



ARKANSAS TERRITORY COLLECTION

2019-2020



ARKANSAS TERRITORY COLLECTION
2019-2020



Copyright © 2019 Heart of America Artists' Association

www.heartofamericaartists.com

ISBN 978-1-7339201-0-0

Printed in USA. All rights reserved. No part of this book may be reproduced in any form or by any electronic or mechanical means including information storage and retrieval systems without permission in writing from the publisher, except by a reviewer, who may quote brief passages in a review. Published by Heart of America Artists' Association, 22707 W. Spring Harbor Road, Siloam Springs, AR 72761

Edited by Lawrence McElroy and Becky Christenson.

Designed and Compiled by John P. Lasater IV.

ABOVE

Bob Thomason. *New Life on the Tallgrass* (detail). Oil. 24 x 30 in.

ARKANSAS TERRITORY COLLECTION

TWO HUNDRED YEARS OF HISTORY
IN ONE ART COLLECTION



INTRODUCTION *by Todd A. Williams, President of Heart of America Artists' Association*

The Arkansas Territory Collection & Exhibition - Commemorating 200 Years, was an idea greatly inspired by my Legacy of Nebraska Exhibition in 2017, celebrating the state's sesquicentennial anniversary. As I viewed the public's positive response and interaction with my own artwork, my love of combining history and art grew stronger and led to Heart of America Artists' Association putting together this historical exhibit.

Art is about connecting with people's emotions, as artists we have certain memories or feelings connected to past experiences, which in-turn are reflected in the subject or emotion we chose to present to the public. In portraying the past, present, and future we are documenting human history and serving as a creative contributor for this moment in time.

In jurying the Arkansas Territory show, one of our main objectives was to offer diversity in historical relevance and variety in the creative approach to the work. I am truly proud of the quality and integrity of the art created for this project. Each artist plays a different and necessary role of commitment in presenting such a in-depth showcase of paintings and drawings.

Based on each artist's individual research and study, this exhibition speaks on multiple levels: A sense of place, a moment in history, a person of importance, and the beauty of the land and wildlife. The art resonates on a personal and national platform preserving our history and ideals, and offers a sense of hope for future generations to come.

It is with a thankful heart, I applaud all the hard work of the HOAAA members, artists, and volunteers that put together this amazing collection, in celebrating the 200 year Anniversary of the Arkansas Territory.

FOREWORD *by Mindy Besaw, Curator of Crystal Bridges Museum of American Art*

200 years of Arkansas Territory history in one art collection. History is a bold theme for an exhibition. History is complicated. History is subjective. Ultimately, history is “story”—and artists are some of our most talented storytellers. The artists in this exhibition convey stories of people, landscapes, animals, and objects associated broadly with Arkansas Territory, past and present. The stories are real and imagined; and represent both shared and personal histories. Paintings highlight historical figures such as poet and activist Maya Angelou and the Black Panther Party leader Leroy Eldridge Cleaver and their connections to Arkansas; Civil War battle sites within Arkansas Territory; Native American peoples from the region; and depictions of bison from the Great Plains, where they once numbered in the millions. Personal recollections and experiences are also frequently presented—conveyed through images of family, faith, home, and special places and landscapes.

Art and visual culture present a powerful entry point into history, especially moments in the past that are less accessible to contemporary audiences. Artists have the remarkable ability to reimagine and represent people, places, events, and situations. For example, in paint, an artist can revive the Ivory Billed Woodpecker—a species now likely extinct.

Because of their role in presenting history, artists also have a huge responsibility. “History” is often perceived as factual and objective. While it might seem obvious that the works in the exhibition are creations based on the artist’s perspective, the artist’s knowledge of a particular subject, relationship to a place, family lineage, and cultural heritage is likely hidden from the viewer. In conveying history, it is especially important to acknowledge artistic license and to be transparent about artistic interpretation—which can be embedded in the title or included in the text that accompanies the artwork. Be respectful of stories and subjects borrowed from other cultures and other time periods. Regarding Native American subjects, for example, do extra research and seek out the vibrant Native American communities and individuals throughout the region to talk through ideas.

It is important for all of us—artists and viewers alike—to remember that history is mutable and fluid. History is not one simple and obvious story, but a multiplicity of stories and narratives constantly re-worked and re-imagined. The past is always contingent on the present and, in this case, on the artist’s perspective as the narrator.

With few exceptions, this collection shows a nostalgic and idealized vision of Arkansas Territory. Technology, urban life, and contemporary social and environmental complexities, as well as difficult histories of Indian Removal, slavery, near-extinction of wildlife, and the Great Depression, are hidden. Paintings of farmers that withstood drought, Osage resilience and continuum, and the beauty of Ozark and Plains landscapes only bear traces of the complicated histories. Yet, in our contemporary moment, nostalgia holds a meaningful place, and this uplifting view of 200 years of Arkansas Territory history is one that perhaps best suits our present needs.

SPONSORS

The Arkansas Territory Collection and Exhibition project would not have been possible without the generous support of our many wonderful corporate and individual sponsors. We wish to express our sincere thanks to each and every one.



Dr. Chad and
Laura Hill



Bob and
Sharon Wasson



Elizebeth Huff

Carolyn Beaver

Tim Logan

MERCHANDISE SPONSORS

At the opening of the exhibition, a number of merchandise awards were handed out to artists of merit. We thank these generous sponsors for their contributions.

A R T W  R K
A R C H I V E

VASARI
Classic Artists' Oil Colors.

JERRY'S ARTARAMA®
Empowering Artists Since 1968!

R&F
HANDMADE
PAINTS


Ampersand™
Extraordinary surfaces for your art.

 Jack Richeson
FINE ART MATERIALS

BLICK
art materials

GOLDEN
ARTIST COLORS_{OC}

Gamblin

Chartpak®
Creativity. Our Legacy.™

PRELUDE



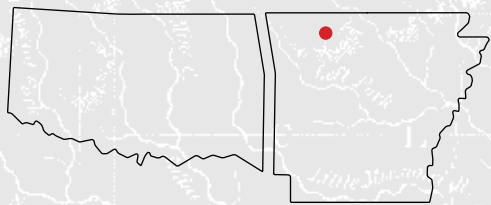
St. Germain

“The margin of the river is clothed with such timber as generally grows on inundated lands, particularly a species of the white oak called vulgarly the overcup-oak; its timber is remarkably hard, solid, ponderous and durable, and it produces a large acorn in very great abundance upon which the Bear feeds; it is also very fattening for Hogs.”

—THE FORGOTTEN EXPEDITION 1804-1805: THE LOUISIANA PURCHASE JOURNALS OF DUNBAR AND HUNTER

OPPOSITE
Glenn Benson. *Buffalo River*. Acrylic. 18 x 14 in.

The crown-jewel of the Natural State has been a favorite destination for canoeing, fishing, hiking, and camping. The Buffalo River area, with its towering bluffs, deep forests, caves, springs and waterfalls, like Hemmed-In-Hollow, became a National Park in 1972. Spared from dams, the river now faces the threat of pollution from hog farm runoff.

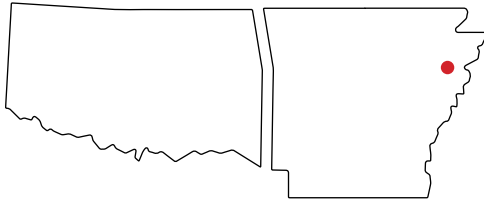




OPPOSITE

Kerry Peeples. *Remembering*. Oil on Panel. 18 x 24 in.

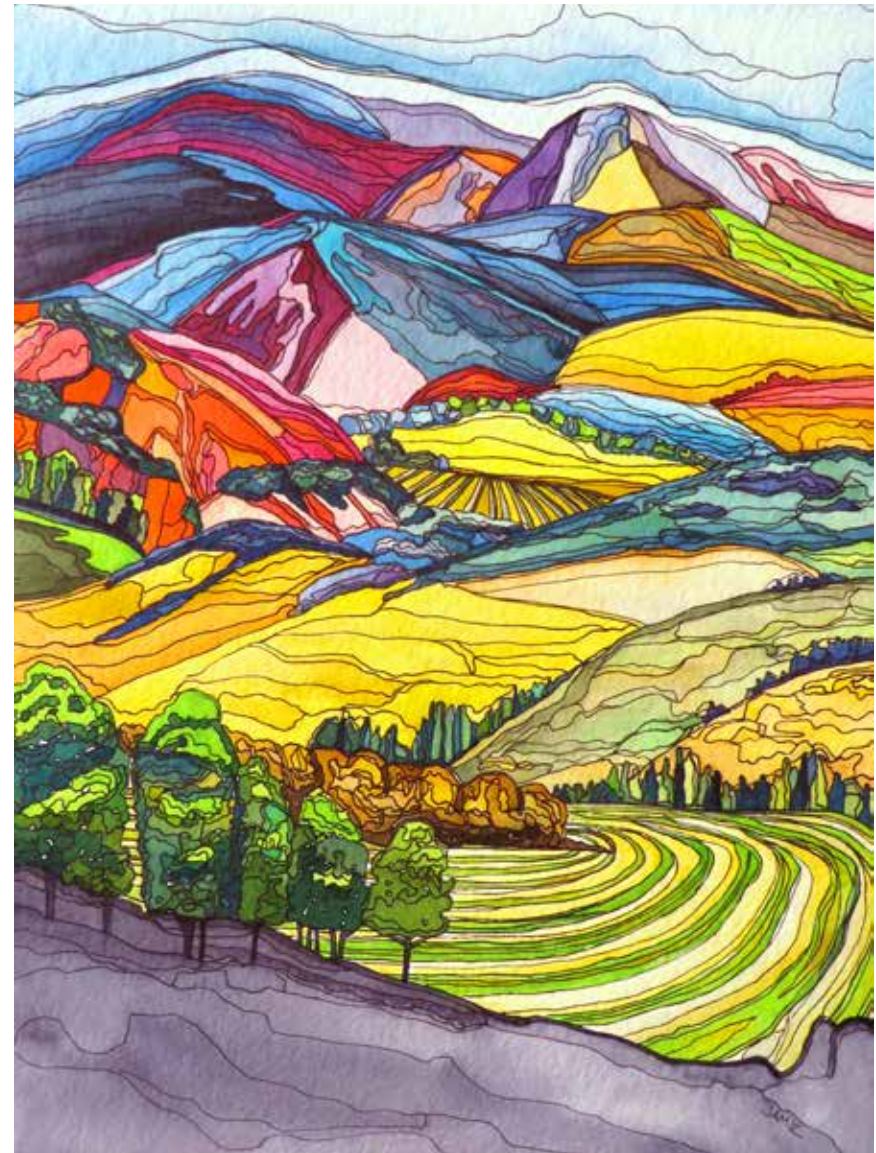
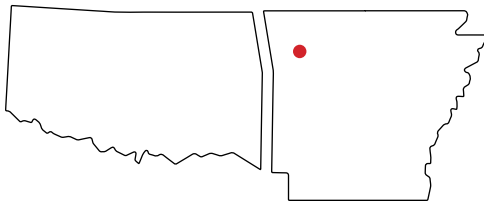
Memory. Landscape. How do they play? Arkansas native Maya Angelou's poem, "Remembering", speaks to me as I wander over the flooded ruts in a field off Highway 64. What memory does this land have and what "ghosts run up" these fields?



RIGHT

Jamie Craddock-Johnson. *Ozark Mountain Views*. Watercolor and Ink on Antique Paper. 9 x 12 in.

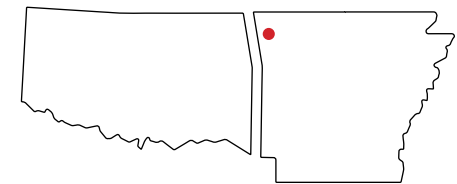
No one can begin to explain Arkansas without viewing and appreciating the beauty of our mountains. Living along the Buffalo River area, I am blessed every day to wake up to the Beautiful Ozark Mountain views. These views and this land helped to shape our past and continue to shape our future.





Charles Peer. *Very Late in the Fall*.
Soft Pastel. 18 x 24 in.

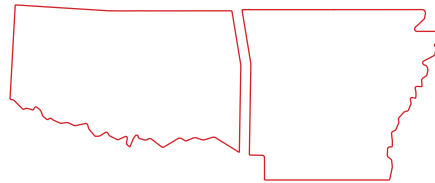
A view of Sager Creek, which runs through Siloam Springs, Arkansas. Simon Sager and his family are believed to have been the first white settlers in Hico; now Siloam Springs. The town has declared Simon Sager as a “founding father”.





Helen F. Howerton. *Ready to Rumble*. Acrylic. 10 x 20 in.

The Arkansas plains territory that included part of Oklahoma were populated by herds of Buffalo. Contests of strength were common as bulls rived for breeding rights. The rumble of battling bulls could be heard and felt for long distances. Thus, it helped the Native Americans locate the Buffalo to hunt, providing much need food and hides for survival. Today herds are seen on the Tallgrass Prairie Preserve and are protected from hunting.



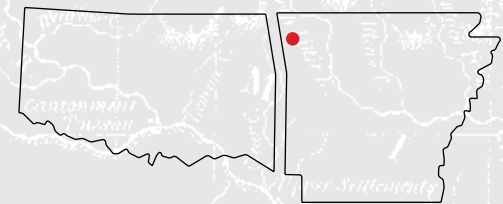
“The new country was well-wooded. There was oak for framing, walnut and cherry for furniture, hickory and ash for their innumerable uses, and different varieties of locusts – there seemed to be no lack in any line. Wild grapes grew everywhere, both the large summer variety, and the smaller or fox variety, and there were many nut trees besides the walnut and the hickory.”

—EARLY SETTLERS OF CANE HILL, ARKANSAS

OPPOSITE

Joey Frisillo. *Path to the Light*. Oil. 16 x 20 in.

This piece represents the silent secrets of the Arkansas Territory's past. It also leads us into the unknown, but hopeful future.





Frugillo