



QUARTZ MOUNTAIN
CATALOGUE
Oklahoma Fall Arts Institutes

...Adult Workshops In

- Choral Music •
- Theatre •
- Photography •
- Visual Arts •
- Writing •

...For Professional & Amateur
Artists, Public School Teachers,
College & University Educators

Scholarships are available for
Oklahoma Public School Teachers

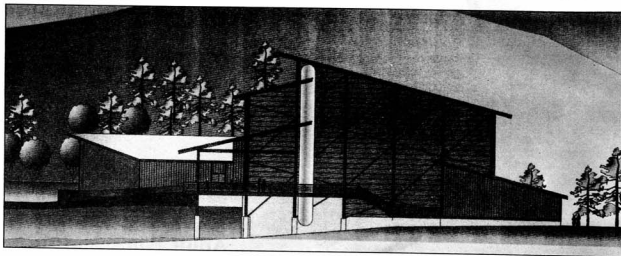
See application enclosed.



1994 Workshops - Registration Information

CAPITAL IMPROVEMENT PLAN

foundation for the future



an architectural rendering of the new performing arts hall

the capital improvements campaign

The Oklahoma Arts Institute has entered into an agreement with the State of Oklahoma to develop Quartz Mountain into a regional arts and conference center with a national reputation.

Phase I, an Arts Complex, has been completed and consists of five studio pavilions, an outdoor amphitheater and library in the lodge. Planning for Phase II, a performing hall / conference center, additional housing, and pedestrian walkways is currently underway. The facilities provide a permanent home for the Institute's educational programs: the Oklahoma Summer Arts Institute for talented youth and the Oklahoma Fall Arts Institutes, a series of continuing education institutes for teachers and community artists.

cornerstones

Great Plains Amphitheater
Southwestern Bell Foundation
Oklahoma City

Lone Wolf Pavilion
The McCasland Foundation
Duncan

Buffalo Pavilion
The Kerr Foundation, Inc.
Oklahoma City

Prairie Falcon Pavilion
Sarkeys Foundation
Norman

Diamondback Pavilion
The Macklinburg-Hulse Family
Oklahoma City

Wildcat Pavilion
Conoco, Inc.
Ponca City

Beverly Badger Memorial Library
John S. Badger
Altus
Mr. and Mrs. Richard W. Moore
Altus
Public Service Company of Oklahoma
Tulsa

on the cover....



...as pictured the work of Site Specific Sculpture workshop participant Jack Bryson, Lawton. Here Jack works on a small model of the work before assembling it on site at Quartz Mountain.

Past and Future

The Oklahoma Arts Institute looks back on ten years of Fall Institutes with pride. A community of Oklahoma artists and arts educators has been created and nurtured by the programs at Quartz Mountain, enhancing the quality of life of all Oklahomans. Indeed, the enthusiasm generated at Quartz Mountain is infectious and participants can't wait to return to their communities and schools and share what they have learned. 1993 OFAI participant Tim Neller sums up the "Quartz Mountain Magic": "I had no idea how stimulating and inspiring it would be. I feel revived and anxious to return to the classroom." The future looks bright for both the Oklahoma Summer and Fall Institutes.

The Institute anticipates the imminent realization of the long-standing Capital Improvements Plan, which will see the facilities at Quartz Mountain Arts and Conference Center expanded to include additional housing and a new performing hall/conference center. These improvements will make Quartz Mountain a more marketable conference center, bringing additional business to the area which might otherwise have been lost out of state. Most importantly, the new facilities will allow for the inevitable growth of the Institute's programs and enable the Oklahoma Arts Institute to achieve its goal of providing quality arts education for Oklahoma, developing future artists and arts audiences well into the new century.



PERSPECTIVES

on success - looking toward the 1994 Oklahoma fall arts institutes

Activities/What Happens at Fall Arts?

The pace of the weekend (Thursday-Sunday) workshops is rigorous. Daily activities include three-hour morning and afternoon classes and an evening "Meet the Artist" series which features faculty presentations and question and answer sessions. Participants enjoy evening concerts of classical and jazz music affectionately known as Eine kleine Quartzmusik.

In their "spare" moments, participants may peruse the Institute's gallery, "Les Galeries de l'École des Buzzards", which displays the resident faculty artists' work during the OFAI. Paintings, photographs, prints, and sculpture adorn the gallery. Housed in the Quartz Mountain Lodge, the gallery is free and open to the public.

Sunday morning "Pavilion Gallery Walks" offer participants of the Photography and Visual Arts Institutes an opportunity to view the work their peers have produced during the workshops. The Writing Institute participants may give readings of their work at the Friday night "Open Mic" session. Nature hikes exploring the striking scenery of Quartz Mountain offer a welcome respite from the intense workshop schedule. Communal meals at the Lodge give participants a chance to unwind between classes and meet other artists from across the state.



Betty Price
Executive Director
State Arts Council of Oklahoma

"It's important for Oklahoma artists to be able to work with the best artists in the nation."



Hans Brisch
Chancellor of the Oklahoma
State Regents for Higher Education

"Faculty tell us that they feel revitalized and inspired after attending the workshops..."



Sandy Garrett
Secretary of Education
State Superintendent of Public Instruction

"They have reported that they have learned new skills and, just as important, their love for teaching has been rejuvenated."

Praise from the Oklahoma Arts Institute's "Friends in High Places"

"I have had personal contact with and letters from community artists who attended the Fall Arts workshop series. They tell me that the OFAI helped them develop technique and skills associated with their chosen art form. Attending the workshops gave them the opportunity to interact with expert faculty and like-minded peers and contemporaries. It's important for Oklahoma artists to be able to work with the best artists in the nation. The Oklahoma Arts Institute provides them this opportunity without having to leave the state."

-Betty Price, Executive Director of the State Arts Council of Oklahoma

"The Oklahoma Arts Institutes fall sessions have been invaluable to teachers. They have reported that they have learned new skills and, just as important, their love for teaching has been rejuvenated. There is a tremendous "multiplier effect" here; when teachers return to their schools, their enthusiasm rubs off on their colleagues. At the same time, the techniques learned during the fall session make teachers more effective in the classroom. The arts, by their very nature, encourage the development of creativity. The Quartz Mountain experience enhances a teacher's ability to lead children through that process. We are pleased to be a part of this collaboration and know it will contribute to the strengthening of instruction in Oklahoma schools."

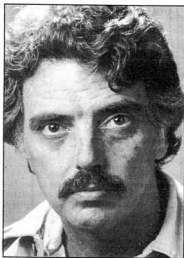
-Sandy Garrett, Secretary of Education/State Superintendent of Public Instruction

"Scarce resources and tight budgets frequently prevent our colleges and universities from offering faculty a wide breadth and scope of professional development activities. We are pleased that through a partnership with the Oklahoma Arts Institute, we are able to offer faculty the opportunity to study with internationally renowned artists, performers, and writers. Faculty tell us that they feel revitalized and inspired after attending the workshops and approach their teaching and research with renewed energy and enthusiasm. The Oklahoma Fall Arts Institutes are an investment in our faculty, an investment that is ultimately realized by the students they teach and guide."

-Hans Brisch, Chancellor of the Oklahoma State Regents for Higher Education

THEATRE

instructors - course descriptions - OFAI '94



WRITING FOR THE THEATRE

Jonathan Bolt

Course Description: This workshop will help participants work through the playwright's journey - from idea through production. Getting started. Using the writer's individual voice. What to achieve along the way. Getting to the end. Exercises and discussions will help stimulate the creative juices. The workshop will include the art of collaboration with director and actors. The rehearsal process. Writing the historical play. Writing the book for a musical. Analysis and discussion of the student's work.

Artist Profile: Jonathan Bolt's first play, *Threads*, premiered in New York at the Circle Repertory Company where he is a Company Member. *To Culebra*, *Glimmerglass* and *The Whore and the h'Empress* premiered at the Actor's Theatre of Louisville. He is the book author of *Eleanor*, a musical which premiered at the Pittsburgh Public Theatre, and of three musicals for young audiences. As an actor, he has appeared on and off-Broadway, on television, in films and extensively at regional theaters. He is an O'Neil Playwright, the recipient of a New York State Creative Artist Grant and a Drama League Award for Playwriting.

Playwright Jonathan Bolt



DIRECTING

Amy Saltz

Course Description: The course will focus on the translation of text from the page to the stage. Participants will take individual scenes through a process of analysis, conceptualization and rehearsal, exploring techniques in each of these areas. Previous directing experience is preferable, but not essential.

Artist Profile: Amy Saltz has directed both new and classical plays at such theaters as Playwright's Horizons, the Public Theater, the Second Stage (all in New York), the Yale Rep., Arena Stage, Long Wharf, Actors' Theatre of Louisville and the Seattle Rep. She worked at Joseph Papp's at the New York Shakespeare Festival and toured with John Houseman's The Acting Company. She has helped to develop scripts at the Eugene O'Neil National Playwrights' Conference for the past 12 years. Awards include Chicago's Artisan and Joseph Jefferson awards and Florida's Handy Award. She has been affiliated with the graduate programs of the Yale School of Drama, Juilliard, NYU, Columbia and Rutgers' University. She is currently on the executive board of the Society of Stage Directors and Choreographers.

Director Amy Saltz

ACTING: LIFE STORIES AS THEATRE

THE VOICES IN OUR HEADS

Denise Nicholas

Course Description: Each participant will be asked to come prepared with a three minute autobiography, focusing on a particular event or time in their lives—comedic or dramatic. The "autologs" will be performed in front of the group with a particular emphasis on character, action and the universality of human experience. Class-work will also include a discussion and demonstration of the differences between stage and screen performances.

Artist Profile: Denise Nicholas made her first television appearance in the well-known series Room 222. She is best known for her portrayal of Harriet DeLong on CBS' dramatic series, In the Heat of the Night. Ms. Nicholas also writes for the series, and her first play, Buses, will be published this year. She has received four NAACP Image Awards for her acting.

Actress Denise Nicholas



CHORAL MUSIC

instructor - course description - OFAI '94

Dr. Charlene Archibeque

Artist Profile: Dr. Charlene Archibeque is one of the most vital choral conductors in America today with over thirty years of professional engagements as a teacher, clinician, director of workshops, adjudicator and guest conductor. She has directed All-State and Festival choirs in 40 states, in six provinces of Canada, and on 12 European Concert tours. As Director of Choral Activities at San Jose State University for the past 23 years she has trained many of today's fine choral conductors, performed with the SJSU Choir and Choralists for State, Divisional and National Conventions of the MENC, AGO, and ACA, and taken the Choralists to International prominence by winning a number of prestigious awards including the first Gold Medal in Mexico City at the International Choral Festival, First Place at the Hague Koorfestival in Holland, First Place in the Classical Division of the International Choral Festival at Spittal, Austria in 1988, and the "Choir of the World" grand prize at the International Eisteddfod in Llangollen, Wales in 1991. Dr. Archibeque is the first American and the first woman to serve as clinician for the National Federation of Music Societies (in York, England, September 1989). A Life Member of the American Choral Directors Association, she served as National Chair for the Choral Standards and as Northern California President where she remains on the Past Presidents Council. Dr. Archibeque is the recipient of numerous awards, and is listed in eight international biographical dictionaries.

Course Description: Workshop participants will sing, rehearse, and conduct music of all style periods during five different sessions. Techniques to maximize use of rehearsal time, increase mental and physical involvement, improve tone quality and musicality, and ensure a communicative performance will all be explored in each session.

Sessions will include:

- 1) Articulation and line in Renaissance polyphony. The use of messa de voce, dynamic intensity, accents, and tone quality to achieve clarity and beauty in shaping Renaissance phrases. Several motets and madrigals will be rehearsed demonstrating techniques which help quicken and assist the learning process.
- 2) Developing resonance and agility through imagery and physical movement. Physical, mental and facial activities that help beautify the choir's tone quality, as well as solve most tuning problems.

- 3) Shaping tone in the Classical Mass (weight, dynamics, accent, phrasing, etc.). Exploration of the *muscato* attack, use of *detache*, and rhythmic accent in the music of Haydn and Mozart.
- 4) The Communicative Choir. Rehearsal techniques which encourage facial, physical, and mental involvement to enhance the communication and to encourage the singers' response to the musicality of all literature.
- 5) Conducting a Master Class. Analysis and suggestions for improving all conductors' hand and baton technique to ensure quick musical responses, beautiful tone and better communication between conductor and musician.



theatre & choral music '94 - September 29 - October 2

5-C

PHOTOGRAPHY

instructors - course descriptions - OFAI '94



THE PORTRAIT: A MASTER CLASS

Arnold Newman

Course Description: This is a Master Class for experienced photographers who are ready for a challenge and want to discover new ways of interpreting the portrait. Mr. Newman will lecture on light, composition, portraiture and the history of his own work, but the emphasis of the class is on creativity, the free exchange of ideas, and may well question your current perceptions of portraiture and photography. This class is restricted to advanced students. All applicants must submit no fewer than six and no more than twelve 35mm slides representing their current work in photography. These examples do not have to concentrate on portraiture.

Artist Profile: Arnold Newman is one of today's most prolific and renowned portrait photographers. His work has been exhibited in and collected by the world's leading museums and galleries, including the Museum of Modern Art, the Metropolitan Museum of Art and the National Portrait Gallery, London. He has published eight books of his photography.

*Left - Georgia O'Keeffe, Ghost Ranch, N.M. 1968 - by Arnold Newman
Right - The artist Arnold Newman, self portrait*



DEMISTIFYING THE DIGITAL DARKROOM

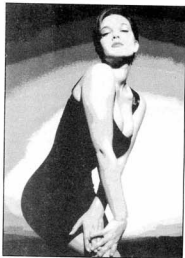
Douglas Kirkland

Course Description: This introduction to the world of computer imaging will be presented in a straightforward elementary fashion which will be easy for photographers and those in allied fields to follow, enjoy and participate in. Kirkland will show how images are scanned, manipulated and printed using Adobe Photoshop software and computers such as the Apple Macintosh. The object will be to show how images can be retouched, tinted, modified, stored and created from scratch. Some background in computer use is helpful but not compulsory.



Artist Profile: Douglas Kirkland has had a long and prestigious career as an editorial photographer and photojournalist. He was an assistant to Irving Penn and went on to join the staff of *Look Magazine* in the early 1960s. In 1971, he became a contract photographer for LIFE. A book on Kirkland's early work, *Light Years*, was published by Thames and Hudson in 1989. His early experiments with computer-manipulated imagery are featured in *ICONS: Creativity with Camera and Computer*, which was published by Collins of San Francisco in 1993. He maintains a busy schedule of assignments throughout the United States and Europe and his work is widely exhibited in the United States, Europe and Asia.

*Left - Douglas Kirkland - Intro to Digital Imaging
Right - Drew Barrymore, photo by Douglas Kirkland*



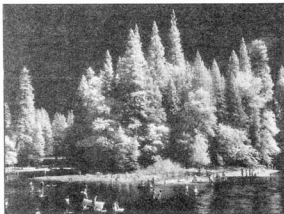
THE RULES OF PHOTOGRAPHY

AND HOW TO BREAK THEM

Ted Orland

Course Description: This workshop is about the principles of photography -- a hands-on guided tour to the way images mutate with each change in f-stop, shutter speed, film and paper. We'll use our camera in the field to test theory against reality, and print results in the Quartz Mountain darkroom (It doesn't matter if you've never printed before). Along the way we'll view your prints and discuss the issues that are important to you. Ted will give demonstrations of film developing and printing (including some bizarre processes known only to photographers from California).

Artist Profile: Ted took up photography as a young art student working for designer Charles Eames, and in the 1970s became assistant to Ansel Adams and printer of Adams' Yosemite Special Edition Prints. Currently Ted teaches master class workshops for University of California Extension and at other workshop centers across the country. His newest book is *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*, co-authored with David Bayles. Orland's photographs are exhibited widely and appear in most major museum collections, including those at the National Museum of Modern Art (Kyoto, Japan), the Boston Museum of Fine Arts, the Corcoran Gallery of Art (Washington, D.C.) and the Amon Carter Museum (Ft. Worth, TX).



*Above Right - Infrared photograph by Ted Orland
Right - Instructor Ted Orland*



AN EXPLORATION OF FORM

Ralph Gibson

Course Description: Working with the figure can provide photographers with a clearer sense of their own perception of the world, while requiring visual sensitivity and a willingness to examine one's reactions. Gibson's approach to the figure implies that the subject matter is a given. Within this construct, the photograph must search for a significant shape as well as a lighting event. This workshop will stress the act of posing as well as looking at tonality, form, and composition.



Artist Profile: Ralph Gibson is founder of Lustrum Press and has over 20 monographs including two works published in the United Kingdom and five works published in France. Gibson is the recipient of three National Endowment for the Arts Fellowships and a Guggenheim Fellowship. His work has been recognized by the Photographic Society of Japan and by organizations in Germany and France. He is currently working on a large body of protracted study on the figure entitled *Infants*.

*Far Left - Photo by Ralph Gibson
Left - Instructor Ralph Gibson*



VISUAL ARTS

instructors - course descriptions - OFAI '94



"Illinois Landscape."
Oil and acrylic on canvas 20" x 45"

private collections throughout the United States and Europe, and an NEA Midwest Fellowship. In 1993 he was awarded the Illinois Academy of Fine Art Lifetime Achievement Award.

LANDSCAPE PAINTING

Harold Gregor

Course Description: Each session will open with either a slide discussion about landscape painting or demonstrations of painting techniques. Discussion will include demonstrations of varnish glazing, glaze and impaste, enamel grisaille, and English Method I, II, and III (Water-color). We will work both indoors and outdoors, critiquing at the end of each painting session. Enrollment is limited to intermediate and Advanced Participants.

Artist Profile: Harold Gregor's work has ranged from an initial photo-realistic approach to more recent impressionistic views and panoramic perspectives. Through his color choices and signature brush strokes, the "Landscape" paintings become dazzling color-formed spaces. Harold Gregor's work is represented in important public and private collections. He is a recipient of a National Endowment for the Arts grant, and an NEA Midwest Fellowship. In 1993 he was awarded the Illinois Academy of Fine Art Lifetime Achievement Award.



The artist, Harold Gregor



COLLAGRAPH PRINT MONOTYPE & THE ARTIST'S BOOK

Clare Romano and John Ross



Course Description: For experienced and beginner artists. Experience the freedom inherent in the creation of a collagraph print using a base of cardboard, cutting imagery into the plate and collaging paper, cardboard, cloth, etc. All methods of color printing will be emphasized. Direct painting, the trace monotype and experimental techniques will be included. Finally, the prints will be used to explore literary and visual ideas through the dimensionality of the artist's book. Traditional and avant garde concepts of the book will be explored.

Artist Profile: Clare Romano is a painter and printmaker. In addition to over seventy one-person exhibitions in the U.S. and abroad, she is a Professor of Fine Arts at Pratt Institute. Her numerous awards include a Fulbright, Tiffany, and four MacDowell Fellowships. Her work appears in numerous collections, including the Museum of Modern Art, the Whitney Museum of Art, and the Metropolitan Museum of Art.



Artist Profile: John Ross is Professor Emeritus at Manhattanville College, where he chaired the art department, and teaches at the New School for Social Research in New York City. He has taught at Columbia University, Yale, the Pratt Institute and the University of Washington. Ross has had over sixty five one-person exhibitions. His work is represented in the National Collection of Fine Arts in Washington, D.C., the Hirshorn Museum, and the Metropolitan Museum of Art, among others.

Above: "Night Canyon". Collagraph, 2 plates inked intaglio and relief. 22" x 30".
4 color collagraph by Clare Romano.

Right: "Carnival 2". Collagraph. 31" x 40". By John Ross.



DRAWING

Nathan Goldstein

Course Description: This workshop will be an intensive exploration of drawing fundamentals designed to provide participants with a command of gesture, proportion, structural and spatial clarity, perspective and composition. Participants will work with a variety of drawing mediums and will draw subjects such as still life, landscape, and the human figure. The workshop will also include some lectures and demonstrations by Mr. Goldstein.

Artist Profile: Nathan Goldstein received his BFA and MFA from the School of the Art Institute of Chicago. He has directed workshops all over the country, including the Rhode Island School of Design, the Minneapolis College of Art and Design, Wesleyan University in Ohio and others. He is listed in *Who's Who in American Art*, *Who's Who in the East*, and the *Dictionary of International Biography*. Mr. Goldstein is the author of six books about drawing and design. He currently teaches art at the Art Institute of Boston.



Nathan Goldstein.



"Model in the Studio." Oil. 16" x 20" 1980.

MIXED MEDIA

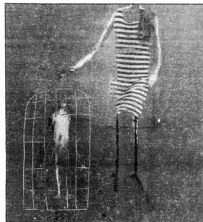
Holly Roberts

Course Description: The workshop will begin with an introduction to the fundamentals of painting on the photograph with oil paints. The workshop participants will be encouraged to try different ways of using the photograph in combination with the paint. Although the two main media that we use will be black and white photographs and oil paint, the real thrust of what the students will be learning is how to access deeper levels of their own creativity.

Artist Profile: Holly Roberts was born in Boulder, Colorado. She holds a BA from the University of New Mexico and an MFA from Arizona State University. Her art work has been exhibited internationally, and her work is included in major collections throughout the country. She has received two NEA grants in Photography as well as the Ferguson Grant from the Friends of Photography, who have also published a monograph on her work. She currently lives and works in Corrales, NM.



Holly Roberts



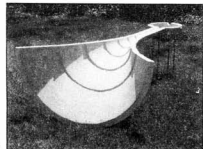
"Woman with Caged Bird."
Oil on silver print, 30" x 24"

SCULPTURE IN CONTEXT: CREATING DESIGN PROPOSALS

Dann Nardi

Course Description: A workshop for exploration into the concepts and concerns for designing and constructing sculpture on a larger scale and expanded context. The course will focus on artists' individual directions for approaching commissions, public projects, and site-specific works. Participants will be involved in developing their ideas into design proposals, as a response to a specific site or situation. Emphasis will be on constructing maquettes and scale models developed from drawings. The course will present past and present approaches to sculpture in context, through slides, photos and written materials.

Artist Profile: Dann Nardi received his BS and MS degrees from Illinois State University, Normal, IL. His work is represented in several public and private collections, including the Phillip Morris Company, Saks Fifth Avenue Corporation, Coca Cola Corporation, and the Pain Art Center and Arboretum, Oshkosh, WI. He has received two National Endowment for the Arts Fellowships, and four Illinois Arts Council Fellowship Grants.



"Second Nature" by Dann Nardi,
cast concrete & steel,
26" H x 95" L x 52" D

Right: Dann Nardi.



WRITING

instructors - course descriptions - OFAI '94



Photo: Mary Hines

THE ART OF TEACHING WRITING

Reginald Gibbons

Course Description: Teaching writing means understanding the process of writing from the inside out. This will be a mixed workshop that discusses both poetry and fiction, and will have writers of both as participants. In this kind of workshop, poets and fiction writers learn from each other's approach to the specific issues in each genre: fiction writers help poets see questions of point of view, characterization and narrative, and poets help fiction writers see questions of the rhythms of language, word-choice, the use of images, and levels of diction. The workshop will focus on the following: 1) discussion of poetry and fiction, how it might be better written and what can be learned through this discussion about how to teach writing; 2) writing exercises that will help participants' own writing and serve as models for teaching writing; 3) a discussion of what kind of reading is most helpful to the writer, the teacher of writing and the student of writing.

Artist Profile: Reginald Gibbons is the editor of *TriQuarterly Magazine* and co-director of TriQuarterly Books, at Northwestern University. He has published four collections of poems. His book of short fiction, *Five Pears of Peaches*, was published in 1991 by Broken Moon Press, which will also publish his novel, *Sweetbitter*, in 1994. Gibbons was born in Texas, studied at Princeton and Stanford and taught creative writing at Princeton from 1976 to 1980. He now teaches at Northwestern and in the MFA Program for Writers at Warren Wilson College. He has received NEA and Guggenheim poetry fellowships, as well as the John Masefield Memorial Award from the Poetry Society of America, and the Carl Sandburg Award from the Friends of the Chicago Public Library.

WRITING & ILLUSTRATING FOR CHILDREN

Gail E. Haley

Course Description: This course is suitable for the aspiring writer and/or illustrator of children's books as well as for teachers, librarians and others engaged in the process of teaching ABOUT or WITH children's literature. As an author and an illustrator I bring a unique perspective to the design and composition of children's books, including the relationship between image and text. Participants will be introduced to the central elements of a good story. The program also addresses "The Look of the Book" and pictorial processing skills to help young readers recognize and read the visual elements of the book and the information / ideas contained in the images but not in the text.

Artist Profile: Gail Haley is the acclaimed author and illustrator of *A Story A Story*, and many other children's books. "Few adult books," writes Haley, "are read as repeatedly by the same reader as are children's books. For this reason alone, they deserve to have special care lavished on them....There is no specific recipe for becoming a children's book author and illustrator, save a burning desire to be one, dedication, perseverance, craftsmanship and luck, and a rejection of all that is childish in favor of a childlike view of the world." Gail Haley currently serves as Writer in Residence at the Language, Reading and Exceptionalities school at Appalachian State University, Boone, NC.



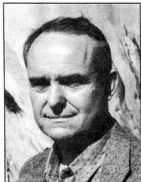
Photo: Bob Callahan

FICTION

Leonard Tourney

Course Description: I like to think about fiction-writing as an extension of language ability and sometimes talk about the "grammar" of fiction—that is, the way writers generate and structure stories and novels, creating out of a finite number of plots an infinite number of stories. Through informal lecture and discussion, students are encouraged to stretch their imaginations, sharpen their senses, heighten their awareness of how much good "story material" is to be found in ordinary experience, and appreciate the talents and honest effort of their fellow-students. Fiction writing is fun; were it not so, no one in his or her right mind would do it. But writing also requires self-discipline, a sense of purpose, a command of language, mature experience, compassion for one's characters, sympathy for one's readers, and most of all, a conviction that story-telling is a kind of magic that can illuminate the world. In my workshop I like to demonstrate that the achievement of these qualities is not incompatible with having a good time.

Artist Profile: Leonard Tourney has taught at the at the University of California, Santa Barbara, since 1985. Although best known for his eight highly-acclaimed mystery novels featuring the Elizabethan constable Matthew Stock (*Witness of Bones*, *Knaves Templar*, *Old Saxon Blood*, etc.), he has also written articles, instruction manuals, and a critical biography and has been a teacher of writing for over twenty-five years. He has served as a manuscript consultant for writers of fiction and nonfiction, and is Co-Director of Mysterium Productions, creators of mystery weekends and evenings. He is at work on his ninth novel in his Matthew Stock series.



CREATIVE NON-FICTION: HOW TO WRITE IT - AND LIVE IT

Lee Gutkind



Course Description: This workshop will focus on the many forms of creative nonfiction: personal essays, profiles, memoir, etc. Using examples from previously published work, the unique architecture of creative nonfiction will be analyzed, while the pressing and important questions will be asked - and answered: What makes an essay creative? What is the line between fiction and nonfiction? What are the ethical, moral and legal boundaries inherent in the creative nonfiction genre? An intensive examination of challenges and intricacies of this newly emerging genre.

Artist Profile: Lee Gutkind, founder and editor of the popular new journal, *Creative Nonfiction*, has performed as a clown for Ringling Brothers, scrubbed with heart and liver transplant surgeons, traveled with a crew of National League baseball umpires, acted in summer stock theater, wandered the country on a motorcycle and experienced psychotherapy with a distressed family - all as research for eight books and numerous profiles and essays. His award-winning *Many Sleepless Nights*, an inside chronicle of the world of organ transplantation, has been named one of the best books of the year by *Library Journal*. Also a novelist, filmmaker and Professor of English at the University of Pittsburgh, Gutkind's newest book, *Stuck in Time*, was recently featured on ABC's *Good Morning America*.

WRITING POETRY: BODY, SOUND, TEXT

Olga Broumas

Course Description: The workshop will focus on skills for entering, dwelling in, and transcribing the right brain, whose spatial, kinesthetic and emotional perception powers our dreams, art and spirits. Sustained, intuitive witness and practice of somatic ecology for the creative artist: bodywork, breathwork, self-healing skills; vocal and somatic exploration of memory, emotion, courage and aspiration; writing skills that document the unconscious, choreograph inner space, allow the idiomatic soul its wisdom and poetry. For writers, artists, anyone on a contemplative, creative path.

Artist Profile: Olga Broumas is Poet in Residence at Brandeis University. She holds a BA in Architecture, and an MFA in Poetry. Broumas has received Guggenheim and NEA Fellowships; her books include *Beginning with O*, a Yale Younger Poets selection; *Perpetua*, *Pastoral Jazz*, and two translations of *Odyseas Elytis*, *What I Love*, and *The Little Mariner*. With T. Begley she has founded *The Singing Bowl*, a psychodynamic educational workplace for women in progress.





REGISTRATION DETAILS

OF AI '94

Questions? - Call, fax or write The Oklahoma Arts Institute,
P.O. Box 18154, Oklahoma City, OK 73154 Phone: (405) 842-0890 Fax: (405) 848-4538

The 1994 Oklahoma Fall Arts Institutes are designed for professional artists, teachers and serious amateurs, 21 years of age or older. The workshops provide to participants an intensive, hands-on arts education experience and an opportunity for artistic self-renewal. In 1994, workshops will be offered in Choral Music, Theatre, Photography, Visual Arts and Writing.

Registration and Waiting Lists

To enroll, interested individuals should complete the enclosed registration form and send it to the OAI office with a \$125 Deposit. A \$25 non-refundable processing fee is included in this amount. Public school teachers and Oklahoma college and university educators who are applying for Regents Awards or State Department of Education Honor Awards may reserve workshop space with a \$25 non-refundable processing fee. The deposit is necessary in order to confirm your place in the workshop. **Registration forms without the necessary deposit will not be processed.** There is no deadline for registration. However, some workshops fill quickly, and early registration is strongly suggested. Participants are confirmed in the workshop upon receipt of their registration form and deposit, and are notified of confirmation by mail. A letter including class supply needs and other preparatory information will follow.

At course capacity, a waiting list is automatically formed in the order in which applications are received. Applicants on the waiting list will be refunded their deposit, less the \$25 processing fee. Those selected from the waiting list are notified by telephone as space becomes available.

Workshop Costs

The workshop fee is \$450, which includes tuition (\$300), double-occupancy lodging and meals (\$125), and a non-refundable \$25 processing fee. A minimum deposit of \$125 must accompany registration in order to confirm your enrollment. The balance of the fee is due seven working days prior to the start date. If you fail to pay your balance seven days prior to the start date, your space in the workshop may be forfeited and your place filled from the waiting list.

Besides tuition fees, some workshops may require an additional materials fee. If a materials fee is required, you will be notified in the letter which outlines supply requirements.

Housing

All workshops take place at Quartz Mountain Arts and Conference Center, near Lone Wolf, in the southwest corner of the state.

All housing is double-occupancy. Housing arrangements must be made through the Oklahoma Arts Institute. Reservations will not be accepted by Quartz Mountain Lodge.

In addition to lodge rooms, housing facilities include cabins or duplexes with kitchens and living rooms which accommodate from two to four people. *Access to a car is advisable for those with cabins or duplex accommodations.* For groups of 10 or more, dormitory facilities are available on a special request basis.

Meals

Meals are served buffet style, except for a seated dinner on Saturday evening. Meals included are dinner Thursday evening, breakfast, lunch and dinner on Friday and Saturday, and breakfast on Sunday morning. Vegetarian options are available upon prior request.

Arrival and Departure

Each Institute takes place Thursday afternoon through Sunday at noon. Check-in begins at 11 am on Thursday. There is a 1 pm orientation, followed by the first class at 2 pm. Check-out time on Sunday is 1 pm.

Car-pooling information is available for those who wish to travel to Quartz Mountain with other participants. Check the appropriate box on your registration form.

Staff Development Credit

For public school teachers, the Institute can provide a certificate of participation to help them meet Staff Development requirements as mandated by House Bill 1017. Interested teachers should check with your district's staff development coordinator.

Graduate Credit

Institute participants may earn one hour of graduate credit through the University of Oklahoma or Oklahoma City University. Each university department designates specific fee requirements and assignments for students who wish to receive credit. Those interested in graduate credit should check the appropriate box on the registration form and contact the universities directly. At the University of Oklahoma, call Harold Jones, Department of Continuing Education, (405) 325-1947. At Oklahoma City University, those applying for graduate credit will need to contact the head of the department from which they are requesting credit (Art, Music, Performing Arts, Liberal Arts, etc.). Contact the Oklahoma Arts Institute for specific contacts and addresses.

Scholarships

There is no need-based financial aid or scholarship funding available for workshop participants through the Oklahoma Arts Institute. However, some corporations and private individuals donate scholarship monies for participants from specific communities or in specific disciplines. There are a limited number of these grants available. You may write to the Oklahoma Arts Institute for a listing of available scholarship funds.

We encourage participants with financial need to seek scholarship sources from within your communities. Possible sources of local funding are Arts and Humanities Councils, civic clubs and community businesses or corporations.

We are pleased to announce that the Oklahoma State Department of Education is once again offering "Honor Awards" to Oklahoma public school teachers. An application form and information regarding these awards is enclosed.

The Oklahoma State Regents for Higher Education have made available, in cooperation with state-wide institutions of higher learning, Quality Initiative grants for more than 200 faculty members of Oklahoma's colleges and universities. For more information, contact the OAI office.

Refund and Cancellation Policies

If after your enrollment you are unable to attend a workshop for any reason, please notify the Oklahoma Arts Institute immediately so that your place may be filled by an applicant from the waiting list.

If you cancel more than 14 days before the first day of the workshop, your tuition, minus the \$25 registration fee, will be refunded. If your cancellation is received after the 14 day deadline, and your workshop place cannot be filled, your \$125 deposit will be forfeited.

In the instance that the Institute is forced to cancel a class, the full deposit including the registration fee will be refunded. The Institute reserves the right to substitute faculty members. In all such cases, an attempt will be made to inform participants of a faculty change, but time constraints sometimes make it impossible to do so. If faculty replacements must be made at the last minute, we ask for your understanding of these circumstances.



REGISTRATION FORM

complete and send to attend OFAI '94

*Return (with \$125 deposit) to
The Oklahoma Arts Institute 720 N.W. 50th,
P.O. Box 18154, Oklahoma City, OK 73154
Phone: (405) 842-0890 Fax: (405) 848-4538
Feel free to photocopy this form as necessary.*

I. Personal History

Name: Last _____, First _____, Middle _____

First Name (for Name tag): _____

Sex: Male Female

Age (this information used to help make rooming assignments): _____

Address: _____

City: _____, State: _____, Zip: _____

Home Phone: (_____) _____

Work Phone: (_____) _____

County of residence: _____

Ethnicity (This information is voluntary in accordance with the 1968 Civil Rights Act as amended.)

American Indian / Alaskan Native Black / African American Asian / Asian American / White (not of Hispanic Origin)
 Hispanic / Mexican American / Latin American / Puerto Rican Other: _____

Profession: _____

Employer: _____

In case of emergency, please contact: _____

III. Accommodations

All accommodations are double occupancy. If available, which type of housing accommodation do you prefer?

Lodge double room (with roommate) Cabin or duplex with kitchenette (2-4 cabinmates)

If possible, may I room with (name): _____, (hometown) _____

Do you smoke? Yes No

Do you prefer vegetarian meals? Yes No

Do you wish to be contacted by other participants about car-pooling to / from Quartz Mountain? Yes No

II. Workshop Registration

Because classes fill quickly, please select a first, second and third choice, and prioritize them by writing "1," "2," or "3" in the first column. In the second column, list your level of expertise for that class: "B" (beginner), "I" (intermediate), or "A" (advanced). Some classes are restricted to advanced participants.

Priority

(1,2,3)

Skill

(B,I,A)

Choral Music / Theatre Institute: September 29 - October 2

Choral Music, Charlene Archibeque
Acting: Life Stories as Theatre, Denise Nicholas
Directing, Amy Saltz
Writing for the Theatre, Jonathan Bolt

Photography Institute: October 13 - 16

Portrait Master Class, Arnold Newman
Demystifying the Digital Darkroom, Douglas Kirkland
The Rules of Photography and How to Break Them, Ted Orland
An Exploration of Form, Ralph Gibson

Visual Arts Institute: October 20 - 23

Drawing, Nathan Goldstein
Landscape Painting, Harold Gregor
Collagraph Printmaking and the Artist's Book, Clare Romano and John Ross
Mixed Media, Holly Roberts
Sculpture, Dann Nardi

Writing Institute: October 27 - 30

Fiction Writing, Leonard Tournay
Writing Poetry, Olga Broumas
The Art of Teaching Writing, Reginald Gibbons
Writing and Illustrating for Children, Gail E. Haley
Creative Non-Fiction, Lee Gutkind

Will you be applying for graduate credit?

Yes

No

Have you ever attended the OFAI before?

Yes

No

If yes, list year(s) and workshops attended: _____

Do you wish to receive Staff-development documentation?

Yes

No

How did you hear about the program? (circle one)

Newspaper

radio

TV

friend

brochure

other

IV. Payment

Make all checks or money orders payable to the Oklahoma Arts Institute.

Enclosed is my payment in full (\$450 tuition, room and board, which includes my \$25 non-refundable processing fee.)

Enclosed is my \$125 deposit which includes my \$25 non-refundable processing fee (balance due seven days before registration date).

I am applying for a Regent's Award. Enclosed is my \$25 non-refundable registration fee.

I am applying for an Honor Award for public school teachers. Enclosed is my \$25 non-refundable registration fee.

I am paying by Visa Mastercard Amount: _____ Expiration date: _____

Name as it appears on card: _____

Credit card # _____

Signature: _____

V. Terms of Registration

I understand that, unless the Institute is otherwise instructed in writing, signing this registration form constitutes a release for any photographs taken of me at the Oklahoma Fall Arts Institutes. I also understand that my written comments may be used for public relations for the program. If I am unable to attend the workshop, I understand that I must notify the Oklahoma Arts Institute fourteen working days prior to the first day of class in order to be refunded the total tuition paid, less the \$25 processing fee. I hereby waive any and all claims for myself and my heirs and personal representatives against the Oklahoma Arts Institute, Quartz Mountain Lodge, the State of Oklahoma and any of their agents, servants or employees for injury, illness, or loss of personal property, by theft or otherwise, which my result from my participation in these workshops.

Signature of Registrant: _____ Date: _____



APPLICATION

Oklahoma State Department of Education
Honor Awards for Public School Teachers

1994 Oklahoma Fall Arts Institutes

Please complete this application and return it, along with the necessary attachments, the workshop Registration Form and your \$25 non-refundable registration fee, to: The Oklahoma Arts Institute, P.O. Box 18154, Oklahoma City, OK 73154 Fax: (405) 848-4538.

Feel free to photocopy this form as necessary.

I. Personal History

Name: Last _____, First _____, Middle _____

Address: _____ Sex: Male Female

City: _____, State: _____, Zip: _____

Home Phone: (_____) _____

Work Phone: (_____) _____

II. School Information for the 1994-95 School Year

Full name of School District: _____

Name of school: _____

Teaching Assignment: _____

School Mailing Address: _____

City: _____ State: _____ Zip: _____ School Phone: (_____) _____ Ext. _____

School Principal: _____ No. of students: _____ No. of teachers: _____

Arts Education in your school consists of: _____

Do you wish to receive documentation for the purposes of Staff Development?: Yes No

Have you been awarded a scholarship to the OFAI in the past? Yes No

If yes, list year(s) and discipline(s): _____

Have you had students accepted to the Oklahoma Summer Arts Institute? Yes No

If yes, list name(s), year(s) and discipline(s) in which they attended: _____

III. Essay and Recommendations

On an attached page, write a paragraph explaining how attending an Oklahoma Fall Arts Institute workshop can contribute to your goals—personally, professionally, and within your community. In a second paragraph, list your expectations for the class you most wish to attend. If you have received a scholarship in the past, please write a third paragraph explaining how and where you have used what you learned at the OFAI.

Accompanying your application must be at least one and not more than two personal recommendations. These may be written by students, principals, colleagues, or fellow artists.

III. Professional History

A. Educational background Years in teaching: _____

Subjects you have taught : _____

Extracurricular Responsibilities : _____

Degrees: _____

Professional honors/awards: _____

List recent art activities in which you were involved at your school: _____

in your community: _____

List works you have published, exhibited or performed: _____

IV. Terms of Award

Check all items to indicate you fully understand the obligations of accepting an Honor Award.

Authorization

Before accepting the Award, I will obtain authorization from my principal to attend the Oklahoma Fall Arts Institutes so that arrangements can be made with substitute teachers.

Attendance

I will attend each of the scheduled class sessions, evening presentations and evaluation sessions scheduled in the workshop.

Appreciation

As an Honor Award recipient, I will gladly send a note of appreciation for the scholarship to my sponsor.

Reporting

After returning from the workshop, I will make a report to fellow staff members at my school regarding my experience.

Sharing

I will share with my students any new knowledge I gain at Quartz Mountain.

Public Relations

I understand that signing this Honor Award application constitutes a release for any photographs taken of me in relationship to the Oklahoma Fall Arts Institutes. I also understand that my written comments may be used for public relations for the program.

Fees

I understand that I am expected to pay a \$25 non-refundable registration fee in order to hold my place in the workshop of my choice.

Cancellation

I realize that there is a waiting list for scholarship in each class. In the event I am selected but cannot attend, I will notify the Institute within 14 days of the first day of my scheduled workshop in order to facilitate the selection of my replacement.

Signature of Applicant: _____ Date: _____

In accordance with Title VI of the Civil Rights Act of 1964, "No person in the United States shall, on the grounds of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be otherwise subjected to discrimination" by the Oklahoma Arts Institute.



APPLICATION DETAILS

Oklahoma State Department of Education

Honor Awards for Public School Teachers

"The arts, by their very nature, encourage the development of creativity. The experience offered by the Oklahoma Fall Arts Institutes enhances a teacher's ability to lead children through the creative process. We are pleased to be a part of this collaboration and know it will contribute to the strengthening of instruction in Oklahoma Schools."

- Sandy Garrett, Secretary of Education

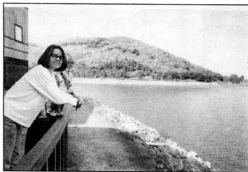
Oklahoma State Department of Education Honor Award Application

In 1994, the State Department of Education will again provide Honor Awards for Oklahoma public school teachers to attend the Oklahoma Fall Arts Institutes. The SDE considers these workshops as Teacher Institutes in the Arts for the purposes of continuing education. Many of the workshops can help teachers in meeting Staff Development Requirements as mandated by House Bill 1017.

The purpose of the awards is to provide public school teachers the opportunity to enhance artistic and professional skills, stimulate intellectual growth, discover new ideas for the classroom, and experience self-renewal. These are content-based, hands-on arts experiences directed by professional working artists of national reputation. Through the Oklahoma Fall Arts Institutes, teachers are given the opportunity to expand and renew their personal skills under the tutelage of a master artist. The benefits in the classroom are many in the form of fresh new approaches to the subjects, an increased personal commitment from the teacher, and new teaching techniques gleaned from the master teacher / artist at Quartz Mountain.



Workshop participants prepare for a demonstration.



Faculty artists MARGEA UX, mixed Media, Chicago, IL; and Janet Fish, Painting, New York, NY, take time out to relax and enjoy the view of the lake behind the studio pavilions at Quartz Mountain.

By the terms of this year's grants, the State Department of Education will provide grants in the amount of \$425 for public school teachers across the state. The actual total cost for each individual attending the Fall Arts Institutes is \$900. Through private donations, Oklahoma Arts Institute is able to lower tuition cost by underwriting each participant in the amount of \$450. Teachers applying for Honor Awards are expected to pay a \$25 non-refundable registration fee.

Applications for SDE Honor Awards are accepted from all salaried instructional faculty. Applications should be returned as early as possible. Selection of Honor Award recipients will be made by members of the Oklahoma Arts Institutes artistic advisory panels and representatives of the Oklahoma State Department of Education.

Honor Award applications should be sent directly to the Oklahoma Arts Institute, and must be accompanied by a workshop Registration Form and a non-refundable \$25 registration fee.

Registration and Fees

Because workshops fill quickly, we recommend that interested faculty register early to secure their place in their first choice workshop. The registration and award application forms should be sent, along with the non-refundable \$25 registration fee, directly to the Oklahoma Arts Institute.

Please indicate on the registration form that you have applied for an SDE Honor Award. Your \$25 fee will hold your place in the workshop of your choice. We cannot hold a place without the \$25 fee.

Refund and Cancellation Policy

If you are granted an Honor Award and find you are unable to attend a workshop for any reason, you must notify the Institute within 14 days of the first day of the Institute in order that an alternate can be selected to fill your place.



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leadership, expertise, and administration combine to create OFAI '94