



Exhibition Labels & Guest Curator Comments

Guest Curators

Nancy Beckstrom

Rebecca Brienen

Deb and Dave Engle

Mary Ann and Ken Fergeson

Malinda Berry Fischer and Dick Fischer

Brewster Fitz

Charles Ford

Carolyn Gang

Riccarda de Eccher and Bill Goldston

Ann and Burns Hargis

Barbara and Benjamin Harjo Jr.

Jeanene Jenkins Hulsey and Ron Hulsey

Jan and Kirk Jewell

Nigel Jones

Holbrook Lawson

Jamie Maher

Terry Melendez

Carol Moder

Kathy and Gary Sandefur

Charles Scott

Sonya and Mark Terpening

Russ Teubner

Laura Warriner

Jill Webber

Introduction

As the exhibition title suggest, 24 museum patrons were asked to serve as guest curators and to select a work of art from the Museum's collection. All participants are Art Advocates and have made an enormous contribution to our organization by providing resources to support our programs. The broad selection of objects on view represents the diversity of donors. The curators had the opportunity to comment about their selections through several questions posed.

1. What compelled you to select the artwork?
2. What meaning does it hold for you?
3. What does the OSU Museum of Art mean to you?
4. Can you recall an experience you've had in the museum that has left a lasting impression?

We had a variety of responses to these questions reflecting a variety of curatorial styles. Some feel their selection was enough of a statement. Others responded in conversation and writing. The following is an informal collection of these comments shared with me.

It has been my pleasure to work with all our guest curators for this project. The Museum exists today because of all of you.

Thank you,

Victoria R. Berry

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

Renewal, 2010
Oil on canvas

Gift of the artist
2013.004.001

Guest Curator
Nancy Beckstrom

Charter Member
Museum Advisory Board



What compelled me to choose this piece?

The sheer beauty of it. “Renewal” is full of color, movement and life. Every time I look at it, I see something new and wonderful that I had not previously noticed. It is full of surprises!

Yatika’s paintings are not by any means random. He fills the canvas (or wall) with his own life experiences and symbolism that make them personal. That is quite a skill that he has honed over the years and he has become a master at it.

What meaning does it hold for you?

I love that Yatika and his family have Stillwater roots. Each family member exemplifies the ability to combine family, community and their heritage into an art form that we can continually be amazed by and enjoy.

What does the OSU Museum of Art mean to me?

The OSU Museum of Art brings a sense of pride to our community that we have not had before. It offers a huge variety of exhibits that we might not have access to if not for the museum and its location in downtown Stillwater. I love that it gives every citizen, young and old, an opportunity to grow and change and a platform to share ideas.

I am always amazed at the creativity of the artists that exhibit but also at that of our staff in its creativity and dedication to bring our community world class art.

Can you recall an experience you had in the museum that left a lasting impression?

The exhibit of *50 States: Oklahoma, Colorado, Texas and Wyoming* by artists Nick Vaughan and Jake Margolin certainly opened my eyes to a population in our community and country of which I knew very little.

Their journey and stories help me understand that the LGBTQIA community is not new. We are just now as a population beginning to accept and embrace all people for who they are. I am thankful for the museum to have had this exhibit available for our community to view, learn from and to help us better understand all members of our society.

Nancy Beckstrom

Doel Reed
(American, 1894-1985)

*A Woman of the Oklahoma
Prairies, 1956*
Printing plate mounted
on wood

Doel Reed Center for the Arts
DRC 2015.002.184



Guest Curator
Rebecca Brienen

Head, Department of Art, Graphic
Design, and Art History
Art Advisory Council
Museum Advisory Board

This powerful, highly stylized aquatint, *A Woman of the Oklahoma Prairies*, is unique in the oeuvre of Doel Reed in that it represents a Native American woman from Oklahoma. Reed is best known today as a Southwestern artist and “master of the aquatint,” and his work includes paintings and prints of topographically challenging landscapes, although images of white female nudes also form part of his artistic output. Reed trained at the Art Academy of Cincinnati, and he was hired at Oklahoma A&M in 1924, where he spent 35 years leading the Art Department and mentoring many future artists. He moved to New Mexico in 1959.

Dated 1936, Reed’s image of a Native woman belongs to a long tradition of representations of American Indians by Anglo-American and European artists, many of whom traveled west seeking out “authentic” American landscapes and experiences. In Reed’s image, her bust-length figure is abstracted into simplified, almost sculptural, forms, demonstrating Reed’s awareness of modernist trends in the visual arts. In creating this image, Reed may have been influenced by the work of German-American printmaker and draughtsman Winold Reiss, who trained as an artist in Munich and emigrated to the United States in the 1910s. In the 1920s, Reiss created powerful and generally respectful images of the Blackfoot Indians, and his prints were reproduced on Great Northern Railway calendars in the 1930s.

Reed's image is intended to represent a type rather than a portrait of a particular individual. It is nonetheless significant that Reed's Oklahoma woman is Native, rather than an Anglo-American woman. According to a widely circulated story, Reed is said to have been inspired to create this image after he attended a Sioux powwow. This story is likely apocryphal because the Sioux are not among the dozens of tribal nations, 39 of which are officially recognized, that settled in Oklahoma.

Rebecca Brien

**Martha Reed Collection
Unknown Maker**

Concha belt, n.d.
Leather, silver, and turquoise

Turquoise necklace, n.d.
Turquoise, shell, yarn,
and plastic

Coral necklace, n.d.
Turquoise, silver, and coral

Turquoise chandelier
earrings, n.d.
Turquoise and silver

Coral ring, n.d.
Coral and silver

Silver leaf bracelet, n.d.
Silver, turquoise, and coral

Jewelry from the Doel Reed Collection
DRC 2016.002.025, 029, 103, 113, 118, 129



Guest Curator
Deb and Dave
Engle

Art Advisory Council
Charter Member
Public Art Committee

A Long Wait on the Portal for the Diva of Taos

Dave and Deb Engle met Martha in Taos at her home in the fall of 2008. She had already gifted the property to OSU, and Deb wanted to meet this strong woman and learn more about both Martha Reed and her father Doel.

We knew of Martha's of Taos, Martha's shop that made the broomstick skirt, a popular Southwest design. We also knew some about Doel Reed's art, especially his aquatints. We were told it was customary for OSU visitors to bring orange roses for Martha and a little "hooch"—margarita ingredients to enjoy during the visit. We arrived in the afternoon at the appointed time, only to be told by Martha's caretaker to wait on the portal because Martha was not "ready to greet visitors." For more than an hour, we waited as we watched dogs, cats and who knows what else go and come through the open back door. Wearing one of her Martha's of Taos designs, with her hair in its signature bun, and looking as though she were going to a party, Martha was finally ready to greet us!

This cordial visit with Martha, one of several for Deb over the next couple of years, focused on her family and personal life including her father, Doel, her clothing designs, and her time in Stillwater and OSU. We sat on dining chairs while her favorite and long-time canine companion stretched out on the couch for his afternoon nap. Martha allowed us to tour Doel's studio, left as if he had just taken a short break. On one of his work benches were his reading glasses, notes by the telephone, a to-do list and his cup with dried coffee in the bottom.

If Martha was about anything, she was all about making an impression. After her death, while assisting with the cleaning and storing Martha's belongings, Deb realized what a revered "Taos Diva" this complex and talented woman had been. Some years later, Martha Reed was recognized in the "Strong Women of Taos" exhibition at museums in Taos. Renovating her property gift to OSU took many years and resulted in multiple living and learning spaces. The Doel Reed Center is now abuzz with programs attracting OSU students, as well as alumni and friends to create, learn, and try new things amid stunning mountain and Taos Basin views. Martha would be pleased that her legacy, and that of her father, lives on to the immense enjoyment of so many.

Deb and Dave Engle

Dale McKinney
(American, 1911-1994)

Untitled, 1947
Serigraph on paper

Gardiner Permanent Art Collection
ND-0073



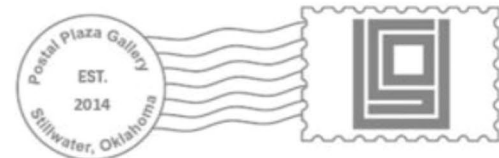
Guest Curator
Mary Ann and Ken
Ferguson

Art Advisory Council
Founding Patron

Alexandre Hogue
(American, 1898-1994)

The Rattler, 1938
Lithograph on paper
ed. 20/50

Gardiner Permanent Art Collection
80-0044



Guest Curator
Mary Ann and Ken
Ferguson

Art Advisory Council
Founding Patron

Liz Roth
(American, b. 1964)



Oklahoma 4, 2008
Oil on plywood

Oklahoma 3, 2008
Oil on plywood

Gardiner Art Collection
08-0070, 08-0071

Guest Curator
Malinda Berry
Fischer

Art Advisory Council, Chair
Founding Patron
Museum Advisory Board

I selected Liz Roth's masterful miniature paintings because I thought they would be of interest to many visitors. The paintings of Oklahoma landscapes showcase Oklahoma's "big sky." Some of my fondest childhood memories are when I played outside and would lay on my back for hours looking at "my big sky" while making up stories about various cloud formations.

Almost every time I visit the Museum I see and/or think about something new.

Below is the description of the overall project, from which Oklahoma 3 & 4 were purchased. The project is titled *America 101*. Here is the link to her website focusing on this series. www.lizroth.com/america101.1

Malinda Berry Fischer

America 101

Painting installation in 101 parts

Nature, that is the physical world that surrounds us, is an overwhelming concept for us as humans, especially because we are so physically small compared with our surroundings. In our contemporary world, we contain nature in many ways, one of which is to collect and enjoy disposable, mass-produced consumer goods that are scaled to us as humans. We allow ourselves to be seduced by these seeming necessities even as we environmentally ruin the majesty of our surroundings to create them.

This piece is a contemporary critique of our uneasy relationship with nature — the project demonstrates our attempts to ignore what is large at the same time we focus attention on small impermanent disposables. There are 100 very small (3" x 5" x 4") oil paintings of the natural beauty of the United States, as represented by landscape paintings from all 50 states. For this project, I visited all 50 states and created paintings from photographs and drawings created in each state. These landscapes are painted on box-like wooded structures to have the uniformity of a mass-produced commodity.

These small paintings are contrasted by a billboard-sized image of a common disposable commodity — the single-use, disposable water bottle. A ubiquitous commodity in a nation with pure drinking water at almost every tap, the very creation of the plastic water bottle takes three to six liters of water. Plastic bottles are a serious disposal issue in landfills, and it's estimated a quarter of the bottle's volume in oil is required for manufacturing bringing any given bottle to market. As I visited each state, and found landscape vistas, the sense that these areas would eventually be choked with landfill was omnipresent.

The selection of a water bottle also speaks to necessity of most forms of life — which includes the flora we find so attractive — requiring water to survive. There is irony in the fact that all places we go for natural beauty are dependent on this water (as snow, lakes, oceans, foliage, etc. etc.) that we are so thoughtlessly wasting.

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



*History of Payne
County, 1963*
Egg tempera on
Belgian linen

Guest Curator
Dick Fischer

Museum Purchase
2010.017.001

Founding Patron

THE EARLY STILLWATER MURAL

This enticing 1963 mural by Grace Hamilton has been twice rescued, once by Jack Allred and again by Malinda Berry Fischer, Stillwater native. Its resilience is well deserved as it depicts representationally key facets of Stillwater's emergence from raw dirt to the home of American's "Brightest Orange." From buffalos, Indians, the Run of '89, a late 19th century train, early Main Street (but not too different having recently had a Meat Market), to Old Central, the mural provides the "feel" of Stillwater passed on by parents and grandparents who preceded statehood and lived through the unique transformation of early and young Oklahoma.

The rescues came about because the mural was in a US Government Post Office and therefore came under a Congressional decree that all art in government buildings belonged to the government. When the Post Office was being relocated in 1980, Jack Allred (Mr. Old Central) was able to convince the government that removing the mural, painted on thin Belgium linen (as

prescribed by the government), would destroy it. Fast forward to the recent transformation into the Art Museum, the second effort to have the mural removed was thwarted by Jay Cheves from OSU who recognized the need to preserve this capturing of an important part of Stillwater's history — in art form.

Responses to Questions:

1. I selected The Early Stillwater Mural by Grace Hamilton because of its importance to Stillwater and Oklahoma State University and because of the role Malinda Berry Fischer played in rescuing it when it was about to be destroyed in the process of renovating the Postal Building.
2. Its meaning to me, as someone who lived in the long-settled Northeast before moving to a barely 100-year-old Stillwater in 1995 with many unpaved streets, is how well the mural depicts various stages in the development of the region in a representational manner rather than in a snapshot. The mural presents a conceptual period of time from which a viewer can imagine the evolution of current Stillwater.
3. The Museum demonstrates OSU's commitment to art, its preservation, its presentation, and its teaching value. OSU's "Athenian Age" is importantly defined by the Museum, Art on Campus, the McKnight Center, and the Greenwood School of Music, as well as the Seretean Center. Of equal note is the support for the arts shown by the willing participation of many volunteers in such activities as the Arts Council, the Art Advocates, and successful fundraisers.
4. My lasting impression is the thrill when the Museum actually opened its doors to preserve and exhibit the University's art collection that had not previously enjoyed a suitable home.

Dick Fischer

**Leon Polk Smith
(American, 1906-1996)**



Untitled, 1955
Acrylic and canvasette

Guest Curator
Brewster Fitz

Gift of Leon Polk Smith Foundation
2015.011.304

Art Advisory Council
Charter Member
Public Art Committee

I chose this piece by Leon Polk Smith for two reasons, the first formal, the second personal.

Leon Polk Smith painted this work in 1955, a period in which he was moving from his early work, which was influenced by European Modernism, including Surrealism, towards the Hard Edge School of American art, in which he is an important figure. It exemplifies the aesthetic that came to inform the entire body of his work. It is characterized by simplicity of line and shape, by an unexpected yet pleasing contrast of colors (usually two), by a balance of positive and negative space, by a play between spontaneity and control. As such it is an excellent example for classes in the history of 20th century American art as well as a reference piece for classes in studio art.

Leon and my father were friends for more than thirty years. Both were Oklahoma country boys who grew up during the Great Depression in a rural setting in which neither education nor art were priorities. Both worked their way through college where they discovered a love of art and developed a belief in the importance of teaching it, not just to university students, but to persons from all backgrounds. Oklahoma State University is privileged to have this piece by a notable New York artist, originally from Oklahoma, in its collection.

Brewster Fitz

**Nellie Shepherd
(American, 1877-1920)**

Wheeler Park, n.d.
Oil on canvas

Gift of Oklahoma State Senate
Historical Preservation Fund, Inc.
2013.015.001



Guest Curator
Charles Ford

Art Advisory Council
Charter Member

**Nellie Shepherd
(American, 1877-1920)**

Oklahoma Landscape, n.d.
Oil on canvas

Gift of Oklahoma State Senate
Historical Preservation Fund, Inc.
2013.015.002



Guest Curator
Carolyn Gang

Co-Chair, Art Advocates

I am a fourth-generation Oklahoman. My paternal great grandfather made the Cherokee Strip Run of 1893 and homesteaded 8 miles NW of Perry in Noble County. That land has stayed in the family and I am the proud owner of the 80 acres that remains. This picture of an Oklahoma landscape reminded me of that.

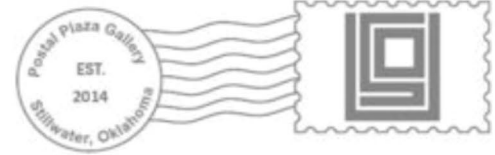
This picture puts a smile on my face. To me it represents the rich heritage of pioneering Oklahomans. The water in the creek, the weathered barn, hazy sky, all typical of rural Oklahoma

The Museum is a place to learn, and exchange ideas, and see wonderful art collections. I think it is so important to both OSU and the Stillwater Community to have this opportunity to expand the knowledge of art.

There was a fabric art exhibit last year which was exceptional. I had never seen anything quite like it. The textures, and colors and use of fabric was exciting.

Carolyn Gang

**Leon Polk Smith
(American, 1906-1996)**



Untitled, 1943
Pencil, India ink, and
watercolor on paper

Untitled, 1943
Crayon, India ink on paper

Gift of Leon Polk Smith Foundation
2015.011.143, 146

Guest Curator
Riccarda de Eccher
and Bill Goldston

Art Advisory Council
Founding Patron
Museum Advisory Board

I am choosing the two pieces done in 1943. I made the decision to choose Leon based on the fact that he was from Chickasha and I grew up in nearby Lindsay. The two images I have chosen are from the year I was born, 1943. The dimensions and Brewster's selection was what brought it together.

Bill Goldston

Verner Panton
(Danish, 1826-1998)
Maker: Vitra
(Swiss, founded 1977)

Heart Cone Chair
designed 1959
Steel, stainless steel, and
molded plastic, woven
wool upholstery

George R. Kravis II Collection
2018.016.048



Guest Curator
First Cowgirl
Ann Hargis

First Cowgirl, OSU
Art Advisory Council
Founding Patron
Public Art Committee

Joan Miró
(Spanish, 1893-1983)

Sculptures, 1980
Lithograph on paper

Museum Purchase
10-0007



Guest Curator
Burns Hargis

President, OSU
Art Advisory Council
Founding Patron

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

*Peace from the Four
Corners, 1981*
Walnut

Gift of Mr. and Mrs. F.M. Bartlett
83-0116



Guest Curator
Barbara and Benjamin
Harjo Jr.

Art Advisory Committee
Charter Member

**Maria Martinez
(San Ildefonso Pueblo,
1881-1980) and Santana
Martinez (San Ildefonso
Pueblo, 1909-2002)**

Black-on-black plate
mid-20th century
Black-on-black ceramic

Gift of Maria and Eric Wollmann
2016.010.001



Guest Curator
Jeanene Jenkins
Hulsey and Ron Hulsey

Art Advisory Council
Founding Patron
Museum Advisory Board

Why I chose the Maria Martinez platter: At first glance I was immediately drawn to the beautiful, simple lines of this platter. It reminded me of ripples on a pond of water. Knowing the importance of water to the Native Americans I believe that water might be the inspiration for the piece.

My other interest in the piece is the artist, Maria Martinez. She is individually known as the most famous Native American potter. However, she often deflects attention from herself and, rather, represents her work as a team effort of her family and her Pueblo. In this respect, she is such a very typical representative of the Native American culture. I greatly admire the piece and all it stands for.

Why the OSU Museum is important to students: I believe that art in any form is an important component of the education process. It broadens one's thinking past specific topics a student may be studying. It instills creative thinking and inspires problem-solving in any student's major or interest. The OSU Museum is exposing the students to diverse thoughts and approaches which they may not have experienced in the communities where they came from. The OSU Museum is

bringing important visual artists to OSU to enhance the lives of students and the community of Stillwater.

Jeanene Jenkins Hulsey

For further information on the artist, please note that a book on Maria Martinez was donated by Jeanene for this exhibition and can be found in the gallery.

J. Jay McVicker
(American, 1911-2004)

Figure Movements #2
1953
Watercolor on paper

Guest Curator
Jan and Kirk Jewell

Gifted by M. Lee Stone
2018.006.001

OSU Foundation



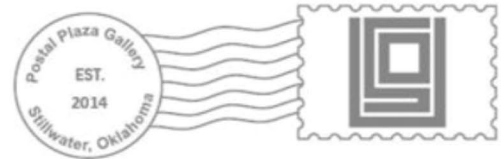
Bernard Steffen
(American, 1907-1980)

Dulcimer and Discord
ca. 1935
Lithograph on paper

Guest Curator
Jan and Kirk Jewell

Gardiner Permanent Art Collection
80-0101

OSU Foundation



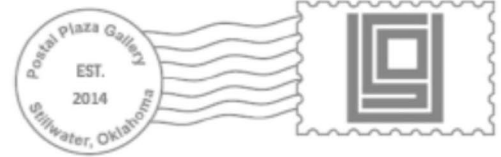
We are both drawn to artwork that has a narrative. In the lithograph by Bernard Steffen we were captivated by the man playing music on his dulcimer in a state of abandon. The more you look the more you see. In *Figure Movements #2*, we were drawn to the contrast of forms, the lyrical motion of the lines and the happy colors.

Jan and Kirk Jewell

**Renato Giuseppe Bertelli
(Italian, 1900-1974)**

*Profilo Continuo di
Musssolini, 1933*
Glazed earthenware

George R. Kravis II Collection
2018.0112.479



Guest Curator
Nigel Jones

Art Advisory Council
Public Art Committee

What compelled you to select the artwork?

I approached this thinking I wanted something sculptural, three dimensional, perhaps influenced by my having just purchased a sculpture by Oklahoma artist Robert E. Maker. Looking in the archive at the George R. Kravis II Collection, I was drawn to several pieces. One, by Renato Guiseppe Bertelli, at first reminded me of an insulator from an electrical pole but on realizing that the artist was Italian and the piece dates from 1933 I saw the profile of Benito Mussolini. Not a nice person but one I was well aware of having grown up just after World War II with relatives who had fought in Italy.

What does the OSU Museum of Art mean to you?

I worked at OSU for over thirty years and missing for most of that time was a museum of art. As University Architect I was very involved with the selection of the Postal Plaza as a suitable location and with the renovation of that early-twentieth-century building to be a museum of art for the twenty-first century. The building

conserves a gracious old post office and gives it new life and purpose as an art museum for OSU and for Stillwater. I am honored to have been a part of the team that developed it.

Can you recall an experience you've had in the museum that has left a lasting impression?

There have been many memorable openings and shows that I have attended. I especially remember the exhibition of the work of Martha Reed, the fashion designer "Martha of Taos" and the George R. Kravis II show with the amazing design pieces, especially the furniture. But, my longest lasting memory of the museum building is not of the exhibitions or the collection, but rather the building: it was fascinating to explore the hidden secret passages that run around the upper level of the main gallery - look for the square portholes high in the walls. This was the security system of that time; the sorters would be down below not knowing if they were being watched from above!

Nigel Jones

**Robert Cottingham
(American, b. 1935)**

Empire, 2012
Color lithograph on Rives
BFK paper
Printed by Tandem Press
ed. 1/40

Gift from the George R. Kravis II
Collection, 2018.012.272



Guest Curator
Holbrook Lawson

Museum Advisory Board

Why start an art collection in the first place?

It's simple, really: great art makes you think, feel, and see in new and interesting ways. Having artworks in your home enriches your daily life while also adding visual interest to your space and showing off your aesthetic sensibilities—what's not to love? Note that not every piece needs to be a soul-searching masterwork; pretty pictures and attractive sculptures will always be in style, though you may find, upon spending more time with a piece, that it begins to open up in ways you wouldn't at first expect. It's one of the most rewarding parts about collecting the art you love, and the reason most of us get into it in the first place.

Holbrook C. Lawson, Ph.D.

Jim Dine
(American, b. 1935)

Four Hearts, 1969

Color screen print on Mylar
Printed by Tandem Press

Suzanne Caporael
(American, b. 1949)

Coloration: Nigrism, 1997

Etching and hand painting
on paper

Printed by Tandem Press
ed. 17/30

Gift from the George R. Kravis II
Collection, 2018.012.153, 144



Guest Curator
Holbrook Lawson

Museum Advisory Board

I chose these works from Tandem Press because of the joy I experienced in being with George Kravis when he purchased from this studio. George and I sometimes competed. He always won! He purchased item number 1 in the series...and yes, I purchased item 2 in the series. George had a keen eye and enjoyed the pursuit as much as owning the work. I challenge you to do the same. Maybe your collection will be valued and loved by a museum too!

Holbrook C. Lawson, Ph.D.

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



The Forgotten, 2007
Gouache, pen, and ink
on paper

The Woman Within, 2009
Ink on paper

All Is Forgiven, 2000
Opaque watercolor
on paper

Anonymous Gift
2012.009.003 & 005, 2018.007.004

Guest Curator
Jamie Maher

Founding Patron
Public Art Committee

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



Blue Ambiance, 1965
ed. 30/30
Soft-ground etching and
aquatint on paper

Guest Curator
Terry Melendez

Gift of Kelly Knowlton
2014.012.002

Co-Chair, Art Advocates
Museum Advisory Board

Art needs to move me. I like strong colors, geometric shapes, and textures. This artwork has the key features that make it a work of art that I can look and look at—never becoming tired and always seeing more. Museums have always been on my list of important places to go. When selecting this artwork, I was inspired to pick a work by artist J. Jay McVicker after seeing the exhibition *Centering Modernism* earlier this year.

Having a museum in Stillwater is a good thing for all of us.

Terry Melendez

Dord Fitz
(American, 1914-1989)

Untitled, 1972
Watercolor on paper

Gift of Brewster E. Fitz, Carolyn E.
Fitz and Dale E. Fitz 2013.009.011



Guest Curator
Carol Moder

Doel Reed Center for the Arts,
Director
Art Advisory Council
Charter Member

Dord Fitz was an Oklahoma & Texas-based artist, who trained at the Chicago Art Institute and the University of Iowa. His distinctive watercolors, like the one displayed here, embody principles of color and movement associated with Abstract Expressionism. Fitz was deeply committed to spreading an understanding and appreciation of abstract art throughout the small towns and cities of Western Oklahoma, Texas, and Kansas. He brought many of the New York-based Abstract Expressionists to the region and assisted museums and regional collections to acquire the work of Franz Kline, Louise Nevelson, Willem de Kooning, Elaine de Kooning, Leon Polk Smith, and James Brooks, among others. Fitz's own work and the interactions he promoted with the Abstract Expressionists strongly influenced my own aesthetic understanding of painting. A similar commitment to aesthetic education and to broadening cultural experiences is what makes the OSU Museum of Art a critical component of the university and the community.

Carol Lynn Moder

**Brummett Echohawk
(Pawnee, 1922-2006)**

The Creek Council Tree
Tulsa, ca. 1967
Oil on canvas

Gift of the OSU Foundation
2013.001.432



Guest Curator
Kathy and Gary
Sandefur

Provost, OSU
Museum Advisory Board

We've always had an interest in Native American art. When we have spent time in Washington, D.C. we have spent time at the National Gallery and always in the Impressionist wing. This painting by Brummett Echohawk checked all the boxes.

A university art museum is a fundamental thing. We can't be a great university without an art museum. We should have started one at Oklahoma State University a long time ago.

Gary Sandefur

**René Grandjean, Author
Henri Ernst, Editor
(French, 19th century)**

Céramique Orientale
1922
Portfolio

Gift of Charles F. Scott
2015.015.005



Guest Curator
Charles Scott

Art Advisory Council
Charter Member

African Collection Unknown Artists

Chiwara Headdresses
Bamana, Mali, 20th century
Wood, metal, beads, shells,
rope, and raffia

Ibeji Male Figure
Yoruba, Nigeria, 20th century
Wood and paint

Akua'ba Female
Fertility Figure
Asante, Ghana, 20th century
Wood

Elephant Mask
Bali, Cameroon, 20th century
Wood

Stool
Dogon, Mali, 20th century
Wood

Kuba Cloth
Kuba, Democratic Republic
of the Congo, 20th century
Woven raffia with
cut-pile embroidery

Gift of Larry W. and Mattie R. Harms
2011.011.015, 024, 026, 036, 042, 057



Guest Curator
Sonya and Mark
Terpening

Art Advisory Council

I was first exposed to African art in an art history class at OSU. I was intrigued by 20th Century African art's use of abstraction and the influence it played on modern art. Since two of the focuses of the Museum are American Modernism and African art and design, I found this an ideal time to revisit a concept that seems at first glance so diverse but is actually causal. I selected these pieces from the Harms African art collection as they are representative of the abstract treatment of form, often confined to bare essentials and reduction to geometric shapes that led directly to Cubism. Cubism then went on to define early modernism.

Though I am a realist artist and a story teller, I know that the emotion of a painting comes from more than the subject portrayed in the painting. It comes from an innate emotional reaction to the color, design and composition (the pure abstraction) that the "story" hangs on. In these examples the artists are trying to create a sculpture that expresses more than the natural form. To achieve this the artist is choosing to exclude a certain amount of the natural elements of his subject to intensify the effect he is seeking. He is freeing art from the static to the emotional.

To me the OSU Museum of Art is a door opening the treasures of the university to the people. OSU is blessed with valuable art and artifacts that have been donated and collected over the years. With the opening of the museum, OSU is now able to curate and share these treasures with many more people and expand the educational experience.

By showing examples of art from Doel Reed, Dale McKinney and J.J. McVicker, the museum has opened my eyes to the rich heritage that the university has had with its faculty. These artists, have been cutting edge in their field and left a great legacy for OSU. I am proud to say I am an alum.

Sonya Terpening

Jasper Johns
(American, b. 1930)

Cups 4 Picasso, 1972
Lithograph in 5 colors on
Fred Siegenthaler paper
Printed by ULAE
ed. 39/39

Gift of William C. Goldston
85-0133



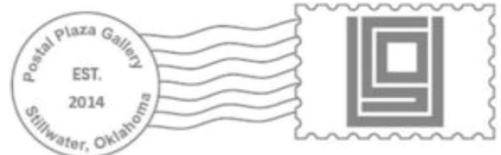
Guest Curator
Russ Teubner

Art Advisory Committee
Founding Patron
Museum Advisory Board
Public Art Committee

Keith Haring
(American, 1958-1990)
William S. Burroughs
(American, 1914-1997)

Apocalypse, 1988
Portfolio of serigraphs on
transparency

George R. Kravis II Collection
2018.012.209-210



Guest Curator
Laura Warriner

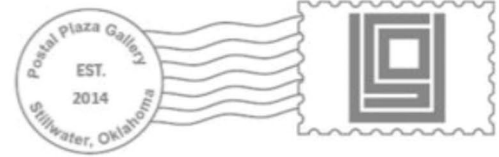
Art Advisory Council

Ella Jack
(American, 1890-1972)

Untitled, 1950
Watercolor on paper

Guest Curator
Jill Webber

Gift of OSU Department of Home
Economics 91-0219



What compelled you to select the artwork?

I was drawn to this painting for several reasons. The first thing I liked was the painting style. It is a simplified style using shapes of color to represent the landscape's objects. I like the use of basic complementary colors with the repetitious dark lines carving out the main forms and accenting the landscape details. I was also drawn to it because an American woman is the artist.

What meaning does it hold for you?

I have been going to New Mexico every year for the past 7 years to paint, and this reminds me of the simple and beautiful New Mexico landscapes I have seen. Though New Mexico is desolate and simplified, that is also what makes it so beautiful! Ella Jack has captured that in her painting.

What does the OSU Museum of Art mean to you?

When I was teaching, I wanted my students, and myself, to be exposed to a variety of artwork and especially to be able to see it in real life versus from a book or the internet. Since we could not easily travel to the OKC or to the Tulsa museums due to time restraints and money, we would go to almost every OSU Bartlett Center exhibition. I love it that we now have two wonderful choices which offer such a variety of exposure and life-long learning opportunities, and all right at our fingertips!

Can you recall an experience you've had in the museum that has left a lasting impression?

I have seen many wonderful exhibitions over the past five years, but the quilting exhibition and the J.J. McVicker exhibition were two of my personal favorites.

Jill Webber