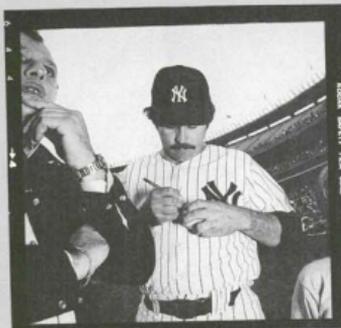


Adult Institutes in the Arts at Quartz Mountain



OCTOBER

1986



VISUAL ARTS October 2-5
WRITING October 9-12
PHOTOGRAPHY October 16-19
THEATRE October 23-26

Workshop Weekends

VISUAL ARTS October 2-5

LANDSCAPE DRAWING

James Butler, visual artist, Bloomington, IL

WATERCOLOR

James Winn, visual artist, Sycamore, IL

SCULPTURE

Clarice A. Dreyer, sculptor, Bozeman, MT

DESIGN FOR DREAMERS

Tom Van Sant, artist/designer, Los Angeles, CA

WRITING October 9-12

POETRY

Marvin Bell, poet, Iowa City, IA

FICTION

Charles Johnson, writer, Seattle, WA

JOURNAL WRITING

Kay Johnson, writer, Bremerton, WA

ADVENTURE JOURNALISM

John Lane, poet/essayist, Wittier, NC

PHOTOGRAPHY October 16-19

THE PORTRAIT: AN INDIVIDUAL RESPONSE

William Albert Allard, photojournalist, Batesville, VA

Marie Cosindas, fine arts photographer, Boston, MA

Neil Selkirk, commercial photographer, New York, NY

THEATRE October 23-26

DIRECTING

John Bishop, director/playwright, New York, NY

ACTING

Jon Cypher, actor, Sherman Oaks, CA

PLAYWRITING

Sybil Rosen, playwright, New York, NY

LOW BUDGET SET DESIGN

Patrick Hughes, production designer, Beverly Hills, CA

Workshop Specifics

- All workshops are held in the unique setting of Quartz Mountain State Park near Altus, in Oklahoma's Great Plains Country.
- Basic fee is \$300, which includes tuition, double occupancy room in lodge and meals. A \$15 materials and activities fee is additional. Classes are filled on a first come, first served basis. Full payment is expected with registration form, although a deposit will also be accepted until payment can be completed. All fees are due no later than three working days prior to the workshop weekend.
- Participants must be 21 years or older.
- Workshops are limited to a maximum of 20 students per class.
- Sessions begin Thursday, 8:00 p.m. and continue to 12:00 noon Sunday.

For more information, contact the Oklahoma Arts Institute, P.O. Box 18154, Oklahoma City, Oklahoma 73154; (405) 842-0890.

Photo by Jim Argo

1985 Artist-in-Residence Paul Caponigro, Santa Fe, New Mexico, coaches students at 1985 workshop.

Barbara Martin, Tulsa, practices a breathing exercise at the 1985 Theatre Workshop.

Adult Institutes in the Arts

In 1983, the Oklahoma Arts Institute sponsored a pilot series of three weekend workshops for adults with seed monies from the National Endowment for the Arts and the State Arts Council of Oklahoma. At that time, the highly successful Oklahoma Summer Arts Institute, the summer arts camp/school for high school students, had been in existence for five years. Due to requests from teachers seeking for themselves the same high calibre arts training opportunities their students were receiving in the summer, the Oklahoma Arts Institute made a decision to create a program for adults. The overwhelming response to the initial Adult Institutes in the Arts Workshops proved the need—and the potential.

Thus, for four years the Adult Institutes in the Arts and the Oklahoma Summer Arts Institute together have created a unique educational network for the arts in Oklahoma. From communities across the state, participants in both the summer and the fall programs bring to Quartz Mountain a diverse background in artistic techniques and skills. By working with the faculty of professional artists and a peer group with similar interests, students of all ages achieve phenomenal artistic and personal growth. They return to their respective communities revitalized, refreshed, and eager to share their new insights and skills with local artists, teachers, and students. The Institute hopes this exchange will provide an invaluable support and communications system for artists in Oklahoma.

The chief prerequisite for participants coming to Quartz Mountain is a willingness to learn. Students work hard but in an enjoyable atmosphere; instructors are chosen not only for their qualifications as artists but also for their interest in teaching in an unusual and informal setting. Both faculty and students find the weekend offers an opportunity to risk the challenge of new ideas and discover new insights within themselves. At Quartz Mountain, the learning never stops.



Sketching the Quartz Mountain landscape.

Quartz Mountain State Park

An area steeped in history and offering an array of natural wonders, Quartz Mountain Park is a special site for an education-in-the-arts facility. Located at the western end of the Wichita Mountains, the rugged granite buttes of the Quartz Mountains were formed approximately 265 million years ago and today present visitors with one of the most unusual and complex geologic regions in the country. The mountains, often called "Islands in a Prairie Sea," rise 1,950 feet above Lake Altus-Lugert, with its 49 miles of shoreline.

The region was once the winter campground for Indians of the Kiowa and Comanche tribes, and traces of their cultures can still be observed today. Artist George Catlin, one of the West's first painters to document the civilization of the Plains Indians, painted nearby in 1834. Early photographers William Soule and John Prettyman, both involved in recording the American Indian, also worked in the Wichita Mountains.

The varied landscape produces as many as 140 species of wildflowers, including aster, sunflower, and coneflower. In the woodland areas of the park are found common western and eastern trees and other unusual types such as Desert Willow, Texas and Live Oak. In the early morning and evening hours, mink, badger, opossum, porcupine, armadillo, and raccoon can be sighted. Along with the native songbirds that occupy the Quartz Mountain area, the fall and spring months provide an influx of migrating birds to Lake Altus-Lugert, which vary from waterfowl such as white pelicans to numerous species of ducks and shorebirds.

Participants in the Oklahoma Arts Institute's programs talk of the "Quartz Mountain magic" that permeates the unique mountain setting, bringing out their creative potential as they reach for the summit of excellence. During workshop weekends, participants are encouraged to take time out to respond to the landscape individually or on scheduled beach and mountain walks guided by the park's trained naturalist. Workshop instructors often include the landscape in their sessions. Away from the demands of the workaday world, participants will be soothed as well as challenged by the aesthetically dramatic Quartz Mountain experience.

What the Participants Say:

"Here in Oklahoma, it is not often that a person can get input from our mentors. The photography workshop made that possible without having to drive to Maine or Yosemite."

Robert Billings, Tulsa

"The monoprint instructor not only conveyed the procedure and a 'go-for-it, no-holds-barred' attitude, but he participated and produced before our very eyes."

Karen Price, Midwest City

"The workshop helped to 'demystify' in my own mind the process a professional writer goes through—to understand that writing is hard work for anybody helped tremendously."

Cliff Wiens, Oklahoma City

"I learned from sensitive, intelligent people that screenwriting is a craft and that, like any other craftsperson, one must work daily, hourly."

Dianna Laverents, Oklahoma City

"The workshop reminded me of the emotional watershed possible when dedicated writers lay it on the line."

Ray Norsworthy, Chickasha

"Marvin Bell was warm, intelligent, and gave us more 'bones to chew on' than we could have expected. The friendliness and commitment of poetry class members was perhaps the best surprise."

Susan Fitzpatrick, Oklahoma City

"Instructor Caponigro has such a 'sense of being' that showed in his personal presence and power but was particularly evident in the luminosity and sense of wonder in all his photographs."

Sue Hunsicker, Tulsa

"The workshop provided a real motivation to enjoy and work and take pride in working in the theatre arts at any level that touches another human being."

Bill Parsell, Altus

"The acting and directing instructors supported us through our understanding and confusion. They never gave up trying to get through to us. We felt like we all had something to give one another."

Kelley L. Riha, Oklahoma City

Sponsors

National Endowment for the Arts
State Arts Council of Oklahoma
Oklahoma State Department of Tourism and Recreation
Oklahoma State Department of Education
Atlantic-Richfield Foundation
Sarkey's Foundation
Southwestern Bell Telephone



Clarice A. Dreyer
Bozeman, Montana

Sculpture

In Bozeman, Montana, sculptor Clarice A. Dreyer creates cast aluminum sculptures that express as visual metaphors the ultimate joy, pain, tragedy, ecstasy, and other emotions we all experience in our lives. Focusing in past years on large-scale sculptures, she is now concentrating on the amalgamation of small, intimate sculptures with larger ones. Dreyer holds a B.A. from Montana State University and an M.F.A. from University of California at Berkeley. She has taught at Montana State University and was an artist-in-residence at the University of Mississippi. Twice she has been awarded a National Sculpture Commission grants from the Washington State Arts Commission Art in Public Places Program; Oakland, California; and the state of Montana. Solo exhibitions of Dreyer's work include the Yellowstone Art Center; Eaton/Shoen Gallery, San Francisco; Jus de Pomme, New York; Pacific North West Design Center and Traver/Sutton Gallery, Seattle; and Isolation/Saturation, Washington Project for the Arts, Washington, D.C. Her participation in a large number of group exhibitions includes Nathaniel Owings Fine Art with Dewey Galleries L.T.D., Santa Fe; Corvallis (Oregon) Arts Center; and San Francisco International Airport.

Course Description

The focus of the sculpture workshop will be to explore in depth the possibilities of visual expression through the use of materials and imagery from nature and familiar situations. Participants will draw elements from the rich and varied landscape surrounding Quartz Mountain.

The class will place emphasis on developing each member's individual approach to the art form. Informal discussions and demonstrations will provide a lively exchange of ideas and artistic philosophies.

Participants may elect to construct a welded armature as the basis of their sculpture, with applied chicken wire and found objects as added materials.



Tom Van Sant
Los Angeles, California

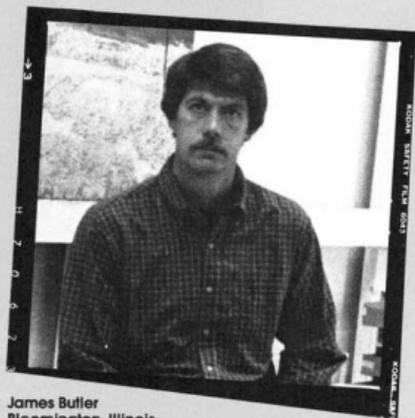
Design For Dreamers

Tom Van Sant is a sculptor, painter, design consultant and environmental planner. After earning a B.A. in fine arts from Stanford University and an M.F.A. from Otis Art Institute in Los Angeles, Van Sant has created over sixty major architectural sculptures and murals that exemplify his belief in design as an integral, indispensable part of a structure. His designs include the world's largest windchimes (80 feet high) at Newport Beach, California; a thirty-six-piece sculpture grouping for the Los Angeles International Airport; and a pedestrian bridge and fountain sculpture for the Los Angeles Civic Center North Mall. In 1980, he created for the Los Angeles Bicentennial Commission "Reflections From Earth," the world's largest man-made image; in 1981 he produced "Ryan's Eye," the smallest image. Van Sant's recent conceptual art event, "Eyes on Earth from Space," beamed reflections from a mirror station arranged in the form of a human eye to a satellite 2200 miles aloft, then returned the images to earth. He is a fellow at the Massachusetts Institute of Technology Center for Advanced Visual Studies and is known there as the "father of space art."

Course Description

This class is for dreamers and folks with inquiring minds to make kites and design space art. The shape of this workshop will follow the instructor's interest in art as it relates to flight, satellite imaging, and the viewing of earth from above. Sessions will include slide and video presentations of various kite designs and flight characteristics. Participants will join in building and flying simple kites as well as exploring a twenty-first century view of drawing, using conte crayon, pencil, felt-tip pen, etc. The only prerequisites for the course is an artistic soul and a healthy curiosity about the future.

Kite making materials and sketch pads will be provided by the Institute, but participants are asked to furnish their own choice of drawing medium.



James Butler
Bloomington, Illinois

Landscape Drawing

Born in Fort Dodge, Iowa, James Butler continues to center his life and work on the landscape of the Midwest. Though he also works as an oil painter and lithographer, Butler particularly likes the directness of pastel drawing and describes it as an exotic medium. He has exhibited in one-man shows at the Alaska State Museum, Juneau; Visual Arts Center of Alaska at Anchorage; Miami University, Oxford, Ohio; and in group exhibitions at Frumkin & Struve Gallery, Chicago; Northern Illinois University, De Kalb; and the Print Club 58th International Competition, Philadelphia. Butler, whose works are included in such collections as the Joslyn Museum, Omaha; Minnesota Museum of Art; Smithsonian Institution; Baltimore Museum of Art; Philbrook Art Center; and Philadelphia Museum of Art, holds an M.F.A. from the University of Nebraska and is an instructor in lithography and drawing at Illinois State University.

Course Description

The course will be directed toward an in-depth study of landscape pastel drawing in the appropriate setting of Quartz Mountain. There will be on-site drawing sessions focusing on color and composition. There will also be investigations into the aesthetic and technical application of pastels to a variety of supports and fixatives. Included in this course will be several lectures on the historical side of landscape painting and drawing and the use of pastels by major artists during the past two hundred years.

Participants should bring their own sets of pastels in landscape colors, and the Institute will provide drawing paper.



James Winn
Sycamore, Illinois

Watercolor

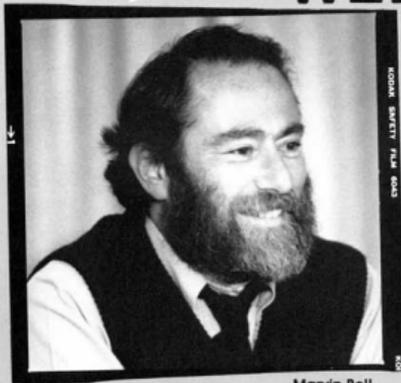
Landscape painter James Winn was born in Hannibal, Missouri and now lives in Sycamore, Illinois. After service in the U.S. Coast Guard, Winn traveled extensively throughout Russia and Northern Europe. He earned an M.F.A. from Illinois State University and has taught at Illinois Central College and Bethel College in Minnesota. His rural and industrial landscapes have been included in such exhibitions as "Watercolor USA 1984," Springfield Art Museum; "Painting and Sculpture Today," Indianapolis Museum of Art; "Contemporary and Modern Painting," Coe Kerr Gallery, New York; and the 1985-86 three-man traveling show, "Heartland Painters." His work is represented in the collections of the Art Institute of Chicago; the Mellon Bank, Pittsburgh; Springfield Art Museum; Chemical Bank, New York; and Illinois State Museum, among others.

Course Description

The workshop will explore the medium of watercolor in all its versatility, through lecture, studio sessions, and painting on location. Demonstrations of material and technique as well as the history of watercolor painting will be included. The instructor's personal involvement with the landscape and his feelings, both actual and in a spiritual sense, about the beauty of nature will bring the Quartz Mountain setting into the workshop experience.

Participants should expect to bring their own paints, but the Institute will provide watercolor paper.

Oct. 9-12 Writing Writing



Marvin Bell
Iowa City, Iowa



Charles Johnson
Seattle, Washington

Poetry

Marvin Bell is Flannery O'Connor Professor of Letters at the University of Iowa, where he has taught for many years in the prestigious Writers' Workshop. He is the author of six books of poetry, a collection of essays, and a volume of poems written back-and-forth with poet William Stafford. Marvin's work regularly appears in national periodicals and major anthologies of contemporary poetry, and his awards include the Lamont Prize from the Academy of American Poets for his first book, a Guggenheim Fellowship, two fellowships from the National Endowment for the Arts, and Senior Fulbright Awards to Yugoslavia and Australia.

Collections of Bell's published work include: *Drawn by Stones, by Earth, by Things That Have Been in the Fire, These Green-Going-To-Yellow, Stars Which See, Stars Which Do Not See, Residue of Song, The Escape Into You, and A Probable Volume of Dreams*, all published by Atheneum; also, *Segues: A Correspondence in Poetry*, David R. Godine, Publisher.

Course Description

Professor Bell's course description is as follows: "In our workshop, we will talk about the poems we have written and about poetry and writing in general. I will bring in poems from elsewhere. If the group is willing, we will make up a writing assignment or two for ourselves—the teacher has to do them, too. We may keep a small journal and, if the schedule permits, tie in one day with Kay Morgan's journal writing group. We will give ourselves permission to be flexible and responsive. All sorts of writers are welcome."

At the time of registration, each student is asked to submit six poems he or she has written, which will be copied and forwarded to the instructor. Also, class members will receive a copy of *Old Snow Just Melting: Essays and Interviews* by Marvin Bell.

Optional Reading List:

Contemporary American Poetry (fourth edition), A. Poulin, Jr., ed., Houghton Mifflin Co.

The Longman Anthology of Contemporary American Poetry, Stuart Frieberg & David Young, eds., Longman, Inc.

Another Republic, Charles Simic & Mark Strand, eds., The Ecco Press.

Fiction Writing

Charles Johnson is Professor of English at the University of Washington in Seattle and fiction editor of *The Seattle Review*. He is the author of two novels, *Faith and the Good Things* (1974) and *Oxherding Tale* (1982). *The Sorcerer's Apprentice*, a collection of stories about black Americans, is his most recent book. He has also published two collections of drawings, *Black Humor* and *Half-Past Nation-Time*, and nearly one thousand of his drawings have appeared in publications such as *Ebony*, *Jef* and *The Chicago Tribune*. Johnson's stories and essays have appeared in *Antaeus*, *Mother Jones*, *Callaloo*, *Obsidian*, *Choice*, and *Best American Short Stories*. In film he created, co-produced, and hosted the PBS educational series, "Charlie's Pad," the PBS Visions drama, "Charlie Smith and the Fritter Tree," and "Booker," which received a 1986 Writers Guild Award, Black Film Makers Festival Award, and Best Film in the Social Studies category at the National Educational Film Festival. Mr. Johnson's life and work are profiled in the PBS documentary, "Spirit of Place."

Course Description

The fiction workshop will focus on the primacy of imaginative storytelling and the techniques and style of thinking that make this possible. The class will also consider storytelling in fiction in relation to other narrative forms, such as biography, history, and journalism, during discussions and work toward understanding how the contemporary short story and novel have their roots in such ancestral forms as the tale, parable, and yarn. Emphasis will also be placed upon exploring the importance of "character" in fiction, and participants will work through exercises aimed at developing characters with depth and complexity.

Participants are asked to read John Gardner's handbook, *The Art of Fiction*, and bring with them completed examples of exercises 1 and 9. They should also read Northrup Frye's *The Educated Imagination* and submit either a short story or portion of a novel prior to the workshop—an in-progress work that the class can respond to during the course of the sessions. Upon registration, copies of the above mentioned books will be sent to participants.



Kay Morgan
Bremerton, Washington

Journal Writing

Growing up on a farm in the state of Washington, Kay Morgan began journal writing at ten years of age. She graduated from The Evergreen State College with a degree in drama and from Pacific Lutheran University with an M.A. in psychology. Kay currently teaches journal writing classes and workshops at Olympic College in Bremerton, Washington, as well as conducting life-enhancement seminars in various counseling centers.

A former professional singer and regional theatre actress and director, Morgan has merged her interest in journal literature with her love of music. She has performed her "Stories and Songs of American Women" at colleges and high schools throughout her state. Recently, Kay used her childhood journals as the basis for a story published in *The North American Review*.

Course Description

"One of the best ways for us to come to know our own minds," instructor Kay Morgan explains, "is to become aware of how we talk. As our language emerges, we change a little bit—and as we change, our language makes another move. In journal writing, as in good conversation, the writer is constantly modifying, changing, and responding to whatever is going on in the mind."

The course will be divided into four sections: the Past, the Present, Fantasy, and the Future. Students will record memories, explore their dreams, make lists, try their hands at free-intuitive writing, hold conversations with events, other people, their own bodies, and with various aspects of their own personalities. Students should expect to do a lot of writing.

Morgan explains, "I encourage any kind of journal writing that is honest and holds meaning for its writer. Our ultimate goal will be for each student to find a writing method that feels so right, so necessary, that to live without it would feel like turning out a light."

Upon registration, class members will receive a copy of May Sarton's *Journal of a Solitude* and *A Life of One's Own* by Joanna Field for reading prior to the workshop.



John Lane
Wittler, North Carolina

Adventure Journalism

Place and wilderness have been central themes of much of John Lane's poetry, prose, and fiction. He has lived on a wilderness island off the coast of Georgia, studied crocodiles for the World Wildlife Fund in the jungles of Central America, and traveled extensively in the wild places of the United States. Currently, he lives eight miles from The Great Smoky Mountains National Park in southwestern North Carolina. His work has appeared in *South Carolina Wildlife*, *American Whitewater*, *Country Journal*, *Virginia Quarterly Review*, and *Columbia: A Magazine of Poetry and Prose*. Author of two books of poetry, *Quarries* and *The Small Losses*, Lane is in his fourth year as poet-in-residence at the South Carolina Governor's School for the Arts. For the past two years, he has taught poetry at the Oklahoma Summer Arts Institute, working with students on portraits of themselves and poems about the family.

Course Description

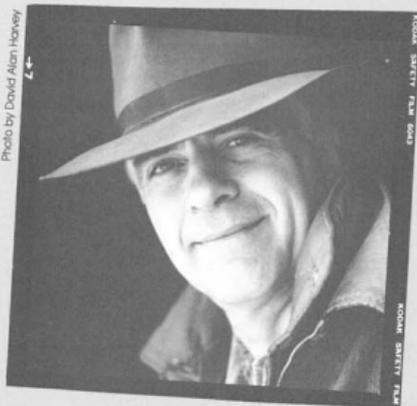
"Sense of place, sense of self" will be the theme of this workshop focusing on the unusual terrain of the region and its effect on the creative energies of class participants. Field trips, selected readings in natural history, and various class discussions will contribute to the completion of one personal essay with Quartz Mountain as its center.

Naturalist Jeff Briley will be available as a resource person to provide background on the archaeological and anthropological history of the region. Jeff was formerly a senior naturalist with the Oklahoma State Parks Division stationed at Quartz Mountain State Lodge.

The workshop will be useful not only to professional journalists but also to travelers who wish to better describe their adventures. A background in natural history is not essential. Bring to the workshop a willingness to explore, a journal, good walking shoes, and, if interested in participating in an overnight field trip, a sleeping bag and flashlight.

Photography

Photo by David Alan Harvey



William Albert Allard Batesville, Virginia

William Albert Allard was born in Minneapolis in 1937 and studied at the Minneapolis School of Fine Arts and University of Minnesota before becoming, upon graduation, a staff photographer for *National Geographic* magazine. Since 1967 he has been a freelance writer and photographer with work appearing in *Life*, *Fortune*, *National Geographic*, *Sports Illustrated*, *Geo*, *American Photographer*, *Saturday Evening Post*, and many major European publications—to name a few. Allard has exhibited at the Metropolitan Museum of Art, George Eastman House, Library of Congress, Clarence Kennedy Gallery, Cambridge, Massachusetts, and elsewhere. In 1983, he was awarded the Leica Medal of Excellence for Outstanding Humanistic Journalism and the American Society of Magazine Photographers Award for Outstanding Achievement. *Vanishing Breed*, the book on the cowboy and the West for which Allard was author and photographer, won the National Cowboy Hall of Fame Wrangler Award in 1983 and was nominated for the American Book Award. Now completing a book on Peru, Bill lives in the foothills of Virginia's Blue Ridge Mountains.

Darkroom Technique: David Blust

Free-lance photographer David Blust will be available throughout the photography workshop weekend to provide technical support and informal instruction for participants in their use of the darkroom facility. Darkroom chemicals (Film developer: Kodak HC 110, dilution B; Paper developer: Daktol, dilution 1 to 2) will be supplied, but class members are asked to provide their own photographic paper.

Blust's photographic advertising illustrations have appeared in *Newsweek*, *Time*, *Sports Illustrated*, *U.S. News and World Report*, and others; he has exhibited internationally in Dublin, Ireland; Edinburgh, Scotland; and New York. A resident of Tulsa, Blust has taught photography courses at the University of Tulsa and at numerous private workshops throughout Oklahoma.



Marie Cosindas Boston, Massachusetts

Since beginning her career in photography as a student of Ansel Adams in the early 1960s, Marie Cosindas has worked exclusively in color. In experimenting with Polaroid's early materials to more recent work with her large format film, she has developed in her images a richness of color and mood evocative of eighteenth century paintings. Her first solo exhibition was held at the Museum of Modern Art in 1966, followed by subsequent shows at the Art Institute of Chicago, Boston's Museum of Fine Arts, and Spoleto Festival in Italy. A portfolio of her work, *Marie Cosindas, Color Photographs*, was published by New York Graphic Society in 1978. In her Boston studio, Ms. Cosindas concentrates on portraits and still lifes. She has taught at Boston's Institute of Contemporary Art and, for the past two years, at the Friends of Photography workshops.

In conjunction with the Photography Workshop, Oklahoma Arts Institute will co-sponsor at the Oklahoma Museum of Art, Oklahoma City two important exhibitions:

"The Portrait: An Individual Response"
photographs by

William Albert Allard

Marie Cosindas Neil Selkirk

October 19-November 2, 1986

and

"Megaliths"

premiere showing of the traveling exhibition of photographs by Paul Caponigro
November 15, 1986-January 1, 1987

Photography Photography



Neil Selkirk New York, New York

Neil Selkirk was born in London in 1947. After graduation from the London School of Printing in 1968, he worked with Adrian Flowers and Richard Avedon, when the latter was on location in London. Selkirk moved to the United States in 1970 and went to work for Hiro. In that year he met Diane Arbus and participated in her last master class before her death in 1971. Subsequently, Selkirk has been the sole photographer authorized by the Arbus estate to make the posthumous prints of her photographs for books and exhibitions as well as prints sold to the public. Establishing his own New York studio in 1973 for commercial and editorial photography, Selkirk contributes regularly to *New York* magazine, *The New York Times Magazine*, *Esquire*, *Vanity Fair*, and others. His photographs are included in the collections of the Houston Museum of Fine Arts; Minneapolis Art Institute; Sheldon Memorial Art Gallery, Nebraska; and the Helen Foresman Spencer Museum of Art, University of Kansas.

The Portrait: *An Individual Response*

Workshop participants will select one of the three photography instructors as his/her principal teacher. However, to ensure that each class member is exposed to the three very different approaches represented by Mr. Allard (photo/journalism), Ms. Cosindas (fine arts), and Mr. Selkirk (commercial), students will rotate for two special class sessions.

Since the invention of the medium, the portrait has been one of the great themes of photography. In most cases, we assume—given the inherent realism of the photographic process—that these portraits are the most accurate likenesses obtainable of the subjects they portray. Yet, how truthful are portraits? When three photographers approach one subject, do they all see the same subject? Does a portrait reveal the true character of the subject—or does it serve as a vehicle for the photographer's personal viewpoint? Is the process, then, objective or subjective?

It is suggested from the outset of this workshop that the making of a portrait is the product of an individual response. Each of our instructors is a recognized portraitist, yet each has a different purpose for using the portrait, whether for artistic or editorial goals. The various methods used by each instructor will be discussed and their individual approaches to considerations of lighting, posing, and background selection—the elements that, in fact, determine their photographic style—will be demonstrated. Students will have an opportunity to experiment with various lighting techniques in a variety of environments.

All three instructors will exhibit their work and will be available to review student portfolios. Through class interaction and personal consultation, it is hoped each student will develop her/his own concept of and personal response to making the photographic portrait.



Photo by Dusty Deemman

Artist-in-Residence: Paul Caponigro

Master landscape photographer Paul Caponigro, of Santa Fe, New Mexico, will be photographing at Quartz Mountain during the workshop weekend. He will be available to participants as an artist-in-residence.

Caponigro has been the recipient of two Guggenheim Fellowships and three grants from the National Endowment for the Arts. He has published three limited edition portfolios and his photographs have been featured in three books: *Paul Caponigro: Landscape*; *Paul Caponigro*; and *Sunflower. The Wise Silence* is a thirty-year retrospective of his work recently published by New York Graphic Society. *Megaliths*, his newest book, will be available late this year. His work is included in collections of the Museum of Modern Art, Metropolitan Museum of Art, and George Eastman House.



John Bishop
New York, New York

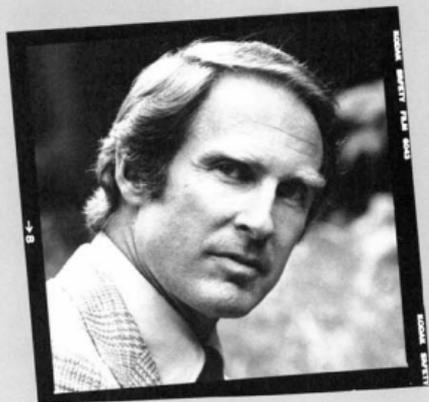
Directing

John Bishop's experience in theater has ranged from backstage (technician, stage manager) to stage (actor) to in front of the stage (director) to the time before the play reaches the stage (playwright). He is a member of the board of directors of the prestigious Circle Repertory Theatre of New York, where he and other members of the company (including some well known names like William Hurt, Judd Hirsch, Christopher Reeve, and Lanford Wilson) present a full season of plays each year. Bishop is both a resident playwright and director with this company, where he is scheduled for production in fall of 1986. Bishop, who likes to alternate playwrighting with directing, has directed over 200 productions, both musical comedy and dramatic. He was for six years director of Dallas Summer Musicals and spent two years with the Pittsburgh Civic Light Opera. Bishop is also an artist-in-residence at Central State University in Edmond, Oklahoma.

Course Description

Initially, the class will concentrate on an overview of the director's job—from pre-production (play analysis, casting, design, scheduling, working with a new playwright) through rehearsal and production. Basic staging, style of production, communication between director and staff and director and cast will be studied. Attention will be given to musical comedy direction and its special problems. Participants will be involved in a mock mounting of a play. Class members should read and, if possible, bring with them two of the following plays: *The King and I*, *Arsenic and Old Lace*, *A Midsummer Night's Dream*, and one other play or musical of their choosing. There will be discussion and some simulation of procedures in casting, design, and preliminary blocking, after which the directing workshop will join with attending playwrights and actors for the staging of a short scene.

Upon registration, each participant will receive a copy of *Arsenic and Old Lace* and *A Midsummer Night's Dream*.



Jon Cypher
Sherman Oaks, California

Acting

Jon Cypher has been a professional actor for thirty years. In New York, his birthplace, he played in eleven Broadway shows, including *The Night of the Iguana*, *Man of La Mancha, 1776*, and *The Great White Hope*. In repertory and stock, he has done over 100 roles; he has done four soaps, including "As the World Turns" and "General Hospital." Cypher has starred in ten feature films and scores of television shows, from "Bonanza" to "Murder, She Wrote." He has had running roles on "Knots Landing" and "Dynasty" and, for the past six seasons, has played Chief Daniels on the Emmy-winning "Hill Street Blues." In 1983, he returned to the stage of the Shubert Theatre to star in *42nd Street*. With an M.A. in Marriage, Family, and Child Counseling from the California Family Study Center, Cypher lectures on "Surviving as a Professional Actor" at Cal State Northridge.

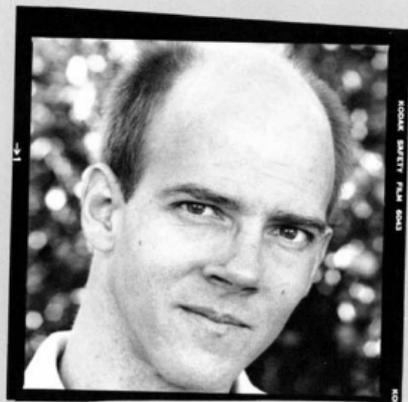
Course Description

During the weekend, acting instructor Cypher explains, "we will examine the destructive nature of fear in the actor's process, and we will learn to transmute it into excitement and creative joy. We will play with releasing various predictable physical blocks, opening the voice and the breathing. Each individual will have sufficient time to explore his or her own attic, keeping the junk that works, giving the rest to Goodwill. On the premise," Jon continues, "that we are people before we are actors, we will have the opportunity to look at how our peopleness may be enhancing or undermining our work as artists. And we'll have a good time. We are, after all, players." Players should bring one well-memorized monologue or, if possible, a scene to work on. This can be material already performed.



ROSEAN SMITH / FINE GOLD

Sybil Rosen
New York, New York



ROSEAN SMITH / FINE GOLD

Patrick Hughes
Beverly Hills, California

Playwriting

Sybil Rosen is a member of the Playwright's Lab of Circle Repertory Theatre and The Deborah Project, American Jewish Theater, New York. Her full-length play, *Brink of Devotion*, was selected for the 1986 summer season at the Sundance Theatre Institute in Provo, Utah. *The Latecomer*, also full length, was produced at the Ensemble Studio Theatre in New York and in Los Angeles. Two one-act plays, *Reuben & Son* and *Sis Boom Baa*, were produced at Circle Repertory Theatre. She has collaborated on two screenplays—*Only Child* and *Broken Promises*—with Ira Wohl (author of *Best Boy*) and has written narration for three documentary films: *Americas in Transition* (nominated for an Academy Award, short documentary category, 1982) *The Real Thing*, and *A Ban for All Reasons*. All have been shown on PBS. Ms. Rosen lives in New York City.

Course Description

Participants in the playwriting class are asked to bring a three-to-five-page scene with not more than four characters which is the opening scene or a scene of conflict. This may be original writing or part of a published work. Class discussions will focus on the playwright's concept for his or her play, examining the origin of ideas, major dramatic question, chief motivating force, tangible objectives, styles of writing, and the development of character. The scenes will be read in class, discussed, and time will be allotted to re-work the material. (Please bring typewriters.) The scenes will then be given to participating actors, directors, and designers for a staged reading on Sunday morning.

Upon registration, each participant will receive a copy of *Night, Mother* by Marsha Norman, which is to be read prior to attending class.

Low Budget Set Design

Patrick Hughes has been a free-lance production designer in Los Angeles for the past five years. Trained at the Goodman School of Theatre, Art Institute of Chicago, and California State Universities at Hayward and Humboldt, he was an instructor in stagecraft, design, and directing at the College of the Redwoods, Eureka, California. His set design credits include *Currer Bell, Esq.* with Julie Harris at the Directors Guild and the West Coast premiere of *Mixed Couples*, for which he won a Drama Logue Award. In Florida, he recently designed *Alone Together* and *Whose Life Is It Anyway?* at the Burt Reynolds Jupiter Theatre. Hughes has also worked as assistant to the executive producers on television's "Battlegrounds," "High Rollers," and "The Hollywood Squares."

Course Description

The set design workshop is for participants who are interested in learning how to design, build, and light productions for theatre groups working within a limited budget. Discussions will center around a one-set play, *P.S. Your Cat is Dead!* by James Kirkwood. The class will consider scenic elements; requirements for laying out a floor plan; elevations; model-making versus design rendering; materials, painting and construction techniques; and lighting.

Upon registration, participants will receive a copy of the play script, *P.S. Your Cat is Dead!*, to be read prior to the workshop.

General Information

Tuition and Accommodations

The cost of each weekend workshop is \$300, which includes double occupancy room in Quartz Mountain lodge, three meals per day Friday and Saturday, and Sunday breakfast. (Thursday dinner and Sunday lunch are not included, but the dining room will be open for your convenience.) The \$15 materials and activities fee is additional. A limited number of other housing options are available at various costs:

| Optional Accommodations | Cost of Workshop |
|--|------------------|
| Single occupancy room/lodge | \$359 |
| Triple occupancy/cottage (2 bedrooms; bath; kitchenette; and living room) | \$306 |
| Quad occupancy/cottage (2 bedrooms; bath; kitchenette; and living room) | \$297 |



The Quartz Quartet (Lacy McLary, David Robillard, Wayne Crouse and Marjory Cornelius) perform chamber music at the 1985 Photography Workshop.

Registration

Workshop registration and accommodations requests are reserved upon receipt of application form and full payment or deposit. We urge you to register immediately, as enrollment is limited and participants are accepted on a first come, first served basis. When enrollment reaches capacity, a waiting list is automatically formed according to date of receipt of applications.

Upon receipt of your application, you will be mailed specific workshop information. If the workshop you requested is full, your fee will be applied to an alternate workshop choice or refunded. Detailed information concerning session schedules and locations will be available at registration.

Cancellation requests made five working days prior to the start of the workshop are entitled to a refund less \$15 administrative fee. Cancellations received less than five working days prior to the start of the workshop will **not** be entitled to a refund.

Discounts

Workshop participants who are (1) teachers of any past Oklahoma Summer Arts Institute student; (2) past participants of the Adult Institutes in the Arts; (3) attending more than one 1986 weekend or (4) contributing members of the Oklahoma Arts Institute are eligible for a room and board discount of \$25. To apply for a discount, please send a letter of discount notification along with registration form to the Institute office.

Personal Belongings

The Oklahoma Arts Institute and Quartz Mountain State Lodge are not responsible for any items misplaced, lost or stolen during the Adult Institutes in the Arts. Responsibility for valuables remains with the individual. Safety deposit boxes are available at the reception desk of the lodge.

What to Bring

1. The weather is unpredictable. You'll want clothing for both warm and cool temperatures and rain gear.
2. Hiking boots or rubber-soled tennis shoes.
3. Plan on casual clothing for workshop sessions. Also, differing from the regular buffet format, there will be seated and served dinners Friday and Saturday evening to give everyone an opportunity to stray from their usual jeans attire.
4. Bathing suit, if you would like to use the indoor pool.
5. Appropriate clothing for mountain hikes, flatland and beach walks.
6. Alarm clock.
7. Bottled drinking water for those who are sensitive to water with a high mineral content.
8. Typewriter or word processor for writers who prefer electronics over longhand.
9. Enthusiasm, creativity, and eagerness to learn!

Extracurricular Activities

- For your enjoyment, the Oklahoma Arts Institute will offer a chamber music performance Friday evening from 7:00 to 8:00 p.m. Many of the performing musicians are on the faculty of the Oklahoma Summer Arts Institute.
- Mountain hikes, flatland and beach walks guided by Quartz Mountain State Park naturalists are scheduled daily.
- Quartz Mountain State Lodge's indoor pool is available to all workshop participants.
- There will be daily opportunities for morning runs, walks, and warm-up exercises such as yoga.

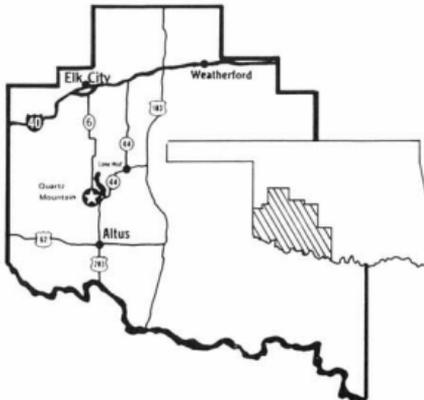
Continuing Education Credit

Workshop participants may earn one graduate credit hour through the College of Fine Arts, University of Oklahoma. For information, call or write:

Bonnie Hammett, Program Development Services,
Special Credit Programs, The University of Oklahoma,
1700 Asp Avenue, Norman, OK 73037.
Phone (405) 325-5101.

Teachers should consult their local school system and staff development committee regarding credit for staff development points and scholarship possibilities.

How to Get to Quartz Mountain State Park



Quartz Mountain State Park, in Oklahoma's Great Plains Country, is located off Highway 44, ten miles south of Lone Wolf and approximately twenty miles north of Altus.

Past Faculty

THEATRE

- 1985: **Robert Benedetti**, director, Valencia, California
Irene Connors, voice and movement specialist; Valencia, California
Ernest Thompson, playwright; Marina Del Rey, California
- 1984: **Jane Alexander**, actress; Carmel, New York
Irene Connors, voice and movement specialist; Valencia, California
Ed Sherin, director; Carmel, New York
- 1983: **Lyle Dye**, director; Akron, Ohio
Bert Hoslie, mime, San Francisco, California
William Lewis, director; Tallahassee, Florida

WRITING:

- 1985: **Marvin Bell**, poet; Iowa City, Iowa
David Hickey, essayist and critic; Fort Worth, Texas
James Rogan, screenwriter; Beverly Hills, California
Mark Singer, journalist; New York, New York
- 1984: **Tess Gallagher**, poet; Syracuse, New York
David Hickey, essayist and critic; Fort Worth, Texas
Larry McMurtrey, fiction writer; Washington, D.C.

PHOTOGRAPHY:

- 1985: **David Blust**, photographer/technician; Tulsa, Oklahoma
Paul Caponigro, fine arts photographer; Santa Fe, New Mexico
Ted Orland, photographer and writer; Santa Cruz, California
Don Worth, fine arts photographer; Mill Valley, California
- 1984: **David Blust**, photographer/technician; Tulsa, Oklahoma
Dick Durrance, advertising/landscape photographer; Rockport, Maine
Philip Hyde, landscape photographer; Taylorville, California
- 1983: **David Fitzgerald**, advertising/landscape photographer; Oklahoma City, Oklahoma
Bernard Plossu, landscape/travel photographer; Santa Fe, New Mexico

VISUAL ARTS:

- 1985: **Kathryn Clark**, papermaker; Brookston, Indiana
Alan E. Cober, illustrator/printmaker; New York, New York
Robert Gordy, painter/printmaker; New Orleans, Louisiana
- 1984: **Timothy Barrett**, papermaker; Kalamazoo, Michigan
Juan Gonzalez, painter; New York, New York
- 1983: **Richard Hunt**, sculptor; Chicago, Illinois
Don Klocz, screenprinter; Norman, Oklahoma
Don Nice, painter; Garrison, New York



Sam Slade, 1985 photography participant, focuses on Lake Altus-Lugert.

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Mary Katherine Kelley
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Lou Kerr
 Oklahoma City

Pauliette Krueger
 Altus

Dr. Greg Kunesh
 Norman

Dee J. LaFon
 Norman

Helon LaGree
 Altus

Mosealyne Larkin
 Tulsa

Vivva Locke
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 Stillwater

Kathy Walker
 Oklahoma City

Mary Warner
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Katie Westby
 Tulsa

Jerome Westheimer
 Ardmore

Diane F. Wheeler
 Tulsa

Gail T.P. Wickes
 Dallas, Texas

Terry Williams
 Tulsa

Al Zapanta
 Dallas, Texas

Advisory Panels

The Institute acknowledges the assistance of the following Oklahoma advisors, many of whom will be in residence during the workshops:

Theatre

Dr. Greg Kunesh
 Director, School of Drama
 University of Oklahoma

Dr. Vivva Locke
 Former Chairman, Theater
 Department, Oklahoma State
 University

Mary Patterson
 Co-Chairman, 1987 Festival of
 American Community Theaters

Visual Arts

Dee J. LaFon
 Artist

Jon Burris
 President, Portfolio Gallery

David Blust
 Photographer, Tulsa

Jack Bryan
 Chairman, Department of Art
 Cameron University

David Fitzgerald
 Photographer, Fitzgerald
 Associates

Tom Toperzer
 Director, University of Oklahoma
 Museum of Art

J. R. Witt
 Artist, Edmond, Oklahoma

Writing

Dr. Francine Ringold
 Editor, *Nimrod Magazine*

Dr. Manley Johnson
 Professor, University of Tulsa

Dr. Cliff Warren
 Dean, Liberal Arts
 Central State University

Dr. James Yoch
 Professor of English
 University of Oklahoma

Adult Institutes in the Arts Administrative Staff

Mary Y. Frates, **Executive Director**
 Mary Gordon Taft, **Assistant Director and Director of Programs**
 Sara Dobberefen, **Director, Adult Workshops**
 Tamara J. Ferguson, **Public Information Officer; Financial Assistant**
 Carolyn Boehr, **Administrative Assistant**
 Ellen Stewart, **Office Manager**

Photography by John Jernigan & David Blust

Visual Arts Registration

Full payment is expected with registration form, although a deposit will also be accepted until payment can be completed.

(Please Print)

Mr./Mrs./Ms. _____
(Last) (First) (Middle) (Age)

Telephone () _____ Profession _____

Roommate preference: smoker non-smoker no preference

Included is a check in the amount of \$ _____ which includes tuition, room and board. (please include \$15 materials and book fee)
Double occupancy \$300 Single Occupancy \$359 Triple Occupancy \$306 Quad Occupancy \$297

Workshop Desired (please indicate first, second, third, and fourth choices):

___ Sculpture: Claice Dreyer ___ Design For Dreamers: Tom Van Sant ___ Watercolor: James Winn ___ Landscape Drawing: James Butler

The following information will help the faculty and staff in preparing your workshop. Your response will not influence acceptance, since applications are accepted on a first come, first served basis. (If adequate space is not provided, please attach an additional sheet.)

1. Please give a brief summary of your visual arts background. _____
2. Are you currently enrolled in or teaching an art course? If yes, please explain. _____
3. What art texts have had the greatest educational value to you? _____
4. What art periodicals do you frequently read? _____
5. What do you expect to gain from this workshop? _____

Signing this application form constitutes a release agreement for any photographs of participants taken during the Adult Institutes in the Arts and any comments solicited by the Institute for public relations purposes by the Oklahoma Arts Institute.

(Participant's Signature.)

Writing Registration

Full payment is expected with registration form, although a deposit will also be accepted until payment can be completed.

(Please Print)

Mr./Mrs./Ms. _____
(Last) (First) (Middle) (Age)

Telephone () _____ Profession _____

Roommate preference: smoker non-smoker no preference

Included is a check in the amount of \$ _____ which includes tuition, room and board. (please include \$15 materials and book fee)
Double occupancy \$300 Single Occupancy \$359 Triple Occupancy \$306 Quad Occupancy \$297

Workshop Desired (please indicate first, second, third, and fourth choices):

___ Poetry: Marvin Bell ___ Fiction: Charles Johnson ___ Journal Writing: Kay Morgan ___ Adventure Journalism: John Lane

The following information will help the faculty and staff in preparing your workshop. Your response will not influence acceptance, since applications are accepted on a first come, first served basis. (If adequate space is not provided, please attach an additional sheet.)

1. Please give a brief summary of your writing background. _____
2. Has your work ever been published? If yes, please explain. _____
3. Are you currently enrolled in or teaching a writing course? If yes, please explain. _____
4. Please give titles of any texts which have been of the greatest educational value to you. _____
5. What writing journals or publications do you read? _____
6. What do you expect to gain from this workshop? _____

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(Participant's Signature.)

Photography Registration

Full payment is expected with registration form, although a deposit will also be accepted until payment can be completed.

(Please Print)

Mr./Mrs./Ms.

(Last)

(First)

(Middle)

(Age)

Telephone () () ()

Profession _____

Roommate preference: smoker non-smoker no preference

Included is a check in the amount of \$_____ which includes tuition, room and board. (please include \$15 materials and book fee)

Double occupancy \$300

Single Occupancy \$359

Triple Occupancy \$306

Quad Occupancy \$297

Workshop Desired (please indicate first, second, and third choice for your principle instructor):

___ William Albert Allard ___ Marie Cosindas ___ Neil Seikirk

The following information will help the faculty and staff in preparing your workshop. Your response will not influence acceptance, since applications are accepted on a first come, first served basis. (If adequate space is not provided, please attach an additional sheet.)

1. Please give a brief summary of your photography background. _____

2. Has your work been exhibited? If so, where and when? _____
3. Are you currently enrolled in teaching a photography course? If yes, please explain. _____
4. With what printing process(es) do you work? Circle one or more:
black and white color platinum/palladium other _____
5. What do you expect to gain from this workshop? _____

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(Participant's Signature.)

Theater Registration

Full payment is expected with registration form, although a deposit will also be accepted until payment can be completed.

(Please Print)

Mr./Mrs./Ms.

(Last)

(First)

(Middle)

(Age)

Telephone () () ()

Profession _____

Roommate preference: smoker non-smoker no preference

Included is a check in the amount of \$_____ which includes tuition, room and board. (please include \$15 materials and book fee)

Double occupancy \$300

Single Occupancy \$359

Triple Occupancy \$306

Quad Occupancy \$297

Workshop Desired (please indicate first, second, and third choices):

___ Directing: John Bishop ___ Acting: Jon Cypher ___ Low Budget Set Design: Patrick Hughes ___ Playwriting: Sybil Rosen

The following information will help the faculty and staff in preparing your workshop. Your response will not influence acceptance, since applications are accepted on a first come, first served basis. (If adequate space is not provided, please attach an additional sheet.)

1. Please give a brief summary of your theater and/or arts background. _____

2. Have you participated in any of the following areas of theater? (circle) if so, please give a brief explanation: _____
community educational professional
3. Are you currently enrolled in or teaching a theatre or writing course? _____
4. Please give titles of texts which have been the greatest value to you in your arts education. _____
5. What theater or arts periodicals do you read frequently? _____
6. What do you expect to gain from this workshop? _____

Signing this application form constitutes a release agreement for any photographs of participants taken during the Adult Institutes in the Arts and any comments solicited by the Institute for public relations purposes by the Oklahoma Arts Institute.

(Participant's Signature.)

**OKLAHOMA ARTS INSTITUTE
ADULT INSTITUTES IN THE ARTS**

720 N.W. 50th Street
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Front cover, top row: General William Westmoreland; Jim "Catfish Hunter" baseball player; Actress Elizabeth McGovern. Bottom row: Film Director Robert Altman; I.F. Stone, journalist; Zbigniew Brzezinski, former presidential advisor. Back cover, top row: Henry Kissinger; Architect Michael Graves; Boone Pickens. Bottom row: Maurice Nadeau, prosecutor; R. Emmett Tyrell, Jr., publisher; Senator Daniel Patrick Moynihan, daughter Maura.



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