



THE OKLAHOMA ARTS INSTITUTE

Quartz Mountain Art Collection

Walking Tour

Welcome to Quartz Mountain, home of the Oklahoma Arts Institute and the Quartz Mountain Art Collection. Rich in history and natural beauty, Quartz Mountain has transitioned from being a Native American ceremonial site to the region's artistic epicenter, inspiring artists from across the United States and incubating Oklahoma's homegrown talent. The Quartz Mountain Art Collection tells that story.

About the Oklahoma Arts Institute

The Oklahoma Arts Institute (OAI) is a private, nonprofit organization founded in 1977 with a mission to provide exceptional multidisciplinary arts experiences that develop individual talent and inspire a lifelong passion for the arts. Each year, OAI recruits internationally renowned artists to Quartz Mountain to teach high school students and adult artists in a series of continuing education workshops in the literary, visual and performing arts. Faculty have included winners of the Pulitzer Prize and the Academy, Grammy, Emmy, and Tony Awards. The Quartz Mountain Art Collection is comprised of works created by OAI faculty artists and students and serves as a visual record of the history of Quartz Mountain and OAI. The collection is owned by OAI and is on permanent loan to the state of Oklahoma for exhibition at the Quartz Mountain Arts and Conference Center.

Quartz Mountain History

Archeological evidence suggests Paleo-Indian people hunted woolly mammoth near Quartz Mountain between 11,000 and 20,000 years ago. Excavations at the Cooperton site near Kiowa County provide the earliest known evidence of people in the state of Oklahoma.

Spain and France traded Quartz Mountain several times before the U.S. bought the area as part of the Louisiana Purchase in 1803. Quartz Mountain was ceremonial grounds for the Kiowa, Comanche, Wichita, Apache, and Caddo tribes, who occupied the area until the late 1880s.

The Gold Rush brought eager prospectors to Quartz Mountain in 1887. Although the U.S. Army was charged with regulating Indian Territory, and a treaty was issued prohibiting mining, prospectors destroyed many Native American ranches and fields before the military finally regained control of the area. The Quartz Mountain area was opened to white settlement in 1901.

In 1927, the tiny town of Lugert was flooded to create a municipal water supply for Altus, now known as Lake Altus-Lugert. The lake and surrounding mountains caught the attention of the National Park Service, which began developing Quartz Mountain during the Great Depression with the help of the Civilian Conservation Corps. In 1937, Quartz Mountain officially became a state park.

Begin your tour of the art collection
just inside the entrance to the lodge lobby.

1

MIKE LARSEN

Blessing

2001

Bronze

Oklahoma artist Mike Larsen is a member of the Chickasaw Nation and served as a faculty artist for OAI in 1997. In this work, Larsen presents the viewer with a Native American figure who stands with arms raised in blessing.



Adorning the walls of the lodge lobby are a series of murals created by Larsen that depict the past, present, and future of Quartz Mountain. The four murals along the west wall constitute *Quartz Mountain: Sacred Ground—The Past*, each portraying a significant element of Kiowa lore. On the opposite wall, the four murals comprising *Quartz Mountain: Sacred Ground—The Future* illustrate the present and the future of Quartz Mountain as a center for the study of the arts with depictions of the Oklahoma Arts Institute's faculty artists and students. For this series, Larsen immersed himself in the history of the Kiowa, consulting tribal elders and traveling to such locales as Rainy Mountain and the headwaters of the Yellowstone River to help ensure the accuracy of his depictions.

2

MIKE LARSEN

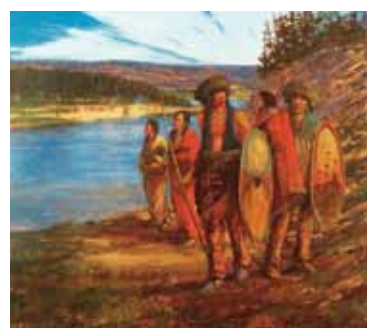
*Quartz Mountain:
Sacred Ground—The Past
Down from the Yellowstone*

1998

Acrylic on canvas

*Gift of Richard W. Moore, Jr., in memory of
his father, Richard W. Moore, Altus, Oklahoma*

This painting depicts the Kiowa leaving their ancestral homeland near the headwaters of the Yellowstone River in western Montana. From here, the Kiowa migrated eastward to the Black Hills before finally settling on the Great Plains. Being attentive to historical detail, Larsen is careful not to include a horse, as the animal had not yet been introduced to the Kiowa at the time of their migration. Larsen's detailed rendering of the clothing adds vitality to the work and is also historical in depiction.



3

MIKE LARSEN

*Quartz Mountain:
Sacred Ground—The Past
Kiowa Sundance*

1998

Acrylic on canvas

*Gift of Richard W. Moore, Jr., in honor
of his mother Melda E. Moore,
Altus, Oklahoma*



The most sacred of Kiowa ceremonies, the Sundance, is said to have taken place at Quartz Mountain. In this painting, the Sundance "pledge" or participant stands inside a cottonwood arbor painted with white clay and Kiowa symbols. Larsen also includes other symbolic attributes in this work, such as the sage at the head and wrists of the pledge and the eagle bone whistles worn by both the pledge and the elder next to him.

4

MIKE LARSEN

*Quartz Mountain:
Sacred Ground—The Past
Warriors of the Great Plains*

1998

Acrylic on canvas

*Gift of Ann Alspaugh, Oklahoma City,
in honor of her pioneer family in Duncan, Oklahoma*



At the center of this composition, Chief Satanta, or White Bear, leader of the Lone Wolf Clan, rides through the Quartz Mountain area with the Order of Ten Warriors. These renowned horsemen were comprised of Kiowa leaders from ten different clans, each of whom was responsible for carrying one of the ten sacred Kiowa medicine bundles.

5

MIKE LARSEN

*Quartz Mountain:
Sacred Ground—The Past
Black Leggings Society*

1998

Acrylic on canvas

*Gift of Everett and Jean Berry,
Stillwater, Oklahoma*



In this work, Larsen portrays four members of the Kiowa Black Leggings Society, a group of Kiowa individuals who are veterans of World War II, the Korean War and the Vietnam War. The Kiowa elders who are the subject of this painting are members of the Palmer family of Carnegie, Oklahoma. Gus Palmer, Sr. revived this warrior society in 1957. Each year, the Black Leggings Society visits the Oklahoma Summer Arts Institute to present the colors in a ceremony prior to student performances.

7

MIKE LARSEN

*Quartz Mountain:
Sacred Ground—The Future
American Masters*

1999

Acrylic on canvas

*Gift of Jerome Westheimer, Ardmore,
Oklahoma, in honor of his family*



A salute to the visual artists who have taught at Quartz Mountain, Larsen depicts painter Fritz Scholder and sculptor Allan Houser in the foreground with examples of their work. Oklahoma photographer David Fitzgerald stands in the background to the far right. Larsen places himself in the painting behind his close friend Houser, who had passed away several years earlier. Standing between Larsen and Fitzgerald are Mary Frates, founder and former President of the Oklahoma Arts Institute, with her son Cole. The Quartz Mountain Art Collection contains works by both Scholder and Houser, who also taught at the Summer Institute.

6

MIKE LARSEN

*Quartz Mountain:
Sacred Ground—
The Future
Onstage with
Judith Somogi*

1999

Acrylic on canvas

*Gift of Jerome Westheimer,
Ardmore, Oklahoma, in honor of his family*



This work depicts conductor Judith Somogi leading the Summer Arts Institute Orchestra when she taught in 1978. Somogi was considered America's first great female conductor. Viewers are reminded of the exceptional music program available to Oklahoma's high school students at Quartz Mountain.

8

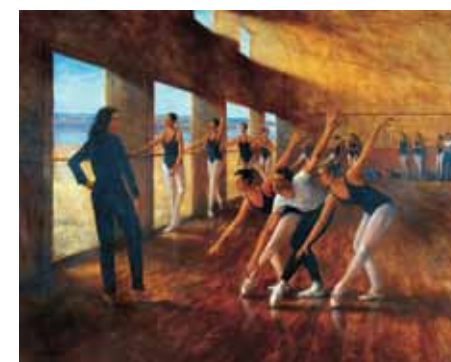
MIKE LARSEN

*Quartz Mountain:
Sacred Ground—
The Future
In the Studio*

1999

Acrylic on canvas

Gift of Jerome Westheimer, Ardmore, Oklahoma, in honor of his family



In this work, Larsen offers the viewer a peek into a dance class at the inaugural Oklahoma Summer Arts Institute, where students were taught by America's first prima ballerina, Maria Tallchief. The painting depicts Tallchief leading a rehearsal of a ballet choreographed by her former husband, George Balanchine. By hiring exceptional faculty, such as Tallchief, its first year, the Arts Institute set a high standard that would become a hallmark of the program.

9

MIKE LARSEN

*Quartz Mountain:
Sacred Ground—The Future
Visit to Rainy Mountain*

1999

Acrylic on canvas

Gift of Jerome Westheimer, Ardmore,
Oklahoma, in honor of his family.



In this work, Larsen pays tribute to creative writing and theater by commemorating a visit to nearby Rainy Mountain during the Summer Arts Institute. The painting depicts acting instructors Jane Alexander and Ed Sherin, along with other faculty, staff and students, listening intently to poetry instructor N. Scott Momaday. A Pulitzer Prize winning Kiowa-Cherokee writer, Momaday wrote *The Way to Rainy Mountain* (1976), which details the history of the Kiowas, beginning in their ancestral Montana home and ending with their Great Plains resettlement near Rainy Mountain, located just east of Quartz Mountain.

10

JESÚS MORELES

Moonring

1999

Granite

Gift from David and Jeanne Guthery
in memory of Jean Hulsey Rumsey



A sculptor from Texas, Moreles is well-known for his large scale works in stone. With over 2,000 works in collections in the United States and abroad, Moreles has won international acclaim for his pieces. This work evidences a common process used by the artist called "tearing," in which small holes are drilled in the stone and pressure is applied to wedges in the middle of the stone to create an opening. Moreles has taught numerous sculpture workshops at the Fall Arts Institute at Quartz Mountain.

11

ALLAN HOUSER

As Long As the Waters Flow

1988

Bronze

Gift of Donald R. Brattain,
Minneapolis, Minnesota



Allan Houser, a Chiricahua Apache and Oklahoma native, has remained one of the nation's most influential and respected Native American artists since his death in 1994. His work has received international acclaim and is included in the collections of the Smithsonian Institution, the Metropolitan Museum of Art, and the White House, among others. The title, "As Long As the Waters Flow," refers to President Andrew Jackson's promise that Native Americans would possess their land "as long as the grass grows or the water runs." This work features a Native American woman in traditional attire, holding a sacred eagle feather fan. A larger version of this work is installed at the Oklahoma State Capitol. Houser was a guest artist at the Summer Arts Institute in 1989.



From the Lodge Lobby, turn left to *proceed*
down the west hallway. The tour continues to your
immediate left, behind the registration desk area.

12

JACK MOORE

*Chief Lone Wolf and
Red Stone Pipe*

1998

Watercolor and ink

Gift of the artist



This work depicts Kiowa Principal Chief Lone Wolf alongside his namesake, the wolf. By portraying only part of the figures and placing them floating above a pipe and feathers surrounded by smoke, Moore imparts an ephemeral quality to both the chief and the wolf. The nearby town of Lone Wolf, Oklahoma is named for Chief Lone Wolf.

13

KATHERINE LIONTAS-WARREN

W.C. Austin

1999

Colored pencil drawing

Gift of Bill Cunningham, Lawton, Oklahoma, and members of the Austin family



This portrait commemorates the work of W.C. Austin, who led community efforts to develop the Altus-Lugert Irrigation Project (later named the W.C. Austin Project) to provide irrigation to nearby cotton fields. Because of his work, Austin was given the title "Father of Water Reclamation in Oklahoma." A Professor of Art at Cameron University, Lontas-Warren's drawings and prints are part of numerous permanent collections nationwide. She serves on the Visual Arts Advisory Panel for the Institute and has taught several workshops at the Fall Arts Institute.

14

CHEN YAN NING

Mirror

1987

Oil on canvas

Gift of the Hefner Collection



This work depicts ballet students at the Summer Arts Institute practicing barre work under the instruction of Richard Thomas, founder and director of the New York School of Ballet. Chen, a world renowned portrait artist, created this painting from photographs he took in the dance studio at Quartz Mountain during a visit to the Summer Institute in 1987.

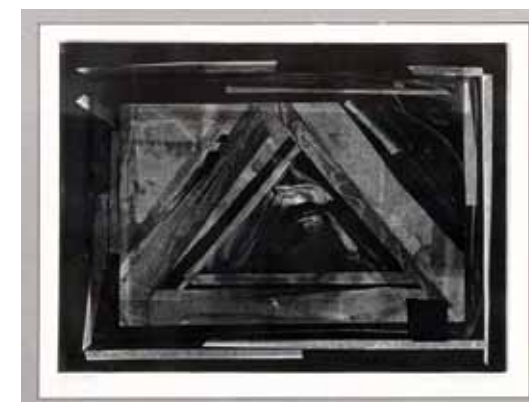
15

RAY GEORGE

Untitled #1

1988

Monotype



16

RAY GEORGE

Untitled #2

1988

Monotype



A printmaker and art educator, George served as the drawing and painting instructor for the Summer Institute in 1988. In these prints, large, triangular shapes dominate and are echoed throughout. In *Untitled #1*, George presents the viewer with an abstract monochromatic composition from which the distorted head of a figure emerges. In *Untitled #2*, he chooses earth-toned colors to create a textural quality and a sense of depth.

Continue the tour in the
Beverly Badger Memorial Library

17

CHRIS DEERE

Lone Brother Wolf

1988

Opaque watercolor on paper

Gift from Molly and David Boren

in honor of Mabel and Lloyd Owens



In this watercolor, a Native American figure on horseback stands in a stark landscape. In the background stands a lone wolf. Deere draws the viewer's eye to the wolf with its black coloration, which contrasts with the starkness of the white horse and landscape.

18

RON BERTOCCHI

Survivor

1981

Brazed and cast bronze

on quartz crystal rock

Gift of Ward S. and Marianne B. Merrick,

Ardmore, Oklahoma



On October 19, 1995, exactly six months after the devastating bombing of the Alfred P. Murrah Federal building in Oklahoma City, 140 survivors and family members of all ages came to Quartz Mountain to participate in a special four-day workshop organized by the Oklahoma Arts Institute. In the process of making art, participants shared their experiences with each other and were able to personally express themselves through the pieces they produced. These works were documented in an anthology entitled *Celebration of the Spirit* and tell a powerful story about the ability of the creative spirit to build hope and faith in the future and to create community.

Coincidentally, the Quartz Mountain Lodge, including the Badger Memorial Library, was destroyed in a fire in 1995. Bertocchi's *Survivor* sculpture was dedicated with the new Badger Library in 2001 to commemorate the workshop and to symbolize the survival of the human spirit.

19

JUDY PAYNE DODSON

The Healer

1993

Watercolor on paper

Gift from Lanie Badger, Altus, Oklahoma



Lanie Badger, granddaughter of Beverly Badger, for whom the library is named, donated this painting when the library was rebuilt and rededicated after the Quartz Mountain Lodge fire. The painting's message is one of healing after loss. As Dodson says: "The Healer tells of a time when one must be still in order for the heart to heal. This is the gift we give to ourselves."

Upon exiting the Badger Library, proceed back down the hallway, stopping in the Business Center and then the Gallery to your left.

20

THOMAS PAYNE

Quartz Mountain Reflections

1987

Traditional color photographs

Gift from the artist



Thomas Payne was a participant in a 1987 Fall Arts Institute photography workshop. He created this photo essay during his stay at Quartz Mountain.

21

OSAI PHOTOGRAPHY STUDENTS

Untitled Photo Essay

2002

Silver gelatin prints

These photos were a class project of the 2002 OSAI photography students, under the instruction of photographer Siegfried Halus.



Continue your tour in the east hallway, beginning across the hall from the Gallery

22

FRITZ SCHOLDER

Film Indian

1975

Acrylic on canvas

Gift of Joanna M. Champlin,
Oklahoma City, Oklahoma

Fritz Scholder was an enrolled member of the Luiseño tribe and is one of the most renowned Native American artists of the 20th century, though he often eschewed categorization as an Indian artist. Scholder was one of the first to critically examine the portrayal of Native Americans in popular culture, and his works did not subscribe to "traditional" views of Native Americans. As Scholder said, "I paint the Indian real, not red . . ." *Film Indian* is representative of Scholder's earlier works. Scholder taught at the Arts Institute several times throughout the 1980s and again in 2001.



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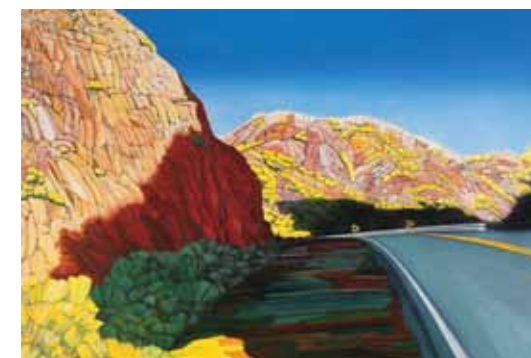
CAROL BEESLEY

Quartz Mountain: The Road to the Lodge

1996

Oil on canvas

Gift from the artist in honor of her late husband, Michael Hennagin



In this work, Beesley captures the play of light on the mountains as the viewer crests the highest point on the road leading to the Quartz Mountain Lodge. Beesley served as a guest artist at the Summer Institute and donated this painting in honor of her late husband, the composer Michael Hennagin. Hennagin's final work, *Proud Music*, was performed by the Oklahoma Summer Arts Institute orchestra shortly before his death.

24

SUZANNE KLOTZ

The Dancer of Illusion

1989

Mixed media—acrylic,
wood, metal and fur on canvas

Suzanne Klotz, whose work is included in the permanent collections of the Smithsonian American Art Museum, the San Francisco Museum of Modern Art, and the Museum of Art and Design in New York, was an instructor at the 1989 Fall Institute. She relished her time at the Institute, as she noted, "I honestly have never been in an educational environment which was more conducive to personal and academic growth for teachers and students alike . . . My experience was productive and joyful—spiritually, intellectually, physically, and emotionally."



25

FRITZ SCHOLDER

Centaur #1
(Icons and Apparitions)
1993

Oil on canvas

Gift of the artist

This work is representative of Scholder's later work, in which he was more focused on mythical and mystical subjects. He donated the painting during the dedication of the newly-rebuilt lodge during the 2001 Summer Institute. The text of the address Scholder delivered at those festivities, "A Flame in the Dark," hangs next to the work.



26

OSAI DRAWING STUDENTS:
JOSEPH ERB, TARA THOMAS,
KYLE REEVES, AARON MEIS,
JEREMY THOMAS
& STEPHANIE HAMILTON

Bugs #1- #6
1992

Ink wash on paper

These large-scale portraits of some of the creatures found at Quartz Mountain were a project of the 1992 OSAI drawing and painting class under the instruction of DeLoss McGraw.



Continue down the hallway to view the work
in the conference center and adjoining foyer.

27

OSAI PHOTOGRAPHY STUDENTS

A Sampling of Works
from the OSAI
Photography Program



Three areas along the hallways surrounding the conference center grand ballroom are set aside to showcase the work of the high school student photographers who have studied at Quartz Mountain. These works rotate and represent traditional, digital and alternative photographic processes.

28

LANCE SCUDDER

Sunrise over
Quartz Mountain
1995

Sculpture in granite

Gift of Linda, Dylan, and Olivia

Scudder English, Claremore, Oklahoma



Lance Scudder was a participant in the 1995 Fall Arts Institute Sculpting in Stone workshop under the instruction of Jesús Moroles.

29

FRITZ SCHOLDER

Another Dream
1983

Bronze

Gift from the artist, honoring the work
of Mary Gordon Taft, Vice President,
Oklahoma Arts Institute, 1978-2000



In this work, Scholder presents the viewer with an abstract image of two figures embracing each other. By making their bodies emerge from a single form, Scholder creates an organic work that emphasizes the unity of the couple.

30

JOE ANDOE

Deer #2

1999

Oil on canvas

Gift of the artist in honor of David L. Boren,
founder of the Oklahoma Arts Institute



31

JOE ANDOE

Deer #1

1999

Oil on canvas

Oklahoma Arts Institute purchase
in honor of Molly Shi Boren, Chairman
and President Emeritus
of the Oklahoma Arts Institute



Joe Andoe, a guest artist at the 1998 and 2006 Summer Institutes, is a native of Tulsa, Oklahoma. Currently working in New York, Andoe is known for his minimalist landscapes and portraits of wildlife. These paintings are created using a reductive technique in which Andoe applies a thick coat of black paint and removes it to reveal the white gesso and canvas beneath.

In the ballroom...

32

OSAI DRAWING & PAINTING STUDENTS

Fire/Light; Air/Wind; Earth; Water

2000

Watercolor on paper

Inside the ballroom, a four-part series depicts the classical elements in installations of 21 paintings per grid. This project was completed by the drawing and painting students of the 2000 Summer Arts Institute under the instruction of Don Nice.



From the ballroom, *proceed* back to the east hallway and head towards the Sundance Cafe.

33

STANLEY MADEJA

Stars Over Quartz Mountain

2001

Plexiglas, steel



Inspired by a similar piece at the Adler Planetarium in Chicago, this striking multi-media installation recognizes the contributions of major donors to the Oklahoma Arts Institute. A metal artist/craftsman who is also a nationally recognized consultant in the arts and arts education, Madeja assisted the Arts Institute in long-range planning and space design for the Quartz Mountain facility.

34

HAROLD HOLDEN

Keeper of the Plains

1994

Bronze

Gift from Richard W. Moore, Jr.



Harold Holden, a native of Enid, Oklahoma, is known for his highly detailed monumental bronze statues that commemorate the history of Oklahoma and the surrounding states. In *Keeper of the Plains*, Holden portrays Comanche Chief Quanah Parker, wrapped in blankets and holding a pipe in his arms.

From *Keeper of the Plains*, *turn left* and proceed clockwise around the Sundance Café.

35

ENOCH KELLY HANEY

Buffalo

1996

Acrylic on canvas



Designated a Five Civilized Tribes Master Artist, Haney has also served as an Oklahoma State Representative, an Oklahoma State Senator, and as Principal Chief of the Seminole Nation. Haney's bronze statue, *The Guardian*, stands atop the Oklahoma State Capitol dome.

36

DEE J. LAFON

Unknown #2

1986

Watercolor on paper



37

DEE J. LAFON

Unknown #1

1986

Watercolor on paper



Hanging across from each other above the north and south fireplaces are drawings by Oklahoma artist Dee J. Lafon depicting two views of Hicks Mountain. Visible from the apex of the road leading away from the Quartz Mountain Lodge, the sunrise over Hicks Mountain was the inspiration for the original Oklahoma Arts Institute logo. A member of the founding board of directors of the Oklahoma Arts Institute, Lafon served the Institute in a variety of roles, including several stints as the painting instructor during the Summer Institute.

Continue the tour in the center of the Café, behind the *Keeper of the Plains* sculpture.

38

RON POKRASSO

Supporting Role for Tunes

2001

Monotype/Collage/Drawing on paper



39

RON POKRASSO

A Future in Music

2001

Lithograph on paper



These prints by Ron Pokrasso relate to a baby grand piano inherited by the artist from his aunt, whose childhood photo is incorporated into *A Future in Music*. In *Supporting Roles for Tunes*, Pokrasso uses the pillar as a metaphor for supporting music. Pokrasso has served as a printmaking instructor during numerous Fall Arts Institutes.

40

LUIS JIMÉNEZ

Mesteño

1998

Acrylic on canvas

Gift of David, Jeanne, Chris and Clay Guthery



This painting was created as a study for the 32-foot, four-ton fiberglass sculpture currently displayed in front of the Denver International Airport. In 2006, Jiménez was killed while assembling the sculpture when the mustang's torso swung around, mortally wounding him. A smaller version of the sculpture is on display at the University of Oklahoma in Norman. Jiménez was the drawing and painting instructor at the Summer Arts Institute in 2002.

41

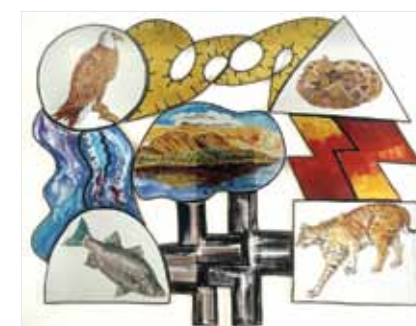
DON NICE

The Wildlife at Quartz Mountain

2000

Aniline paints on anodized aluminum

Gift of Philip Gelatt, Sparta, Wisconsin



42

DON NICE

The Arts at Quartz Mountain

1999

Aniline paints on anodized aluminum

Gift of Philip Gelatt, Sparta, Wisconsin



43

DON NICE

Quartz Mountain Starscape

2002

Aniline paints on anodized aluminum

Gift of William W. Talley, in loving memory of his wife, Sandra Talley



In these pieces, painter Don Nice references the natural environment of the Quartz Mountain region and the various artistic disciplines included in the Arts Institute's curricula. A long-time faculty member at the School of Visual Arts in New York, Nice served as a faculty member at both the Summer and Fall Arts Institutes. His work is represented in the collections of major museums around the world.

44

JACK BRYAN

Horizons Above the Pool

2002

Ceramic glaze drawing on bisque

Gift of Jack and Judy Bryan, Lawton, Oklahoma



45

JACK BRYAN

Full Moonlight in Winter

2002

Ceramic glaze wash drawing on bisque

Gift of Robert and Sally Hillis, Lawton, Oklahoma



46

JACK BRYAN

Reflection Under the Stars

2002

Ceramic glaze wash drawing on bisque

Gift of Charles Oppenheim,
Oklahoma City, Oklahoma



These three surreal landscapes were donated to the collection as part of an effort by Bryan to raise scholarship funds for the Arts Institute. Bryan served as chairman of the art department at Cameron University for more than thirty years, was an instructor at the Fall Arts Institute, and is an emeritus member of the Arts Institute's board of directors.

In the gardens...

47

MENASHE KADISHMAN

Tree #1 (Positive)

2001

Steel

Gift of Dr. and Mrs. Simon A. Levit and
Family, Tulsa, Oklahoma, honoring the
students of the Oklahoma Arts Institute



48

MENASHE KADISHMAN

Tree #2 (Negative)

2001

Steel

Gift of Dr. and Mrs. Simon A. Levit and
Family, Tulsa, Oklahoma, honoring the
students of the Oklahoma Arts Institute



Two large-scale steel sculptures by Israeli artist Menashe Kadishman are focal points of the gardens in front of the lodge and in the courtyard between the lodge's public areas and guest quarters. An abstracted image of a tree, the positive form, which stands in front of the lodge entrance, was cut from the negative image in the courtyard.

In the guest rooms...

The guest rooms at the Quartz Mountain Lodge are adorned with over 400 original prints by artist Dan Kiacz, including those depicted here. Kiacz, a long-time faculty member at the University of Oklahoma School of Art, was the first visual artist to instruct classes at the Summer Arts Institute. He served for many years as a dedicated instructor and friend of the Arts Institute until his death in 2004.



DAN KIACZ
Lone Wolf
1983
Screenprint



DAN KIACZ
Night Armor
2000
Screenprint



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Quartz Mountain
ARTS & CONFERENCE CENTER & NATURE PARK

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SHANE BROWN ★ PHOTOGRAPHER

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