

QUARTZ MOUNTAIN RATTLER

Oklahoma Arts Institute

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OKLAHOMA CITY, OK 73120-1010

Oklahoma Fall Arts Institutes
1993 Retrospective

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Permit No. 1056

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ETROSPECTIVE

on success - remembering the 1993 fall arts institutes for adults

This issue of the Quartz Mountain Rattler is a retrospective of the 1993 Oklahoma Fall Arts Institutes for adults, featuring the insights of OFAI participants and faculty members. They share thoughts about their art and their impressions of the 1993 OFAI workshops.



Photography workshop participants Marsha See, Oklahoma City, and Carolyn Sanders, Soye, participate in a shooting session in the Amphitheater.

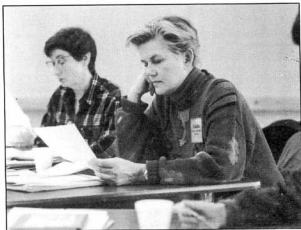


Visual Arts Participant Beverly Montgomery, Morieta, works on a painting outside in the landscape at Quartz Mountain Arts and Conference Center.

Ten Years of Adult Institutes

Last fall marked the 10th Anniversary Season of the Oklahoma Fall Arts Institutes at Quartz Mountain Arts and Conference Center in Lone Wolf, Oklahoma. Since 1983, hundreds of professional and amateur artists, teachers, and college educators, ages 21-81, have enjoyed quality programs in arts education in this beautiful natural setting in rugged southwestern Oklahoma. The Fall Arts Institutes are a series of intense, four-day workshops for adults ages 21 and over. The 1993 Institutes featured courses in Photography, Visual Arts, Writing, and Theatre, taught by nationally recognized professional artists from across the country.

The Fall Institutes were initiated by the Oklahoma Arts Institute in 1983 in response to requests for an arts program for adults modeled after the highly successful Oklahoma Summer Arts Institute, a two-week program in June for talented Oklahoma students ages 14-18. Both programs are supported by a unique partnership of individuals, businesses, corporations, and foundations. In addition, the Institute is supported and endorsed by the State Arts Council of Oklahoma, the State Department of Education, the Oklahoma Tourism and Recreation Department, and the Oklahoma State Regents for Higher Education.

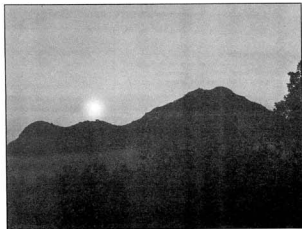


Above
Writing workshop participants
Claudia Buckmaster (foreground), Norman, and Connie Keller, Broken Arrow.

Right
Acting instructor Earle Gister, New Haven, CT,
with Belinda Matlock, Tahlequah.

The Visual Arts Institute faculty consisted of artists Janet Fish, New York, NY, "Painting"; Richard Finch, Normal, IL, "Monotype"; Laurie Spencer, Tulsa, OK, "Site-Specific Sculpture"; and M A R G E A U X, Chicago, IL, "Mixed Media."

The Writing and Theatre Institutes featured faculty members Crescent Dragonwagon, Eureka Springs, AR, "Writing for Children"; Alicia Ostriker, Princeton, NJ, "Writing the Forbidden Poem"; Marvin Bell, Iowa City, IA, "The Art of Teaching Writing"; Robley Wilson, Cedar Falls, IA, "Fiction Writing"; and Earle R. Gister, New Haven, CT, "Advanced Acting."



The 1994 OFAI will see the return of the popular Choral Music Institute which will be coupled with the Theatre Institute on the first of four weekend workshops. The Photography Institute, the Visual Arts Institute, and the Writing Institute will be offered on subsequent weekends.

Please see the "flip-side" of this publication for the course catalogue, a list of faculty, and registration materials for the 1994 Oklahoma Fall Arts Institutes.

The Fall Arts Institutes take place in the striking and beautiful landscape of the Quartz Mountains, in southwestern Oklahoma.

Faculty and Curriculum

Since their inception, the Fall Arts Institutes have offered a truly outstanding faculty, drawn from the ranks of the most celebrated contemporary American artists. The 1993 Institutes boasted another impressive array of talent.

The Photography Institute faculty included photographers Mary Ellen Mark of New York, NY, who taught "Documentary Photography Master Class"; Nicholas DeVore III, Aspen, CO, "The Photo Essay"; and Douglas Kirkland, Los Angeles, CA, "Portraits That Move."

VISUAL ARTS

Richard Finch, "Monotype"

Janet Fish, "Painting"

MARGE A UX, "Mixed Media"

Laurie Spencer, "Site-Specific Sculpture"



Janet Fish, New York, NY,
taught the painting workshop.

Janet Fish's work is represented in numerous public collections, including the Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Whitney Museum of American Art, New York; Dallas Museum of Fine Arts; and the Oklahoma City Art Museum. Honors and awards include MacDowell Fellowships in 1968, 1969, and 1972; the Harris Award, Seventy-first Chicago Biennial, 1974; a grant to travel and lecture in Australia from the Australian Council for the Arts in 1975; and the Albert Dorne Visiting Professorship, University of Bridgeport, CT, 1991.

Finch: "I like to work in a 'moving light' situation. It makes the objects seem alive. The light is never the same. Every day the sun is either higher or lower and the light is always moving. "Early in my career, I became really interested in the movement of light through the glass objects I was painting. The subject of the picture became not the exterior shape of the bottle, but what was happening within the bottle and how the bottle was containing light. I was defining my real interest as being the light itself rather than the objects."

"Janet Fish was a marvelous teacher. She was very positive and constructive in all her comments and her ability to guide many different people with varying abilities was fantastic."

-L. Norally, Tulsa

"The camaraderie of the artists is wonderful here. I felt great support and a giving attitude from the others."

-Edna Williams, Lawton

Laurie Spencer has taught in various programs for the past sixteen years, including workshops at Cincinnati Art Institute, University of Toledo in Ohio, Oklahoma State University, University of Oklahoma and University of Central in Ecuador. In 1990, she received the Award of Excellence from the Oklahoma Visual Artists Coalition and in 1985, a Mid-America Arts Alliance/National Endowment for the Arts Fellowship Award.

Spencer: "When you go to a museum to see art, you go with a certain attitude, with certain expectations and preconceived ideas. I was really interested in what people would think when they just found art in the woods. I like the sense of discovery one experiences and the unexpectedness of site-specific sculpture."

"It was a wonderful residency. For many in the class, this was a time of special significance. Each person seemed to be going through a transitional phase in their life, and they used their pieces to help them work through it. Several were in tears as they presented their work and talked about what it meant to them. It seemed to be a re-confirmation of the important role art can play in our lives."

"Laurie was good at motivating us in a quiet and gentle way. She encouraged each of us to fully explore our own ideas in an appropriate way. "The weekend was more than magic - it was good medicine for my heart, mind, and soul."

-Leslie Alder, Tulsa



The Fall Arts Institutes often provide an hour of jazz or chamber music in a series affectionately known as *Elme kleine Quartetmusik*. On Friday evening, visual arts workshop participants enjoyed a jazz performance by the *Quartz Mountain jazz band*. From left: Peter Kravatz, keyboards, Oklahoma City; Jerry Neil Smith, clarinet, Norman; John Williams, double bass, Norman.



Site Specific Sculpture instructor
Laurie Spencer, Tulsa, OK.

The artist MARGE A UX has exhibited extensively. Over the past twelve years, she has had fifteen solo exhibitions and has been included in many group shows throughout the country. She has been a panel participant for conferences in Los Angeles and Chicago, speaking on contemporary issues concerning women in the arts, and has been a guest lecturer at various universities.

MARGE A UX: "I see my work as a language that I see continually refining to say more clearly what it is that I'm trying to get across. Writing and writers are my biggest influences."

"I met great people at the Institute and had some stimulating conversations. I enjoyed watching the students develop through their work."

"MARGE A UX was very giving. I learned totally new techniques and approaches to process. The session was a breakthrough for me. We teach art, make art, show art, sell art, but the sense of affirmation is indirect. At OFAI you find it everywhere. The staff, the teachers, and the students all remind you about those things in yourself that are good and true."

-Grant Thorp, Ada

"The opportunity to come together with artists/educators from across the state and study with nationally known artists feeds my creativity and enriches my life, my teaching, and my art."

-Marge Donley, Weatherford



Monotype instructor Richard Finch, Bloomington, IL,
gives a demonstration of monotype technique.

Richard Finch is Associate Professor of Art and Director of Normal Editions Workshop at Illinois State University, Normal. Finch's honors and awards include a National Endowment for the Arts Fellowship, two Illinois Arts Council Grants, and numerous Illinois State University Research Grants. He has participated in more than 250 solo and group exhibitions.

Finch: "The participants have been very self-motivated and the staff have been very helpful. It's been a gratifying experience."

"Richard did a wonderful job of demonstrating and teaching his medium. He was very personable and eager to help and enlighten even the rankiest beginners such as myself!"

-Fonda Dorens, Ponca City

"The facilities were beyond my wildest dreams: lots of space, lots of assistance - sort of like a studio in heaven might be."

-Linda Scudder, Tulsa

"This is a tremendously important opportunity for Oklahoma and its artistic community. I support the benefits for the state cannot be fully appreciated. The workshops' influence is year-round and substantial."

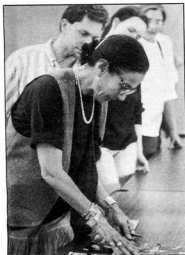
-Steve Brown, Chickasha



Mixed Media instructor
MARGE A UX,
Chicago, IL.

PHOTOGRAPHY

Mary Ellen Mark, "Documentary Photography Master Class"
 Nicholas DeVore III, "The Photo Essay"
 Douglas Kirkland, "Portraits that Move"



Mary Ellen Mark has achieved world-wide visibility through her numerous photo-essays in such magazines as *LIFE*, *Stern*, *Rolling Stone*, and the *London Daily Times*. Among her many awards are three fellowships from the National Endowment for the Arts, the Photographer of the Year Award from the Friends of Photography, the World Press Award for Outstanding Body of Work Through the Years, and the Victor Hasselblad Cover Award.

Mark: "While I was in India, I started to photograph prostitutes with their customers. I didn't want to make the photographs romantic. I really wanted to give a very intimate and maybe brutal account of what it is like to sell your body. Prostitution exists all over the world so I wanted the pictures not just to be about what it's like to sell your body in India - I wanted to really be able to see in my photographs what it felt like to sell your body. Part of what I look for when I photograph in other cultures are those images that are meaningful to everybody, those images that cross cultural boundaries."

"Mary Ellen Mark was a great professional and exercised great respect for her students' feelings as she reviewed their work."
 -David E. Stinchcomb, Oklahoma City



Above: Adult Institute participant Pauline Hook, Chockoma, with her camera.

Left: Master photographer Mary Ellen Mark conducted individual portfolio reviews during her workshop in Documentary Photography.

Below: Nicholas DeVore III, Aspen, CO, taught the Photo Essay workshop.

Bottom: Participants in Kirkland's "Portraits that Move" workshop work with a model in the Quartz Mountain landscape. From left: Rosemary Bell, Denton, TX; Carolyn Sanders, Searle; Douglas Kirkland, Los Angeles, CA; Linda Larnwell, Stillwater; Gary Wolfe, Edmond; model Raven Capps-Crowd, Lawton.

Douglas Kirkland has had a long and prestigious career as an editorial photographer and photojournalist. He joined the staff of *Look Magazine* in the early 1960s and in 1971 he became a contract photographer for *LIFE*. Kirkland is a frequent lecturer and also maintains a busy schedule of assignments for various publications and advertising clients throughout the U.S. and Europe. His work is widely exhibited in the U.S., Europe, and Asia.

Kirkland: "I've enjoyed photography through the years and I've kept essentially changing. The last change happened two and a half years ago when I was up in Maine and they were opening the Creative Imaging Center. While I'd used computers for writing and database work since the early 80s, it never occurred to me that I could do anything with my pictures with the computer. They got me in there for three or four hours and it just hit me like a bolt of lightning: 'This is what I've been doing in the darkroom and with the Reproprint copy machine. Hey, I can do it better and in a more extraordinary fashion on the computer.' I think computer manipulation is an interesting phase. I think it's the future. Frankly, it's here and it's not going away. That's the first thing we have to realize. If you dislike it, you better either learn how to avoid it or to have it work for you because if it's not going to vanish, it's too powerful and too strong."

Editor's Note: Douglas Kirkland will return to Quartz Mountain to teach a workshop at the 1994 Fall Institutes entitled "Introduction to Digital Imaging."

"A key ingredient to becoming a successful photographer is working with people, which Kirkland emphasized in his class. We sometimes forget to teach this aspect of photography along with the technical and theoretical aspects."
 -Money Prack, Guthrie



Nicholas DeVore III has published photo-essays in many magazines including *National Geographic*, *Fortune*, and *LIFE*. He has taught photography at Maine Photographic Workshops and the Anderson Ranch Arts Center. DeVore's work is represented in Aspen, New York, Los Angeles, London, Milano, and Tokyo.

DeVore: "I never really like to be told where to shoot a photo essay. I prefer to be asked to go somewhere, but you can wait around to be asked for quite a long while and so I've found that the best thing to do is, like a rodeo cowboy, spend your last dollar on getting there and photograph what you are really passionate about and believe in."

"In making photographs of people, I try to get them when they're not looking at me. It bothers me when people are hogging the camera in a formal portrait situation. If you can be invisible and get inside their shirt without them seeing you, it's better."

"Each year of participation at the Oklahoma Fall Arts Institutes has helped me to grow as a photographer and as a person. My photography becomes more what I want it to be."
 -J. A. Brisley, Oklahoma City



WRITING

A member of Writer's Conferences & Festivals **WCSF**

Marvin Bell, "The Art of Teaching Writing"
Crescent Dragonwagon, "Writing for Children"
Alicia Ostriker, "Writing the Forbidden Poem"
Robley Wilson, "Fiction Writing"



Marvin Bell, Iowa City, IA, leads a workshop in *The Art of Teaching Writing*.

Robley Wilson teaches literature and creative writing at the University of Northern Iowa, and since 1969 has been editor of *The North American Review*. He is the author of four short story collections and a novel. Wilson's poetry has appeared in a variety of magazines, including *The Atlantic*, *New Criticism*, *The New Yorker*, *New Republic*, *Esquire*, and *Poetry*. Wilson was a 1983-84 Guggenheim fellow in fiction.

Wilson: "I believe that writers should write in every genre they possibly can. I don't think they should specialize. You can't go through life saying, 'I'm a short-story writer.' You've got to be able to say, 'I'm a writer.' And that means that you do fiction, non-fiction, poetry, novels, plays, screen-plays and anything else you feel like doing."

"I found this to be a real changing point in my life. I can write and I will write."
-Kelly Rupp, El Reno

"Robley Wilson's gentle, insightful guidance gave us the courage and desire to explore all the magical 'what-ifs' of our own fiction."
-Barbara J. Craig, Edmond



Marvin Bell is a longtime faculty member at the Writer's Workshop at the University of Iowa. His literary honors include the Lamont Award from the Academy of American Poets, Fellowships from the Guggenheim Foundation and the National Endowment for the Arts and Senior Fulbright Appointments to Yugoslavia and Australia.

Bell: "The line between poetry and prose is invisible and ever-shifting. I think prose is prose because of what it includes and poetry is poetry because of what it leaves out."

"Marvin Bell is a very learned and talented man with a great willingness both to listen and to share."
-Deanne Gavron, Ardmore



Fiction Writing instructor Robley Wilson, Cedar Falls, IA.



O.A.I. Emeritus Board Member Jeanne Hoffman Smith presents the dedication of the Grace Thatcher Hoffman Poetry Shelf in honor of her mother. The new poetry shelf has been added to the Beverly Budget Memorial Library at Quartz Mountain.

Crescent Dragonwagon is the author of some forty books, more than half of them for children. She is the recipient of numerous literary honors including the Coretta Scott King Award and the Golden Kite Award. Dragonwagon and her husband, Ned Shinn, own and run Dairy Hollow House, a country inn and restaurant in Eureka Springs, Arkansas.

Dragonwagon: "We were talking in my class today about themes and values in children's books and I said I didn't even want to discuss themes and values in children's books because I feel that if you start with that, it's like a slip hanging out. A slip makes a skirt go on more nicely and hang better, but if you can see it, it's really tacky. It's not serving its purpose. Naturally, if you have values they will come out in your writing."

"Crescent Dragonwagon brought intelligence, humor, and wit to us with a caring, empowering presence."
-Sara N. Brown, Tahlequah

Crescent Dragonwagon, Eureka Springs, AR, taught *Writing for Children*.

In Memory of William Stafford



The late poet William Stafford, Lake Oswego, OR, was scheduled to return to Quartz Mountain in the Fall of 1992 to teach *The Art of Teaching Writing*. Here, Stafford is pictured giving a reading of his works at the Oklahoma Summer Arts Institute, June, 1978.

William Stafford was probably the best known and most beloved of American poets when he died August 28, 1993, at age 79. For many years, he had been in constant demand and literally could have read somewhere every night of the year. It was more than his poetry, though that alone would have sufficed. It was his whole way of life that so instructed and encouraged readers and writers. Stafford the poet and Stafford the man were of a piece. His sturdy example, his wise counsel, and his rich poetry survive him. His many honors - including a National Book Award and appointment to be Post-in-Residence at the Library of Congress (now called Poet Laureate of the United States), can never sufficiently recognize the richness of his poetry. People are places from all over the world live in Bill Stafford's writings. The landscape is alive. The dialogue rings. His inventive lings, his acute observations, his instantly recognizable tone of voice, his roteness, his compassion... Was ever another poet of such awareness and invention so available in his person and accessible in his writing?

Bill was a majority of one.

-Marvin Bell, September 22, 1993

"Alicia Ostriker is a marvelous, imaginative teacher and a remarkable facilitator - a midwife for creativity."
-Glenda Zamwalt, Durant

"Alicia works well with her students because she relates to them. She makes you feel important and safe and secure. She helps you discover what is inside of you and gives you a way to bring it to the surface and communicate it to others."
-Kitty Estes, Broken Arrow

Alicia Ostriker, author of seven published volumes of poetry, teaches English and Creative Writing at Rutgers University. She has received awards from the New Jersey Arts Council, the National Endowment for the Arts, the Rockefeller Foundation, and the Guggenheim Foundation. Ostriker's poetry appears in *The New Yorker*, *The Nation*, *American Poetry Review*, *Atlantic Monthly*, and many other magazines.

Ostriker: "My teaching has to do with trying to reprogram everybody to kill the censor. Not the outside censor - the interior one."

"It's been wonderful - a delightful and inspirational time. Participants in my workshop wrote poetry I really enjoyed and admired, and struck me as committed and dedicated people. The staff was helpful and warm, and I enjoyed the company of the other faculty."

Alicia Ostriker, Princeton, NJ, taught the Poetry workshop.

THEATRE

Earle Gister - "Advanced Acting"



Acting Instructor Earle Gister, New Haven, CT.

Earle Gister has been the Chairman of the Acting Program at the Yale School of Drama for fourteen years. While at Yale, he has directed all the major works of Chekhov as well as plays by Strindberg, Ibsen, Gorki, Ionesco, and Beckett. Gister has served on the Tony Awards Committee the Commonwealth Awards Committee, and the National Endowment for the Arts Theatre Panel.

Gister: "Play. If life could be... play. Not a play.

If we could only give ourselves over to playfulness. You know, real play - kid's play. But there's no time to be a child. They made us grow up so damn fast! Kids have hardly begun to talk and we're telling them not to play, and by doing that we are taking away their creativity and their imagination. Well, I'm an actor and I refuse to grow up. Acting is play. It's having fun in a world that wants us to be serious."

"In its most sophisticated form play is Albert Einstein imagining that he's riding a light beam in order to explore outer space. That's what he did. Isn't that something? In its simplest form it's Cowboys and Indians. And somewhere in-between is theatre. There is a common condition to all forms of

play and that's transformation. Play insists that we transform ourselves. Into a cowboy. Or into an Indian. Or a doctor or a patient. We have to transform ourselves and become something else. And the ability to transform is the degree to which we have fun. That's why actors do it. Because it turns them on. They like to transform."

"I felt some trepidation and intimidation at the prospect of working with an acting teacher of Earle Gister's reputation, but his energy, enthusiasm, and love of craft coupled with his tremendous patience and skill as a teacher made this workshop one of the most enjoyable experiences of my career."

-Belinda Matlock, Tahlequah



Earle Gister directs a scene between Bill Day, Poland, and Belinda Matlock, Tahlequah.



Acting workshop participants listen to Earle Gister's instruction as to the art of theatre and "play."

From left: Billie Sue Thompson, Broken Arrow; Lawrence Reiman, Tulsa; V Caperton, Tahlequah; Lisa Coulter, Tahlequah; Lisa Carmahan, Sayre; Clifford Reed, Norman; and Susan Shaughnessy, Norman.



Earle Gister works one-on-one with Mary Brunstley, Sterling.

PRELUDE FACULTY - OFAI

Choral Music

WESTON NOBLE
Conductor/Deerh, IA/1992
DENNIS SHROCK
Scholes/Norms, OK/1992

Folk Arts

DEBI BENNETT
Folklorist/Bates Rouge, LA/1991
MAVIE DOERJEN
Basketmaker/Oklahoma City, OK/1991, 1992
MIKE LOGAN
Cowboy Poet/Helena, MT/1992
VANESSA MORGAJ
Headliner/Anadarko, OK/1991, 1992
WALLACE McRAE
Cowboy Poet/Forsyth, MT/1991
STEVEN E. ROBERTS
Haywood, CA/1991
LAVALIGN ROBINSON
Tap Dancer/Philadelphia, PA/1992
JAN ROSENBERG
Folklorist/Texasans, AR/1992
DON SUCCHIONE
Silvermaster/Walton, KS/1991
WILLIE SMYTHE
Folklorist/Seattle, WA/1992

Photography

WILLIAM ALBERT ALLARD
Batonville, LA/1986
MORLEY BAER
Carmel, CA/1987
RUTH BERNHARD
San Francisco, CA/1988
KEVIN BURBICKI
Birmingham, VT/1990
MARSHA BURNS
Seattle, WA/1987
PAUL CAPONORO
Sana Fe, NM/1985, 1986
KEITH CARTER
Bismarck, ND/1992
MARTHA CASANAVE
Monterey, CA/1991
WILLIAM CLIFT
Sana Fe, NM/1989
A.D. COLEMAN
States Island, NY/1992
MARIE COINDAS
Boston, MA/1986
NICHOLAS DA VOBRE III
Apen, CO/1993
DICK DURANCE
Rochester, ME/1984
DAVID FITZGERALD
Ocala City, OK/1983
PHILIP HYDE
Taylorville, CA/1984
MICHAEL KENNA
San Francisco, CA/1990
KOUSLAS KIKELAND
Los Angeles, CA/1991
MARK KLETT
Tempe, AZ/1992
ROBERT GLENN KETTERHUM
Los Angeles, CA/1988
NICK KRACH
Boston, MA/1991
JOHN LENDAGARD
New York City, NY/1989
DAVID LUBBERS
Grand Rapids, MI/1988
KALLY MANN
Lexington, VA/1989
MARY ELLEN MARK
New York, NY/1993
TOM MILLEA
Carmel, CA/1987
TED ORLAND
Santa Cruz, CA/1988
OLIVIA PARKER
Manchester, MA/1981

Photography Continued

STEPHEN KERLOW
Scholes/Philadelphia, PA/1992
BERNARD PLOSSU
France/1983
NEIL SELZBERG
New York, NY/1986
JOHN SEXTON
Carmel Valley, CA/1992
LYNN STERN
New York, NY/1991
GEORGE TICE
Izella, NY/1990
JERRY UELSMANN
Gainesville, FL/1989
COLLE WESTON
Carmel, CA/1991
HUNTINGTON WITHERELL
Monterey, CA/1990
DON WORTH
Mill Valley, CA/1985

Theater

JOANNE AKALAITIS
Director/New York, NY/1990
JANI ALXANDER
Atrium/Carmel, NY/1984
LOU ANTONIO
Director/Black Mt, CA/1989
JOHN LEE BEATTY
Stage Designer/New York, NY/1990
ROBERT BENEDICTI
Director/Valecia, CA/1985
JOHN BISHOP
Playwright & Director/New York, NY/1986
MARGARET BOOKER
Director/Sarasota, FL/1992
CATHERINE BURNS
Atrium/New York, NY/1989
KATHLEEN CAHILL
Director & Screenwriter/Cambridge, MA/1988
LONNY CHAPMAN
Atrium/Los Angeles, CA/1990
JACK CLAY
Director/Seattle, WA/1989, 1992
IRENE CONNORS
Voice & Movement Specialist/Valecia, CA/1984, 1985
MORTON DA COSTA
Director/West Redding, CT/1987
RICHARD DRESSER
Playwright/New York, NY/1990
LYLE DYE
Director/Alama, OH/1983
MICHAEL FRINGOLD
Scholes/New York, NY/1991
MARIE IRENE FORNES
Playwright/New York, NY/1991
EARLE GISTER
Actor & Teacher/New Haven, CT/1993
BERT HOOVE
Mason's Foundation, CA/1983
WOODIE KING, JR.
Director/New York, NY/1992
WERNER KLEMPERER
Atrium/New York, NY/1986
WILLIAM LEVITS
Director/Tallahassee, FL/1983
ALLAN MILLER
Actor and Director/Los Angeles, CA/1990
PEGGY O'BRYEN
Scholes/New York, NY/1991, 1992
WILLIAM PARLAN
Director/Minneapolis, MN/1991
SYBIL ROSEN
Playwright/New York, NY/1986
ED SHEREN
Director/Carmel, NY/1984
RICHARD THOMAS
Atrium/Los Angeles, CA/1988
ERNEST THOMPSON
Playwright/Merida Del Rey, CA/1985
MICHAEL TOLAYDO
Atrium/Washington, DC/1991, 1992
SAM WOODHOUSE
Director/San Diego, CA/1989
AL YOUNG
Screenwriter/Palo Alto, CA/1989

Visual Arts

TIMOTHY BARRETT
Peppermink/Kalamazoo, MI/1984
TOM BERGO
Painter & Printmaker/Nashville, TN/1989
CAROLYN BEADY
Painter/Baltimore, MD/1989
CHRISTOPHER BROWN
Painter/Bethesda, CA/1990
HOWARD BUCHWALD
Painter/New York, NY/1989
JAMES BUTLER
Painter/Bloomington, IL/1986
WARDINGTON COLLESCOTT
Mt. Hope, WI/1991, 1992
KATHRYN CLARK
Painter/Stockton, TN/1985
ALAN COOPER
Illustrator/Corning, NY/1985
DON EDDY
Painter/New York, NY/1987
MELVIN EDWARDS
Sculptor/New York, NY/1990
RICHARD FINCH
Painter/Bloomington, IL/1993
JANET FISH
Painter/New York, NY/1993
PETER FRANK
Critic/Los Angeles, CA/1990
NATHAN GOLDSTEIN
Painter & Author/Boston, MA/1987, 1988
LUAN GONZALEZ
Painter/New York, NY/1983, 1984
PATRICIA GONZALEZ
Painter/Houston, TX/1992
ROBERT GORDY
Painter & Printmaker/New Orleans, LA/1985
GERHART HENRY
Critic/New York, NY/1989
RICHARD HUNT
Sculptor/Chicago, IL/1984
DAN KIACZ
Printmaker/Norms, OK/1983
SUZANNE KLOTZ
Sculptor/Sedona, AZ/1989
NORMAN LALIBERTÉ
Sculptor/Boston, MA/1988
M A R O E A U X
Mixed Media/Chicago, IL/1993
MARTI MAYO
Houston, TX/1991
MELISSA MILLER
Austin, TX/1991
FRANCIS MYERS
Printer/Mt. Hope, WI/1992
DON NICE
Painter/Cincinnati, NY/1983
PATSY NORVELL
New York, NY/1991
PETER PLAGENS
Painter & Critic/New York, NY/1988
IREN SCIBO
Mixed Media/Santa Fe, NM/1991, 1992
PAUL SOLDNER
Ceramicist/Carmel, CA/1987
TOM VAN SANT
Artist & Designer/Los Angeles, CA/1986
JEANETTE PASIK BELGAN
Painter/River Forest, IL/1990
LAURIE SPENCER
Sculptor/Tulsa, OK/1993
CYNTHIA THOMPSON
Sculptor/Portland, ME/1992
JAMES WYNN
Painter/Syracuse, IL/1986
BIRGMAE WITKIN
Painter/Syracuse, NY/1990

Writing

LINSEY ABRAMS
Fiction/Waterbury, NY, NY, 1986
MARVIN BELL
Poet/Waterbury, CT, IA/1985, 1986, 1993
GEORGE BELGER
Poet/Santa Cruz, CA/1991

Writing Continued

BRUCE BROOKS
Fiction/Silver Spring, MD/1992
OLGA BROUMAS
Poet/Powhatan, MA/1990
RON CARLSON
Short Fiction/Tempe, AZ/1991
RONALD CHEIST
Non-Fiction/New York, NY/1992
LUCILLE CLIFTON
Poet & Children's Writer/Santa Cruz, CA/1987, 1990
ROBERT CREELEY
Poet/Buffalo, NY/1989
CRESCENT DRAGONWAGON
Children's Writer/Santa Cruz, CA/1993
LARS ENGLE
Scholes/Tulsa, OK/1992
TESS GALLAGHER
Poet/Syracuse, NY/1984
GEORGE GARRBETT
Fiction/Waterbury, CT, IA/1990
REGINALD GIBBONS
Evansville, IN/1991
DONALD HALL
Poet/Dunbury, NY/1988
STEVE HARRIGAN
Journalist/Austin, TX/1987
STEVE HELLER
Fiction/Mechanics, KS/1992
SHELBY HILKON
Fiction/Writer/White Plains, NY/1988
WAL HILDEN
Short Story/Writer/New York, NY/1989
DAVID HICKEY
Essayist & Critic/W. Work, TX/1985
EDWARD HERGEN
Poet/Houston, TX/1987
LINDA HOGAN
Poet/Idaho, CO/1989
JAQUELINE JACKSON
Springfield, IL/1991
CHARLES JOHNSON
Fiction/Writer/Seattle, WA/1986
WILLIAM KITTREDGE
Fiction/Writer/Minneapolis, MN/1988
JOHN LANE
Poet & Essayist/Bryson City, NC/1986
GERALDINE LITTLE
Poet & Short Fictionist/Holly, NJ/1992
PHILIP LOCATE
Essayist/New York, NY/1989
ED LUEDERS
Non-Fiction/Writer/Salt Lake City, UT/1990
HEATHER LUGGISH
Poet/Seattle, WA/1992
LARRY MCMURTRY
Fiction/Writer/Washington, D.C./1984
KAY MORGAN
Journal/Writer/Berkeley, WA/1986
JOHN MURRAY
Environment/Writer/Palo Alto, CA/1989
TOBY OLSON
Poet and Fiction/Writer/Philadelphia, PA/1990
ALICIA OSTRIKER
Poet/Powhatan, NY/1993
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FRANCINE RINGOLD
Scholes/Tulsa, OK/1991
MARK SINGER
Journalist/New York, NY/1985
EVE SHELLNUT
Athens, OH/1991
MARK SHILLTON
Athens, OH/1991
ANITA SKRIN
Chenow, MD/1991
TERRY TEMPEST WILLIAMS
Essayist/Salt Lake City, UT/1988
ROBILLY WILSON
Fiction/Cedar Falls, IA/1993

APPLAUSE

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The Institute's endowment was established in 1985 with the award of a prestigious Challenge Grant from the National Endowment for the Arts.

To establish a named or designated fund, a gift must be \$10,000 or more.

A \$3 million scholarship campaign to permanently underwrite scholarships in the amount of \$15,000 each for 200 students in the summer program is currently underway.

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The Oklahoma Arts Institute gratefully acknowledges the generous support of its Quartz Crystal Club members who have contributed to the Institute's annual operating fund between January 1, 1993, and May 31, 1994:

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Kathryn C. Meeks, Midwest City
Arlene Miller, Midale
Simplice Miller, Tulsa
Sharon Miller, Altus
Beverly Misselton, Manhattan
Christy Moon, Ada
Sharon Moon, Broken Arrow
Joseph Moore, Lawton
Christine Moore, Mooreville
Theresa Moore, Cushing
Theresa Moore, Poteau Hill
Petea Mosler, Lawton
John K. Mouton, Altus
Patrick Mulvihill, Poteau City
Hudson Maynor, Norman

