



Thomas Gilcrease

Bradley R. Clampitt



Thomas Gilcrease:

The Gilcrease Comes to Scottsdale Anne Morand, Thomas Gilcrease Institute of American History and Art, Kristin Norell, 1990 [American Art Treasures from the Collection of the Thomas Gilcrease Institute of American History and Art, Tulsa, Oklahoma](#) Thomas Gilcrease Institute of American History and Art, Thomas C. Brayshaw, Sarah Erwin, 1989 [Visit the Thomas Gilcrease Institute of American History and Art](#) Thomas Gilcrease Institute of American History and Art, 1970*

Thomas Gilcrease Randy Ramer, Thomas Gilcrease Institute of American History and Art, 2009 The story of Thomas Gilcrease 1890-1962 is the story of the world's first oil boom of a state in its formative years of marriages and fortunes made and lost but most lastingly it is the story of how the Gilcrease collection came to exist and how Gilcrease Museum became an unparalleled treasure house now owned by the citizens of Tulsa Oklahoma With over 500,000 artifacts pieces of art and archival gems it is a testament to one man's dedication and vision In *Thomas Gilcrease* the man behind that museum is revealed Born in 1890 Thomas Gilcrease came of age at roughly the same time that Indian Territory became the forty sixth state of the Union in 1907 As a citizen of the Creek Nation he received a 160 acre allotment near Kiefer land located as it turned out within the famous Glenn Pool oil field By August 1909 the forty nine wells on this parcel were producing 25,000 barrels a month Gilcrease and his wife began traveling the country taking in art galleries and museums in New York City and the World's Fair in San Francisco It was in Tulsa however that he purchased Rural Courtship his first piece of art and began a collection that eventually contained thousands As he advanced in age and his wealth increased Gilcrease contemplated how to use his fortune to create something of value for future generations In 1931 he told his friend Robert Humber of his decision he would establish the Gilcrease Foundation which would fund a museum a library and a home for underprivileged children The ten essays in this volume illustrated with more than 100 color images and rarely seen historical photographs tell the story of one man's life and legacy The contributors include present and former staff of the Gilcrease Museum and regular contributors to its journal Every man must leave a track Gilcrease once said and it might as well be a good one *Thomas Gilcrease* David Randolph Milsten, 1969 **Treasures of Gilcrease** Anne Morand, Daniel C. Swan, Kevin Smith, Sarah Erwin, 2005-01-01 In 1938 Thomas Gilcrease a native of Tulsa Oklahoma opened the first museum devoted to the art of the American West A true visionary Gilcrease was ahead of his time in understanding the importance of America's own heritage His passion for art and history his Native American ancestry and his oil revenues coincided in a rare alignment His legacy is an astounding collection of paintings sculptures artifacts rare books and documents This lavishly produced book featuring nearly two hundred color reproductions tells the story of Gilcrease and of the renowned museum that bears his name Compiled by the museum's curators *Treasures of Gilcrease* exemplifies the beauty and breadth of the museum's resources The fine art collection alone boasts more than 10,000 American works ranging in styles from classical to romantic to impressionist and by such master artists as George Catlin Charles M Russell Thomas Moran and Frederic Remington The

works by Native artists also span styles ranging from painted hides to twentieth century flat style The artifacts 300 000 plus pieces housed in the galleries and vaults include ceramics clothing pipes and objects of utility ceremony and ornamentation The archives collection contains some 100 000 manuscripts books photographs maps imprints and broadsides Treasures of Gilcrease offers a vivid and engaging tour through these collections in the company of the experts who know them best

Selections from the Gilcrease Collections Thomas Gilcrease Institute of American History and Art,1998 **Thomas Gilcrease and His National Treasure** Thomas Gilcrease Institute of American History and Art,1987 **The Pacific Reporter** ,1917 *Thomas Gilcrease* David Randolph Milsten,1969 Located in the Oklahoma Collection Indian Play Lisa K. Neuman,2013-01-01 When Indian University now Bacone College opened its doors in Indian Territory now Oklahoma in 1880 it was a small Baptist institution designed to train young Native Americans to be teachers and Christian missionaries among their own people and to act as agents of cultural assimilation From 1927 to 1957 however Bacone College changed course and pursued a new strategy of emphasizing the Indian identities of its students and projecting often romanticized images of Indianness to the non Indian public in its fund raising campaigns Money was funneled back into the school as administrators hired Native American faculty who in turn created innovative curricular programs in music and the arts that encouraged their students to explore and develop their Native identities Through their frequent use of humor and inventive wordplay to reference Indianness Indian play students articulated the often contradictory implications of being educated Indians in mid twentieth century America In this supportive and creative culture Bacone became an Indian school rather than just another school for Indians In examining how and why this transformation occurred Lisa K Neuman situates the students Indian play within larger theoretical frameworks of cultural creativity ideologies of authenticity and counterhegemonic practices that are central to the fields of Native American and indigenous studies today **The Story of a Nation at Gilcrease Museum** Thomas Gilcrease Institute of American History and Art,1982* *Thomas Gilcrease Institute of American History and Art* Thomas Gilcrease Institute of American History and Art, *The Civil War and Reconstruction in Indian Territory* Bradley R. Clampitt,2015-12 In Indian Territory the Civil War is a story best told through shades of gray rather than black and white or heroes and villains Since neutrality appeared virtually impossible the vast majority of territory residents chose a side doing so for myriad reasons and not necessarily out of affection for either the Union or the Confederacy Indigenous residents found themselves fighting to protect their unusual dual status as communities distinct from the American citizenry yet legal wards of the federal government *The Civil War and Reconstruction in Indian Territory* is a nuanced and authoritative examination of the layers of conflicts both on and off the Civil War battlefield It examines the military front and the home front the experiences of the Five Nations and those of the agency tribes in the western portion of the territory the severe conflicts between Native Americans and the federal government and between Indian nations and their former slaves during and beyond the Reconstruction years and the concept of memory as viewed through the lenses of

Native American oral traditions and the modern evolution of public history These carefully crafted essays by leading scholars such as Amanda Cobb Greetham Clarissa Confer Richard B McCaslin Linda W Reese and F Todd Smith will help teachers and students better understand the Civil War Native American history and Oklahoma history

Sam Houston with the Cherokees, 1829-1833 Jack Dwain Gregory, 1996 This is a lively effort to pierce the thick fog of falsehood calumny ignorance and legend surrounding the four years Sam Houston spent among the Cherokees in what is now northeastern Oklahoma the broken years in Tennessee and his advent in Texas on the eve of the War for Independence Virginia Quarterly Review

A Bibliography of the Constitutions and Laws of the American Indians Lester Hargrett, 1947 A thorough descriptive list of 225 printed constitutions statute compilations session acts and resolutions passed by properly authorized bodies of the Cherokee Nation Chickasaw Nation Choctaw Nation Creek or Muskogee Nation Indian Territory Nez Perce tribe Omaha Tribe Osage Nation Ottawa Tribe Sac and Fox Nation Seminole Nation Seneca Nation State of Sequoyah Stockbridge and Munsee Tribe and the Winnebago Tribe Each chapter begins with a brief history of the tribe or nation and each entry contains useful biographical historical and bibliographical notes The author observes that many of these items have not been recorded in any connection and the scant biographical information about the others are widely scattered and often imperfect Preface xxi 124 pp

Thomas Gilcrease and His National Treasure, 1987 *Oklahoma Reports ... Cases Determined in the Supreme Court of the Territory of Oklahoma* Oklahoma. Supreme Court, Edward Bell Green, Frank Dale, John Henry Burford, Robert Lee Williams, Matthew John Kane, Howard Parker, Charles Winfield Van Eaton, 1914

Tulsa's Haunted Memories Teri French, 2010 Explores the forgotten history and lost folklore of America's Most Beautiful City which has a haunting history that will captivate the reader with the secrets it holds from its intriguing past while mystery and mystique follow Tulsa's urban legends and prove that truth can be stranger than fiction Original

Knowing the West Mindy N. Besaw, Jami C. Powell, 2024-09-10 This expansive survey of the art and culture of the American West presents richly diverse works by more than 35 distinct Native American nations considered alongside non Native artists from the late eighteenth to early twentieth centuries Knowing the West encourages deeper consideration of the variety of cultures that together reflect the complex histories and stories of the American West Astonishing in range historical significance medium and quality more than 120 artworks by Native American and non Native artists are presented including textiles baskets paintings pottery beadwork saddles and prints including many by women The artworks are shown in meaningful dialogue such as baskets by Elizabeth Hickox Wiyot Karuk juxtaposed with a large scale California landscape by Albert Bierstadt or New Mexican tinwork in conversation with a beaded valise by Nellie Two Bear Gates Dakota emphasizing influence and exchange and pointing out different ways of thinking about land and place Multiple texts by a diverse range of scholars with broad reaching perspectives explore topics such as history and making of Lakota winter counts the development of saddles and bridles from across cultures and the influence of the railroad and tourism on

Southwestern pottery This unprecedented volume centers Native voices and perspectives prompting further thinking and research about the art history of the West

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Thomas Gilcrease Introduction

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