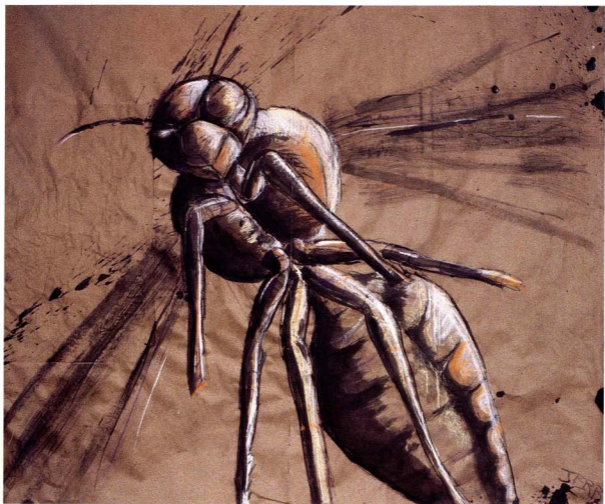


# THE QUARTZ MOUNTAIN COLLECTION, 1992

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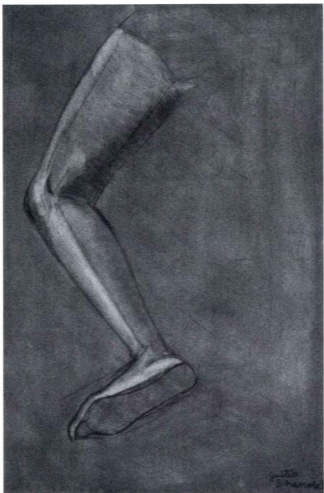
DRAWINGS BY STUDENTS OF THE OKLAHOMA SUMMER ARTS INSTITUTE



I THINK THE STUDENTS LEARNED THAT ART IS A SERIOUS BUSINESS. I THINK THEY LEARNED THAT ART REQUIRES COMMITMENT AND DEDICATION. I THINK THEY LEARNED THAT ART IS NOT DEPENDENT ON TASTE; THAT THERE ARE PRINCIPLES THAT ARE BEHIND THE WORK. AND I THINK THEY LEARNED A DIFFERENT IDEA OF IMAGINATION. . . .

—DeLoss McGraw

QUARTZ MOUNTAIN, JUNE 1992



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CHARCOAL ON PAPER.  
JUSTIN SHENOLD, CUSHING.

# THE QUARTZ MOUNTAIN COLLECTION

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DRAWINGS BY STUDENTS OF THE OKLAHOMA SUMMER ARTS INSTITUTE, 1992  
DELOSS MCGRAW, FACULTY ARTIST

THE GODDARD CENTER  
ARDMORE, OKLAHOMA  
APRIL, 1993

PHILBROOK ART CENTER  
TULSA, OKLAHOMA  
MAY, 1993

CITY ARTS  
OKLAHOMA CITY, OKLAHOMA  
AUGUST, 1993

QUARTZ MOUNTAIN ARTS AND CONFERENCE CENTER  
LONE WOLF, OKLAHOMA  
PERMANENT EXHIBIT

EXHIBITION AND CATALOGUE PRODUCED BY THE  
OKLAHOMA ARTS INSTITUTE

MADE POSSIBLE BY  
THE MERRICK FOUNDATION  
HOBBY LOBBY STORES, INC.  
ELLEN WOODS WESTHEIMER VISUAL ARTS FUND  
STATE ARTS COUNCIL OF OKLAHOMA

# CONVERSATION WITH DELOSS MCGRAW

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## QUARTZ MOUNTAIN, LONE WOLF, OKLAHOMA, JUNE 1992

I THINK THAT QUARTZ MOUNTAIN HAS A LOT OF QUALITIES TO IT THAT DO MORE FOR THESE STUDENTS IN OKLAHOMA WHO COME HERE THAN JUST MEET THEIR SPECIFIC NEEDS IN AN ACADEMIC AREA, WHICH IN OUR CASE WAS DRAWING. IT IS THE EXPOSURE TO ALL THE OTHER ARTS, AND MORE THAN THAT, THE EXPOSURE TO CULTURE. THE ARTS THEMSELVES AFFECT THE STUDENTS, AND THE COMMUNITY HERE AFFECTS THEM AS WELL. AS INDIVIDUAL ARTISTS, THEIR TEACHERS ALSO AFFECT THE YOUNG PEOPLE. THE OKLAHOMA SUMMER ARTS INSTITUTE IS SUCH A BARRAGE THAT I DON'T KNOW IF ANY OF US COULD HOLD UP FOR MORE THAN TWO WEEKS, BUT I THINK THAT THE STUDENTS ARE NOT THE SAME AFTERWARDS, I REALLY DO. AND THAT IS WHAT I TRY TO EXPLAIN TO THEM WHEN I SAY, 'I DON'T KNOW WHERE YOU'LL END IN LIFE WITH YOUR ART ACTIVITY. I KNOW THAT SOME OF YOU MIGHT NOT PURSUE ART AT ALL, WHICH IS FINE, BUT I THINK THAT WHAT YOU HAVE BEEN EXPOSED TO DURING THE INSTITUTE WILL RAISE THE LEVEL OF THOUGHT IN YOUR COMMUNITY.' I THINK THAT CULTURAL ENRICHMENT THROUGHOUT THE STATE IS A BIG PART OF THE GOAL AT QUARTZ MOUNTAIN, AND I CAN'T IMAGINE THAT YOU COULD DO ANYTHING MORE SUCCESSFUL. I REALLY DON'T. I REALLY, REALLY MEAN THAT DEEPLY.

WHEN I CAME INTO CLASS THE STUDENTS WERE A GOOD SECTION, THERE WAS A HIGH LEVEL. THE GOOD STUDENTS IN THIS CLASS WERE NOT ANY BETTER THAN THE GOOD STUDENTS YOU WOULD HAVE IN ANY FRESHMAN COLLEGE-LEVEL CLASS, BUT I THINK THE PROPORTION WAS GREATER. YOU KNOW, USUALLY YOU HAVE FOUR OR FIVE REALLY GOOD STUDENTS IN A CLASS OF TWENTY, BUT I THINK HERE IT STRETCHED OUT TO THREE-FOURTHS OF THE CLASS. AND THEN, THE COMMITMENT OF WORK FROM THE STUDENTS WAS FAR BEYOND THE CALL OF DUTY THAT YOU WOULD GET FROM ANY FRESHMAN CLASS IN COLLEGE. I FELT STRONGLY WHEN I FIRST CAME HERE THAT THE FOURTEEN, FIFTEEN, AND SIXTEEN YEAR OLDS WERE TOO YOUNG, BUT IT TURNED OUT AS I LOOK BACK THAT SOME OF MY REALLY GOOD STUDENTS WERE THAT AGE, SO I WAS WRONG IN THINKING THAT. I WAS AMAZED THAT SOME OF THEM STUCK IT OUT BECAUSE, YOU KNOW, THEY ARE REALLY JUST KIDS. THEY ARE JUST KIDS, AND I KNOW THAT. I HAVE A KID THAT AGE WHO IS JUST LIKE THEM.

IN LOOKING BACK, I MYSELF CHANGED MID-PROGRAM. I CAME IN WITH SOME IDEAS AS TO WHAT I WAS GOING TO DO, AND I SUCCEEDED THE FIRST EIGHT DAYS. BUT WHEN I RETURNED THE FOLLOWING MONDAY, WHICH WAS THE MONDAY OF THE SECOND WEEK, WITH THE FIGURE DRAWING PROJECT, I PUSHED THEM HARD THAT MORNING. I REALIZED THAT I COULD NOT PUSH THEM THAT HARD. I JUST COULDN'T DO IT, THEY COULDN'T TAKE IT. SO AT THAT TIME, I INTRODUCED PICTORIAL PROBLEMS, WHICH I THINK WAS A GOOD IDEA IN ORDER THAT THEY COULD GET PICTURES, AND SO THAT'S WHY THOSE EXERCISES CAME IN. BUT THOSE EXERCISES WERE STILL BASED ON WHAT WE HAD LEARNED THE FIRST EIGHT DAYS IN TERMS OF AN INTRODUCTION TO PERSPECTIVE AND THE ABILITY TO USE TONALITY IN CONTROLLING THE PICTURE, IN TERMS OF DESIGN. I DO THINK THAT SOME PEOPLE DID IMPROVE FROM THE FIGURE DRAWING THAT WE DID. THEY DID INCORPORATE IT AND IT WAS VALID.

I MET WITH ONE OF THE DRAWING STUDENT'S TEACHERS LAST NIGHT. SHE CAME DOWN TO SEE HER STUDENT'S WORK AND I THINK THAT SHE WAS VERY, VERY IMPRESSED. THEY KNOW WHAT IT IS LIKE TO TEACH THIS STUFF. THIS STUDENT WAS ABLE TO CATCH ON. THIS SOUNDS SILLY, BUT BY NOT DRAWING ALL THE TOIS HE BROKE THE LEG DOWN TO A FORM AND EXTENDED IT OUT TOWARDS PERSPECTIVE. THE WORK THAT THE STUDENTS HAVE DONE... I MEAN THE COMPOSITION, EVEN THOUGH THERE MIGHT BE ONLY A FEW MARKS ON THE PAGE, THE TOTAL PAGE HAS BEEN CONSIDERED. A LOT OF CONSIDERATION HAS BEEN DONE ON EVERY PAGE OUT THERE. SO IT IS NOT REALLY DRAWING, IT IS DRAWING IN COMPOSITION, A TECHNIQUE WHICH THEY LACKED COMING HERE. ALL OF THEM. IT'S DRAWING AND DESIGN.

IT'S INTERESTING, BECAUSE OF THE NATURE OF THE BACKGROUND OF THE STUDENTS NOT BEING SELF-DISCIPLINED AT ALL — THE PHOTOGRAPHER HAD THE SAME EXPERIENCE, YOU'RE GOING TO HAVE THAT IN THE VISUAL ARTS EVERY TIME IT'S JUST THE NATURE OF THE BEAST — YOU HAVE TO BE TOUGH. THAT MEANS YOU ARE NOT THEIR FRIEND. YOU CAN'T DO IT. I DON'T ALLOW CHAIRS IN THE STUDIO, WE ALL STAND. THAT WAS VERY HARD FOR THESE STUDENTS, BUT IT WAS RIGHT BECAUSE IF YOU START THE CHAIR, THEN THEY'RE ON THE FLOOR.

SO THERE WERE NO CHAIRS ALLOWED IN THERE. I CONSTANTLY WALKED AROUND TALKING. IT'S A REALLY ONE-ON-ONE WITH ALL OF THEM FOR THAT PERIOD OF TIME. SO WHAT I AM SAYING IS THAT I NEVER BECAME THEIR FRIEND, AND I AM SORRY ABOUT THAT BUT THAT IS JUST THE WAY IT IS. I THINK THAT THEY DO FEAR ME...THEY DO, I AM SORRY, BUT I THINK THEY HAVE ALSO GAINED A GREAT DEAL OF RESPECT.

ONE ANALOGY THAT I GAVE THEM, AND BOY I SAW THEIR EYES SAY YES, WAS WHEN, THAT SECOND WEEK WE CAME IN, THAT MONDAY, FOR THE FIGURE DRAWING AND I THOUGHT I WAS GOING TO HAVE A MUTINY. I SAID TO THEM, 'YOU KNOW, IT HAS BEEN A LONG TIME SINCE I'VE BEEN HERE, BUT AUGUST IN OKLAHOMA IS PRETTY HOT ISN'T IT?' THEY AGREED, AND I SAID TO THE GUYS, 'WHAT'S IT LIKE WHEN YOU ARE IN FOOTBALL PRACTICE?' THEY RESPONDED, 'IT'S AWFUL. IT'S ABSOLUTELY AWFUL; YOU WONDER WHY YOU ARE DOING IT.' AND I SAID, 'HOW MANY CHECK THEIR PADS IN AFTER THE FIRST TWO WEEKS?' AND I SAID, 'IF YOU WANT TO CHECK IN YOUR PADS, CHECK THEM IN, BUT HERE AT QUARTZ MOUNTAIN THEY HIRE PROFESSIONAL ARTISTS. THIS IS NOT HIGH SCHOOL. THERE IS A DIFFERENCE BETWEEN YOUR HIGH SCHOOL TEACHER AND THE TEACHER HERE.' I SAW THEM NODDING THEIR HEADS YES, AND THEN I EASED UP ON THEM IN TERMS OF WHAT I EXPECTED. FROM THEN ON, I DIDN'T SPEND AS MUCH TIME IN THE CLASS. THEY NEEDED FREEDOM FROM ME TO WORK AT THAT TIME, AND SO I WOULD GO OUT AND COME IN AND GO OUT AND COME IN. THEY DIDN'T NEED ME OVER THEIR SHOULDERS. NOW IN THE MORNINGS I SUPERVISED THEM MORE — EVERY MORNING IT CONTINUED THROUGH THE LAST WEEK. BUT IN THE AFTERNOONS IT WAS MORE OF THEIR THING.

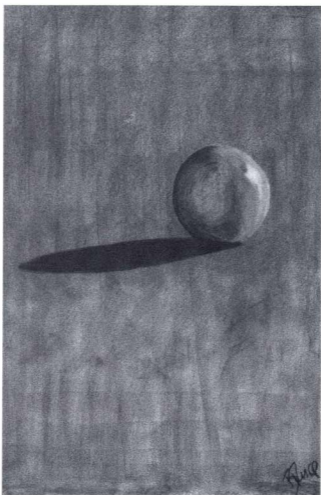
I HAD A CRITIQUE WITH EACH STUDENT. AT THE END OF THE SESSION, I SPENT TWO DAYS GOING THROUGH EVERY DRAWING THAT EVERY STUDENT DID, ON A ONE-ON-ONE BASIS; NOT IN THE CLASSROOM, WE MET SOMEPLACE ELSE. I DISCUSSED WITH EACH STUDENT WHAT THEIR GOALS WERE AND I TOLD THEM WHAT I FELT THEIR QUALITIES WERE. AND I THINK THIS PRIVATE SESSION MEANT SOMETHING TO THEM.

I THINK THAT THE SHOW WAS VERY IMPORTANT. I MEAN, SOME OF THE STUDENTS WERE SAYING TO ME EARLY ON, 'WHEN ARE WE GOING TO DO THE FINISHED THING?' AND I SAID TO THEM, 'THIS IS IT, THIS DRAWING, THIS IS WONDERFUL, THESE QUALITIES.' FOR THE SHOW, I PICKED THREE PIECES FROM EACH PERSON WHEN THEY MET WITH ME IN THE INDIVIDUAL CRITIQUE AND I ASKED THEM HOW THEY FELT ABOUT THOSE THREE. WE REVIEWED THEM TOGETHER, BUT I MADE THE FINAL CHOICE. I PICKED WHAT I VIEWED AS NUMBER ONE BECAUSE I WANTED TO PICK A WELL-ROUNDED SHOW. I THINK THAT IS VERY IMPORTANT, I MADE THAT DECISION. THEY CAN'T PICK THE SHOW. I PICKED THIS SHOW AND HUNG IT MYSELF. BUT, YOU KNOW, IT'S TERRIBLE TO DO THAT. THAT IS THE PART OF ME THAT COMES OUT THAT'S NOT NATURAL. I AM NOT LIKE THAT BUT YOU HAVE TO DO IT SOMETIMES. I THINK THAT THE STATEMENTS, THOSE PERSONAL STATEMENTS THAT ACCOMPANY THESE WORKS, ARE IMPORTANT. THE STUDENTS DID NOT KNOW THAT THEY WERE GOING IN THE SHOW. I JUST ASKED THEM ONE DAY AND THEY EACH SAID WHAT THEY APPRECIATED IN ART, WHAT THEY CONSIDERED A FINE PAINTING FROM THEIR OWN EXPERIENCE. AND THEN I SAID THAT I WANTED THEM TO WRITE IT DOWN AND GIVE IT TO ME.

I FEEL THAT THE STUDENTS ALL KNOW THEY LEARNED A GREAT DEAL. I THINK THEY LEARNED THAT ART IS A SERIOUS BUSINESS. I THINK THEY LEARNED THAT ART REQUIRES COMMITMENT AND DEDICATION. I THINK THEY LEARNED THAT ART IS NOT DEPENDENT ON TASTE; THAT THERE ARE PRINCIPLES THAT ARE BEHIND THIS WORK. AND I THINK THEY LEARNED A DIFFERENT IDEA OF IMAGINATION: THAT IMAGINATION IS NOT DOING ANYTHING YOU WANT TO DO; THAT YOU HAVE IMAGINATION IN PLACING THE FOOT ON THE PAGE. IT GOES ALONG WITH DISCIPLINE. IT GOES ALONG WITH PRINCIPLE. IT GOES ALONG WITH ALL OF THESE ELEMENTS, IT NEVER SEPARATES. IT IS ALWAYS THERE. AND I THINK THAT THESE ARE ELEMENTS THAT THEY LEARNED ARE IMPORTANT.

CHARCOAL ON PAPER.  
BRUCE ROGERS, TULSA.

"I WANT TO CONVEY IN MY PIECES A SENSE OF 'NOT QUITE REALISM.' TO ALL ACCOUNTS, I WANT MY WORK TO LOOK REALISTIC, BUT SOMEHOW TO LOOK A LITTLE FANTASTIC AT THE SAME TIME. I'VE ALWAYS WANTED TO PORTRAY SENSES OF STRONG EMOTION IN MY WORK AS WELL, SO PEOPLE CAN GET AN 'AURA' OF PASSION."





INK ON PAPER.

JENNIFER STOCKWELL EDMOND



CONTÉ CRAYON ON PAPER.

BRANNON DOLLARHIDE, GUTHRIE

"I LOVE IMPRESSIONISTIC WORKS.

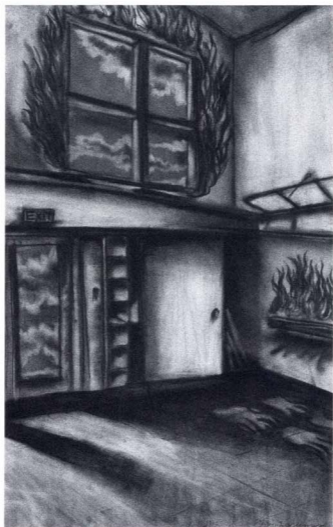
THERE IS A PAINTING THAT WAS ON  
DISPLAY AT THE PHILBROOK MUSEUM  
OF ART LAST FALL ENTITLED 'THE  
SHEPHERDESS'. THE PAINTING IS SO  
REAL. HER FACE IS WHITE, BUT HER  
BODY IS WORN, HER CLOTHING IS  
OLD AND WEATHERED. SHE IS  
BEAUTIFUL. I'M VERY MOVED BY THAT  
PAINTING."



CHARCOAL ON PAPER.

CHRIS BERUMEN, OKLAHOMA CITY.

"THE QUALITY I ADMIRE MOST IN A PAINTING IS THE ABILITY TO CONVEY EMOTION AND FEELING. FRANCIS BACON'S PAINTINGS HAVE THIS QUALITY, WHICH IS USUALLY ACHIEVED THROUGH HARSH BRUSH STROKES AND BOLD COLORS MUCH LIKE VAN GOGH'S. THIS UNIQUE HARSHNESS BRINGS THE PAINTINGS TO LIFE."



CHARCOAL ON PAPER.  
CHLOE WEISS, TULSA.

"ANY PAINTINGS BY VAN GOGH OR MATISSE INFLUENCE ME. THEY ARE BOTH SO FREE AND TRUE TO THEMSELVES. THEIR WORK IS BEAUTIFUL BECAUSE IT IS SO SPONTANEOUS AND THEIR COLORS ARE BRIGHT AND VIVID.

A SPECIFIC PAINTING THAT I AM INFLUENCED BY IS 'SELF-PORTRAIT WITH FISH' BY JOAN BROWN. HER WORK IS ALSO VERY FREE AND YOU CAN SEE HER INDIVIDUAL BRUSH STROKES. SHE PAINTS MAINLY PEOPLE. THAT PAINTING IS BEAUTIFUL TO ME."

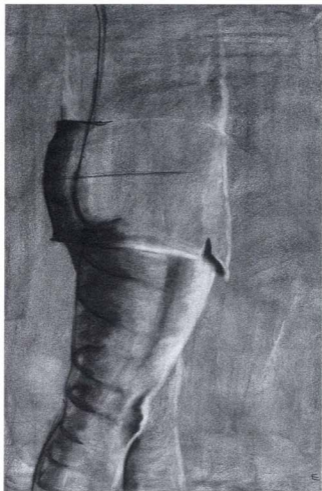




CHARCOAL ON PAPER.

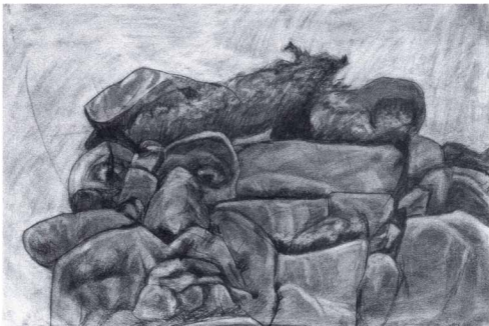
EBONY COLLINS, OKLAHOMA CITY.

"ONE OF THE PEOPLE WHO HAS  
INFLUENCED ME IS HANS HOLBEIN  
THE YOUNGER. HE PAINTED  
PORTRAITS OF KING HENRY II,  
QUEEN ELIZABETH I, AND THE KINGS'  
WIVES AND SUBJECTS IN REALISTIC  
DETAIL. IT IS THE WAY HE USED  
DRAMATIC LIGHT AND PERFECTED AND  
ENHANCED A SUBJECT'S FEATURES THAT  
HAS TOUCHED MY CURIOSITY."



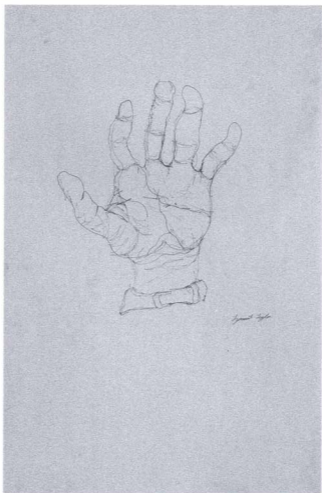
CHARCOAL ON PAPER.  
KATIE KRUG, BRISTOW.

"I REALLY LIKE THE WORK OF  
FREDERIC REMINGTON. I LOVE ALL  
HIS DETAIL AND REALISM. I ALSO  
LOVE THE SUBJECTS HE USES. WHEN I  
DO A PIECE OF ART WORK HIS IS THE  
CLOSEST EXAMPLE OF HOW I DO IT. I  
ALSO LIKE SALVADOR DALI'S WORK. I  
FIND IT VERY INTERESTING AND I  
LOVE THE STORIES BEHIND HIS WORK."



CHARCOAL ON PAPER.

TYRRANT TAYLOR, OKLAHOMA CITY.



INK WASH ON PAPER.

STEPHANIE HAMILTON, EDMOND.

"STREET IN VENICE' BY JOHN SINGER SARGENT IS ONE OF MY FAVORITE PAINTINGS. IT HAS THE QUALITIES OF 'LIFE' AND MOVEMENT THAT I FEEL ARE IMPORTANT. IT BRINGS ME INTO THE SCENE AND I CAN HEAR THE HUM OF CONVERSATION BREAKING OFF SUDDENLY AS THE WOMAN WALKS BY AND SMELLS THE AIR. THE LIGHT IN THE PICTURE CAN MAKE A PICTURE SO INCREDIBLE AS WELL AS EXPRESSING THE DRAMA. THESE ARE THE THINGS I THINK EVERY ARTIST SHOULD CONSIDER WHEN MAKING ART."

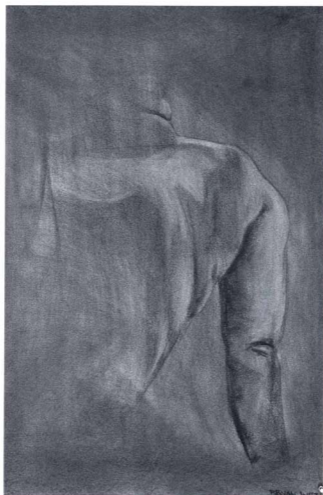


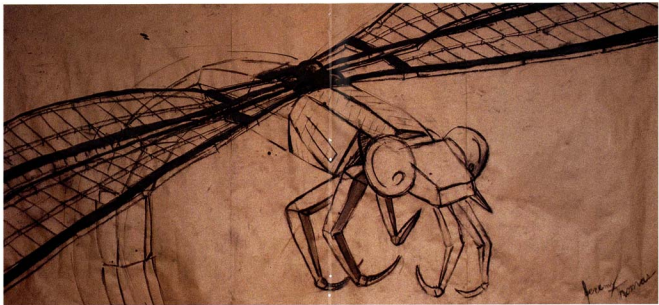


CHARCOAL ON PAPER.

BRYAN WETZ, MIDWEST CITY.

"I LIKE THE WORK OF SALVADOR DALI  
AND M.C. ESCHER! I'M IMPRESSED  
WITH THEIR IMAGINATIVE IDEAS SUCH  
AS DALI'S 'MELTING CLOCKS'."





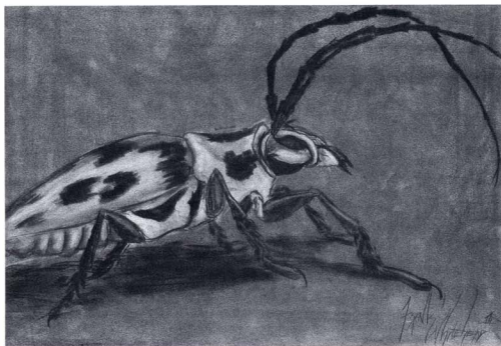
"THE WORK I LIKE BEST IS WORK BY JACKSON POLLOCK. I REMEMBER THE WORK IN HIS LINED YEARS THAT WAS FLAT WITH KORMAN AND MONSIEUR. I ALSO LIKE THE WORK THAT MOVES FORWARD AT THE SAME TIME IT IS FLAT."

INK WITH OIL PASTE.  
JESSE THOMAS, OKLAHOMA CITY.

CHARCOAL ON PAPER.

FRANK WHITEHEAD, MANGUM.

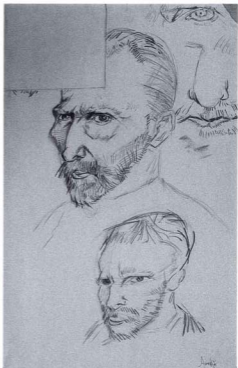
"MY FAVORITE ARTIST IS GEORGIA  
O'KEEFE BECAUSE I LIKE THE WAY SHE  
SAW SKULLS: NOT AS A SYMBOL OF  
DEATH, BUT AS SOMETHING THAT HAS  
OUTLASTED LIFE. THIS THOUGHT  
HELPED HER CREATE SKULLS WHICH  
LOOKED VERY MUCH ALIVE."



INK WASH ON PAPER,  
TARA THOMAS, NORMAN.

"I LIKE MANY OF THE PAINTINGS OF  
BEV DOOLITTLE. SHE OFTEN HIDES  
IMAGES IN NATURE THAT MAKE YOU  
TAKE A SECOND LOOK. PAINTINGS  
LIKE THAT SEEM TO GRAB YOU  
EMOTIONALLY AND REALLY TAKE YOU  
INTO THE PICTURE."





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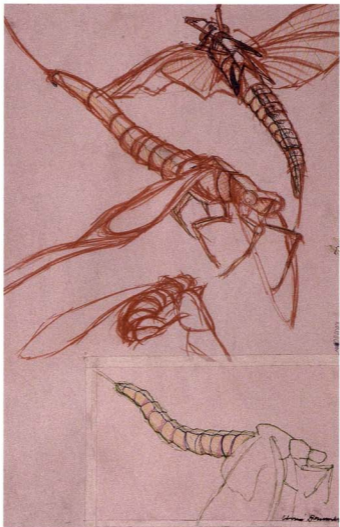
INK ON PAPER.

JEREMY THOMAS, OKLAHOMA CITY

PENCIL ON PAPER.

AARON MEIS, YUKON.



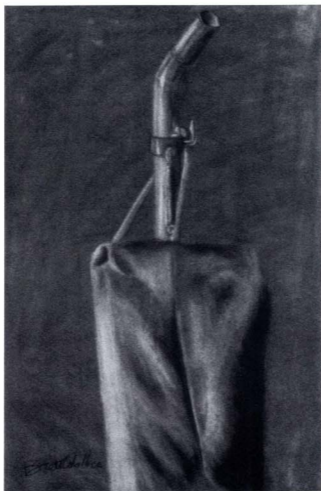


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CONTÉ CRAYON ON PAPER.  
CHRIS BERUMEN, OKLAHOMA CITY

CHARCOAL ON PAPER.  
BRETT WALLACE, NOWATA.

"I REALLY LIKE SALVADOR DALI'S 'SELF  
PORTRAIT WITH CRUTCHES' BECAUSE  
HE TAKES AN OPPOSITE FANTASY  
WORLD AND MAKES YOU BELIEVE THAT  
IT CAN ACTUALLY BE A REALITY. HIS  
ART ALLOWS YOU TO ESCAPE FROM  
NORMALITY AND EXPERIENCE AN  
ALTERNATE LIFESTYLE."



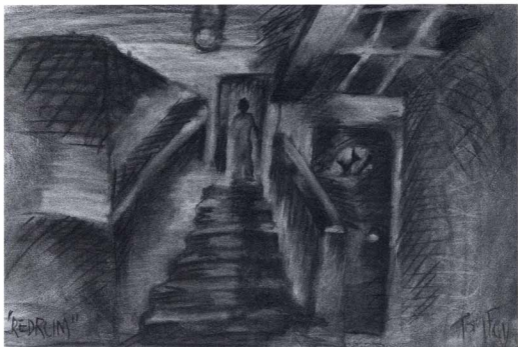
CHARCOAL ON PAPER.

TOM FRY, OWASSO.

"WHAT REALLY MAKES ME LOOK AT A  
PIECE IS MAINLY IF IT LOOKS GOOD.

I REALLY DON'T CARE HOW  
DETAILED IT IS.

SOME OF MY FAVORITE PICTURES ARE  
BY SALVADOR DALI AND  
M.C. ESCHER."



INK WASH ON PAPER.  
KYLE REEVES, CARRIER.

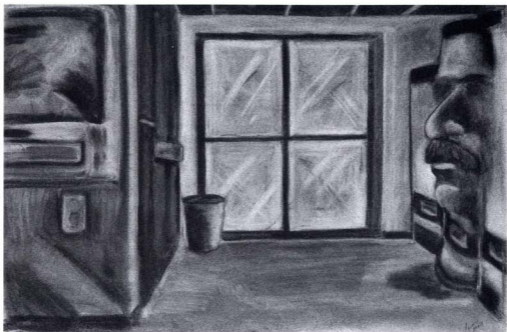
"I AM INSPIRED BY THE WORK OF VAN  
GOGH BECAUSE OF ITS SPONTANEOUS  
STROKES AND EMOTIONAL COLORS."



CHARCOAL ON PAPER.  
AARON MEIS, YUKON.

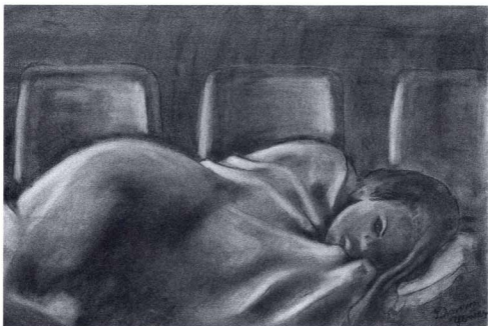
"ONE OF MY FAVORITE ARTISTS IS  
MONET. THE SOFTNESS AND  
WARMTH OF HIS PAINTINGS MAKE ME  
ENVY HIM AS AN ARTIST. HIS  
COMPOSITIONS ARE WONDERFUL. I  
THINK THAT THEY ARE NOT UNLIKE A  
DREAM: A SOFT, FLOWING, WARM,  
EASY, COMFORTABLE DREAM."





CHARCOAL ON PAPER.  
DONAVAN YBANEZ, TULSA.

"PAINTINGS THAT ARE INTERESTING  
TO ME ARE THOSE OF THE TIME WHEN  
THE ARTISTS JUST STARTED PAINTING  
IN DEPTH. THE ARTISTS WERE SO  
INVOLVED WITH USING DEPTH THAT  
THE REALISM IN THE PAINTINGS  
WASN'T SO GREAT.  
WHENEVER I DISCOVER A NEW  
TECHNIQUE I AM ALWAYS SO EXCITED  
THAT THE NEW TECHNIQUE IS THE  
ONLY ONE USED FOR THE NEXT  
SEVERAL DAYS."





INK ON PAPER.  
AARON MEIS, YUKON.



BRYAN WETZ



KATIE KRUG

---

INK ON PAPER.  
BRYAN WETZ, MIDWEST CITY.

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INK ON PAPER.  
KATIE KRUG, BRISTOW.



## STUDENTS

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CHRIS BERLUMEN, OKLAHOMA CITY  
EBONY COLLINS, OKLAHOMA CITY  
BRANNON DOLLARHIDE, GUTHRIE  
JOSEPH ERB, EL RENO  
TOM FRY, OWASSO  
STEPHANIE HAMILTON, EDMOND  
KATIE KRUG, BRISTOW  
AARON MEIS, YUKON  
KYLE REEVES, CARRIER  
BRUCE ROGERS, TULSA  
JUSTIN SHENOLD, CUSHING  
JENNIFER STOCKWELL, EDMOND

TYRRANT TAYLOR, OKLAHOMA CITY  
JEREMY THOMAS, OKLAHOMA CITY  
TARA THOMAS, NORMAN  
BRETT WALLACE, NOWATA  
CHLOE WEISS, TULSA  
BRYAN WETZ, MIDWEST CITY  
FRANK WHITEHEAD, MANGUM  
DONAVAN YBANEZ, TULSA  
  
MICHELLE WITTMER  
ROWLETT, TX  
DRAWING ASSISTANT

## DELOSS MCGRAW

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FACULTY ARTIST, SAN MARCOS, CA

BORN IN OKEMAH, DELLOSS MCGRAW STUDIED AT EAST CENTRAL STATE UNIVERSITY IN ADA FROM 1963-1966, AND THEN LEFT OKLAHOMA TO CONTINUE HIS STUDIES AT CRANBROOK ACADEMY OF ART, CALIFORNIA STATE UNIVERSITY AT LONG BEACH, AND THE OTIS ART INSTITUTE IN LOS ANGELES.

MCGRAW HAS EXHIBITED HIS WORK IN SIGNIFICANT GALLERIES IN MAJOR AMERICAN CITIES AND HAS PARTICIPATED IN SOLO AND GROUP EXHIBITIONS SINCE 1971. HIS WORK IS PART OF A NUMBER OF PUBLIC COLLECTIONS, INCLUDING THOSE OF THE CINCINNATI ART MUSEUM, OHIO; CRANBROOK MUSEUM OF ART, BLOOMFIELD HILLS, MICHIGAN; COLUMBIA UNIVERSITY, SPECIAL COLLECTION LIBRARY, NEW YORK CITY; THE J. PAUL GETTY MUSEUM, MALIBU, CALIFORNIA; HARVARD UNIVERSITY, HOUGHTON COLLECTION, CAMBRIDGE, MASSACHUSETTS; AND THE HONOLULU ACADEMY OF ART, HAWAII.





# OKLAHOMA SUMMER ARTS INSTITUTE

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THE IMAGES INCLUDED IN THIS CATALOGUE ARE THE WORK OF THE DRAWING STUDENTS FROM THE 1992 OKLAHOMA SUMMER ARTS INSTITUTE, A FINE ARTS INSTITUTE FOR STUDENTS AGES 14-18. EACH SUMMER, THE OKLAHOMA SUMMER ARTS INSTITUTE BRINGS NATIONALLY RESPECTED PROFESSIONAL ARTISTS TO QUARTZ MOUNTAIN, NEAR LONE WOLF, OKLAHOMA, TO TEACH ACTING, BALLET, CHORAL MUSIC, DRAWING, MODERN DANCE, ORCHESTRAL MUSIC, PHOTOGRAPHY, AND WRITING TO 200 STUDENTS WHO ARE SELECTED BY COMPETITIVE AUDITION.

THE GOAL OF THE INSTITUTE IS TO OFFER STUDENTS AN OPPORTUNITY TO DEVELOP THEIR TALENTS AND ABILITIES IN A MENTORSHIP SITUATION WITH PROFESSIONAL ARTISTS OF NATIONAL REPUTATION.

DURING THEIR TWO WEEKS AT THE OKLAHOMA SUMMER ARTS INSTITUTE, STUDENTS ARE IMMERSSED IN THE ARTS. CLASSES, WHICH ARE HELD FROM 8:30 A.M. TO 5:30 P.M. DAILY, ARE KEPT SMALL TO ENSURE MAXIMUM INTERACTION BETWEEN STUDENTS AND FACULTY ARTISTS. LIVING AND WORKING WITH THE ARTISTS ALLOWS PERSONAL DIRECTION AS WELL AS ENCOURAGEMENT, INSPIRATION, AND THE DEVELOPMENT OF SKILLS. DISCIPLINE AND HARD WORK ARE THE CORNERSTONES OF PROGRESS.

ALTHOUGH STUDENTS CONCENTRATE ON ONE DISCIPLINE, THEY ARE ABLE TO EXPERIENCE OTHER ART FORMS THROUGH A SERIES OF CONVERSATIONS WITH THE ARTISTS, EVENING ELECTIVES, PERFORMANCES, AND GALLERY EXHIBITS. THE TEXT FOR THIS

PUBLICATION IS DeLOSS McGRaw's "CONVERSATION WITH THE ARTIST" FROM JUNE, 1992.

THE CULMINATING EVENT OF THE INSTITUTE IS "ONSTAGE" WEEKEND, A TIME WHEN PARENTS AND VISITORS FROM THE SURROUNDING COMMUNITIES COME TO QUARTZ MOUNTAIN TO SEE THE RESULTS OF TWO WEEKS OF INTENSE STUDY. DANCERS, ACTORS, AND MUSICIANS GIVE PERFORMANCES OF "WORKS IN PROGRESS" AND VISUAL ARTISTS DISPLAY THEIR WORK IN THE INSTITUTE'S GALLERY, LES GALERIES DE L'ECOLE DES BUZZARDS (THE GALLERIES OF THE SCHOOL OF THE BUZZARDS). A POETRY READING AND CHORAL CONCERT IS ONE OF THE HIGHLIGHTS OF THE WEEKEND.

THE OKLAHOMA SUMMER ARTS INSTITUTE IS ONE OF TWO EDUCATIONAL PROGRAMS ADMINISTERED BY THE OKLAHOMA ARTS INSTITUTE. ITS COUNTERPART FOR ADULTS, THE OKLAHOMA FALL ARTS INSTITUTES, PROVIDES EDUCATIONAL OPPORTUNITIES FOR EDUCATORS AND ARTISTS DURING WEEKEND WORKSHOPS IN CHORAL MUSIC, FOLK ARTS, PHOTOGRAPHY, THEATRE, VISUAL ARTS, AND WRITING.

IN ADDITION TO EDUCATIONAL PROGRAMS AT QUARTZ MOUNTAIN, THE OKLAHOMA ARTS INSTITUTE ADMINISTERS OUTREACH PROJECTS: THE PUBLICATION AND EXHIBITION OF STUDENT WORKS AND THE PRODUCTION OF A SERIES OF EDUCATIONAL AND INSTRUCTIONAL FILMS.

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EDITOR

L. LLOYD FRATES

DESIGN

L. LLOYD FRATES

PRINTING

HERITAGE PRESS

COVER PRINTED ON KROMKOTE

TEXT PRINTED ON ELOQUENCE

TYPESET IN TRAJAN



OKLAHOMA ARTS INSTITUTE

P.O. Box 18154, OKLAHOMA CITY, OK 73154