

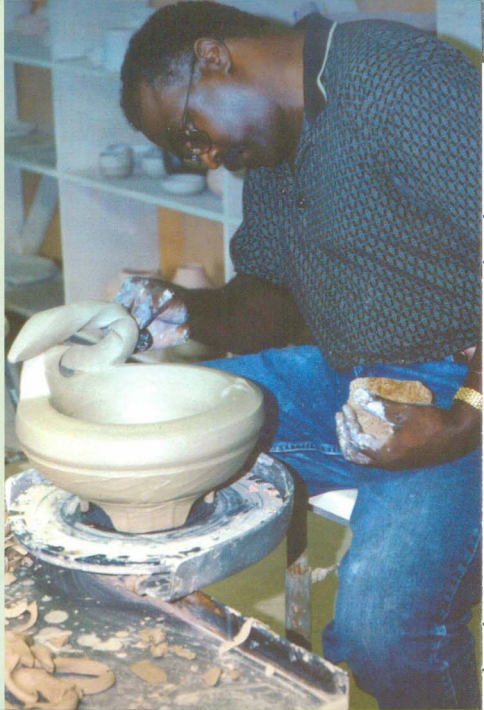
OKLAHOMA 1999
FALL ARTS INSTITUTES

COURSE CATALOG



DON NICE,
Earth Totem (Blue Swirl)
1993

WEEKEND RETREATS FOR ARTISTS AND EDUCATORS
Writing: October 21-24 **Choral Music:** October 28-31
Visual Arts: November 11-14



OKLAHOMA 1999
FALL ARTS INSTITUTES



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WEEKEND RETREATS FOR ARTISTS AND EDUCATORS

About OFAI

The Oklahoma Fall Arts Institutes are four-day workshop retreats for amateur and professional artists, public school teachers and college and university instructors. Anyone aged 21 or over, including out-of-state residents, are welcome to attend these intensive, hands-on workshops. Each weekend institute offers several workshops under faculty artists of national reputation. Most workshops are limited to 20 participants, to ensure a close working relationship between participant and faculty artist. The choral workshop accepts approximately 60 participants.

Schedule

The workshop schedule provides for 3-hour morning and afternoon classes, with optional studio time available for workshop participants. Evening events include presentations by each of the faculty artists, and a chamber music or jazz concert on Friday nights. The workshops progress at a rapid pace, allowing for maximum involvement and progress in this short period of time. It's amazing how much can be accomplished in just four days at the Oklahoma Fall Arts Institutes. Yet the overall atmosphere is relaxed, supportive, and fun.

Location

The Oklahoma Arts Institute has a permanent home at Quartz Mountain Arts and Conference Center in southwestern Oklahoma. In 1995, the lodge at Quartz Mountain was partially destroyed by fire. Since that time, the Oklahoma State Legislature, the State Department of Tourism & Recreation and the Oklahoma Arts Institute have been working to rebuild the site into a state-of-the-art Arts and Conference Center. Plans include 100 new lodge rooms, expanded dining and conference facilities, hiking and biking trails, and a 700-seat performance hall. The performance hall is already built and can be seen on the last page of this publication.

The new Quartz Mountain Arts and Conference Center is scheduled to be completed in November 1999. While construction continues, the programs of the Oklahoma Arts Institute have been temporarily relocated. The University of Tulsa has graciously offered the use of their facilities for the 1999 Writing and Visual Arts workshops. The 1999 Choral Music workshop will be held in Oklahoma City at First Presbyterian Church.

Registration Information

Scholarships for Teachers

In partnership with the State Department of Education, the Oklahoma Arts Institute offers full scholarships to Oklahoma public school teachers, administrators, library media specialists, and school counselors to attend the Oklahoma Fall Arts Institutes. To apply for a State Department of Education scholarship, fill out the "Scholarship Application" section of your registration form (see page 13) and send it with a \$25 non-refundable processing fee to the Oklahoma Arts Institute. State Department of Education scholarships are awarded on a first-come, first-served basis, with some scholarships being held in reserve for first-time participants.

Professional Development

Up to 18 staff development hours can be earned by educators in attendance. Teachers experience the rewards and challenges of becoming a student again and expanding their knowledge and expertise. Educators also learn fresh approaches to teaching from the faculty artists, and often benefit purely from the creative "jump start" such an intensive learning experience provides. Many of Oklahoma's colleges and universities offer professional development funding for their faculty to attend the Oklahoma Fall Arts Institutes. Interested college and university educators should contact their department chair and/or the Dean of Academic Affairs for more information.

Graduate Credit

Participants may earn one hour of graduate credit from Oklahoma City University or through the Oklahoma state higher education system, administered by the University of Oklahoma Department of Continuing Education. 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 for more information.

Registration/Waiting Lists

To enroll, complete the enclosed registration form and send it to the Oklahoma Arts Institute. There is no deadline for registration. However, workshops fill quickly, and early registration is strongly suggested. Participants 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 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.

Cost

Although the tuition fee to participants is quoted at \$450, the actual total cost to the Oklahoma Arts Institute for each participant of the Fall Arts Institutes is \$900. Through private donations, the Oklahoma Arts Institute is able to reduce tuition fees by underwriting each participant in the amount of \$450. The remaining cost to the participant of \$450 includes tuition, double-occupancy lodging and meals, and a non-refundable \$25 processing fee. **A minimum deposit of \$125 must accompany registration in order to confirm your enrollment.** (For public school educators applying for scholarships, the deposit required for confirmation is \$25 only.)

Housing/Meals

All housing is double occupancy. For the Writing and Visual Arts workshops in Tulsa, housing will be at the Embassy Suites Hotel. For the Choral Music workshop, housing will be at the Hilton Inn Northwest. All reservations will be made through the Oklahoma Arts Institute. Reservations will not be accepted by the hotels. If you wish to request a particular roommate, there is space to do so on your registration form.

Each writing and visual arts participant will be issued a meal card which can be used at any university dining facility on the University of Tulsa campus. Meals for the choral participants will be brought to the site. Meals included are dinner on Thursday night; breakfast, lunch and dinner on Friday and Saturday; and breakfast on Sunday.

Arrival/Departure

Each workshop begins on Thursday afternoon and runs through Sunday at noon (check-out).

THURSDAY	Check-In	Orientation	First Class
Visual Arts Writing	11 a.m.	1 p.m.	2 p.m.
Choral	1 p.m.	3:30 p.m.	4 p.m.

Refund/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 processing 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 Oklahoma Arts Institute is forced to cancel a class, the full deposit including the application fee will be refunded. The Oklahoma Arts 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.



"OFAI allowed me to be the learner again. Teachers need to continually grow and learn."

—BRYAN DUKE,
Moore, OK



"I tend to get bogged down with the nuts and bolts of teaching. OFAI brought back the artist in me."

—BARB DEHN,
Mannford, OK



"OFAI rekindles the creative fires, and gives you new methods to implement in the classroom."

—LINDA CALLAWAY,
Muskogee, OK



"Again I leave OFAI with a broader vision, refreshed, renewed and changed."

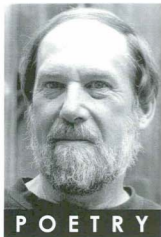
—MARY MANGHAM,
Ardmore, OK

OKLAHOMA FALL ARTS INSTITUTES



* Each quote and photo is from the 1998
Oklahoma Fall Arts Institutes.

October 21-24

University of Tulsa
600 South College
 stephen
DUNN

There seem to be (in broad terms) two kinds of poems that one sees in a workshop. The poem that is almost a poem, which needs little more than cosmetic attention, and, more commonly, the poem that is as yet unrealized, which may have a series of problems ranging from sentimentality to faulty conception. The poet may not sufficiently know what's driving it, or how to structure it, or even whether it's worth pursuing. We'll try to identify and make suggestions about such problems, understanding that each poem creates its own critical issues. I'll give writing exercises for those who desire them. And I'll regularly present and discuss poems that might be models of various kinds of excellence.

Stephen Dunn is a Trustee Fellow in the Arts and Professor of Creative Writing at Richard Stockton College of New Jersey. He is the author of ten collections of poetry, including *Loosestrife* (National Book Critics Circle Award finalist, 1996), *New & Selected Poems: 1974-1994*, *Landscape at the End of the Century* (1991), *Between Angels* (1989), all from W.W. Norton. *Local Time* (William Morrow) was a winner of the National Poetry Series. His books published with Carnegie-Mellon University Press are *Not Dancing*, *Work & Love*, *A Circus of Needs*, and *Full of Lust and Good Usage*. *Looking For Holes in the Ceiling* was published by the University of Massachusetts Press.

He is the recipient of an Academy Award in Literature from The American Academy of Arts & Letters, Fellowships from the Guggenheim and Rockefeller Foundations, three NEA Creative Writing Fellowships, a Distinguished Artist Fellowship from the NJ State Council on the Arts, the Levinson and Oscar Blumethal Prizes from *Poetry*, the Theodore Roethke Prize from *Poetry Northwest*, The James Wright Prize from *Mid-American Review*, and many others.



WRITING ON and OFF THE PAPER

alice LOVELACE

In this workshop, participants will be challenged to combine the writing of poetry with visual arts. We will explore book making, make a totem mask, create a bio doll, and explore several approaches to writing poetry based on visual language stimulation. These projects will be related to the core curriculum and how they can be used in language arts, social studies and human relations.

Alice Lovelace is a performance poet, essayist, arts activist and educator. She is currently Co-editor at *In Motion Magazine*, an on-line publication dedicated to democracy, and Executive Director of Alternate ROOTS, Inc., a service organization for artists. She completed her master's in Conflict Resolution from Antioch University, Yellowspring, Ohio. She is an accomplished poet and playwright with six productions to her credit in Atlanta between 1979 and 1983 and five published collections of poetry. Lovelace has worked extensively as an artist-in-education and community arts trainer for over 20 years. In 1994, she was awarded the City of Atlanta's "Mayor's Fellowship in the Arts Award" in recognition of her literary accomplishments and contributions to the city's cultural life. In 1997, the Fund for Southern Communities gave her the "Torchbearer Award" for long term contributions to social justice in the south.



WRITING ABOUT HOME

rilla ASKEW

It's been said that all writing is a form of homesickness: although the premise may be debatable, it is true that many of us as fiction writers spend our lives trying to write our way home — perhaps to the home of our childhood, to a physical place, or to some essential home of the mind.

What is "home" for you as a writer? What, or where, are you trying to write your way back to? What are the telling details of memory and observation that will most forcefully create in the reader's mind the "home"? And how does one turn two powerful forces, home and homesickness, into narrative drive? These are some of the questions we'll explore in Writing About Home. Classes will include writing exercises and workshop-style feedback and discussion of participants' work.

Rilla Askew is the author of the *Mercy Seat*, a novel, and *Strange Business*, a collection of stories, both of which received the Oklahoma Book Award for fiction. Her short fiction has appeared in a variety of literary magazines, and was selected for *Prize Stories 1993: The O. Henry Awards*. Her novel *The Mercy Seat* was nominated for The PEN/Faulkner Award for fiction, The Mountains and Plains Award for fiction, and won the Western Heritage Award for Best Novel of 1997. She divides her time between her native Sans Bois Mountains of southeastern Oklahoma and the Catskill Mountains in Sullivan County, New York.



WRITING ABOUT NATURE

robert RUBIN

Today, the category of nonfiction writing about the natural world means more than just hunting stories. From recent travel/adventure best-sellers like Krakauer's *Into Thin Air* and Bryson's *A Walk in the Woods* to essays on science and nature like *Pilgrim at Tinker Creek* and *A Natural History of the Senses*, to the most private and poetic meditations, the subject of nature offers tremendous scope for the writer - from the poet to the journalist to the novelist. And it offers an often-overlooked publishing opportunity as well.

What makes good nature writing? Why do certain books find broad audiences, and others fail to communicate the connection between writer and nature? How does a writer make the transition from private journal to public narrative? What's the difference between a travel diary and a travel narrative? Where do we draw the line between scientific inquiry and esthetic exploration? This three-day workshop will try to help students answer such questions in the context of their own writing. It will feature readings from course texts, in-class writing assignments, and workshops on writing by class participants.

Robert Rubin is a freelance writer and Acquisitions Editor for ISA Press, a technical publisher. He has written freelance articles for magazines including *Backpacker* and *Men's Fitness*. His books include a 1993 poetry anthology, *Poetry Out Loud*, and *On The Beaten Path: An Appalachian Trial*, forthcoming (spring 2000). He is a graduate of Kenyon College, received a masters in creative writing at Hollins College, and did additional graduate study in English at the University of North Carolina. He has worked as a newspaper reporter, taught college English, and worked as a technical writer and editor. He was fiction editor and editor-in-chief of *Carolina Quarterly*, a literary journal at the University of North Carolina.

He worked as an editor for eight years at Algonquin Books of Chapel Hill, specializing in nonfiction. He left Algonquin in 1997 to "thru-hike" the Appalachian Trail.

choral music

October 28-31

First Presbyterian Church, OKC
1001 Northwest 25th Street



henry LECK

The Oklahoma Arts Institute, in a joint partnership with Canterbury Choral Society, is pleased to bring Henry Leck to Oklahoma. Mr. Leck is founder and Artistic Director of the Indianapolis Children's Choir and Youth Chorale, and is Associate Professor of Choral Activities at Butler University, Jordan College of Fine Arts.

In the choral workshop, participants will involve themselves in a variety of topics with Henry Leck. These topics include *The Boy's Changing Voice*, *Rehearsal and Vocal Techniques for the Young Singer*, *Conducting Techniques*, and reading sessions concentrating on children and treble literature as well as SATB materials. Demo choirs will include the Canterbury Children's Chorus, a young men's vocal ensemble from the Altus Oklahoma public school systems, and an adult choir comprised of members of the Canterbury Choral Society and music education majors from across Oklahoma.

Leck will conduct the Canterbury Choral Society and Canterbury Children's Chorus in their first subscription concert of the 1999-2000 season. The Canterbury Choral Society will provide access to the dress rehearsal for the concert to the participants of the Choral workshop. One complimentary ticket will be provided to each participant to attend the performance on Saturday evening. The following morning will be spent at a breakfast with Mr. Leck that will include a round table discussion to conclude the weekend workshop.

Leck is widely known as a specialist in choral techniques, the child's voice and boy's changing voice. He is a regular guest faculty member at various universities, such as Westminster Choir College, Universities of Wisconsin, Texas, New Mexico, Oklahoma, Missouri, North Carolina, Southern Illinois, Belmont University, Akron University, Berkeley Pacific School of Religion, and Appalachian State University.

Leck founded the Indiana All-State Children's Honor Choir and the Indiana Middle/Junior High School Honors Choir. He has conducted Mixed, Men's, Women's, Junior High and Children's All-State Choirs and festival choirs in nearly every state. He is also a frequent conductor of regional and national honors choirs. He has conducted the American Choral Directors Association Southern and North Central and Northwest Divisional Honors Choirs and will be conducting the Southwest Division in 2000. He regularly conducts the National Youth Choral Festival in Carnegie Hall. He received his training from the University of Wisconsin, the University of Colorado and Indiana University where he received a master's degree in choral conducting. He is also the editor of two nationally known choral series published by Plymouth Music Co., Inc. and Colla Voce. He is currently the choral author for



visual arts

November 11-14

University of Tulsa

600 South College



don NICE

Wind, fire, earth and water—these basic forces of nature—are the inspiration for your works in this stimulating course with an experienced artist and teacher. Painting outdoors every session, you create personal and individual studies of the natural elements. You work with watercolor techniques such as flat washes, wet into wet, dry brushes, special techniques with sandpaper, knife resist with wax, and graphite. Don Nice reviews all watercolor methods so a beginner can move forward and a seasoned painter can expand on known techniques. There are studio discussions to consider historical references, found in Constable, Homer, Sargent, Hartlet and Birchfield to name a few. Other time in the studio is spent expanding on your studies made in the outdoors.

Don Nice is a successful painter residing in Garrison, New York. He is a member of the National Academy of Design in New York. He holds a BFA from the University of Southern California and an MFA from Yale University. He has taught at the Santa Fe Institute of Fine Arts, Huntington Museum of Art, Anderson Ranch Art Center, on location in France for American Artist Magazine, State University of New York, Yosemite National Park, University of Wisconsin, Kalamazoo Institute of Arts, Dartmouth College, and numerous others.

Nice's *Blue Swirl* featured on the cover is part of his 1998 solo exhibition "Earth Totems" at Babcock Galleries in New York. Selected recent solo exhibitions include John Berggruen Gallery, San Francisco, 1987; Pace Prints Gallery, New York, 1986; and "A 20-Year Survey," Springfield Art Museum, Springfield, Missouri. He has works included in permanent collections of several museums including: the Museum of Modern Art in New York, the National Museum of Art in Canberra, Australia, and Whitney Museum of American Art in New York.

"My work concerns itself in content with the Earth and its natural powers. I hope to raise people's consciousness about our inter-relationship with the planet. My influences use a heraldic classic composition and have their roots in Greek and Roman art. My art has also been influenced by early Renaissance art, with the central image surrounded by the earth's attributes. Cezanne taught me that art is personal and has modernized our thinking that a painting can be about the preconscious and the visible world. It was the heraldic painting of Mardsen Hartley and Arthur Dove, that made me aware that there is a rich American tradition of the Noble Savage that can be unprogrammed and profound. I think the totems have come full circle from 1960 to the present and I hope to continue to search and to put painting about the earth back into our cultural main stream."

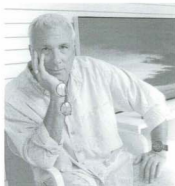
michelle MARTIN

MONOTYPE/ RELIEF PAINTING

This will be a beginning class focusing on the technique of monotype, which involves painting on plexiglass and printing the image on paper. The approach will range from simple one color prints to intricate images being run through the press multiple times. As a result, students will learn about basic printing techniques, paper properties, color mixing, and press operation. Since this is a short class, it would be a good idea to have some ideas ready for work.

“My interest is in the social situations, where behavior changes depending on the context, environment, and people involved (the public vs. the private persona). My work centers on the re-creation of social situations, often using unsettling figure placement and a skewed perspective in order to take the viewer on an often disquieting journey through the playground of human interaction.”

Michelle Martin is the Assistant Director of Monton, an Italy studies abroad program at the University of Tulsa in the School of Art. In 1997, she was an Assistant Professor in printmaking at the University of Tulsa. Michelle has received many awards including a purchase award for her lithograph *Dress Scan* from the College of Notre Dame of Maryland and a purchase award for her drawing *Soiree* from the Muscarelle Museum of Art in Williamsburg Virginia. Michelle's book *Lithograph An Observation* was selected for inclusion in the publication *Best of Printmaking*.



LANDSCAPE

keith JACOBSHAGEN

Using the landscape as a catalyst the class will go out the first morning to the countryside and make working drawings and working studies. Those studies will then work as models for studio paintings created over the next two days. An ongoing dialog will take place concerning the visual, formal and philosophical structure of painting.

Keith Jacobshagen is a professor of art and art history at the University of Nebraska. He holds a BFA from Kansas City Art Institute and an MFA from the University of Kansas. He also attended Wichita State University and the Art Center College of Design.

Keith's solo exhibitions have been showcased at numerous museums including Leedy-Voukos Gallery in Kansas City, Missouri; Fermilab Gallery in Batavia, Illinois; Campbell-Thiebaud Gallery in San Francisco, California; Babcock Galleries in New York, New York; and The Philbrook Museum of Art in Tulsa, Oklahoma.

He has works in permanent collections of several museums and organizations including: Sioux City Art Center in Sioux City, Iowa; Joslyn Art Museum in Omaha, Nebraska; the Philbrook Museum of Art in Tulsa, Oklahoma; Federal Reserve System in Washington, DC; Hallmark Cards Inc. in Kansas City, Missouri; and Pennsylvania Academy of Fine Arts in Philadelphia.

First come **Register NOW!** First served

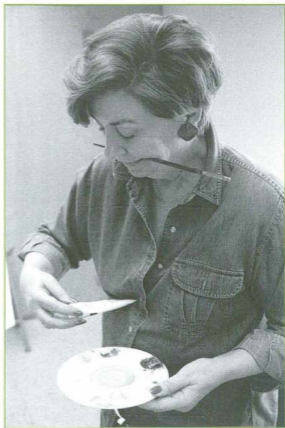
Available workshop spaces are limited. Register NOW online for your favorite OFAI workshops at

www.okartinst.org

This year we've made it easy for you to register.

Just visit www.okartinst.org and click on "Register Here for OFAI."

After that, just follow the instructions to complete the online registration form. Or, send in the registration form on page 13.



OKLAHOMA
FALL ARTS INSTITUTES



* Each photo is from the 1998 Oklahoma Fall Arts Institutes.

1999 Oklahoma Fall Arts Institutes registration form

Complete and return this form to: The Oklahoma Arts Institute, P.O. Box 18154, Oklahoma City, OK 73154. Or fax it to (405) 848-4538. If you have questions about the Oklahoma Fall Arts Institutes, please call (405) 842-0890. Feel free to photocopy this form as necessary.

Office Use	Rec'd: _____
	<input type="checkbox"/> Fee
	<input type="checkbox"/> Paragraph
Status: _____	

Name: _____ Preferred name (for name-tag): _____
last first middle initial

Sex: Male Female Age: _____ County of residence: _____

Mailing Address: _____ e-mail: _____

City: _____ State: _____ Zip: _____

Home phone: (____) _____ Work phone: (____) _____

Ethnicity (Voluntary):

Native American African American Hispanic Asian White (not of Hispanic origin)

Other: _____

Profession: _____ Employer: _____

In case of emergency, please contact: _____ Phone: (____) _____

Have you ever attended the OFAI before? Yes No Will you be applying for graduate credit? Yes No

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

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).

Writing Institute October 21-24, 1999	Choice (1, 2, 3)	Level (B, I, A)
Poetry, <i>Stephen Dunn</i>		
Writing about Home, <i>Rilla Askew</i>		
Writing about Nature, <i>Robert Alden Rubin</i>		
Writing On and Off The Paper, <i>Alice Lovelace</i>		

Choral Institute October 28-31, 1999	Level (B, I, A)
Choral Music, <i>Henry Leck</i>	

Visual Arts Institute November 11-14, 1999	Choice (1, 2, 3)	Level (B, I, A)
Watercolor, <i>Don Nice</i>		
Landscape, <i>Keith Jacobshagen</i>		
Monotype/Relief Painting, <i>Michelle Martin</i>		

Accommodations

Smoking Non-smoking If possible, may I room with (name, hometown): _____

Any dietary restrictions? Yes No If so, please describe: _____

Please fill out additional information on reverse side

Scholarship Application

- I am a PUBLIC SCHOOL TEACHER applying for a scholarship from the State Department of Education. Enclosed is my \$25 non-refundable processing fee.

Name of school district: _____ Name of school: _____

Job title: _____

Teaching assignment (if classroom teacher): _____

School mailing address: _____

City: _____ State: _____ Zip: _____

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

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

* SUPPLEMENTAL INFORMATION: Please attach a written statement (**minimum 1-2 paragraphs**) describing why you wish to attend the Oklahoma Fall Arts Institutes. Explain how the Oklahoma Fall Arts Institute can contribute to your goals, personally and/or professionally.

- I am a COLLEGE OR UNIVERSITY EDUCATOR receiving funding from my institution. Enclosed is my \$25 non-refundable processing fee.

Name of college or university: _____

Contact name (for payment): _____ Phone number: (____) _____

Amount of funding received: \$ _____

Payment Options

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

- I am a public school teacher or college educator applying for a scholarship (see above). Enclosed is my \$25 registration processing fee.
- Enclosed is my payment in full (\$450 tuition/room & board).
- Enclosed is my \$125 deposit.

I am paying by: Visa Mastercard Amount: \$ _____

Name as it appears on card: _____ Expiration date: _____

Credit card #: _____ Authorized signature: _____

Terms of Registration

I understand that, unless the Oklahoma Arts 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 14 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, University of Tulsa, First Presbyterian Church, and any of their agents, servants or employees for injury, illness, or loss of personal property, by theft or otherwise, which may result from my participation in such workshop.

Signature of registrant: _____ Date: _____



Applause



Applause



Applause

The following people and organizations help make the Oklahoma Fall Arts Institute possible. The Oklahoma Arts Institute extends a sincere **THANK YOU**.

Private Scholarships

BancFirst, Oklahoma City
Mervin Bovaird Foundation, Tulsa
Edmond Women's Club, Edmond
Kirkpatrick Family Fund, Oklahoma City
Phillips Petroleum, Bartlesville
Leslie Powell Foundation, Lawton
Public Service Company, Tulsa
Share Foundation, Oklahoma City
Texaco Foundation, Tulsa
Anne and Henry Zarrow Foundation, Tulsa
ONEOK Foundation, Inc., Tulsa

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Mary Y. Frates, Oklahoma City
John J. Young Ponca City
Joseph J. Young, Lawton
Donna Berryhill Scholarship Fund
Family and Friends of Donna Berryhill



We are also grateful to our public partners:

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Oklahoma State Department of Education
Oklahoma Department of Tourism and Recreation

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Quartz Mountain Performance Hall is Ready for OSAI 2000!

It's finally about to happen!

Quartz Mountain Arts and Conference Center is scheduled for completion in April of 2000. The Institute will move into Quartz Mountain in June to administer the Summer Arts Institute.

Plans to return to Quartz Mountain for the 1999 Fall Arts Institute had to be changed because of construction delays primarily caused by spring tornado damage.

And with the Arts Institute comes lots of art. Chickasaw Artist Mike Larsen is currently working on the seventh of eight large paintings that will hang in the lodge lobby. Four of the paintings depict significant events in the history of the Kiowa tribe, native peoples who migrated to the great plains from the Yellowstone area. The other four paintings will portray Native American tribes who have taught at the Arts Institute including writer N. Scott Momaday, painter Fritz

Scholder, sculptor Alan Houser, and ballerina Maria Tallchief. These artists will be pictured working with the students they have influenced.

The paintings measure eight feet by ten feet and are on display at the Oklahoma State Capitol until they are installed at Quartz Mountain. The Larsen pieces are the "tip of the iceberg" in the magnificent Quartz Mountain Collection of faculty art which will grace the new lodge and guest rooms.

In addition to the completion of the 120-room Conference Center, there are new hiking and biking trails in the works which will enhance the new facilities.

When the new Quartz Mountain Arts and Conference Center opens, it will be the crown jewel of Oklahoma's cultural tourism industry, a beautiful state of the art conference center, and once again the permanent home of the Oklahoma Arts Institute programs.



OKLAHOMA ARTS INSTITUTE
P.O. Box 18154

Oklahoma City, OK 73154



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