulted in a recent resurgence of interest among academics and curators in resisting that narrative. In Oklahoma, we face the additional challenge of an art audience—and museum culture—that is heavily invested in particular narratives of the American West. Collections such as ours add nuance to the history of art in Oklahoma—and to the stories we tell about modern art across the board.

LOUISE SIDONS



*J. Jay McVicker and Dale McKinney with their work in 1952. P10339, OSU Photograph Collection, Special Collections and University Archives, Oklahoma State University Libraries.*



123

Works in this section are presented alphabetically by artist.

**122. Eugene Bavinger (American, 1919-1997)**

*Spring, 1965*

Plastic cement on canvas  
22 1/2 x 42 inches  
Gift of Dr. and Mrs. Howard L Puckett  
84-0150

**123. James Arthur Benson (American, b. 1937)**

*Untitled, 1967*

Cast bronze  
46 1/2 x 7 3/4 x 6 3/4 inches  
Gift of OSU President's Office  
05-0024

Art Benson was on the Oklahoma State University faculty from 1961 until he resigned in 1973. His work is most familiar to Stillwater residents through the monumental stained-glass sculpture and cross that he created for the tower of the First Christian Church at 411 W. Mathews St.

**124. Margot Holt Bostick (American, b. 1912)**

*The Welder, 1943*

Etching and aquatint  
15 3/4 x 10 3/4 inches (plate)  
Gardiner Permanent Art Collection  
80-0012

A relatively unknown artist from Tulsa, Oklahoma, Margot Holt Bostick participated in the Artists for Victory exhibition at the Metropolitan Museum of Art in 1942-43. Her work focused on the impact of World War II on everyday Americans.

**125. Rena Penn Brittan (American, 1903-2001)**

*Pegasus, undated*

Linoleum cut  
8 3/4 x 10 7/8 inches (image)  
Gift of Rena Penn Brittan  
88-1077

Rena Penn Brittan was a pioneering artist, arguing for the artistic validity of textiles and fiber arts a decade before they were championed by the feminist art movement of the 1970s. She was also an important collector, both for Oklahoma State University and the Sheerar Museum of Stillwater History. In this relief print, the abstract patterning that characterizes Brittan's textiles is evident, along with a surrealist biomorphic abstraction that makes reference to classical mythology.



125

**126. Idress Cash (American, 1893-1990)**

*Untitled, 1943*

Ceramic  
11 1/4 x 7 inches (diameter)  
Gift of M. Chauncey Cox  
ND-0064



122



124



126



**127. Ron duBois (American, b. 1925)**

*Shaped Canvas*, ca. 1965

Acrylic on shaped canvas  
47 1/2 x 48 x 6 1/2 inches  
Gift of the artist  
2012.015.001

Talking about his shaped canvases, which preceded the ceramic work that lasted through the rest of his career, Ron duBois has said, "I was influenced by the shaped canvases of U.S. artists who had achieved national recognition. I don't pretend to be a scholar in the field of shaped canvases. They were a major influence as far back as 1930. Yet the dozen or so shaped canvases that I produced in the 1960s appear to me to be unique in Oklahoma."

**128. Dord Fitz (American, 1918-1989)**

*Untitled (abstraction)*, 1972

Watercolor  
24 x 18 inches (sheet)  
Gift of Brewster E. Fitz, Carolyn E. Fitz and Dale E. Fitz  
2013.009.008

**129. Frankoma Pottery (American, established 1933)**

*Prairie Green Two Handled Bud Vase*, 1964-1975

Ceramic with Prairie Green glaze  
6 1/2 x 2 1/4 x 2 inches  
Gift of Jeanene Jenkins Hulsey  
2013.002.122

**130. Frankoma Pottery (American, established 1933)**

*Plainsman Pitcher*, 1954-1975

Ceramic with Prairie Green glaze  
5 3/4 x 5 1/2 x 4 1/4 inches  
Gift of Jeanene Jenkins Hulsey  
2013.002.097

**131. Jacques Hans Gallrein (American, b. Germany, 1888-1978)**

*Modern Landscape*, 1950

Oil on canvas  
11 1/2 x 15 1/4 inches  
Gift of Lucille Ritthaler Graham and her son, Michael Graham  
2011.009.011

Jacques Gallrein, a German immigrant, was drafted into the United States Army in the First World War. Due to his immigrant status, his experience in the war was not entirely positive—in fact, his impressionist painting style, which used dots and dashes of vivid color, was allegedly suspected by the FBI of being an enemy code. After the War, Gallrein opened a private studio in Stillwater, where he taught and painted in a very traditional style. *Modern Landscape* is an anomaly in his body of work, and perhaps signals a resurgence of interest in the avant-garde aesthetics that got him in trouble 30 years earlier.

128



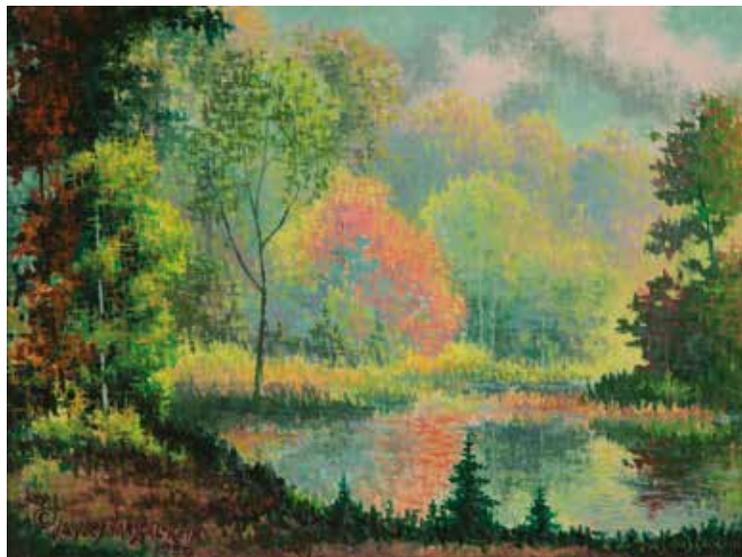
130



129



127



131



133



134

**132. Richard Goetz (American, 1915-1991)**

*Still Life*, undated

Oil on canvas

15 1/2 x 19 3/4 inches

Gift of Judi Donaldson Baker in memory of Robert and Jean Donaldson

2012.003.003

**133. Grace Hamilton (American, 1894-1992)**

*History of Payne County*, 1963

Tempera on canvas glued to plaster

90 x 204 inches

Museum purchase

2010.017.001

**134. Tadaaki Hatta (American, b. Japan 1942)**

*Untitled*, 1964

Ink on paper

10 3/4 x 7 1/4 inches (sheet)

Gift of Rena Penn Brittan

89-0192

A 1966 graduate of OSU, Tadaaki Hatta is now an internationally respected women's wrestling coach. He wrestled for the Cowboys while attending Oklahoma State but also studied art. Using art to inspire his athletes, Hatta guided the USA women's wrestling team in the 2008 Olympic Games in Beijing and was honored as the Women's Coach of the Year that same year.

**135. Alexandre Hogue (American, 1898-1994)**

*The Rattler*, 1938

Lithograph

6 1/4 x 11 1/8 inches (image)

Gardiner Permanent Art Collection

80-0044



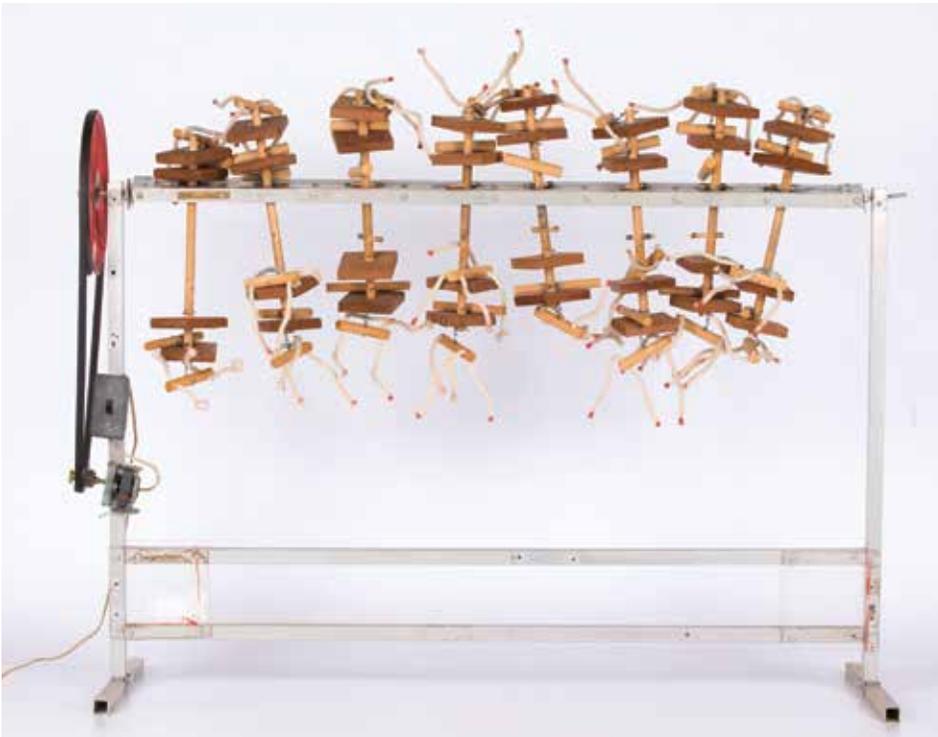
132



135



137



139

**136. Ella Jack (American, 1890-1972)**

*Untitled (Landscape), 1950*

Watercolor  
21 1/2 x 29 3/4 inches  
Gift of OSU Department of Home Economics  
91-0219

**137. Oscar Brousse Jacobson (American, b. Sweden, 1882-1966)**

*Djidjelli, Algeria, 1926*

Oil on canvas  
28 x 35 1/2 inches  
Museum purchase  
98-0041

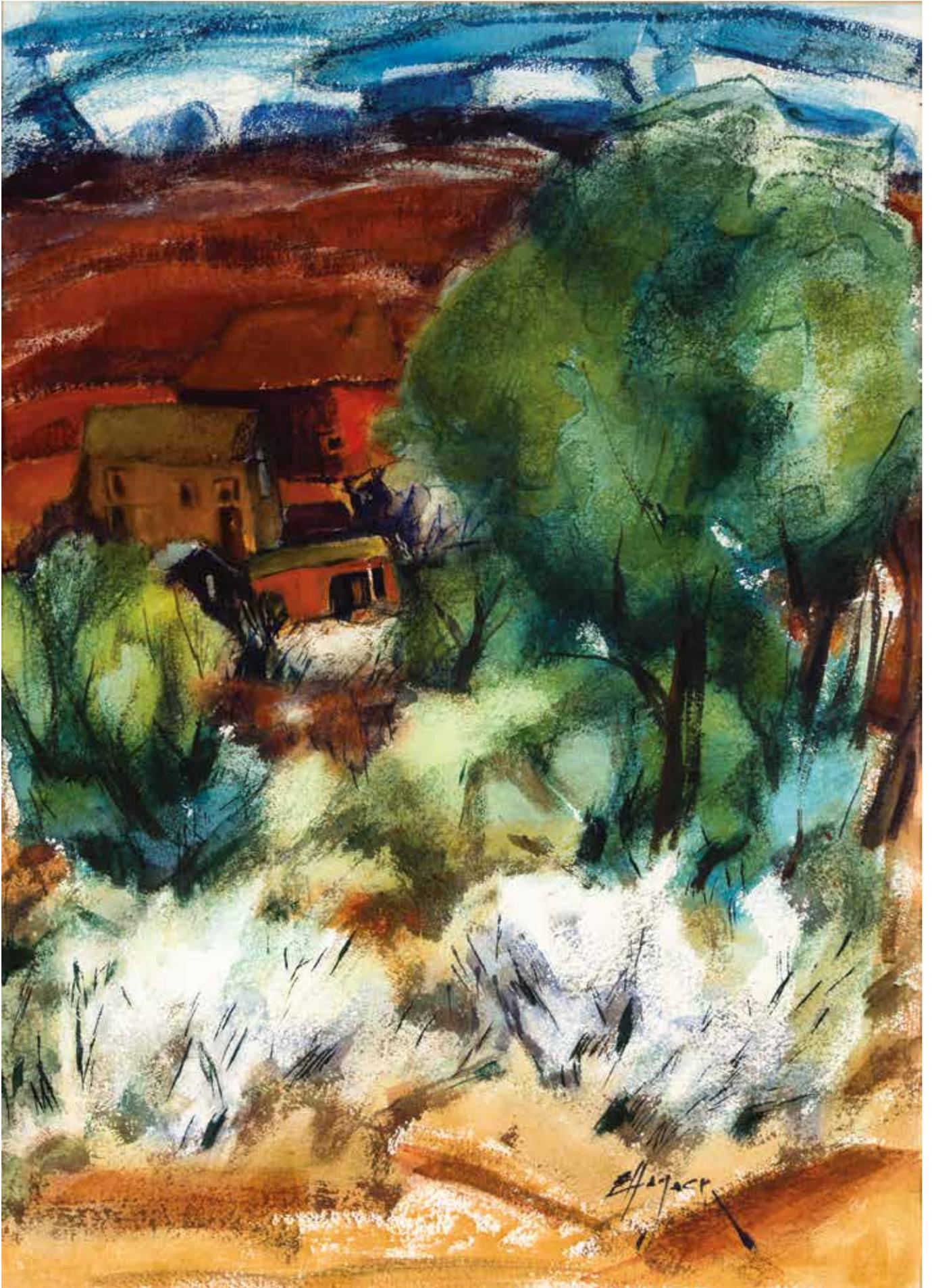
**138. Dale McKinney (American, 1911-1994)**

*Old Red New Green, 1964*

Acrylic on canvas  
48 x 35 inches  
Gardiner Permanent Art Collection  
98-0074

In January 1952, Oklahoma A&M College Magazine surveyed the Art Department's faculty, who were being recognized as leaders of a statewide avant-garde. The author described Dale McKinney as "a rich colorist, [...] a favorite of collectors whose oils and water colors marshal into positive being the essence of the locale he presents."<sup>1</sup> In *Old Red New Green*, McKinney uses the new medium of acrylic paint (first commercially available in the 1950s) to create a striking composition of complementary colors that evokes both a landscape and a season.

<sup>1</sup> Caldwell, Richard M. "Art In Oklahoma," *Oklahoma A&M College Magazine*, January 1952: 22-25.





143



141

140



**139. Dale McKinney (American, 1911-1994)**

*Untitled (Kinetic sculpture), ca. 1970*

Rope, wood, aluminum frame, electric motor  
41 x 54 1/2 x 17 inches  
Gardiner Permanent Art Collection  
2001.002.012

**140. Dale McKinney (American, 1911-1994)**

*Untitled (Kinetic sculpture), ca. 1970*

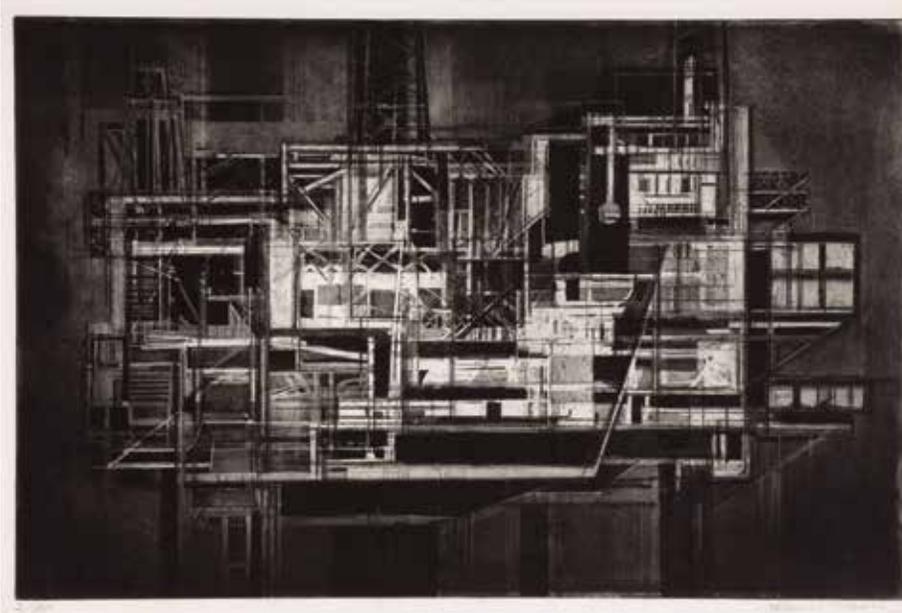
Spring, balls, wood, metal, electric motor  
47 1/2 x 10 1/4 x 8 1/2 inches  
Gardiner Permanent Art Collection  
2001.002.005

In 1976, *Stillwater NewsPress* reporter Micki Van Deventer wrote of Dale McKinney's kinetic sculpture exhibitions, "you don't merely go to a McKinney show... you experience it and become totally involved in the artist's created environment." McKinney explained his kinetic sculptures in similarly immersive terms: "If people are trying to become machines I think we ought to give machines a chance to become people—I'm trying to make machines less feared by making them less efficient."<sup>2</sup>

<sup>2</sup> Van Deventer, Micki. "OSU Artist Dale McKinney... Giving A Nod To Others' Creativity Is His Contribution To The Bicentennial" *Stillwater NewsPress* March 21, 1976; John Brandenburg, "Machines Become People: Figures Shake, Rattle and Roll" *The Oklahoman* [?] May 14, 1972.



144



**141. J. Jay McVicker (American, 1911-2004)**

*Stiletto Series #2, 1989*

Etching and aquatint with acrylic paint, layered over painted paper  
 9 3/4 x 14 1/2 inches (plate)  
 Gardiner Permanent Art Collection  
 98-0086

**142. J. Jay McVicker (American, 1991-2004)**

*The City, 1952*

Oil on composite board  
 48 x 27 1/2 inches  
 Gift of the artist  
 84-0080

**143. J. Jay McVicker (American, 1911-2004)**

*Untitled, 1963*

Acrylic on canvas  
 48 x 46 inches  
 Gift of Kelly Knowlton  
 2013.010.001

145



**144. Loraine Moore (American, 1911-1988)**

*The Citadel, ca. 1978*

Etching and aquatint  
 17 1/2 x 26 3/4 inches (plate)  
 Gift of Charley Miller  
 2013.008.016  
 Loraine Moore was a student of Doel Reed at Oklahoma State University. This etching, one of her best known, depicts an offshore oil rig.

**145. John O'Neil (American, 1915-2004)**

*Sea Forms, 1956*

Acrylic on canvas  
 15 1/4 x 25 1/4 inches  
 Gift of George Smith in memory of B. J. Smith  
 2012.001.006

**146. Doel Reed (American, 1894-1985)**

*Along the Rio Chiquito, 1975*

Ink and crayon on paper  
 12 7/8 x 20 1/2 inches (image)  
 Gift from the Collection of Hal and Barbara Allen, Tulsa, Oklahoma  
 2012.020.001

146



**147. Doel Reed (American, 1894-1985)**

*Oklahoma Farm, 1935*

Oil on canvas  
 29 1/2 x 34 inches  
 Museum purchase  
 08-0000





150a



150b

**148. Doel Reed (American, 1894-1985)**

*The Bathers*, undated

Etching and aquatint  
10 7/8 x 16 1/2 inches (plate)  
Gift of Martha Puckett Miller, Barbara Puckett Schaffer, and Richard Howard Puckett  
95-0008

**149. Doel Reed (American, 1894-1985)**

*The Bathers (plate)*, undated

Zinc plate  
11 1/2 x 17 inches  
Gift of Martha Puckett Miller, Barbara Puckett Schaffer, and Richard Howard Puckett  
95-0009

**150a, 150b. Frank Cuthbert "Cuth" Salmon (American, 1915-2003)**

*Cumulus*, from the *Cloudscape* series, 1990

Plaster life cast  
17 1/2 x 30 3/4 x 10 3/4 inches (a); 17 1/2 x 40 1/2 x 9 1/4 inches (b)  
Gift of the artist  
ND-0065a-b

**151. Maxine Warren (American, b. 1927)**

*Untitled*, 1989

Oil monotype print on two plates  
23 7/8 x 17 1/2 inches (image)  
Gift of Alison Warren, dedicated to her mother, Maxine Warren  
2012.016.041



148



149





## Native American Art

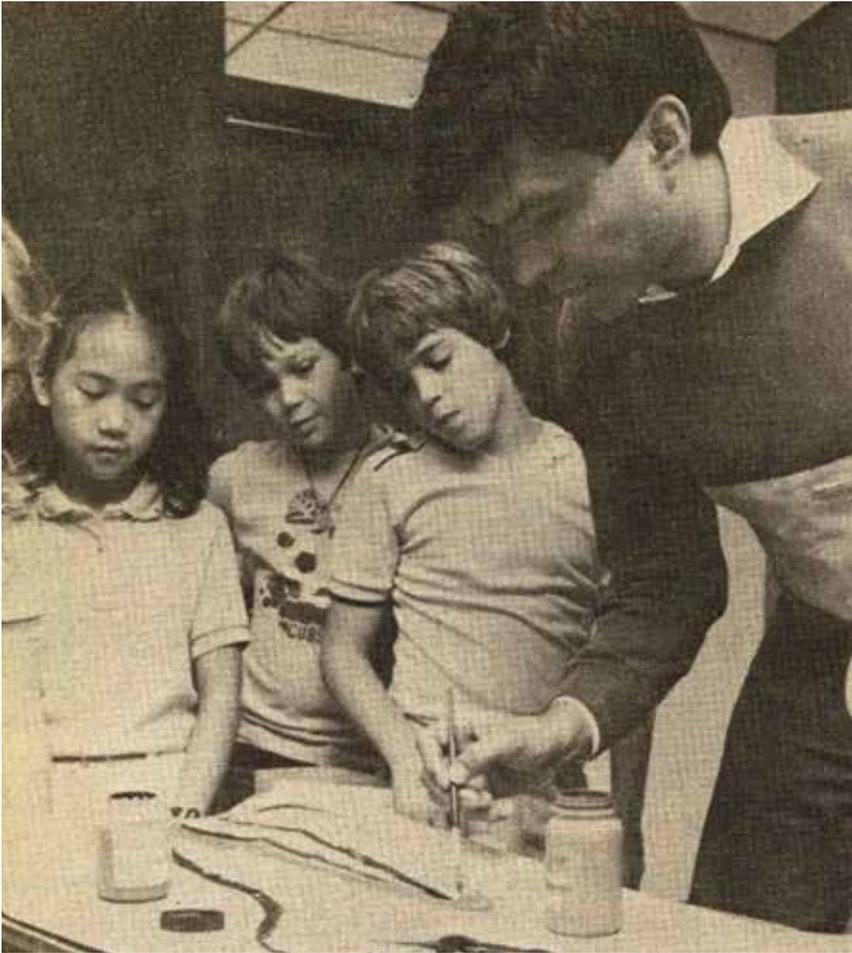
The history of Native American art at Oklahoma State University is only partially reflected in our permanent collection. At critical junctures in the recent history of Native American art, the university has hosted innovative temporary exhibitions that participated in an ongoing conversation about contemporary art and indigenous experience. Many of the works in our collection continue this dialogue, both tracing and questioning the relationship between tradition and modernism in Native visual culture. When it came time to consider the future direction of our collection, therefore, it made sense to focus on contemporary artists whose work expresses the diversity and complexity of Native experience today. Affirming our conviction that Native art is central to the history of modernism in Oklahoma—itsself an area of strength in our collection (see “Modern Art in Oklahoma”)—and to contemporary American experience more broadly, we commissioned Osage artist Yatika Starr Fields to create a mural for the Postal Plaza in celebration of its transformation into the new home for the OSU art collection. Conceived in relation to the 1963 mural by Grace Hamilton, *The History of Payne County* [cat. no. 133], and as an expression of Fields’s own sense of place, *Connecting Roads From Past to Present* represents our renewed commitment to collecting contemporary Native American art [cat. no. 157].

Our contemporary collection is situated in the broader context of indigenous material culture and Native American artistic traditions. For example, a finely beaded 19th-century Lakota buckskin pipe bag [cat. no. 152] immediately introduces many questions that remain central concerns of contemporary artists. The glass beads, acquired from European sources, are indicative of the expansion of artistic possibilities that resulted from cultural contact—but they also remind us of the genocide and displacement that European contact set into motion across the continent. The abstract design, typical of Great Plains quill- and bead-work that predates European abstraction by centuries, was a significant source of inspiration for European and American modernists. The triangular shapes—cloud designs—represent Lakota spiritual beliefs, which were central to the design and function of the bag.

Created a century later, the work of Mata Ortiz potters in present-day Mexico [cat. nos. 165, 166, and 174] is characteristic of the confluence of 20th-century interests in cultural preservation, indigenous practice, and the relationship between North American abstract traditions and Euro-American modernist aesthetics. Based on archaeological evidence and contemporary cultural practices, Mata Ortiz ceramicists reinvented their lost tradition, which has striking connections with ancient Mimbres pottery as well as contemporary Pueblo ceramics. The hybridity of this practice, which relied upon a non-Native market for its success, has parallels throughout the 20th century. A *pochoir* (stencil) print by Stephen Mopope, one of the Kiowa Six artists taught and promoted by Oscar Jacobson at the University of Oklahoma, clearly reflects the Plains style of painting that was popularized among Native artists by teachers throughout the Southwest [cat. no. 161]. With aesthetic origins equally in hide painting and European modernism (Jacobson was himself a Swedish immigrant), Plains style painting opened new avenues of possibility for Native artists—but, ultimately, also created a restric-

tive, narrowly essentializing view of what constituted “authentic” indigenous production. In this context, the stereotypical image of a noble warrior in Jonny Hawk’s *That’s the Indian Problem Today* [cat. no. 159] could be read as challenging the limited expectations by which Native people are still often confronted in contemporary society.

Like that of the Mata Ortiz potters, the works of Thomas Stream [cat. no. 173] and Preston Singletary [cat. no. 169] remind us that post-colonial borders often distort our understanding of the nations and trade networks that characterized the indigenous Americas before European contact.



Visiting artist Robert Houle, an Ojibway Indian from Toronto, Canada, working with Sangre Ridge Elementary School students in conjunction with the exhibition, “Contemporary Native American Art,” in 1983. Photograph by Mark Kershaw for the NewsPress, courtesy of the Department of Art, Graphic Design and Art History.

Both these works are promised gifts to the OSU Museum of Art, part of a significant collection of contemporary Native American art that substantially furthers our mission. Individual collectors are often willing to take risks that institutions cannot; guided by their personal passion for the work, they unconsciously transgress the boundaries of “safe” collecting. Their vision has already been critical to the growth and uniqueness of the OSU Museum of Art collection in the field of contemporary Native art, as the works in this section make clear. The forethought and generosity that leads such donors to share their collection with the OSU community allows us to build a collection that reflects the intellectual commitments that we have historically generated through exhibitions.

Thirty years ago, Oklahoma State University hosted an exhibition simply titled “Contemporary Native American Art” in the Gardiner Gallery (then located in the Student Union). This exhibition has been heralded as a breakthrough moment in Native American art history.<sup>1</sup> It brought together Native artists as curators in collaboration with Gardiner Gallery director B. J. Smith to refute outdated ideas of authenticity in favor of a sincere exploration of innovation within

contemporary Indian art. Moreover, the exhibition made an argument for the relevance of that art to the broader story of contemporary art in the United States. For the month of October 1983, in conjunction with the Southwest Cultural Heritage Festival, 26 Native artists displayed work that, in the words of Art Department Head Richard Bivins, “play[ed] a unique role in the contemporary American art scene.”<sup>2</sup> Artists George Longfish and Joan Randall made a straightforward request of exhibition visitors: “In the name of the artists participating in this exhibit, we ask the viewers to suspend what they ‘know’ to be Indian art. ... In this way, we expect that more discoveries will be made, that more ideas will be stimulated and that more pleasure will be derived.”<sup>3</sup> Their statement stands today as a motto for the Oklahoma State University collection, which seeks to explore the breadth and the innovation to be found among contemporary Native artists.

Seventeen years later, Oklahoma State University hosted “Anticipating the Dawn: Contemporary Art by Native American Women,” curated by Anita Fields and presented in the Gardiner Gallery (in its current location in the Bartlett Center for Visual Arts). In his introduction to the exhibition catalogue, University of Tulsa professor Daniel C. Swan observed that, “The gallery and the Department of Art at OSU have both made significant contributions to Native American art through the presentation of public exhibitions and academic training in

<sup>1</sup> Ames, Michael. *Cannibal Tours and Glass Boxes: The Anthropology of Museums* (UBC Press, 1992): 84.

<sup>2</sup> *Contemporary Native American Art* (Stillwater: Gardiner Art Gallery, Oklahoma State University, 1983): unpaginated.

<sup>3</sup> *Ibid.*

the arts.”<sup>4</sup> In her catalogue essay, Fields (herself an OSU alumna) wrote about the motivation for the exhibition, “More times than not, exhibitions and markets continue to reflect a ‘romanticized’ vision of Native people, and this type of art has become safe, comfortable, and acceptable for many viewers. It doesn’t, however, represent the realities of Native American life today.”<sup>5</sup> Echoing Longfish and Randall’s earlier essay, Fields implicitly asks visitors to the exhibition to set aside their expectations and to meet the artists on their own terms. And the artists go one step further, challenging notions of “women’s art” within the Native community. As a whole, the exhibition and its accompanying catalogue confirm Richard Bivins’s earlier assertion that Native artists are central to the story of contemporary American art and remind us that Native experience has also informed American feminist politics and history.

Unfortunately, none of the artists whose work was part of “Contemporary Native American Art” are currently represented in our permanent collection—and of the 16 artists in “Anticipating the Dawn,” just one is represented at the OSU Museum of Art. Better representation is apparent when we look for alumni artists: works by Benjamin Harjo, Jr., and Anita Fields have been recent gifts to the OSU Museum of Art. Even so, while our collection tells a story of Native American art that encompasses the traditional, the marketable, the modern, and the contemporary, it does not yet say enough about our own institutional history.

As a final note: artists are included in this section—and in our collection—who are not allowed, by law, to call themselves Native artists when they sell their work. Legal authority notwithstanding, the American Indian Crafts Act of 1990 has been a controversial standard by which to identify Native artists since its inception. Our collection encompasses a more fluid and pragmatic understanding of Native culture, acknowledging that postcolonial legal definitions cannot be considered the last word when it comes to cultural identity. We have chosen to identify the artists with the tribes with which they identified themselves, recognizing that although such identifications may have been neither stable nor documented, they constituted a significant part of each artist’s cultural heritage and therefore inform our understanding of their work. It is my belief that we must allow and even examine these ambiguities, disputes, and challenges, as well as their origins, if we want to understand the complete history of Native American—or, more simply, American—art.

**LOUISE SIDONS**

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<sup>4</sup> *Anticipating the Dawn: Contemporary Art by Native American Women* (Stillwater: Gardiner Art Gallery, Oklahoma State University, 2000): 1.

<sup>5</sup> *Ibid.*, 3.



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Works in this section are presented alphabetically by artist.

**152. Pipe Bag, 19th century**

Lakota  
Hand woven beadwork on buckskin  
25 3/4 x 7 1/4 x 1/4 inches  
Transfer from the Museum of Natural and Cultural History  
2013.001.090  
The pipe bag was an essential possession of men in pre-reservation Lakota culture. Designed to protect sacred pipes, they were also beautiful objects in their own right. The beadwork is done in the style commonly known as “lazy stitch,” used throughout the Great Plains. The white beads represent the purity of the bag’s contents, while the various designs—clouds, hourglass with canku, and tracks—are typical of Lakota geometric beadwork and also carry symbolic meaning.

**153. Norman Akers (Osage, b. 1958)**

*Opossum Crossing, 1995*  
Oil pastel and mixed media on canvas  
60 3/4 x 48 1/2 inches  
Gift of the artist  
98-0032  
*Opossum Crossing* includes many Native symbols such as the eagle, stars, and clouds alongside modern overtones like the highway. Much of Akers’s work engages with questions of human rights and environmentalism, implicitly suggesting the value of minority and indigenous viewpoints to those conversations.

**154. Margarete Bagshaw (Santa Clara Pueblo, b. 1964)**

*Evolve (Green), 2005*  
Oil on board  
30 x 40 inches  
Anonymous promised gift  
L2013.002.010  
Margarete Bagshaw is a third-generation artist. Her mother, Helen Hardin, and grandmother, Pablita Velarde, were pioneering Pueblo painters. Bagshaw continues that tradition both through her artwork and at her gallery in Santa Fe, New Mexico.



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**155. Woody Big Bow (Kiowa, 1914-1998)**

*Man on Horseback, undated*  
Tempera  
25 x 20 1/2 inches  
Gift of the Spears School of Business  
2012.008.002



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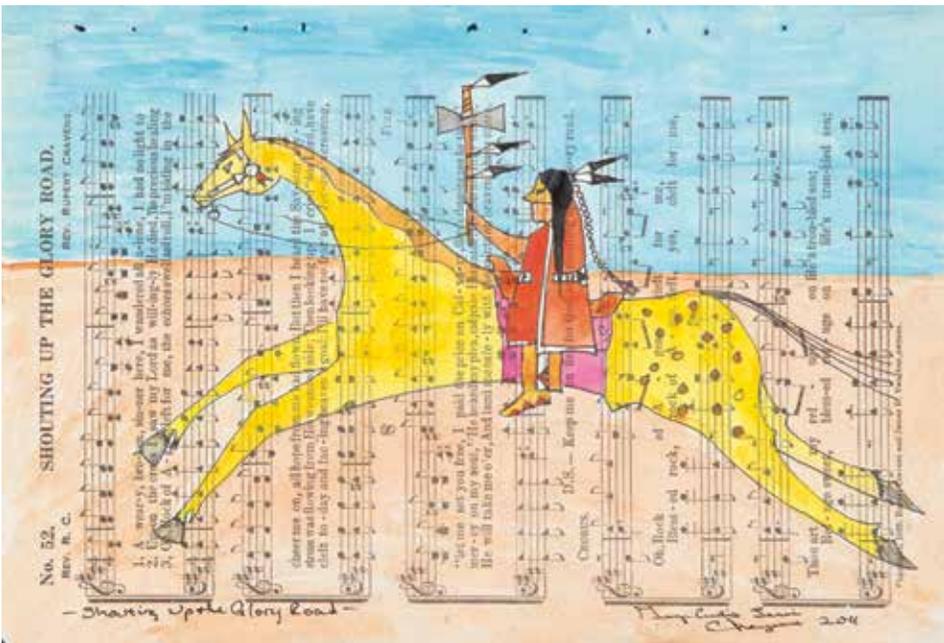




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**156. Brummett Echo Hawk (Pawnee, 1922-2006)**

*The Creek Council Tree, Tulsa, ca. 1967*

Oil on canvas  
19 1/2 x 15 1/2 inches  
Gift of the OSU Foundation  
2013.001.432

This painting depicts the Council Tree at 17th and Carson Street in Tulsa, Oklahoma. According to a hand-written note on the back of the painting, the tree was used by all of the Five Civilized Tribes, but primarily the Creek Indians. The city of Tulsa grew up around the tree.

**157. Yatika Starr Fields (Cherokee, Creek, and Osage, b. 1980)**

*Connecting Roads from Past to Present, 2013*

66 x 144 inches  
Acrylic, spray paint, gold leaf  
Museum commission, gift of Ann Holmes Parker  
2013.005.001

**158. Benjamin Harjo, Jr. (Seminole and Absentee Shawnee, b. 1945)**

*Honoring the Spirit of All Things, 2001*

Opaque watercolor  
39 3/4 x 27 inches (image)  
Anonymous gift  
2012.009.004

**159. Jonny Hawk (Creek and Seminole, b. 1938)**

*That's the Indian Problem Today, undated*

Acrylic on canvas  
10 1/2 x 13 1/2 inches  
Gift of James B. Wise  
08-0038

**160. George Levi (Southern Cheyenne, Southern Arapaho, and Oglala Sioux, b. 1970)**

*Shouting Up the Glory Road, 2011*

Ledger drawing on 1939 sheet music  
5 1/4 x 8 1/2 inches (sheet)  
Anonymous promised gift  
L2013.002.005

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**161. Stephen Mopope (Kiowa, 1889-1974)**

*Mother and Papoose*, plate 11 from *Kiowa Indian Art* (C. Szwedzicki, 1929), 1929

Pochoir (stencil) on colored paper  
8 1/2 x 2 1/2 inches (image)  
On loan from Special Collections and University Archives,  
Edmon Low Library, OSU  
SCUAQ759.1.J.173K

**162. Dan Namingha (Hopi-Tewa, b. 1950)**

*Pueblo and Clouds*, 2009

Oil on canvas  
14 x 16 inches  
Anonymous promised gift  
L2013.002.008

**163. Dan Namingha (Hopi-Tewa, b. 1950)**

*Polacca Dusk*, 2002

Oil on canvas  
10 x 8 inches  
Anonymous promised gift  
L2013.002.007

**164. Jody Naranjo (Santa Clara Pueblo, b. 1969)**

*Untitled*, 2009

Ceramic  
7 x 4 1/2 inches (diameter)  
Anonymous promised gift  
L2013.002.011

**165. Macario Ortiz (Mexican/Mata Ortiz, b. 1956)**

*Vessel with Rabbit Motif*, 1997

Ceramic  
4 1/2 x 5 1/2 inches (diameter)  
Gift of Andrea Neilson  
97-0005

In about 1970, potters in the village of Mata Ortiz began to revive their ancient pottery tradition, which has parallels with the indigenous pottery of Casas Grandes in present-day Mexico and the Mimbres pottery of the ancient American southwest. Macario Ortiz is noted for his innovative use of graphite as an additive used to create black ware. The rabbit design is derived from traditional Mimbres iconography and symbolizes abundance.

**166. Nena Ortiz (Mexican/Mata Ortiz, b. ca. 1960)**

*Vessel with Abstract Motif*, ca. 1997

Ceramic  
2 x 4 1/2 inches (diameter)  
Gardiner Permanent Art Collection  
97-0006

Married to Macario Ortiz, Nena Ortiz is also a well-known ceramicist from Mata Ortiz, in Mexico. Along with her husband and four other potters, Ortiz visited Oklahoma State University in 1997 to participate in an exhibition of Mata Ortiz pottery at the Gardiner Gallery organized by art professor Richard Bivins.



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**167. Kevin Red Star (Crow, b. 1943)**

*Indian on Horseback, 1985*

Monotype  
35 1/4 x 23 3/4 inches (plate)  
Museum purchase  
10-0002

**168. Bert Seabourn (Cherokee, b. 1931)**

*Red Earth Buffalo Shaman, 1998*

Acrylic on canvas  
60 x 48 inches  
Promised gift of Jim Vallion  
L2013.004.001  
Seabourn sold his first cartoon to King Features Syndicate for \$5 when he was in eighth grade. Comics and pop culture continue to inspire his work, which often blends the traditional and the contemporary in expressionist canvases. Seabourn is wary of people buying his work simply because of his Indian heritage, and so he often claims to be undocumented and describes himself simply as an American Expressionist painter.

**169. Preston Singletary (Tlingit, b. 1963)**

*Reflection, 2002*

Glass  
4 3/4 x 15 1/2 x 7 1/4 inches  
Anonymous promised gift  
L2013.002.012

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**170. Ryan Lee Smith (Cherokee and Choctaw, b. 1972)**

*Hornet, 2011*

Oil on canvas  
38 x 29 inches  
Anonymous promised gift  
L2013.002.009

According to Smith's artist statement, his paintings represent "the collective pride of Native people." Born in Tahlequah, Oklahoma, Smith began drawing in pre-school where, as he remembers, other children would ask him to draw things for them. Today his work includes both abstract and representational subjects, but they all reflect his belief in the resiliency of Native people.

**171. Susan Stewart-Medicine Horse (Crow, b. 1952)**

*Red Elk Dog, 1993*

Oil on canvas  
60 5/8 x 50 1/4 inches  
Long-term loan from the artist  
ND-0009

**172. Willard Stone (Cherokee, 1916-1985)**

*Peace from the Four Corners, 1981*

Walnut wood  
18 1/2 x 3 1/2 x 3 1/2 inches  
Gift of Mr. and Mrs. F. M. Bartlett  
83-0116



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**173. Thomas Stream (Aleut, b. 1941)**

*Northern Puffins, 2011*

Opaque watercolor  
31 3/4 x 23 3/4 inches  
Anonymous promised gift  
L2013.002.004

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**174. Esperanza Tena (Mexican/Mata Ortiz, contemporary)**

*Olla with Clover Design, 1997*

Ceramic  
5 1/2 x 6 x 6 inches  
Gift of George R. Kravis  
97-0007

**175. Jerome Tiger (Creek and Seminole, 1941-1967)**

*Old Memories, 1966*

Color lithograph  
16 x 21 7/8 inches (image)  
Gift of Susan E. and Peter C. Rollins  
2011.004.003

**176. Pablita Velarde (Santa Clara Pueblo, 1918-2006)**

*Untitled (Bird), undated*

Opaque watercolor and earth minerals on composite board  
5 x 4 inches (image); 11 1/2 x 10 1/2 inches (frame)  
Anonymous promised gift  
L2013.002.003

In a 1979 interview Velarde said of her work, "Painting was not considered women's work in my time. A woman was supposed to be just a woman, like a housewife and a mother and chief cook. Those were things I wasn't interested in." Ultimately Velarde became one of the earliest Pueblo painters—male or female—to achieve international recognition. Velarde learned how to prepare paints from natural pigments, and she used these paints to produce what she called "earth paintings."

**177. Yellowman (Bemic Nelson Yellowman), (Navajo, b. 1952)**

*War Council, 2012*

Acrylic on canvas  
48 x 72 inches  
Gift of Richard and Diana Hudak in honor of Ben and Barbara Harjo  
2012.006.001



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# Photography

The invention (or discovery) of photography in the 1830s changed the history of art more dramatically than any other invention of the past 500 years. Initially described by its discoverers as objective and scientific, photography freed artists from the expectation—and obligation—of descriptive realism. In so doing, photography transformed the practice of art, and yet it struggled to find its place within that history. The Oklahoma State University Museum of Art's photography collection includes a representative sample of images from across the 20th century, but it begins with examples of two 19th-century processes: daguerreotype and tintype [cat. nos. 178 and 179]. These early photographs were unique objects: the image was produced directly on the glass or metal plate, and could only be reproduced by taking another photograph of the object. Although this basic ability to fix a photographic image changed the art world, photography's truly revolutionary power came with the invention of the photographic negative. Made of paper, glass, or film, negatives meant that photographic images could be reproduced and distributed as widely as other print media.

The OSUMA's photography collection brings together well-known names with those less familiar. As a whole, the collection tells the story of photography's technological and aesthetic developments from the late 19th century onward. Individual images also engage with other objects from across the collection, enhancing our understanding of the whole history of art. Many of the photographs featured in this section were gifts to the Museum from prominent San Francisco-based curator and collector Robert Flynn Johnson. A historian and a connoisseur with an unparalleled eye for a striking composition, Johnson's support has, as this selection makes clear, added character and quality to the photography collection at Oklahoma State University.

Because photography's most striking characteristic appeared to early viewers to be its objective accuracy and detail, as well as its speed, it quickly became a vital accessory to the Grand Tour. The Tour was, by the 18th century, practically a necessity among the elite as a supplement to their education. Lasting from weeks to months, it took travelers across Europe, the "Holy Land," and sometimes even further abroad. By the 19th century, the idea of the Grand Tour had spread to middle-class tourists in Europe and America. Because photography was still a somewhat cumbersome activity in this period, tourists purchased souvenir photographs from studios rather than carrying a camera themselves. Nineteenth-century Italian photographer Antonio Beato ran one such studio with his brother, Felice, publishing photographic views from around the world. Working primarily in Egypt, Antonio first traveled to Cairo in 1860. Two years later, the photographer moved to Luxor and opened a photographic studio that produced tourist images of the people and architectural sites in the area. The prints by Beato in this exhibition [cat. nos. 183 and 184] demonstrate the photographer's ability to balance his clients' desire for the picturesque image with a record of archaeological detail. Photographs offered travelers souvenirs that could make claims of accuracy and authenticity unmatched by the etchings and engravings that had served a similar purpose in previous centuries. But these images were more than souvenirs; for some viewers, they became substitutes

for the expensive and sometimes arduous experience of the Grand Tour. So-called ‘armchair tourists’ could get a glimpse of distant lands, art, and architecture without leaving home, and students of art history could study works of art from newly precise reproductions rather than handmade copies.

British author E. M. Forster’s 1908 novel, *A Room With A View*, perfectly captured the extent to which photography had become integrated into the tourist experience by the turn of the 20th century. His protagonist, the young Lucy Honeychurch, finds herself suddenly alone, without the overbearing chaperone aunt who had accompanied her on the trip, while visiting Florence.

This afternoon she was peculiarly restive. She would really like to do something of which her well-wishers disapproved. As she might not go on the electric tram, she went to Alinari’s shop. There she bought a photograph of Botticelli’s ‘Birth of Venus.’ Venus, being a pity, spoil the picture, otherwise so charming, and Miss Bartlett had persuaded her to do without it. (A pity in art of course signified the nude.) Giorgione’s ‘Tempesta,’ the ‘Idolino,’ some of the Sistine frescoes and the Apoxyomenos, were added to it. She felt a little calmer then, and bought Fra Angelico’s ‘Coronation,’ Giotto’s ‘Ascension of St. John,’ some Della Robbia babies, and some Guido Reni Madonnas. For her taste was catholic, and she extended uncritical approval to every well-known name.

But though she spent nearly seven lire, the gates of liberty seemed still unopened.<sup>1</sup>

We can imagine Lucy leafing through racks of photographs like our image of a fresco in the Palazzo del Te, in Mantua [cat. no. 181]. Forster’s gentle satire of the young British tourist, seeking to allay her boredom and sense of confinement through consumption, not of Italy’s attractions themselves, but of photographic copies thereof, has remained a persistent stereotype of the naïve tourist. Her purchases from Alinari—a Florentine photographic firm founded in 1852 that still exists today—reflect a particular set of aesthetic values and, despite Lucy’s allegedly broad taste, a very narrow view of the cultural significance of Italy—limited, essentially, to the Renaissance. And, like Lucy’s partial view of Florence, photographic images, despite their mechanical component, are profoundly subjective. This is evident from the unexpected cropping in Alinari’s photograph of San Pietro [cat. no. 180], as well as in Robert Raczka’s more recent street scene, 8-19 [cat. no. 196].

As photographers made the argument for the artistry—as opposed to the perceived scientific accuracy—of their medium, they explored techniques that undermined the objective and representational qualities of photography. So-called Pictorialist photographers used soft focus, hand painting and hand coloring to make their photographic images seem more painterly. Their compositions, too, deliberately evoked painting and, although it is a connection often overlooked, the aesthetics of the Etching Revival (see “European and American Art Before 1900”). Pictorialism was a global movement: we see its influence equally in the work of the Italian photographer Carlo Naya [cat. no. 195] and American Arthur A. Johnson [cat. no. 192]. These ethereal and beautiful images were gradually displaced by emerging values of medium-specificity and purity in the first decades of the 20th century, as artists began embracing the apparently objective and documentary quality of the photographic image as a tool for artistry in its own right.

Walker Evans worked as a documentary photographer whose images of rural people and their homes during the Depression generated empathy for his subjects. Evans’ photographs had a political purpose: to promote the Depression-era social programs of the New Deal. They were also carefully posed and arranged, reflecting Evans’s aesthetic preference for the crisp, full tonal range of so-called ‘straight photography’ [cat. no. 191]. Such modernists as Imogen Cunningham adapted straight photography to highly abstract ends. *Magnolia Blossom*, of 1925, brings a single bloom so close to the lens that it becomes an architectur-

<sup>1</sup> Forster, E.M. *A Room With a View* (1908), chapter 4.

ally monumental exploration of pure form [cat. no. 189]. Other artists, meanwhile, chose to exploit the objectivity of the camera to confront viewers with the inherent and essential strangeness of the world. William H. Bettel's 1930s photograph of a garden transforms ordinary garden sculpture into hauntingly surreal figures in unnaturally suspended animation [cat. no. 185]. Loomis Dean's 1948 portrait of Gene Autry juxtaposes a quotidian domestic interior scene, in which Autry's first wife, Ina Mae Spivey, pours tea, with an utterly unexpected view of Autry himself mounted on a horse outside, looking in as though he expects Ina Mae to pass him a cup through the window [cat. no. 190].

We tend to speak of photography as a singular, consistent medium even though its history is one of continual technological change. Throughout that history, artists have embraced new photographic processes as potential tools for image-making in any medium. Their experiments with photography often blurred the line between it and painting, drawing, printmaking, and even sculpture. Digital processes dominate photography today, divorcing the image from a specific object even further. Photographs are layered with each other, with other kinds of images, and with text; they are printed on all kinds of surfaces and then marked themselves by additional processes. From their beginnings as one small part of a heterogeneous visual culture, by the late 20th century photographs were seamlessly integrated into the visual arts, as is evident from the work included in this catalogue's final section, Contemporary Art. Robert Rauschenberg's 1969 lithograph, *Drifts*, for example, uses photolithography to reproduce diagrams, news photographs, and other images on a traditional lithography stone, the edge of which forms the outline of the printed image [cat. no. 214]. In a similarly collaged style, Max White's 2004 inkjet print, *August Sketchbook (Pierced)*, explicitly equates the photographic image with other forms of sketching and annotation [cat. no. 219].

Photography is a paradoxical medium. More photographs are taken every two minutes, today, than were taken in the entire 19th century. Perhaps as a result, we often attribute our culture's diminishing attention span to the proliferation of photographic images. And yet a single striking photograph can focus—and hold—our attention and remain etched in our memory for decades. Despite being everywhere, photography is often invisible insofar as it is taken for granted. The photography collection at Oklahoma State University encompasses the historically significant and the aesthetically intriguing, the quirky and the documentary. Our small collection of cameras invites a more phenomenological approach to the history of photography. What was it like to peer into the viewfinder of an early-20th-century camera as compared to a 21st-century LCD screen? Our collection allows visitors to engage directly with the history of the medium, its technologies, and its impact on visual culture, and it encourages them to enjoy the artistry of each photograph's individual effects.

LOUISE SIDDONS

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Works in this section are presented alphabetically by artist.

**178. Untitled (Portrait of a woman), ca. 1850**

American, 19th century  
Ninth-plate daguerreotype  
2 1/2 x 2 x 1/8 inches  
Gift of Robert Flynn Johnson  
2013.007.022

Although the exact date is uncertain, by 1837 French artist and physicist Louis-Jacques-Mandé Daguerre had invented a process later named *daguerreotype*, solving the problem of how to create a permanent photographic image. Daguerreotypes are unique objects: the image is exposed directly on the silver surface and is most easily visible when reflecting a dark, matte surface. As a result, they were often mounted and displayed in cases lined with dark red velvet.

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**179. Untitled (Portrait of a man), ca. 1865**

American, 19th century  
Ninth-plate tintype  
2 1/2 x 2 x 1/4 inches  
Gift of Robert Flynn Johnson  
2013.007.023

Faster and simpler (and therefore less expensive) than daguerreotypes, tintypes also had a much clearer image than the earlier process. They were introduced in 1855 and, thanks in part to the demand for portraits during the American Civil War, quickly dominated the photographic market. Misleadingly named, these photographs were actually printed on iron and were, like daguerreotypes, unique images. Tintypes were often incorporated into jewelry as well as mounted in cases.

**180. Fratelli Alinari (Italian, established 1852)**

*Toscanella, Chiesa di S. Pietro, facciata, particolare decorativa (XIII secolo)*, ca. 1925-1935

Gelatin silver print  
10 x 7 3/4 inches (image)  
Gardiner Permanent Art Collection  
1998.070.001

**181. Fratelli Alinari (Italian, established 1852)**

*Mantova – Pintorni, Palazzo del T o The, Sala dei giganti, la volta (Giulio Romano)*, ca. 1925-1935

Gelatin silver print  
7 1/2 x 9 3/4 inches (image)  
Gardiner Permanent Art Collection  
1998.071.001

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**182. Fratelli Alinari (Italian, established 1852)**

*Paris, Musée National du Louvre, Esclavage du Tombeau de Jules II, marbre, Michelangiolo Buonarroti, ca. 1925-1935*

Gelatin silver print  
10 x 7 3/4 inches (image)  
Gardiner Permanent Art Collection  
1998.071.002

**183. Antonio Beato (Italian/British, 1832-1906)**

*Temple of Karnak, Egypt, ca. 1870*

Albumen silver print  
8 x 10 1/8 inches (image/sheet)  
Gift of Dr. Alexander Salerno  
2011.007.023.2

The earliest commercially viable way to make multiple copies of a photograph, albumen silver prints first appeared in 1855. They are named for the layer of egg albumen that holds light-sensitive silver salts in solution over the surface of a sheet of paper, which is then exposed to light through a negative (which was created either on paper or glass) to create a positive photographic image.

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**184. Antonio Beato (Italian/British, 1832-1906)**

*Girdle wall, Temple of Horus, Edfu, Egypt, ca. 1890*

Albumen silver print  
14 1/4 x 21 inches  
Gift of Dr. Alexander Salerno  
2011.007.023.3

**185. William H. Bettie (American, 1873-1950)**

*Untitled (Normandy or Brittany), 1930s*

Gelatin silver print  
10 x 13 1/4 inches  
Gift of Robert Flynn Johnson in memory of Robert Andrew and Minna Flynn Johnson  
2012.021.053

**186. Richard Buswell (American, b. 1945)**

*Sod Roof, 1994*

Gelatin silver print  
6 3/4 x 9 5/8 inches (image)  
Gift of the artist, Richard S. Buswell, M.D.  
2012.018.001

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**187. Clifton & Co. Photography Studio of Bombay (India, 1897-1933)**

*Elephanta Caves, the Shiva Cave, ca. 1900-1920*

Collotype  
7 1/2 x 9 1/4 inches (image)  
Gift of Robert Flynn Johnson in memory of Robert Andrew and Minna Flynn Johnson  
2012.021.069

Founded by Harry Clifton Soundy in 1896 or 1897, Clifton & Co. was a well-known publisher of photographs and photo-postcards of Indian subjects that catered to the British colonialist audience of expatriates and tourists in Bombay (now Mumbai). His studio was also an early venue for cinema; from 1897, the studio screened silent films daily. This photograph is one of a series taken on Elephanta Island, 10 kilometers east of Mumbai, which is the site of Hindu and Buddhist cave shrines.



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**188. Imogen Cunningham (American, 1883-1976)**

*Self-Portrait on Geary Street, 1958, printed 1981*

Gelatin silver print  
9 x 7 1/2 inches (image)  
Gift of the Imogen Cunningham Trust  
80-0025

**189. Imogen Cunningham (American, 1883-1976)**

*Magnolia Blossom, "Tower of Jewels," 1925, printed 1982*

Gelatin silver print  
11 x 8 1/4 inches (image)  
Gift of the Imogen Cunningham Trust  
80-0026

In 1932, Imogen Cunningham became one of the founding members of Group f/64, an organization of like-minded San Francisco area photographers who championed sharply focused, clear images. In contrast to the romantic, painterly images of the Pictorialist movement (see, for example, Arthur A. Johnson's photograph of eucalyptus trees in this section), they adopted a purely photographic aesthetic. *Tower of Jewels* exemplifies the f/64 aesthetic, with its close-up, tightly-focused view of a magnolia blossom.

**190. Loomis Dean (American, 1917-2005)**

*Gene Autry; Mrs. Gene Autry, 1948*

Gelatin silver print  
12 7/8 x 10 1/2 inches (image)  
Gift of Robert Flynn Johnson in memory of Robert Andrew and Minna Flynn Johnson  
2012.021.072

**191. Walker Evans (American, 1903-1975)**

*Fireplace and wall detail in bedroom of Floyd Burroughs' cabin, 1936, printed later*

Gelatin silver print  
9 3/8 x 7 1/4 inches (image)  
Gift of Robert Flynn Johnson in memory of Robert Andrew and Minna Flynn Johnson  
2012.021.085

In the summer of 1936, Walker Evans traveled with writer James Agee to Hale County, Alabama, on assignment for *Fortune* magazine. Although their story of Dust Bowl sharecroppers never appeared in *Fortune*, it was published in 1941 as the now-iconic book, *Let Us Now Praise Famous Men*. The book examines the lives and surroundings of three families, headed by Bud Fields, Floyd Burroughs, and Frank Tingle. Evans' Depression-era photographs are celebrated for the eloquence with which they make inanimate objects speak to the human condition, but his characterization of people has sometimes been criticized. Burroughs' grandson Phil, for example, told a *Fortune* reporter in 2005 that his father—Floyd's son—had thought the photographs depicted the families as "doomed, [and] ignorant."<sup>1</sup>



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<sup>1</sup> Whitford, David. "The Most Famous Story We Never Told," *Fortune* (September 19, 2005). Retrieved May 31, 2013. [http://money.cnn.com/magazines/fortune/fortune\\_archive/2005/09/19/8272885/index.htm](http://money.cnn.com/magazines/fortune/fortune_archive/2005/09/19/8272885/index.htm)





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**192. Arthur A. Johnson (American, active 1870s)**

*Eucalyptus*, ca. 1870

Albumen silver print  
10 3/4 x 11 3/4 inches  
Gift of Robert Flynn Johnson  
2011.010.020

**193. Edwin Hale Lincoln (American, 1848-1938)**

*Red-berried Elder*, ca. 1895

Platinum print  
9 1/2 x 7 1/4 inches (image/sheet)  
Gift of Robert Flynn Johnson  
2013.007.021



193

**194. Ellen Murray (American, b. 1942)**

*Untitled (Pinwheels)*, 1980

Polaroid SX-70 series photographs  
18 1/4 x 15 inches (image)  
Gardiner Permanent Art Collection  
91-0213

Ellen Murray was on the faculty in the Art Department at Oklahoma State University from 1971 until 1986, at which time she joined the faculty at Arizona State University, where she still teaches today. Murray is known primarily for her watercolors and has even painted pinwheels—but whereas her watercolors are precisely rendered, photorealistic images this photo collage is full of softly focused, expressionist ambiguity. “Reflections, distortions, and the choice of materials play a major role perceptually and metaphorically in Murray’s image-making process,” explains her artist statement, and in this work she plays with our expectations for both watercolor and photography.

**195. Carlo Naya (Italian, 1816-1882)**

*Venice*, ca. 1870

Albumen silver print  
7 1/2 x 9 7/8 inches (image/sheet)  
Gift of Robert Flynn Johnson in memory of Robert Andrew and Minna Flynn Johnson  
2012.021.054



195





**196. Robert Raczka (American, b. 1955)**

8-19, 2005

C-print

29 1/2 x 23 1/2 inches (image)

Museum purchase

06-0025

**197. Clifford Robinson (British, b. 1923)**

*Lendal Bridge, Night*, ca. 1965

Gelatin silver print

9 1/2 x 4 5/8 inches (image)

Gift of Robert Flynn Johnson

2011.010.014.4

**198. Giorgio Sommer (German, 1834-1914)**

*Pompeii Victim*, ca. 1870

Albumen silver print

4 1/4 x 5 3/4 inches (image)

Gift of Robert Flynn Johnson

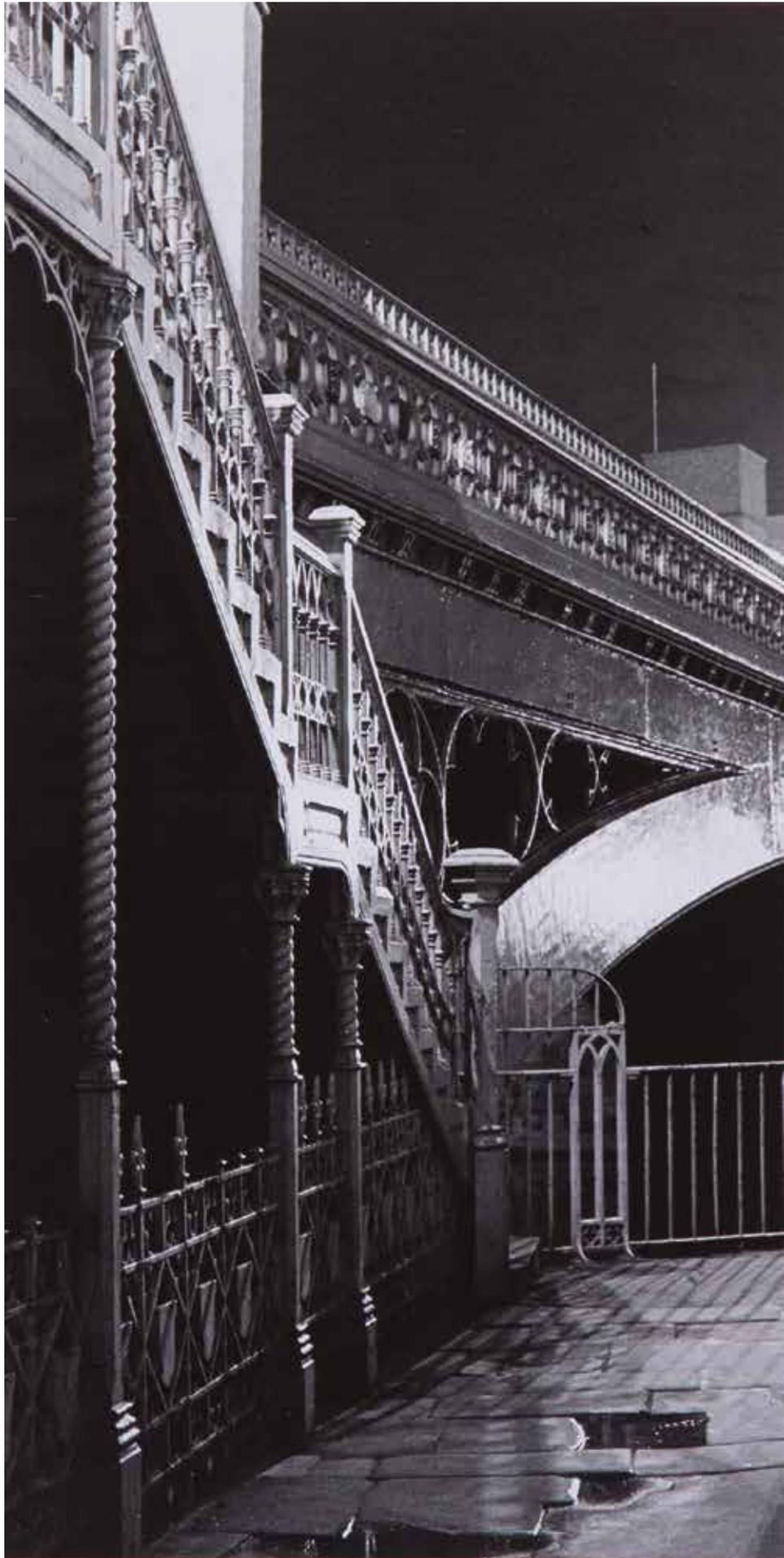
2011.010.012

196



N.° 463. Morto trovato in Pompei.

198





# Contemporary Art

Without a significant dedicated acquisition fund, the growth of the contemporary art collection at Oklahoma State University has relied upon the generosity of artists as well as of private collectors. Our lithograph by Roger Shimomura, *Kansas Samurai*, was a gift from the artist on the occasion of the exhibition, “Minidoka on My Mind,” in the Gardiner Gallery in 2010 [cat. no. 216]. Over the course of the collection’s history, periodic attempts have been made to acquire work by artists featured in the Gardiner Gallery, but the lack of consistency in both funding and policy has posed challenges to that effort. As Gallery Director B. J. Smith told a *Stillwater NewsPress* reporter in 1974, “We don’t have the funds to add to the collection the way we wish.”<sup>1</sup> As we put together the exhibition that accompanies this catalogue, it became clear that although we have some individually strong works of contemporary art in the collection, the stories they tell are so diverse that each work has clearer connections with other, non-contemporary works than they do with each other. In the exhibition, we exploit that diversity as a source of strength, engaging contemporary works with the historical collection in order to underscore the continuing relevance of the collection (and the past) to artists working in the present.

There are two events that stand out from this collecting history: a major gift of prints published by Universal Limited Art Editions (ULAE) from Bill Goldston, ’66, in 1985 and the biennial Cimarron National Invitational Works on Paper exhibition, which ran from 1987 to 1995. Goldston’s gift set a clear precedent and potential for the direction of the collection—and indirectly inspired the establishment of the Cimarron National. Works on paper, including prints, drawings, and photography, have many advantages for public and pedagogical collections. For a variety of reasons, these are often media in which artists feel free to experiment, which means that prints offer museum visitors the opportunity to see the artist’s thought processes and risk-taking first-hand. Works on paper are relatively easy to store, which means that museums can collect a wide range of work and make it accessible. From an utterly pragmatic perspective, prints are less expensive than paintings or sculpture because they are multiples. And as the work from ULAE demonstrates, many of the most significant artists of the 20th century chose printmaking as a medium of particular interest.

Universal Limited Art Editions was founded on Long Island in 1957 by Tatyana Grosman, a Russian who had emigrated to escape war in Europe, eventually moving to New York in 1943. On the advice of Museum of Modern Art curator William Lieberman, Grosman transformed her printing company, then producing high-quality reproductions, into a fine art press, working directly with artists to create multiple originals. Her first project was with Larry Rivers and Frank O’Hara; Rivers went on to introduce Grosman to other New York artists. Grosman and her husband also approached artists independently: Jasper Johns was invited to come to ULAE by letter, and he introduced her to Robert Rauschenberg. The connections flowed, and soon ULAE was a major force in the American art world. By 1969, the press was known for its willingness to experiment, having moved from lithography to

Cat. no. 205. Detail, Christopher Hocking, Hoodoo Revisited, 1993. Purchase Award Winner, Cimarron National Invitational, 1993, 95-0019.

<sup>1</sup> “Art Prints Now on Display in OSU Gallery,” *Stillwater NewsPress*, August 11, 1974.

intaglio processes and into photolithography and offset printing. Bill Goldston arrived at this moment, hired to assist Robert Rauschenberg with photo-sensitive lithography stones. Goldston worked with Grosman to expand into offset lithography—which, although it was a mechanical process initially invented to make rapid reproductions in commercial printing, soon enticed artists who wanted to use the process to make original artworks.

Goldston's willingness to experiment made him a favorite among those who came to work at ULAE—a group that he expanded in the 1980s to include young and emerging artists. He took over at ULAE after Grosman's death in 1983 and has continued over the past four decades to add new artists and new printmaking techniques to the press's portfolio. Goldston's gift of 25 prints to Oklahoma State University is just one aspect of the publisher's generosity: he has also spearheaded an internship program at ULAE for undergraduate students studying art and art history at OSU. Students spend three months working at the press with visiting artists and the ULAE staff, as well as taking advantage of the rich and varied resources in New York City. The internship is characteristic of Goldston's commitment to education; his gift of art to OSU and his decades-long commitment to building an art museum at the university makes clear his belief that the most effective educational opportunities for OSU students are those that are available here in Stillwater. Indeed, one requirement of the ULAE internship is that students spend at least one semester in Stillwater afterwards in order to share what they've learned with their peers.



Bill Goldston, longtime supporter of the arts at Oklahoma State University, giving a lecture in conjunction with the 2011 exhibition curated by student Emily Kern, "Full Circle: The Evolution of Fine Art Printmaking at ULAE," at the Gardiner Gallery. Photograph by Shiyuan Yuan.

Together, the ULAE prints present a snapshot of work produced in the first decade of the press's production. Those selected for this catalogue demonstrate the range of Grosman's vision. From the minimalist poetics of Robert Motherwell's 1969 artist book, *A la Pintura* [cat. no. 212] to the post-Pop collage of Robert Rauschenberg in his photolithograph of the same year, *Drifts* [cat. no. 214], her notion of excellence was clearly not inhibited by a restrictive personal taste. We also see her feminism, in the sense that Grosman was as eager to work with women artists as with men. This was a striking decision at a time when the overall participation of women in the arts was lower than in the labor force as a whole, and when women artists' annual income was less than half that of their male counterparts and unemployment was almost double.<sup>2</sup> Lee Bontecou was one of the few women who received critical acclaim in the 1960s, although she wasn't the subject of a major museum retrospective until 2004. The striking presence of her signature concentric rings in *Fifth Stone*, a two-color lithograph from 1964, easily evokes the dimensionality and monumental intimacy of her better known sculptures [cat. no. 202]. Marisol, also best known as a sculptor, created *Kalimpong I* at ULAE in 1970 [cat. no. 211]. The title of the print is a reference to a town in the Indian state of West Bengal that is best known as a gateway for trade between India and Tibet as well as for its British colonial school system. The striking effect of white ink on black paper renders the hands and feet in the image ghostly—an effect that is even more poignant when we realize that the individual forms blend into one another.

Goldston also played a critical role in the development of the Cimarron National. The Cimarron National exhibition was a national, juried competition held biennially at the Gardiner Gallery between 1987 and 1995. The rules for entry were simple, requiring that submitted work be on paper—typically drawing, printmaking, or photography—and created within three years of the entry date. The show was conceived by the faculty of the Art Department at Oklahoma State University as an innovation that would, in the words of department head Richard Bivins, "bring the national exposure we need to continue our growth as a good regional art school." Ultimately, the show was a joint effort between the Art Department, the Oklahoma State University Foundation, and the State Arts Council of Oklahoma. Perhaps most importantly, the show awarded purchase prizes, funded by the OSU Foundation, that guaranteed the best works would be added to the Gardiner Gallery's art collection—which eventually became the nucleus of the Museum of Art's collection. The jurors of the Cimarron National were prestigious curators and artists: on Goldston's recommendation, the first juror was Judith Goldman, associate curator at the Whitney Museum of American Art. That

<sup>2</sup> National Endowment for the Arts, "Minorities and Women in the Arts: 1970," *Research Division Report #7*, November 1977.

year, 184 artists submitted 528 works for consideration.<sup>3</sup> Goldman noted the superior quality of the work in her juror's statement: "The standard of quality comes from the material at hand and the abundance of it in this exhibition reflected the diversity of graphic talent in America."

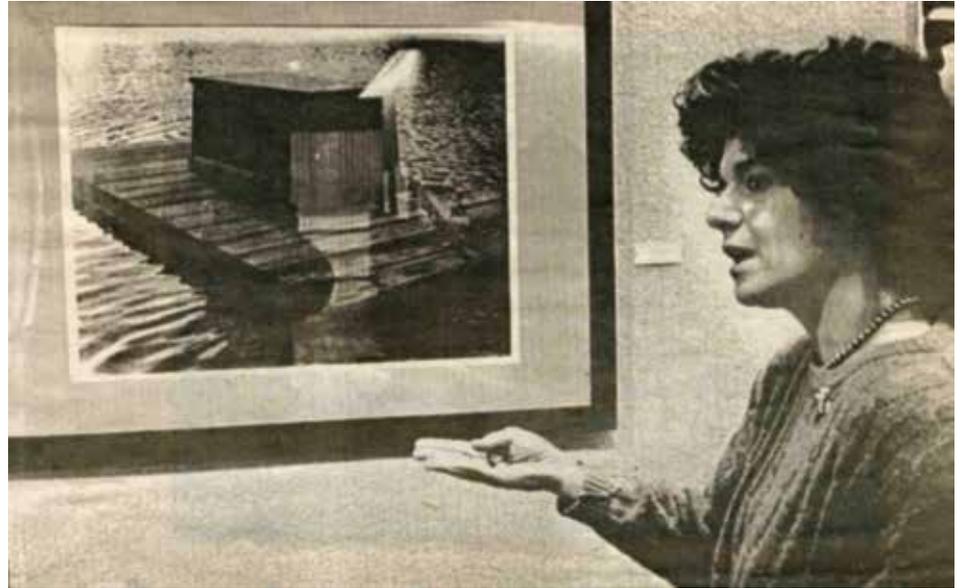
Four years later, juror Warrington Colescott was equally enthusiastic about the high level of work submitted. "I like the intensity of the statements," he wrote in the 1991 catalogue essay. "This show is notable for the blending of media, as the monoprint continues to act

as an intermediary between direct and indirect approaches to visual form." Dennis R. Barrie, juror in 1993, valued the discovery of artists that were unfamiliar to him: "With the Cimarron National, I became aware of dozens of artists whose work I found intriguing or well done or with a point of view I had not experienced before." Just as our collection of Oklahoman artists reveals a range and progressiveness that is surprising to those more familiar with the state's Western art tradition, the Cimarron National brought together work from across the country that told a very different story from the one that curators had come to expect. The works that were awarded purchase prizes confirm this fact. They range from the tragic-comedic and referential imagery of Art Werger to the

opaque symbolism and aggressive mark-making of Christopher Hocking's *Hoodoo Revisited* [cat. no. 205] and Anita Jung's elegiac, layered collage, *Sending: The Legend of Iris #7* [cat. no. 208]. The diversity of these works is echoed by their geographical range—from the East Coast to the Midwest to the South—and none of them can be described as expressing solely regional or localized concerns.

Emerging museums often focus on contemporary art because it is accessible, popular, and readily available. As an academic museum, our collection best serves our audiences by being comprehensive in scope, and so our contemporary collection is most appropriately understood as part of, and collected alongside work that represents, a longer history. Moreover, the works in this catalogue and exhibition remind us that the idea of "contemporary" is itself a moving target. The artist Robert Bechtle once assured me that anything made in his lifetime should be considered contemporary—but from my students' perspective, anything before 1990 should definitely be considered historical. Our collection suggests that works of art can always be both.

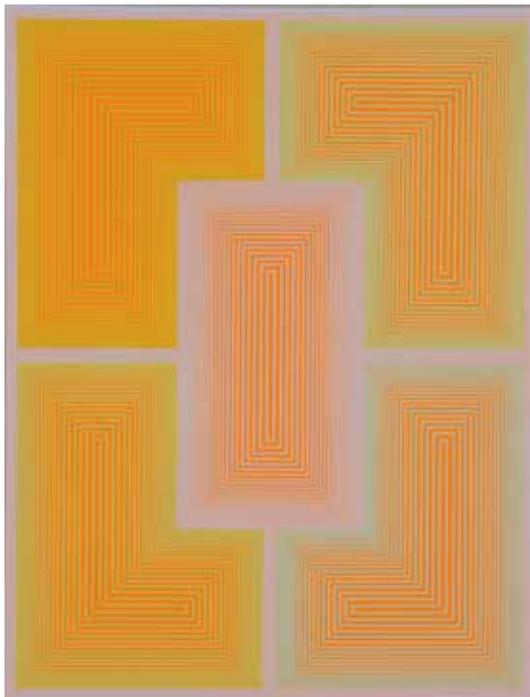
LOUISE SIDONS



*Curator Judith Goldman speaking to a NewsPress Weekender reporter about jurying the first annual Cimarron National Invitational exhibition in 1987. Photography by Scott Carter for the NewsPress, courtesy of the Department of Art, Graphic Design and Art History.*

<sup>3</sup> "Cimarron National Work on Paper — OSU First," *Bartlett Muse* (Alumni Newsletter, Art Department, OSU) Volume 2, No. 1 (Spring 1988).

199



The works in this section are presented alphabetically by artist.

**199. Richard Anuszkiewicz (American, b. 1930)**

*Untitled, from the Inward Eye portfolio, 1970*

Screenprint  
25 5/8 x 19 3/4 inches  
Gardiner Permanent Art Collection  
80-0003-03

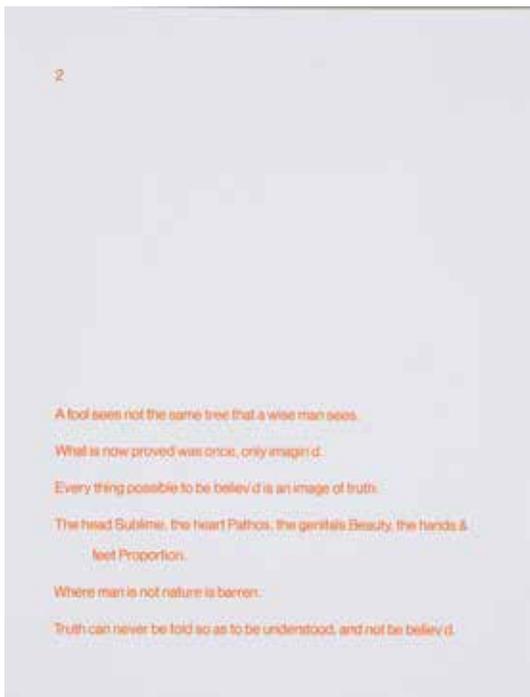
Anuszkiewicz studied at Yale University with Josef Albers and became a leader of the Op Art (from "optical") movement in the 1970s. This work is one print from a portfolio of 10 screenprints accompanied by the poetry of William Blake (1757-1827) that was published by the Aquarius Press. Despite the mechanical method of producing these works, Anuszkiewicz wanted to achieve a romantic quality, which is self-professed but also evident in the pairing of his works with the poetry.

**200. Richard Anuszkiewicz (American, b. 1930)**

*Excerpt from "The Marriage of Heaven and Hell," by William Blake, from the Inward Eye portfolio, 1970*

Screenprint  
25 5/8 x 19 3/4 inches  
Gardiner Permanent Art Collection  
80-0003-02

200



**201. Marty Avrett (Coushatta, Choctaw, and Cherokee, b. 1942)**

*Spannocchia Voices #13, 2006*

Mixed media  
9 x 12 inches  
Purchase from the artist  
06-0023

Marty Avrett is an emeritus faculty member at Oklahoma State University. He joined the faculty in 1969, after receiving his MFA from the San Francisco Art Institute a year earlier, and retired in 2006. He continues to teach a painting class in Spannocchia, Italy, each year.

**202. Lee Bontecou (American, b. 1931)**

*Fifth Stone, 1964*

Lithograph  
37 x 26 3/4 inches (image)  
Gift of Bill Goldston, BFA '66  
85-0127

201





08/20/77

10/11/77

203



**203. Warrington Colescott (American, b. 1921)**

*The History of Printmaking, Senefelder Receives the Secrets of Lithography, 1976*

Color soft-ground etching and aquatint, with vibrograver  
21 7/8 x 27 3/4 inches (image)  
Museum purchase from the artist  
95-0001

**204. Beth Grabowski (American, b. 1956)**

*Bark Bark, 1995*

Photo intaglio  
21 x 31 inches (image/sheet)  
Gardiner Permanent Art Collection  
ND-0025

**205. Christopher Hocking (American, b. 1959)**

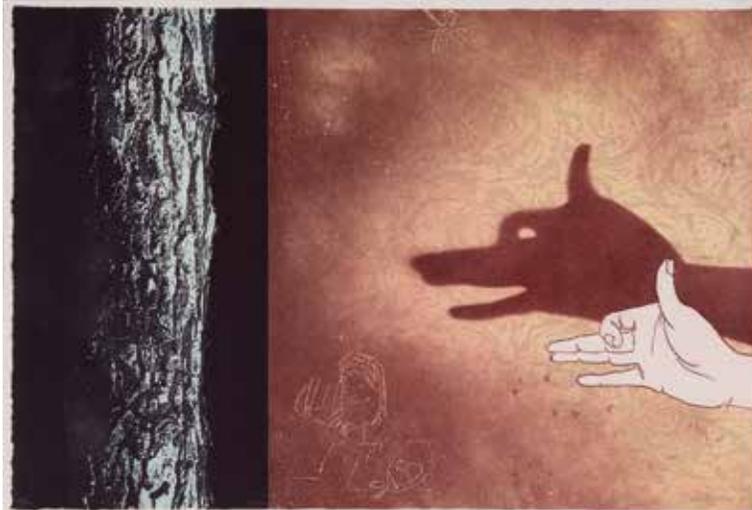
*Hoodoo Revisited, 1993*

Intaglio  
17 1/4 x 23 1/4 inches (plate)  
Purchase Award Winner, Cimarron National Invitational, 1993  
95-0019

**206. Ray Howlett (American, b. 1940)**

*New Limit, 1997*

Glass  
16 x 7 1/8 x 7 1/8 inches  
Gift of Martin and Janet Hagan  
05-0029



204

**207. Robert Indiana (American, b. 1928)**

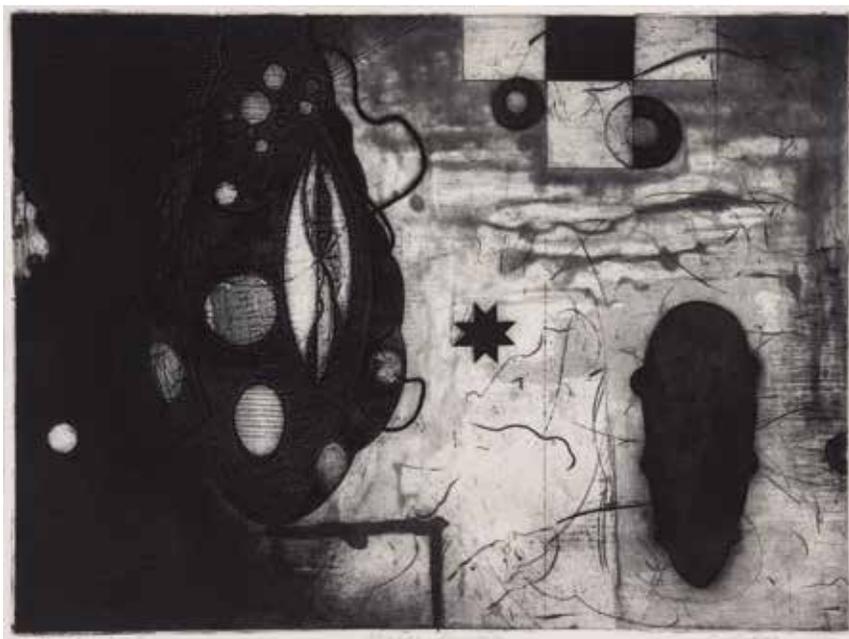
*Decade: Autoportrait 1969, 1973*

Lithograph  
8 1/4 x 8 1/4 inches (image)  
Museum purchase  
10-0009

**208. Anita Jung (American, b. 1960)**

*Sending: The Legend of Iris #7, 1991*

Etching with lithography and collage  
31 3/4 x 47 5/8 inches (image/sheet)  
Purchase Award Winner, Cimarron National Invitational, 1991  
91-0208



205



207



206



208



209

**209. Joyce Kozloff (American, b. 1942)**

*Maui: Sugar Plantation*, 2006, signed 2007

Photolithography, lithography, and archival digital inkjet print  
12 x 12 inches (image)

Museum purchase

2008.071.008

This work, along with Miriam Schapiro's *Court Jester* [2008.071.011], is part of a collection of prints by feminist artists titled *Femfolio* that was printed at the Brodsky Center for Innovative Editions, at Rutgers, the State University of New Jersey. Although she doesn't use overtly feminist imagery in this print, Kozloff examines control and power via imperial expansion and subjugation of non-Western peoples—a theme that falls under the broader concerns of the feminist movement of today.

**210. Yuri Kuper (Russian, b. 1940)**

*To Whom It May Concern*, from the *New York Portfolio* (San Francisco: Serge Sorokko Editions), 1997

Photolithograph with watercolor and ink  
19 7/8 x 22 5/8 inches (image)

Gift of Donald Wilson, CPA

2012.023.011



210

**211. Marisol (Venezuelan, b. France 1930)**

*Kalimpong I*, 1970

Intaglio on Murillo black paper

18 x 11 1/2 inches (plate)

Gift of Bill Goldston, BFA '66

85-0134

**212. Robert Motherwell (American, 1915-1991)**

*A la Pintura: Bleue 5*, 1972

Aquatint, lift-ground etching and aquatint, and letterpress

25 1/2 x 37 1/2 inches (sheet)

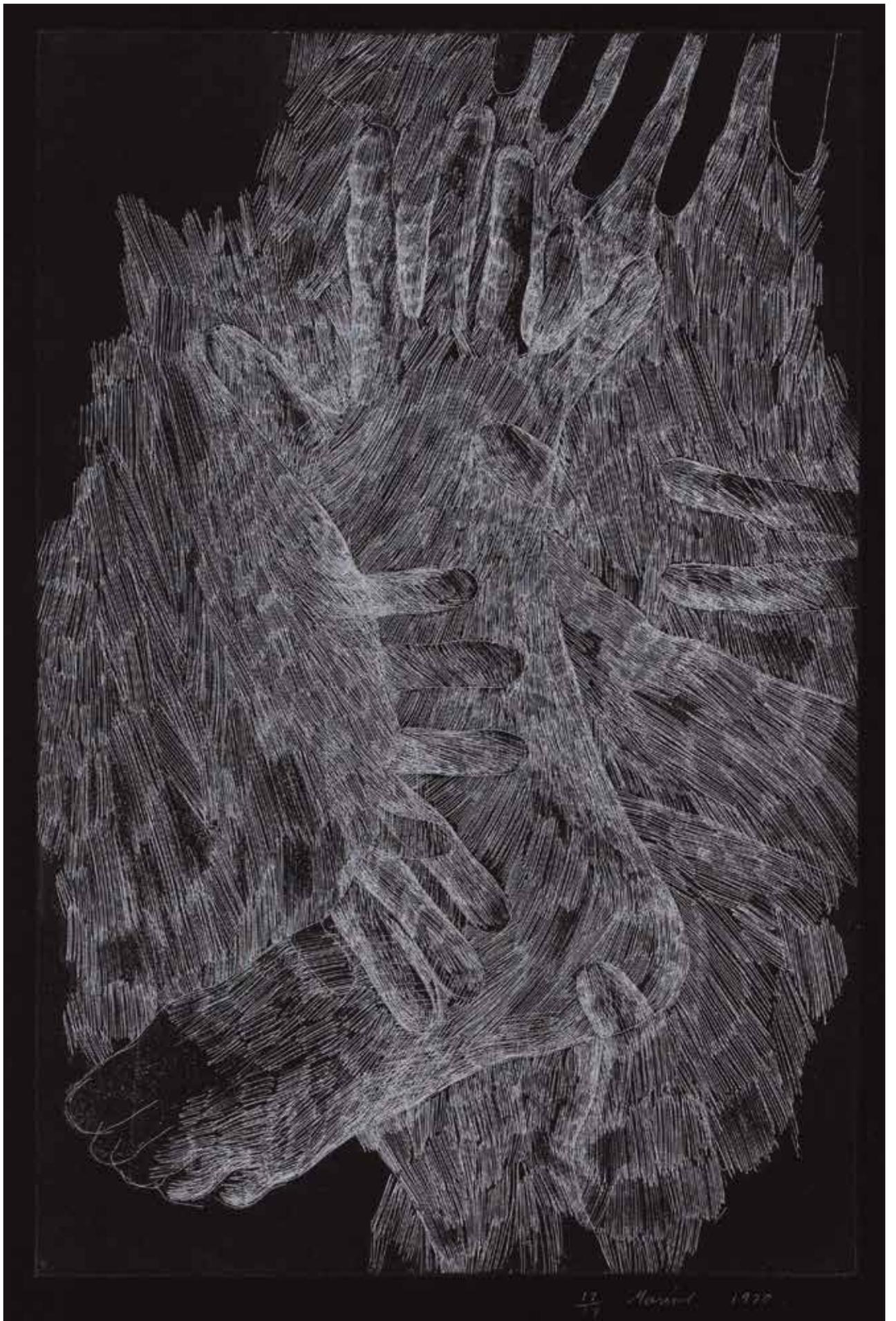
Gift of Bill Goldston, BFA '66

85-0138

This print is taken from Motherwell's *A la Pintura (To Painting)*, which is a 24-page book illustrating the poem "A la Pintura," an ode to painting by Rafael Alberti. Sections of the poem are titled *Black*, *Blue*, *Red*, and *White* (this piece is from the *Blue* section) and glorify great painters such as Tintoretto, Manet, El Greco, Titian, Picasso, and others.



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213

**213. John Nieto (American, b. 1936)**

*Chief Rain in the Face*, undated

Oil on canvas

16 x 20 inches

Anonymous promised gift

L2013.002.006

**214. Robert Rauschenberg (American, 1925-2005)**

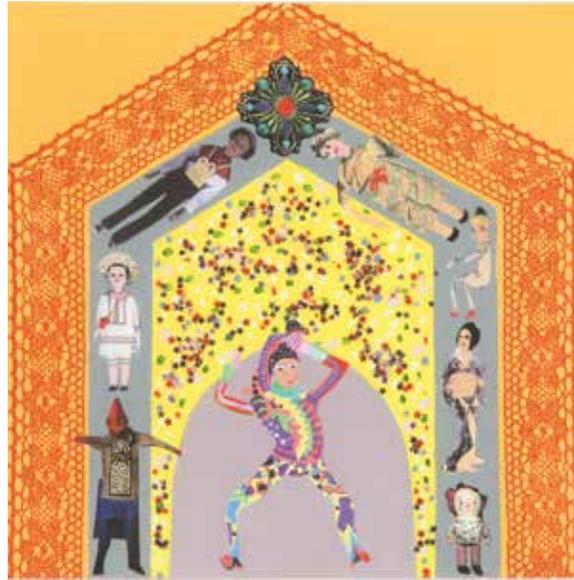
*Drifts*, 1968

Lithograph

42 1/4 x 29 3/4 inches (sheet)

Gift of Bill Goldston, BFA '66

85-0140



215

**215. Miriam Schapiro (American, b. Canada 1923)**

*Court Jester*, 2007

Digital print with hand lithography

12 x 12 inches (image)

Museum purchase

2008.071.011

**216. Roger Shimomura (American, b. 1939)**

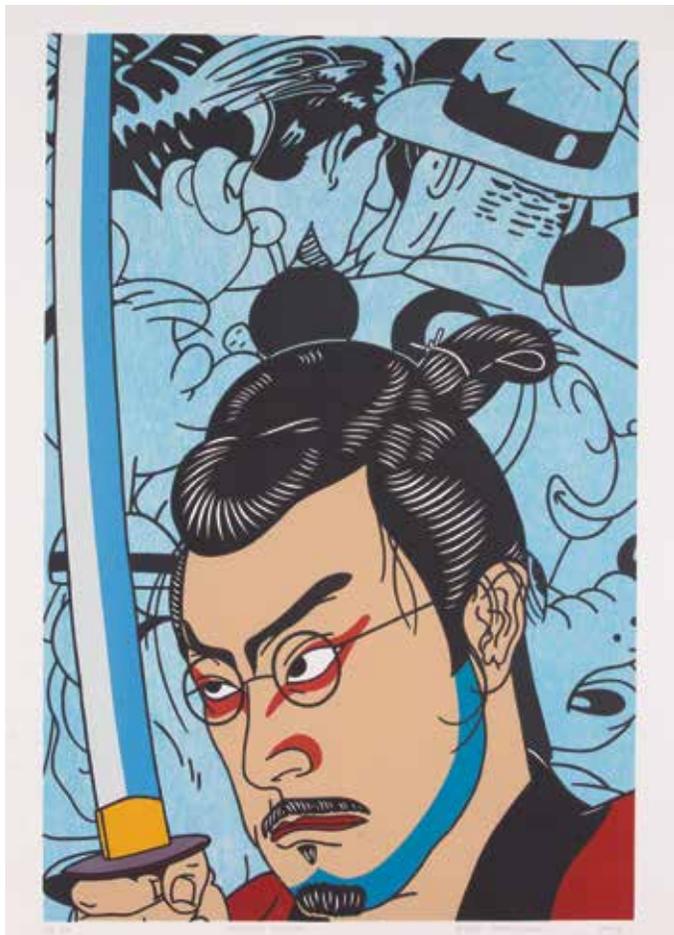
*Kansas Samurai*, 2004

Lithograph

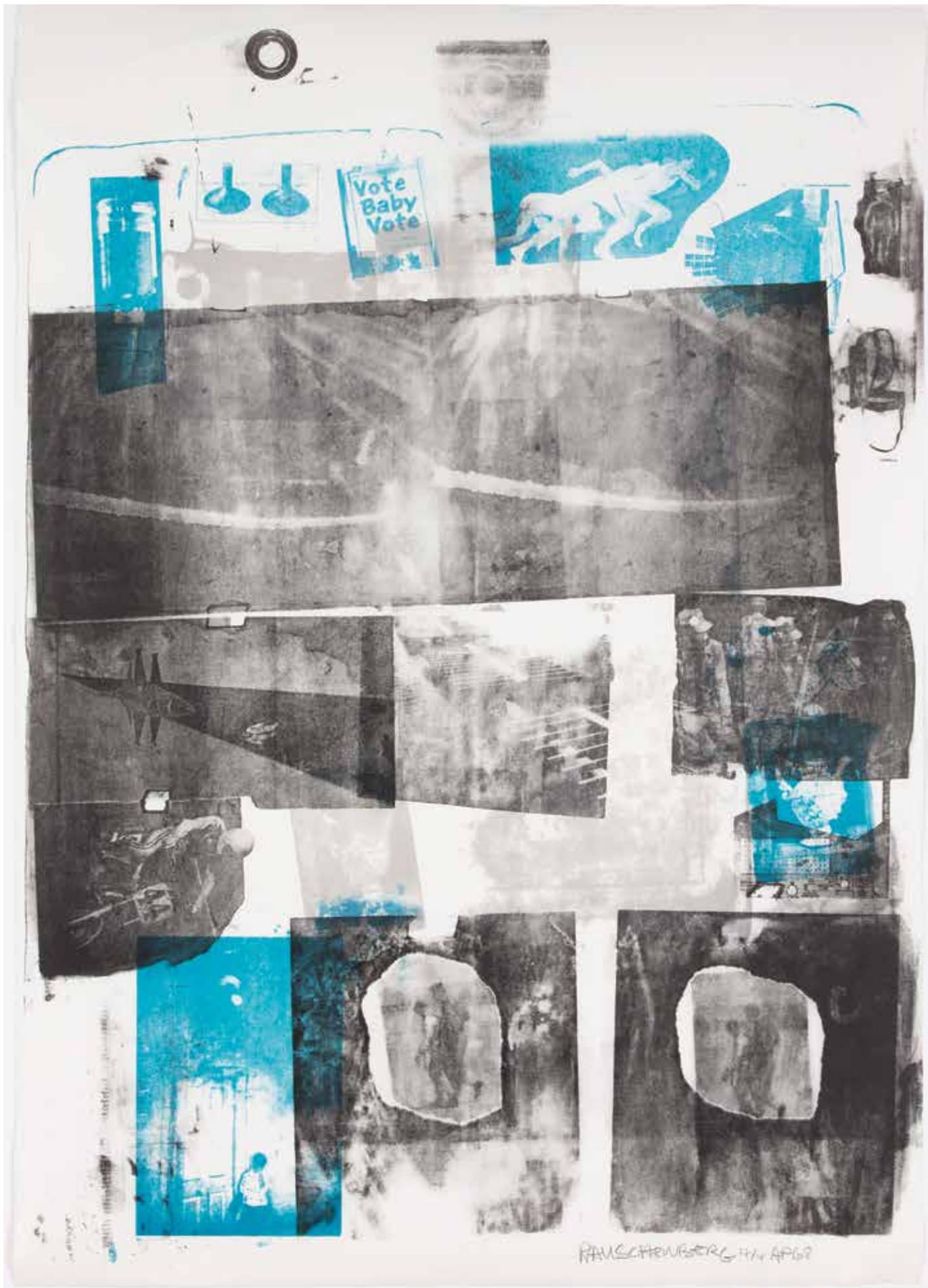
38 3/4 x 25 3/4 inches (image)

Gift of the artist

10-0016



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**217. Karl Umlauf (American, b. 1939)**

*Memorial*, 1990

Acrylic on bovine bone, fiberglass, redwood and cedar wood  
46 x 96 x 8 inches  
Gift of Karl and Shirley Umlauf  
2012.019.002

**218. Art Werger (American, b. 1955)**

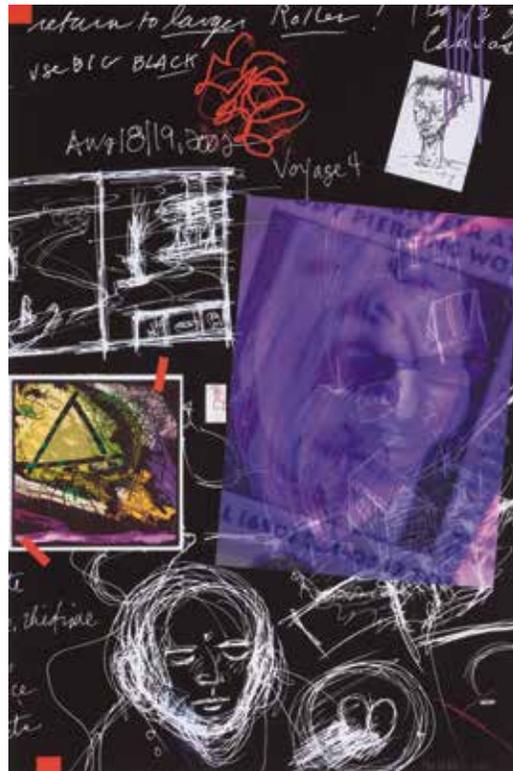
*On Shaky Ground*, 1994

Etching and aquatint  
23 1/2 x 17 1/2 inches  
Gardiner Permanent Art Collection  
98-0038

**219. Max White (American, b. 1954)**

*August Sketchbook (Pierced)*, 2004

Inkjet print  
32 3/4 x 21 7/8 inches (image)  
Gardiner Permanent Art Collection  
06-0024



219

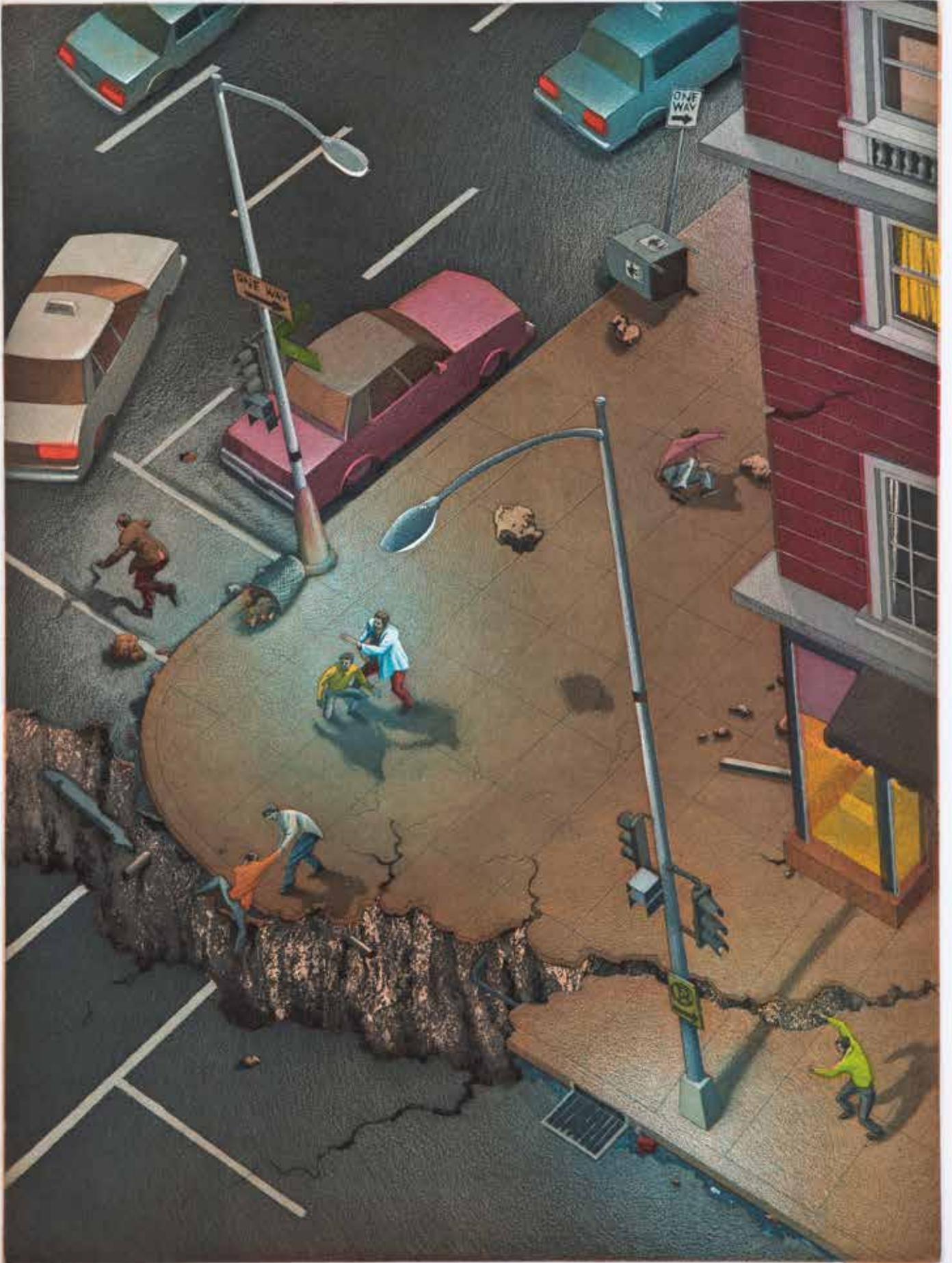
**220. Tim Wilson (American, contemporary)**

*Raft Series, V*, 1985

Photo-etching and drypoint  
18 1/2 x 23 3/4 inches (plate)  
Purchase Award Winner, Cimarron National Invitational, 1987  
87-0199

217





# About the Contributors

**Victoria Rowe Berry** is the Director of the Oklahoma State University Museum of Art. Previously Executive Director of the Nora Eccles Harrison Museum of Art at Utah State University, she was a 2011 participant in the Getty's Museum Leadership Institute and is currently the Oklahoma representative to the Association of Academic Museums and Galleries.

**Krystle Brewer** is a Graduate Research Assistant at the OSU Museum of Art. She was recently named Emerging Curator by the Oklahoma Visual Arts Coalition (OVAC), and her work was selected for the Emerging Artist show at Mainsite Contemporary Art Gallery (Norman, Oklahoma). She is a contributing writer for Art Focus magazine, the quarterly publication of OVAC.

**Mary Kathryn Moeller** is a Graduate Research Assistant at the OSU Museum of Art. She regularly contributes to Art Focus magazine, the quarterly publication of the Oklahoma Visual Arts Coalition, and received a 2009 Fund for Teachers grant to study contemporary art in London. With a background in teaching and training in Visual Thinking Strategies, Moeller also has an interest in museum education and programming.

**Louise Siddons** is the curator of the Museum of Art collection and assistant professor of American, modern and contemporary art history at Oklahoma State University. She received her Ph.D. in art history from Stanford University. Her scholarly interests include the history of printmaking and photography from the 18th century to the present and the history of avant-garde art in Oklahoma.

**Shiyuan Yuan** currently serves as the Curator of Exhibitions at the OSU Museum of Art. Prior to assuming this position, he was the Director of the Gardiner Gallery at Oklahoma State University and the Curator at the Trammell and Margaret Crow Collection of Asian Art. At the OSU Museum of Art, Yuan works closely with other key staff in planning and developing exhibitions and related programs that bring art of all cultures and periods to the campus and community.

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