



Oklahoma Arts Institute's

ADULT INSTITUTES IN THE ARTS AT QUARTZ MOUNTAIN

October 1987

WEEKEND WORKSHOPS

THEATER

October 1-4

- Acting
- Directing

PHOTOGRAPHY

October 8-11

- Landscape
- The Human Figure
- Platinum/Palladium Printing

WRITING

October 15-18

- Poetry
- Feature Journalism
- Writing for Children
- Fiction

VISUAL **A**RTS

October 22-25

- Primitive Pottery Making
- Sculpture
- Painting
- Drawing & the Figure

GENERAL INFORMATION

"I expected the best and got it."

Earl Mabry, Enid

Workshop Weekends

Theater October 1-4

DIRECTING

Morton DaCosta, West Redding, CT

ACTING

Lee Richardson, Easton, CT

Photography October 8-11

LANDSCAPE AND LIGHT

Morley Baer, Carmel, CA

THE HUMAN FIGURE

Marsha Burns, Seattle, WA

PLATINUM/PALLADIUM PRINTING

Tom Millea, Carmel, CA

Writing October 15-18

POETRY

Edward Hirsch, Houston, TX

WRITING FOR CHILDREN

Lucille Clifton, Santa Cruz, CA

FEATURE JOURNALISM

Steve Harrigan, Austin, TX

FICTION WRITING

Linsay Abrams, New York, NY

Visual Arts October 22-25

DRAWING & THE FIGURE

Nathan Goldstein, Boston, MA

PRIMITIVE POTTERY MAKING

Paul Soldner, Claremont, CA

OIL/ACRYLIC PAINTING

Don Eddy, New York, NY

SCULPTURE: SEEING WITH THE MIND'S EYE

James Surfs, Cleveland, TX

Workshop Specifics

- Adult Institutes in the Arts 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 be accepted until payment can be completed. All fees are due no later than one working week prior to the workshop weekend.
- Participants must be 21 years or older.
- Workshops are limited to a maximum of 20 students per class.
- Each weekend's session begins Thursday, 8:00 p.m., and continues to 12:00 noon Sunday.

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

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 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.

Now in its fifth year, the Adult Institutes in the Arts program is not only open to teachers but to all adults throughout the United States who are 21 or over and who have a serious commitment to improve their chosen artistic techniques or to explore a new skill.

By working with the faculty of professional artists and a peer group with similar interests, participants 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 everywhere.

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.

About the Oklahoma Arts Institute

The Oklahoma Arts Institute grew out of the desire of a small group of parents to provide opportunities for artistically gifted children in Oklahoma. Through the efforts of the State Arts Council of Oklahoma and supportive educators, artists and private citizens,

GENERAL INFORMATION

the Institute was incorporated as a non-profit organization in 1976, with its first three-day pilot program, the Oklahoma Summer Arts Institute, held a year later. From this small but successful start, the program was expanded into a two-week arts camp with remarkably talented and creative high school students from all over the state auditioning for admission. Five years later the Adult Institutes in the Arts weekend workshops were added. Both programs are held each year in the dramatic natural setting of Quartz Mountain State Park, Lone Wolf, Oklahoma.

From its offices in Oklahoma City, the Oklahoma Arts Institute works year-round in a number of ways to provide continuing opportunities for artistically gifted youth and adults:

Exhibitions: Works by drawing and photography students of the Oklahoma Summer Arts Institute are available to Oklahoma museums and other interested agencies. In cooperation with area museums, the Institute sponsors exhibitions of the work of faculty artists.

Publications: The Institute publishes anthologies of student writings which are distributed to libraries and schools. The Institute also produces a magazine/newsletter which gives information about the Oklahoma Summer Arts Institute and details about the education programs at Quartz Mountain.

Film Production: The Institute produces video tapes and award-winning documentary films for distribution in schools and museums. The films are designed to showcase the Institute's programs at Quartz Mountain and to motivate and encourage the continued study of the arts.

Beginning in late 1987, the partnership which the Institute has formed with the state will bring change to Quartz Mountain: the area surrounding the lodge will be developed into a year-round arts park and conference center complete with studio pavilions, expanded and improved amphitheater, and performance hall.

Quartz Mountain State Park

An area steeped in history and offering an array of natural wonders, Quartz Mountain State 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 which make up 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 rise 1,950 feet above Lake Altus-Lugert, with its forty-nine miles of shoreline.

The region was once the 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, accompanied the Dragoon Expedition of 1834 through the area. 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 Texas and live oak and desert willow. In the early morning 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.



"The workshop will help in all aspects of the classroom — it gave me a shot in the arm, personally, and the actors' camaraderie was indescribable."

Sue Anglin, *McAlester*



Morton Da Costa



Morton Da Costa West Redding, Connecticut

Directing

Morton Da Costa began his phenomenally successful theatrical career as an actor in such Broadway productions as *The Skin of Our Teeth* (with Talulah Bankhead and Frederic March) and *Man and Superman*. Encouraged by Maurice Evans, whom he met while playing in *The G.I. Hamlet*, Da Costa turned to directing — at the New York City Center and with touring and stock companies. For two years, he directed the musical productions of the St. Louis Municipal Opera. Da Costa directed a string of original hits for Broadway: *Plain and Fancy*, *No Time for Sergeants*, *The Music Man*, *Auntie Mame*, *Saratoga*, *The Wall*, and many others. His film versions of *Auntie Mame* and *The Music Man* together earned seventeen Oscar nominations plus the Golden Globe Award for producing and directing the latter. He directed the revival of *The Women* and, last season, David Wiltse's *Doubles*, both on Broadway. Future projects for Broadway include *Possessed*, which is a musical version of *Dracula*, and *Reign*, a comedy.

Mr. Da Costa was awarded an honorary degree by Temple University, where he had earned his degree in education and later was an instructor in the drama department.

Course Description:

The shape of the directing workshop will follow Mr. Da Costa's conviction that the most effective teaching approach is to have several people direct the same scene — then criticize, demonstrate, and re-direct. Therefore, a scene or scenes (five to ten minutes in length) will be assigned to each two or three participants in advance of the workshop so that they can individually work on their interpretations prior to the class sessions. The scenes — copies of which will be furnished in advance — will be chosen from contemporary plays. Other demonstrations, discussions, and frequent joining with the acting class will add to the workshop.

Mr. Da Costa explains, "This will consist of hands-on instruction wherein everyone will have an opportunity to direct and be criticized — and have a very good time."

T H E A T R E R

October 1-4, 1987

Lee Richardson

Easton, Connecticut

Acting

The theatrical career of Lee Richardson, one of the country's leading classical repertory actors, extends from Broadway to Off-Broadway to television and film. He was a founding member of the Minnesota Theatre Company under the direction of Tyrone Guthrie and Douglas Campbell and performed for five years at the American Shakespeare Theatre, playing in *Othello* (as Iago), *Major Barbara*, *Measure for Measure*, and *The Merry Wives of Windsor*. Mr. Richardson's Broadway appearances include *Summer and Smoke*, *Vivat, Vivat Regina* (which earned him a Tony nomination), *Texas Trilogy*, *Trick, Father's Day*, *Find Your Way Home*, and *Goodbye Fidel* (directed by Ed Sherin). Most recently, he played in *All My Sons*, directed by José Ferrer.

Mr. Richardson has appeared in over 120 television productions ranging from *Omnibus*, *Studio One*, and *Hallmark* dramas to "Search for Tomorrow" and "Guiding Light" soaps. His film appearances include *Prince of the City*, *Daniel*, and *Network* directed by Sidney Lumet; *Brubaker*, *Amazing Grace* and *Chuck*, and *Prizzi's Honor* directed by John Huston; *Sweet Lorraine*, *The Believers*, and soon to be released *Tiger Warsaw*.

A guest professor at Yale University, Mr. Richardson is a former member of the theater panel of the National Endowment for the Arts. He is a graduate of the Goodman School of Drama and studied for four years under Uta Hagen.

Course Description:

The acting workshop will be concentrated, pragmatic, and a class in which all players are active participants. Prior to the workshop, Mr. Richardson would like all students to work on the first chorus speech from Shakespeare's *Henry V*. It would be well to be familiar with some of Shakespeare's soliloquies, material from *Hamlet*, *Romeo and Juliet*, or *Macbeth*. Actors should also prepare a monologue (or two) from a modern American Play — suggestions are *Our Town*, *The Glass Menagerie*, *Summer and Smoke*, or *A Streetcar Named Desire*. This could also be something from another work with which a participant is familiar.

There will be a lot of collaboration with the directing class, and an atmosphere of good times and camaraderie will prevail.



Lee Richardson



"The interaction with internationally known photographers and the opportunity to view their works and discuss their techniques made the workshop worthwhile."

Tom Payne, Tulsa

Photo by Jim Burns



Morley Baer



Morley Baer, *Afternoon Storm, Little Sur 1972*

Photo by Randy Hays



Marsha Burns

Morley Baer Carmel, California

Landscape & Light

A native of Toledo and graduate of the University of Michigan, Morley Baer is today considered one of the leading proponents of the West Coast school and Group f/64 tradition of photography. He began his career in Chicago in 1939, followed by military service as a member of Edward Steichen's photographic team documenting the war in the Pacific theater. Moving to California, he became a student and close friend of Edward Weston and went on to found the Friends of Photography with colleague Ansel Adams.

Baer's architectural and landscape photographs have been exhibited widely, earning the American Institute of Architecture's medal for photography and an American Academy in Rome fellowship. He served as chairman of the photographic department of the San Francisco Art Institute and has had a number of books published which feature his work both as an architectural photographer -- *Here Today, Adobes in the Sun, and Painted Ladies* -- and landscapist -- *Room and Time Enough and The Wilder Shore*. A new book, *Light Years*, will be published in 1988.

Course Description:

This workshop will encourage students to develop both personal vision and technical skills in the tradition of the f/64 style of expression. Demonstrations, critiques, and discussions with Mr. Baer will cover the technical as well as aesthetic concerns encountered in the pursuit of a personal landscape, whether concentrating on the natural or man-made environment.

Students can anticipate the instructor's use of an 8" x 10" view camera, but all formats of cameras and both black and white and color film are suitable. A darkroom facility will be available; chemicals will be supplied.

Marsha Burns Seattle, Washington

The Human Figure

Marsha Burns is known for both her commercial and artistic work. The book of her work, *Postures*, published by the Friends of Photography in 1982, reflects her style of portraiture in which she photographs individuals she meets by chance on the street. These portraits -- frequently of adolescents -- show a concern for the gestures and accessories that uniquely characterize a person. Working primarily with natural studio light, she has for the past few years produced images with Polaroid's 20" x 24" camera.

Burns' work has been exhibited throughout Europe and Japan as well as the United States; her photographs are included in the collections of many important institutions, including the Dallas Museum of Fine Art, Metropolitan Museum of Art, Museum of Modern Art, Smithsonian Institution, Denver Art Museum, and Library of Congress. Burns received a National Endowment for the Arts fellowship, the Washington State Arts Commission Recognition of Achievement, and has taught at the Friends of Photography workshops.

Course Description:

In this intensive workshop, the instructor hopes to help participants come closer to an understanding of what it is they want to say through the medium of photography, yet recognizing that what motivates a work of art is often quite unapparent. In

PHOTOGRAPHY

October 8-11, 1987

photographing the human figure, participants will attempt to work through the usual clichés in order to bring their world, their own uniqueness into creating works that will instruct, inspire, and encourage new knowledge.

Participants should bring the type of camera equipment they are comfortable working with; black and white film is strongly recommended. Also, they should bring a portfolio, highly edited, of not more than twenty images -- if possible, not exclusively figure work but representing the entire range of one's work.

Optional Reading List:

- Robert Adams, *Essays in Defense of Traditional Beauty*
- Rudolf Arnheim, *Art and Visual Perception*
- Roland Barthes, *Camera Lucida: Reflections on Photography*
- John Berger, *About Looking*
- Nathan Lyons, *Photographers on Photography*
- Beaumont Newhall, *Latent Image*
- Susan Sontag, *Against Interpretation*
- Lawrence Weschler, *Seeing is Forgetting: The Name of the Thing One Sees*

Tom Millea Platinum/Palladium Printing Carmel, California

Tom Millea has for over a decade been printing solely in platinum/palladium to create landscapes and portraits with subtle gradations of tones and exquisite softness. One of the oldest printing processes, it is also the most permanent and, Millea says, most tactile. Born and raised in New England, he was an assistant to Paul Caponigro there for six years before being drawn to the West Coast.

He has conducted Friends of Photography workshops and has taught or lectured at the University of California at Santa Cruz and at Santa Barbara, Stanford University, and the University of Oregon. Millea's work is included in collections at the Museum of Modern Art, Victoria and Albert Museum, Center for Creative Photography (Tucson), Amon Carter Museum, and many others. In 1982, he was the first recipient of the Friends of Photography's Rutenberg Grant.

Course Description:

In this hands-on workshop, Millea will discuss all the steps of the platinum/palladium process, including the proper exposure of the negative, selection and sizing of paper, preparation of the necessary chemistry, exposure, and proper handling and storage of prints. Designed to provide a basic understanding of the process in one weekend, the course will also include a demonstration of how to make enlargement negatives for platinum/palladium printing.

Participants should bring to the workshop a selection of negatives 4" x 5" or larger to work with and which will enable them to leave with a finished print.

Because of the extraordinary cost of platinum/palladium printing materials, students enrolling in this class will be charged an **additional \$15** to cover cost of all materials needed for the workshop, including paper.



Marsha Burns,
Kassa, New York
1986



Tom Millea



Tom Millea, *Agueberry Point* (1981; platinum print)

"Excellent balance of practical information and technique that can translate from personal exploration to classroom teaching."

John Erwin, Lawton

Photo: © 1987 Layne Sibert



Lucille Clifton



Edward Hirsch

Lucille Clifton

Santa Cruz, California

Lucille Clifton is Professor of Literature and Creative Writing at the University of California at Santa Cruz. She is the author of nineteen books for children as well as seven books for adults, including *Good Women: Poems and a Memoir 1969-1980* and *Next* (new poems) both to be published in October 1987. She is former Poet Laureate of Maryland and also co-author of the book and television show *Free To Be You and Me* and the forthcoming *Free To Be a Family*.

Mrs. Clifton has been the recipient of fellowships from the National Endowment for the Arts, a Pulitzer Prize nomination, the Coretta Scott King Award, Juniper Prize, and others. She has given poetry readings at the Library of Congress, the White House, the Academy of American Poets, and many colleges and universities.

Course Description:

The workshop on writing for children will be flexible and informal. The class will discuss children, the field of children's literature, issues in children's literature, and the group's shared work. Beginning writers are welcome. Participants are asked to bring in a favorite book for children for discussion and also a work in progress if possible.

Edward Hirsch

Houston, Texas

Edward Hirsch was born in Chicago in 1950 and educated at Grinnell College and the University of Pennsylvania. His first book of poems, *For the Sleepwalkers*, (Knopf, 1981) won the Peter Lavan Award from the Academy of American Poets and the Delmore Schwartz Memorial Award from New York University. His second book of poems, *Wild Gratitude*, (Knopf, 1986) won the National Book Critics Circle Award and the Texas Institute of Letters Award in Poetry. He has received fellowships from the National Endowment for the Arts and the Guggenheim Foundation and his poems appear regularly in a wide number of literary magazines and periodicals -- among them *The New Yorker*, *The Nation*, *The New Republic*, *APR*, and *Poetry*. He teaches in the Creative Writing Program at the University of Houston.

Poetry

Course Description:

"Our workshop," Ed Hirsch explains, "will concentrate on the poems we have written as well as the ones we might write, the poetic models and sources who are there for our use, the possibilities open before us. I am especially interested in the ways that most contemporary poems try to balance or combine (with varying degrees of success) narrative, meditative, and lyrical values -- the impulse to story, to thought, and to song. This is an issue for everyone who writes poetry today, the place where a large number of poems founder. I also believe, as Ezra Pound said, that 'Technique is the test of a poet's sincerity,' and we will be particularly attentive to the local technical aspects of a poem -- to its texture, imagery, rhythm, lineation, and most of all, to its structure and form.

Optional Reading List:

The Morrow Anthology of Younger American Poets, ed. Dave Smith and Dave Bottoms (William Morrow)
Contemporary American Poetry (fourth edition), ed. A. Poulin (Houghton-Mifflin)
Another Republic, ed. Charles Simic and Mark Strand (Ecco Press)

Steve Harrigan

Feature Journalism

Austin, Texas

Steve Harrigan is a senior editor for *Texas Monthly*, and his work as a journalist has appeared there and in many other magazines, including *Esquire*, *Rolling Stone*, *The Atlantic Monthly* and *Outside*. He is the author of two novels: *Aransas* (published by Knopf) and *Jacob's Well* (published by Simon & Schuster), and is currently working on a non-fiction book about the natural history of a coral reef, to be published by Houghton-Mifflin. His work as a screenwriter has included projects with Sydney Pollack and Jane Fonda, among others. He is a former president of the Texas Institute of Letters.

Course Description:

This course is designed not for investigative reporters, but for writers interested in using factual material to create journalism with a literary dimension. There will be a particular -- though not exclusive -- emphasis on nature writing, as well as practical discussions about research, note-taking, character development, and the creation of some sort of authorial sensibility. Students should send in advance a sample of their work -- no more than 1,000 words in length, published or unpublished (it may be a fragment of a larger work) -- and be prepared to research and write a piece of similar length while at Quartz Mountain.

Upon registration, participants will receive copies of several articles or excerpts from books which should be read prior to the workshop.



Steve Harrigan

Linsey Abrams

Fiction Writing

New York, New York

Linsey Abrams has published two novels, *Charting by the Stars* (Crown, 1979) and *Double Vision* (Atheneum, 1984) and is a member of the fiction writing faculty at Sarah Lawrence College. Her short stories have appeared in *Redbook*, *Mademoiselle*, and a variety of quarterlies. One of her stories was chosen for last year's Editor's Choice collection (best short fiction of 1986). She has written reviews for both *The New York Times* and *Los Angeles Times* book reviews and has published essays on contemporary literature in the *Michigan Quarterly* and *Mississippi Review's* special issue on minimalism.

Course Description:

This workshop in fiction writing will constitute a working group, soon familiar with each member's subject matter and technical goals. Important criticism -- which includes praise -- can be the result only of generous attention. The serious writer's most indispensable readership is his or her peers. It will be up to each writer in the workshop to participate fully in creating what Roland Barthes has called "a space with total sonority," his definition of friendship.

There will be considerable emphasis on the possibilities of rewriting. This does not mean just rearranging words on a page; rewriting is the process by which we find the true story within our important and multiple concerns -- by which we find depth in what we think and feel.

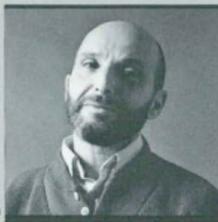
Participants will receive an anthology of short stories for study prior to class.



Linsey Abrams

"Mr. Butler was very thorough, very organized, very enthusiastic, supportive, and empathetic to my needs -- one of the best instructors I have ever had."

Debbie Langton, Oklahoma City



Nathan Goldstein



Nathan Goldstein, *Model in the Studio* (1980, oil, 16 x 20 inches)



Paul Soldner



Paul Soldner, *Pedestal piece*, (1983, 21 inches high)

Nathan Goldstein **Drawing & the Figure** Newton, Massachusetts

Nathan Goldstein is the author of six books on drawing, painting, and design, two of which -- *The Art of Responsive Drawing* and *Figure Drawing* (both published by Prentice Hall) -- are in their third printing. He received a BFA and MFA from the Art Institute of Chicago and studied at the Art Students League in New York.

He has conducted drawing workshops at art schools and universities in some thirty states, including the Rhode Island School of Design, Minneapolis College of Art and Design, and University of Hawaii. In addition, he has worked as a free-lance book illustrator, written reviews and articles for art periodicals, served as a consultant to the art departments of various universities, juried both local and national exhibitions, and continued to exhibit his own work. Goldstein has been a faculty member at numerous colleges and universities and is listed in *Who's Who in American Art*. He is currently chairperson of both the Foundation Study Program at the Art Institute of Boston and the art jury of the Camargo Foundation in Cassis, France.

Course Description:

This workshop, designed to develop stronger overall drawing skills and a better understanding of the important factors of figure drawing, will explore the fundamentals and concentrate on the human figure both as a subject and as a means of experiencing various drawing challenges.

Media will include various chalks and pencils, but students with prior drawing experience are encouraged to explore other media and materials. Each studio session will include one or two brief lectures and demonstrations, but most of the class time will be spent drawing from the live model.

The Institute will provide a drawing pad for each student. A list of drawing materials participants should bring with them will be furnished upon registration.

Paul Soldner **Primitive Pottery Making** Claremont, California

During his thirty-year career, Paul Soldner has become a major international force in the development of contemporary ceramic art. His work has evolved through three phases of discovery and growth, beginning in the 1950s with the idea of extended throwing. In the '60s and '70s, Soldner's explorations earned him the title, "Father of American Raku." Most recently, he has concentrated on low-fire salt techniques. His work is in collections at the American Craft Museum, Smithsonian Institution, Taipei Fine Arts Museum, Victoria and Albert Museum, and many others. The founder and first director of the Anderson Ranch Arts Center at Aspen, Soldner is Professor of Ceramics at Scripps College and Claremont Graduate School in California.

Course Description:

In this workshop, using Quartz Mountain clays, participants will make pottery or sculpture and build an experimental kiln in which to fire these objects. The class will discuss clay preparation, coil and forming techniques, shaping and surface treatments, and oxidation and reduction firing. Students will use both handbuilding and throwing techniques. This will be a hands-on session with plenty of activity for anyone willing to get involved.

After enrolling, participants will receive a list of simple tools to bring with them to the workshop. Clay will be furnished by the Institute.

October 22-25, 1987

Don Eddy

New York, New York

Don Eddy's colorful paintings attempt to explain how the eye sees. His portrayal of objects caught in reflective environments challenges the viewer to alter perceptions as the subjects of one painting exist on varying planes -- with a complexity that makes them appear almost abstract. A native of southern California, he studied psychology and art at the University of Hawaii, receiving a BFA in 1967 and MFA in 1969. In 1971 he completed course work for a Ph.D. in art history at the University of California at Santa Barbara.

Since 1968 his work has appeared in a steady series of one-man and group exhibitions at museums and universities throughout the United States and in Europe, Australia, and Japan. Many of Eddy's paintings may be seen in the permanent collections of museums such as the Guggenheim Museum, the Museum of Modern Art, and the Whitney Museum in New York and the Israel Museum in Tel Aviv, the Utrecht Museum in Belgium, and the Sainte Etienne Museum in France.

Course Description:

Mr. Eddy describes the workshop as an opportunity for dialogue and work, with no restrictions as to style, content, subject matter, or painting medium.

Participants should bring at least one completed painting to discuss and, in addition, arrive prepared to begin or continue a new work. As time permits, the instructor hopes to generate in-depth discussions with each participant regarding his/her work.

James Surls

Cleveland, Texas

Seeing With the Mind's Eye

Texas sculptor James Surls's powerful forms in wood and calligraphic style drawings have been characterized as attempts to communicate the immense power of the artist's imagination, engaging the spectator in a mental conversation. Since his first one-person exhibitions in 1972, he has twice participated in the Whitney Biennial (1979 and 1985) and was included in "Nine Artists: Theodoran Awards" at the Guggenheim in 1977. In 1985, the Dallas Museum of Art organized the major exhibition "Visions: James Surls, 1974-1984." Late this year, the artist will return for a one-man show at Cranbrook Academy of Art, Bloomfield Hills, Michigan, where he earned an MFA in 1969. In 1988, Surls will open an exhibition at the L.A. Louver Gallery, Los Angeles, and will participate in a show in Holland.

Course Description:

"My personal interest," Surls explains, "has more to do with art phenomena than it does with 'making sculpture.'" Therefore, in this workshop, the instructor will explore with participants "why" as well as "how" we do art and how passionate we are about following our own vision. Students will make an object, as will the instructor, and will present an exhibition of their work at the close of the workshop.

Participants are asked to bring any tools which they feel are applicable: chisels, rasps, small hand saws, pocket knives, hatchets, stone chisels, etc. Materials to work with will be found in the Quartz Mountain environment.

Oil/Acrylic Painting



Photo by Jane Corbett

Don Eddy



Zofman/Ferroni Photo

Don Eddy, C. VIII, A (1984) acrylic on canvas, 75 x 60 inches



James Surls



James Surls, Once I Saw a Spotted Lady Whose Belly Was Round Like a Ball (1974-46) x 27 1/2 x 26 1/2 inches

GENERAL INFORMATION

"The class was relaxed — no pressure, very comfortable — lending itself to easy learning and no major frustration."

Jerri Strube, Lawton



Tuition and Accommodations

The cost of each workshop weekend is \$300, which includes double occupancy room in the Quartz Mountain State 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.) Cost of the workshop weekend is \$359 if single occupancy room is desired. The \$15 materials and activities fee is additional; the fee for the Platinum/Palladium Workshop will be \$30.

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 form, 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.

Cancellation requests made five working days prior to the start of the workshop are entitled to a refund less a \$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 counselors or staff members at the Oklahoma Summer Arts Institute; (3) past participants at the Adult Institutes in the Arts; (4) attending more than one 1987 weekend; or (5) 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.

What to Bring

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

Extracurricular Activities

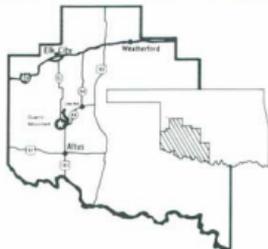
- For your enjoyment, the Oklahoma Arts Institute will offer a chamber music performance each Friday evening. Many of the performing musicians are on the faculty of the Oklahoma Summer Arts Institute.
- Mountain hikes and flatland walks guided by the Quartz Mountain State Park naturalist are scheduled throughout the weekend.
- Quartz Mountain State Lodge's indoor pool is available to all workshop participants.

College and Continuing Credit

Workshop participants may earn one graduate credit hour through the College of Fine Arts, University of Oklahoma. For information, call or write: Marilyn Gottshall, 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 systems and staff development committees regarding scholarship possibilities and credit for staff development points.

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.

Dick Durrance, advertising/landscape photographer; Rockport, Maine

Philip Hyde, landscape photographer; Taylorsville, California

1983: David Fitzgerald, advertising/landscape photographer; Okla. City, Oklahoma

Bernard Plossu, landscape/travel photographer; Santa Fe, New Mexico

Visual Arts

1986: James Butler, painter; Bloomington, Illinois

Tom Van Sant, artist/designer; Los Angeles, California

James Winn, painter; Sycamore, Illinois

1985: Kathryn Clark, papermaker; Brookston, Indiana

Alan E. Cober, illustrator/printmaker; Ossining, New York

Robert Gordy, painter/printmaker; New Orleans, Louisiana

1984: Timothy Barrett, papermaker; Kalamazoo, Michigan

Juan Gonzalez, painter; New York, New York

Richard Hunt, sculptor; Chicago, Illinois

1983: Dan Kiacz, screenprinter; Norman, Oklahoma

Don Nice, painter; Garrison, New York

Sponsors

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State Arts Council of Oklahoma

Oklahoma State Department of Tourism and Recreation

Oklahoma State Department of Education

Atlantic-Richfield Foundation

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Photography by John Jernigan/Fitzgerald Associates and Jim Lucas

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Terry Williams, Tulsa

Al Zapanta, Dallas, Texas

Advisory Panels

The Institute acknowledges the assistance of the following Oklahoma advisors:

Theater

Dr. Greg Kunesh

Director, School of Drama

University of Oklahoma

Dr. Jerry Davis

Theater Department

Oklahoma State University

Tamara Long

Music Department

Central State University

Mary Patterson

Co-Chairman, 1987 Festival of

American Community Theaters

Visual Arts

Dee J. LaFon

Artist

Jack Bryan

Chairman, Department of Art

Cameron University

Jon Burris

President, Portfolio Gallery

David Fitzgerald

Photographer, Fitzgerald Associates

Mary Delle Stelzer

Director, Oklahoma Art Center

Tom Toperzer

Director

University of Oklahoma Museum of Art

J.R. Witt

Artist

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

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 _____

Address _____

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 additional \$15 materials fee for Landscape or Figure workshop; **\$30 for Platinum/Palladium Printing class.**

Double occupancy \$300 Single Occupancy \$359

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

LANDSCAPE & LIGHT/Morley Baer HUMAN FIGURE/Marsha Burns PLATINUM-PALLADIUM PRINTING/Tom Millea

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 or 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? _____

Signing this application form constitutes a release 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)

REGISTRATION FORMS

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 _____

Address _____

Telephone () _____ () _____ Profession _____

Roommate preference: smoker non-smoker no preference

Included is a check in the amount of \$ _____ which includes tuition, room and board, plus **additional \$15 book/materials fee.**

Double occupancy \$300 Single Occupancy \$350

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

POETRY/Edward Hirsch

FEATURE JOURNALISM/Steve Harrigan

WRITING FOR CHILDREN/Lucille Clifton

FICTION WRITING/Linsey Abrams

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 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? _____

Signing this application form constitutes a release 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)

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 _____

Address _____

Telephone () _____ () _____ Profession _____

Roommate preference: smoker non-smoker no preference

Included is a check in the amount of \$ _____ which includes tuition, room and board, plus **additional \$15 materials fee.**

Double occupancy \$300 Single Occupancy \$350

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

SCULPTURE/James Surls

PAINTING/Don Eddy

PRIMITIVE POTTERY/Paul Soldner

DRAWING/Nathan Goldstein

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 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)

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Adult Institutes in the Arts
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P.O. Box 18154
Oklahoma City, OK 73154

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Come to the mountain — where the learning never stops!



Aerial photograph of Quartz Mountain State Park by David Fitzgerald

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