



OKLAHOMA ARTS INSTITUTE'S

**adult institutes
in the arts
at quartz mountain**

OCTOBER 1988

WORKSHOP WEEKENDS

theater, october 6-9

- ACTING
- DRAMATIC WRITING
- PREPARING THE ACTING TEACHER

visual arts, october 13-16

- OIL/ACRYLIC PAINTING
- WOOD SCULPTURE/TOTEMS
- BASIC DRAWING

photography, october 20-23

- THE ART OF SEEING
- LANDSCAPE
- FUNDAMENTALS OF PHOTOGRAPHY

writing, october 27-30

- POETRY
- ENVIRONMENTAL ESSAY
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theater, october 6-9

ACTING

Richard Thomas, Los Angeles, CA

DRAMATIC WRITING

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PREPARING THE ACTING TEACHER

Jack Clay, Seattle, WA

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William Kittredge, Missoula, MT

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Shelby Hearon, White Plains, NY

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 \$275 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 1963, the Oklahoma Arts Institute sponsored a pilot series of three weekend workshops for adults at Quartz Mountain 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 sixth year, the Adult Institutes in the Arts program is open not only to teachers but to all adults throughout the United States 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 requisite 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 be challenged by new ideas and gain insight into 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, the Oklahoma Summer Arts Institute was incorporated as a non-profit organization in 1976, with its first three-day pilot program held a year later. From this

general information

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 and the Institute was re-incorporated as the Oklahoma Arts Institute to reflect the expanded nature of educational offerings. Both institute 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.

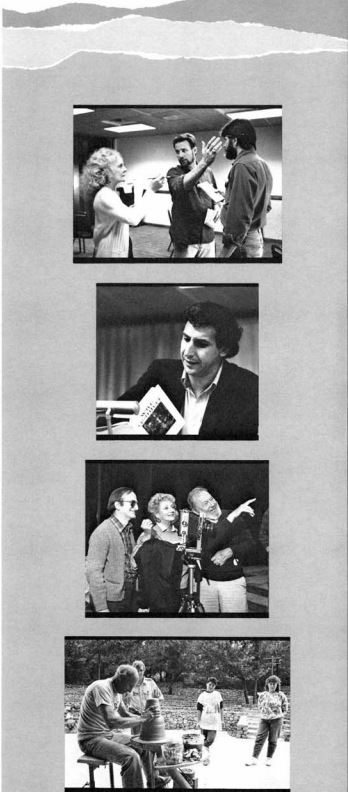
Beginning in late 1988, the partnership which the Institute has formed with the state of Oklahoma will bring change to Quartz Mountain. In Phase I of this capital improvement project, the area surrounding the lodge will be developed into a year-round arts park and conference center complete with five studio pavilions, expanded and improved amphitheater, and library.

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 during the Cambrian Age approximately 500 million years ago and present visitors with one of the most unusual and complex geologic regions in the country. The mountains rise 1,950 feet above the level Redbed Plains and Lake Altus-Lugert, with its forty-nine miles of shoreline.

The area's rich archaeological record begins with cultural remains of Paleo Indian occupation dating from 25,000 B.C. Survey projects along the shoreline of Lake Altus have also yielded artifacts from Archaic, Woodland, and Late Prehistoric cultures. The region was once the campground for Indians of the Kiowa and Comanche tribes, and traces of their presence 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.

The varied landscape produces as many as 140 species of wildflowers, including gaillardia, sunflower, and spiderwort. Native shrubs include sumac, mesquite, wild currant, desert willow, and sage. In the woodland areas of the park are found common western trees such as post oak, blackjack oak, and black walnut as well as many with eastern affinities. In the early morning hours, mink, badger, opossum, porcupine, armadillo, and raccoon can be sighted. Along with the many 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, shorebirds, and the rare Golden Eagle.



October 6-9, 1988

ACTING

richard thomas

Los Angeles, California



Richard Thomas

Highly respected for his work on stage, in television, and films, Richard Thomas' portrayal of John-Boy in "The Waltons" earned him an Emmy and instant recognition throughout the nation. Recently on stage he played Hamlet, as well as roles in *The Sea Gull* and *The Fifth of July*; his first professional role was in *Sunrise at Campobello* at age seven. In motion pictures, he has been seen in *Winning*, *Red Sky at Morning*, and many others. Now devoting his time to films for television, Thomas has starred in presentations such as "Red Badge of Courage," "Johnny Belinda," and "The Hank Williams, Jr. Story." He has appeared on more Hallmark Hall of Fame dramas than any other performer. Two volumes of his poetry have been published. A frequent teacher and lecturer, Thomas received the Kennedy Center's Brenthill Award for contribution to the theater and young people, and he has been awarded an honorary doctorate from the University of South Carolina.

COURSE DESCRIPTION:

Richard Thomas states simply that this will be a class on acting with scene work. He suggests that participants prepare a monologue or two-character scene to work on in class. This should be material that they are familiar with and that is important to them — something that they are good at or even with which they are having trouble.

PREPARING THE ACTING TEACHER

jack clay

Seattle, Washington



Jack Clay

Jack Clay is head of the Professional Actor Training Program at the University of Washington. During his thirty-five years of teaching at the college level, he has been at Southern Methodist University, Northwestern, Oberlin, University of Miami, and University of Southern Florida. A student of Lee Strasberg and Alvina Krause, Clay has also studied modern dance with Martha Graham and the Alexander Technique with Marjorie Barstow. He has directed Shakespeare festivals in Dallas; Boulder, Colorado; and Williamsburg, Virginia; he was founder and artistic director of Stage #1 in Dallas for eight years.

COURSE DESCRIPTION:

A lively hands-on workshop, designed to help the drama teacher clarify her/his approach to training the young actor. The workshop will explore in summary form a series of dynamic exercises in movement, voice, and speech and acting.

October 6-9, 1988

DRAMATIC WRITING: PLAYWRITING/FILM WRITING

kathleen cahill

Cambridge, Massachusetts

Kathleen Cahill is the author of *Ditched*, for which she was awarded the 1988 Massachusetts Artists Foundation Fellowship in playwriting. Other work includes *Permission From Children* and a one-act play *Rose Denunzio Destroys the Soviet Union and the United States*, produced in England at the Colchester Arts Centre. Her screenplay, *Mir*, was developed in collaboration with WGBH-TV and American Playhouse and is currently being negotiated for an upcoming Soviet/American co-production. Cahill trained in radio drama at the BBC in London. Her radio work includes several docu-dramas which were produced and aired over National Public Radio and the Canadian Broadcasting Corporation. She teaches playwriting at the Boston University Theatre Institute and film writing at Harvard University Summer School.

COURSE DESCRIPTION:

This will be an intensive weekend workshop focusing on the techniques of dramatic writing and how they are applied differently in writing for the theater and for the screen. Basic writing exercises which explore the expression of character, conflict, and climax will be assigned and studied in class, and students may also bring in work which they would like to have heard and discussed. The group will screen the films *Chinatown* and *Ordinary People* and videos of the plays *True West* and *You Can't Take It With You*. The screenplays and playscripts of these works will be available for participants to read before class.



Kathleen Cahill

Photo © Julie Westington 1988

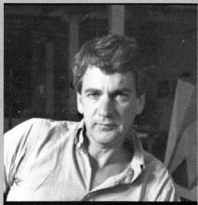


October 13-16, 1988

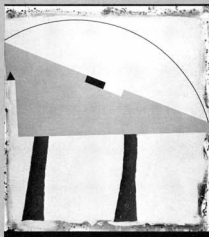
OIL/ACRYLIC PAINTING

peter plagens

New York, New York



Peter Plagens

Peter Plagens *The Cathedral of Work*
(acrylic on canvas; 72x78 inches; 1984)

Norman Laliberté

Peter Plagens has been active as an artist, teacher, and critic for close to twenty years. Since 1971, he has had thirty solo exhibitions and has contributed to more than fifty group shows. Born in Ohio, he earned a B.F.A. at U.C.L.A. and an M.F.A. at Syracuse University. The National Endowment for the Arts awarded Plagens an Artists' Fellowship in painting and a grant in art criticism; he also received a Guggenheim Fellowship in painting. For many years, he was a contributing and associate editor of *Artforum* magazine and at present is Professor of Art at Hofstra University, Hempstead, New York.

COURSE DESCRIPTION:

In describing his workshop, Peter Plagens says, "Inner-directed art (the 'personal' stuff) isn't much good unless it happens to engage a meaningful cultural issue and, likewise, outer-directed art (the 'issue-oriented' stuff) isn't much good unless it comes from a genuine impulse in your soul. In the workshop, we'll see if we can find some syntheses. If this sounds like we'll wrestle more with ideas than technique, you're right.

"Ideally, the way to proceed is for each participant to bring a finished work for an opening discussion, and a painting in progress on which to work for a final discussion."

Participants should bring whatever painting materials they wish to work with; easels will be provided. A copy of Plagens' article, "The Academy of the Bad" (*Art in America*, November 1981) will be sent to registrants to provoke thoughts for discussion.

WOOD SCULPTURE/TOTEMS

norman laliberte'

Nahant, Massachusetts

Norman Laliberté is one of the most versatile and creative designers in America. His fanciful banners, paintings, wood sculptures and totems — reflecting his playful delight in color, form, and texture — are in over sixty museums and corporate and private collections. Trained at the Chicago Institute of Design, Illinois Institute of Technology, and Cranbrook Academy of Art, Laliberté has taught at the Kansas City Art Institute, Goddard College, and Rhode Island School of Design. He has authored and/or designed over 35 books and has had over 100 one-man shows throughout the U.S. and Canada. He works out of his studio/residence in Nahant, overlooking Boston Harbor.

COURSE DESCRIPTION:

"Basically what we will do," Laliberté explains, "is see how we can transform wood to art forms. We will do this by cutting, wrapping, painting, and nailing it together; we'll add to it with wire, sheet metal, fabric, prints, lettering, photographs, and objects around us. The result will be collages, sculptural painting, and small totems."

Participants should bring with them whatever hammers, hand saws, and other small tools they may have and any materials brought to mind by the above course description. The Institute will provide a basic wood supply.

October 13-16, 1988

BASIC DRAWING

nathan goldstein

Boston, 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* — are in their third printing. He received a B.F.A. and M.F.A. from the Art Institute of Chicago and studied at the Art Students League in New York. Returning by popular acclaim to Quartz Mountain for the second time, he has conducted drawing workshops at art schools and universities in some thirty states, including the Rhode Island School of Design, University of Hawaii, and University of Arizona. 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 continues to exhibit his own work. Goldstein 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:

Nathan Goldstein's class will begin with an examination of gesture, direction, shape, and scale. Students will at first concentrate on drawing in line, then go on to explore and use value. Emphasis will be on sensitive responses to a subject's structural and expressive conditions. Subjects will include still life and figure.

Media will include various chinks, charcoal, and pencils for use on paper. 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.



Norman Laliberté
(painted wood
construction,
70 x 27 inches)



Nathan Goldstein



Nathan Goldstein, *Arizona Woman* (pen and ink and crayon; 12 x 16 inches)

October 20-23, 1988

THE ART OF SEEING



Ruth Bernhard

Photo by A. Aronson, M.D.



Rag © 1971 by Ruth Bernhard



David Lubbers

ruth bernhard

San Francisco, California

For more than fifty years, Ruth Bernhard has been photographing everything from shells and animals to rocks, bones and, in particular, the human figure. Her approach is so intuitive that she makes only one exposure to get the picture she wants. Born in Germany, Bernhard began her career studying at the Berlin Academy of Fine arts. After arriving in the U.S. as a commercial photographer, she formed a close friendship with Edward Weston in 1935 that influenced her to become a serious artist. She has lived in San Francisco since 1953, working alongside colleagues such as Minor White, Imogen Cunningham, Dorothea Lange, Ansel Adams, and Wyn Bullock. She shares her approach to her art through annual participation as an instructor in the Friends of Photography Ansel Adams Workshop and a regular master seminar for the University of California/Berkeley Extension. Bernhard's photographs are in many collections, including the Museum of Modern Art, Metropolitan Museum, San Francisco Museum of Modern Art, and Bibliotheque Nationale in Paris. Her most recent book is *Ruth Bernhard: The Eternal Body*.

COURSE DESCRIPTION:

Ruth Bernhard's objective is to help participants improve their vision and skill as photographers by learning to see and use light, to observe, and to be a good audience.

Students are asked to bring several examples of their work that they particularly like — and several about which they feel insecure; the negatives for the prints should be included also. Ms. Bernhard wants to "arouse in the photographer an intensified awareness of creative potential" through studio work, darkroom demonstrations, and print evaluation sessions.

FUNDAMENTALS OF PHOTOGRAPHY

david lubbers

Grand Rapids, Michigan

David Lubbers divides his time between Grand Rapids, Michigan, where he lives, and the Southwest, to which he returns several times a year to photograph. He spent a number of years in the teaching profession and has a master's degree in guidance, but now devotes all of his time to photography. Lubbers, who apprenticed to Santa Fe photographer William Clift, has published two portfolios: "Photographs of the West and Southwest" and "The Southwest." Recently he has extended his interests beyond natural erosion patterns to include man-made ruins reflecting time and weather — in photographs that "most beautifully, most forcefully, and most gently remind the viewer to respect the earth we live on." Lubbers has photographed in Costa Rica, the Yucatan, and Sicily; his work has been featured in five solo shows in Italy, and several museum and gallery shows are scheduled in the U.S. in 1988.

COURSE DESCRIPTION:

This workshop is for those who want to learn the basics of photographic technique and process. Field trips and shooting assignments will help solve questions of light, the proper selection of film exposure, and learning to "see." Class sessions will include darkroom demonstrations on developing and the printing process.

Students should bring the camera format they would like to become familiar with, plus plenty of suitable film and some printing paper. The Institute will provide a darkroom facility and chemicals.

photography

October 20-23, 1988

LANDSCAPE: AN EVOLVING VIEW

robert glenn ketchum

Los Angeles, California

Robert Glenn Ketchum is an artist, author, curator, and teacher. A native of Los Angeles, he received his B.A. from U.C.L.A. and his M.F.A. from California Institute of the Arts. He currently serves as Curator of Photography for the National Park Foundation and is a contributing editor to *Collectors' Photography* magazine. His work is represented in most of the major museum collections in the U.S., including the Museum of Modern Art, Metropolitan Museum, and George Eastman House; he has had over 200 solo and group shows. Ketchum has taught at California Institute of the Arts, Sun Valley Center for the Arts & Humanities, Ansel Adams Gallery Workshops, Maine Photography Workshops, and the University of North Carolina's Appalachian Environmental Arts Center. Author of *The Tongass: Alaska's Vanishing Rain Forest*, *The Hudson River and the Highlands*, and *American Photographers and the National Parks* (in conjunction with the traveling exhibit he originated), Ketchum's work reflects his concern for the environment and the quality of all our lives.

COURSE DESCRIPTION:

Sessions will emphasize practical field approaches to shooting the landscape and take advantage of the unique Quartz Mountain setting. Days will be spent in group and one-on-one situations, making pictures and discussing personal approaches to the landscape. These discussions will be carried back to the review facility where portfolios will be critiqued and the evolution of the landscape as a visual genre will be discussed. During these exchanges, participants will be asked to consider the various ways contemporary artists can contribute to the history of landscape photography without becoming redundant.

Photographers using all formats (and color or black and white) are welcome. Those using non-traditional approaches, alternative processes, and manipulated imagery are encouraged to participate as well. Students should bring their personal portfolios or slide sets for discussion and review.

Suggested Reading:

The Tongass: Alaska's Vanishing Rain Forest, Robert Glenn and Carey D. Ketchum (New York: Aperture) 1967.

The Hudson River and the Highlands, with essays by James D. Flexner and Robert Glenn Ketchum (New York: Aperture) 1965.

American Photographers and the National Parks, Robert Cohn and Robert Glenn Ketchum (New York: Viking Press, Inc.) 1961.

DARKROOM TECHNICIAN

andrew strout

Norman, Oklahoma

Andrew Strout is an associate professor in the School of Art at the University of Oklahoma. He spent the 1967-68 school year on sabbatical to Kerala, India. With B.A. degrees from S.U.N.Y., Buffalo, New York, and an M.F.A. from the University of Oklahoma, Strout has exhibited his photographs in juried shows throughout the United States. He has given workshops in New York, Oklahoma, and Missouri, and has lectured for the Society of Contemporary Photographers in Kansas City.

The Institute will set up a darkroom for use by all participants during the photography workshop. Strout will be available to give technical assistance in developing and printing.



The Corkscrew, Antelope Canyon, Arizona.
David Lubbers



Robert Glenn Ketchum

© Photo by Emily Simson 1967



Bald Eagle © 1967 by Robert Glenn Ketchum



Andrew Strout

donald hall

Danbury, New Hampshire



Donald Hall

In a career which has spanned more than thirty years, Donald Hall has produced ten volumes of poetry, sixteen books of prose, edited a number of anthologies, written four books for children plus numerous plays, magazine articles, and short stories. He has performed over a thousand poetry readings at approximately eight hundred assorted institutions. In 1975, he left his tenured post as a University of Michigan professor to move back to the family homestead in New Hampshire — the source of much of his inspiration and the place where he spent his boyhood summers with his grandparents. Hall has been poet laureate of New Hampshire since 1984; he has received two Guggenheim Fellowships, as well as fellowships from Oxford, Stanford, and Harvard universities. His most recent books of poetry include *The Happy Man* (1986), *The Bone Ring* (1987) and *The One Day* (1988).

COURSE DESCRIPTION:

"In our class," Donald Hall explains, "we will study students' poems for a portion of our time, but we will spend more of our hours talking about the art of poetry. We will use an anthology-textbook called *To Read Poetry*, which I put together; it should provide us a common vocabulary — something to refer to, something to argue against. We will address questions of technique and style as they connect to issues of poetic art."

Upon registration, participants are asked to submit two or three original poems which will be forwarded to the instructor prior to class. A copy of *To Read Poetry* will be provided for each student.

ENVIRONMENTAL ESSAY: A SENSE OF PLACE**terry tempest williams**

Salt Lake City, Utah

Terry Tempest Williams is Naturalist-in-Residence at the Utah Museum of Natural History in Salt Lake City. Having taught and traveled extensively in Navajo country, her book *Pieces of White Shell — A Journey to Navajoland* (1984) received the Southwest Book Award for creative non-fiction. A former curator of education, Ms. Williams is also author of two nature books for children: *The Secret Language of Snow* (which received the Children's Book of the Year Award from the New York Academy of Science) and *Between Cattails*.

She was Humanities Scholar for "Navajo Storytelling: Perceptions of Culture and Landscape," a project of the Utah Endowment for the Humanities.

Coyote's Canyon and *Refuge* are both forthcoming books in 1989.

COURSE DESCRIPTION:

This course will focus on the natural history essay as a literary art form. Excerpts from Henry David Thoreau's *Walden*, John Muir's *Travels in Alaska*, and Mary Austin's *Land of Little Rain* will be discussed along with Aldo Leopold's *Sand County Almanac*. Work of contemporary nature writers such as Edward Abbey, Annie Dillard, and Barry Lopez and others will be discussed within the concept of landscape.

Participants will then be encouraged to consider their own sense of place, their own stories that elucidate the land as they begin to write a natural history essay. Throughout this workshop, environmental ethics as well as the natural history of Quartz Mountain will be explored as students consider their relationship towards the natural world.



Terry Tempest Williams

October 27-30, 1988

SHORT FICTION

william kittredge

Missoula, Montana

William Kittredge grew up on the MC Ranch in southeastern Oregon and stayed home with the farming until he was thirty-five, whereupon he enrolled in the Writer's Workshop at the University of Iowa. At present, he is Professor of English and Creative Writing at the University of Montana. He has held a Stegner Fellowship at Stanford University, received two Creative Writing Fellowships from the National Endowment for the Arts, two Pacific Northwest Bookseller's Awards for Excellence, and the Montana Governor's Award for the Arts.

Kittredge has published stories and essays in magazines such as *Atlantic*, *Harper's*, *The Paris Review*, and *Rolling Stone*; his most recent books are a collection of short fiction, *We Are Not In This Together* (1984) and a collection of essays, *Owning It All* (1987). He is presently finishing a novel, *Sixty Million Buffalo*. Kittredge was co-winner of the Neil Simon Award from American Playhouse for his work on the script for *Heartland*.

COURSE DESCRIPTION:

The Short Fiction Workshop participants will talk about character and the ways in which our stories are generated by our characters. Discussion will focus on stories as the products of our lives, and the ways in which readers respond to stories, the dreams they construct from our written words as they come to their own recognitions.

Upon enrollment, students are asked to submit a single story — one they want to focus on in class — and a short biographical sketch for Bill Kittredge to look over prior to the workshop.



William Kittredge

BEGINNING WRITING: HOW TO GET STARTED

shelby hearon

White Plains, New York

The author of eleven novels, Shelby Hearon has been awarded a Guggenheim Fellowship for fiction and a National Endowment for the Arts Fellowship in creative writing. A native of Kentucky and long-time resident of Texas, she now lives in New York's Westchester County but continues to write about small-town life in middle America. Her novels, which include *Five Hundred Scorpions* (1987), *A Small Town* (1985), and *Group Therapy* (1984), have twice won the Texas Institute of Letters Jesse Jones Award; her short stories have received three NEA/PEN syndication prizes. Well known as a warm and enthusiastic teacher, Hearon has taught at the University of Texas, University of Houston, and Clark University. She has served on the literary advisory boards of the Texas Commission on the Arts and New York State Council on the Arts.

COURSE DESCRIPTION:

This will an intensive, hands-on workshop for the beginning writer. Sessions will focus on how to present believable people (fictional and real), create a sense of place, and develop a plot line that carries the reader along. Exercises will deal with beginnings and endings, voice, emphasis, framing and dialogue.

Each student will conceive and complete a work — short story or personal essay — during the course of the weekend.



Shelby Hearon

general information



tuition and accommodations

The cost of each workshop weekend is \$275, 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 \$335 if single occupancy room is desired. A \$15 materials and activities fee is additional.

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 1988 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

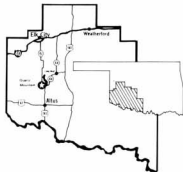
- For your enjoyment, the Oklahoma Arts Institute will offer a chamber music performance each Friday evening. Many of the performing musicians are on the faculty of the Oklahoma Summer Arts Institute.
- Mountain hikes and flatland walks guided by the Quartz Mountain State Park naturalist are scheduled 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: Anita Vermillion, 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 credit for staff development points. For information regarding scholarships for public school teachers, contact the Institute.

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.

general information

past faculty

theater

- 1987: Morton Da Costa, director; West Redding, Connecticut
1986: Werner Klempner, actor; New York City
John Bishop, director; New York City
Sybil Ross, playwright; New York City
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 Houle, mime; San Francisco, California
William Lewis, director; Tallahassee, Florida

writing

- 1987: Linsey Abrams, fiction writer; New York City
Lucille Clifton, poet/children's writer; Santa Cruz, California
Steve Harrigan, journalist; Austin, Texas
Edward Hirsch, poet; Houston, Texas
1986: Charles Johnson, fiction writer; Seattle, Washington
Marvin Bell, poet; Iowa City, Iowa
Kay Morgan, journal writer; Bremerton, Washington
John Lane, poet & essayist; Bryson City, North Carolina
1985: Marvin Bell, poet; Iowa City, Iowa
David Hickey, essayist and critic; Fort Worth, Texas
James Ragan, screenwriter; Beverly Hills, California
Mark Singer, journalist; New York, New York
Tess Gallagher, poet; Syracuse, New York
1984: David Hickey, essayist and critic; Fort Worth, Texas
Larry McMurtry, fiction writer; Washington, D.C.

photography

- 1987: Morley Baer, landscape/architecture photographer;
Carmel, California
Marsha Burns, portrait/commercial photographer;
Seattle, Washington
Tom Milica, fine arts photographer; Carmel, California
1986: William Albert Allard, photojournalist; Batesville, Virginia
Paul Caponigro, artist-in-residence; Santa Fe, New Mexico
Jane Cosindas, fine arts photographer; Boston, Massachusetts
Neil Sel Kirk, commercial photographer; New York City
1985: David Blust, photographer/technician; Prospect Park, New Jersey
Paul Caponigro, landscape photographer; Santa Fe, New Mexico
Ed Orland, photographer and writer; Santa Cruz, California
Don Worth, fine arts photographer; Mill Valley, California
1984: David Blust, photographer/technician;
Dick Durand, advertising/landscape photographer;
Rockport, Maine
Philip Hyde, landscape photographer; Taylorsville, California
David Fitzgerald, advertising/landscape photographer;
Oklahoma City, Oklahoma
Bernard Plossu, landscape/travel photographer;
Santa Fe, New Mexico

visual arts

- 1987: Don Eddy, painter; New York City
Nathan Goldstein, artist/author; Boston, Massachusetts
Paul Soldner, ceramicist; Claremont, California
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; 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

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Department of Education; Sargeys Foundation; Robert S. & Grace B.
Kerr Foundation; Southwestern Bell Foundation; Seidman & Seidman;
The Williams Companies Foundation Inc.; First Interstate Bank.

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Mary Gordon Tatt, Assistant Director and Director of Programs
Sara Dobbertene, Director, Adult Institutes in the Arts and Outreach
Programs
Sandra Levan, Director of Development and Finance
Jacob Larson, Music Coordinator
Carolyn Booher, Program Assistant
Penny Voss, Assistant Director of Development
Larry Floyd, Development Associate
Ellen Stewart, Office Manager

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Thomas F. Golden, Tulsa
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David Guthrie, Tulsa
Martin Hagerstrand, Tahlequah
Hazel Kathryn Hall, Tulsa
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Ruth Hoard, Elk City
Lois Hubbard, Elk City
Carolyn S. Hudson, Tulsa
Robert Hudson, Jr., Tulsa
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Gene Thomas, Ponca City
Micki Van Deventer, Tulsa
Kathy Walker, Oklahoma City
Mary Warner, Tulsa
Katie Westby, Tulsa
Jerome Westheimer, Ardmore
Diane F. Wheeler, Tulsa
Gail T.P. Wickes, Dallas, TX
Clyde Wyatt, Tulsa
Clyde Yipant, Dallas, TX

advisory panels

The Institute acknowledges the assistance of the following
Oklahoma advisors:

theater panel

Greg Kunesch
Director
School of Drama
University of Oklahoma
Jerry Davis
Professor
Oklahoma State University
Tamara Long
Central State University
Mary Patterson
Oklahoma City

visual arts panel

Dee J. LaFon
Artist, Norman
Jack Bryan
Cameron University
Jon Burris
Professor
Portfolio, Oklahoma City
Tom Toperzer
Director
University of Oklahoma
Museum of Art

writing panel

Francine Ringold
Editor
Anmrod, Tulsa
Manly Johnson
Professor
University of Tulsa

Clif Warren
Dean
College of Liberal Arts
Central State University

James Yoch
Professor
University of Oklahoma

REGISTRATION FORMS

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 _____

Address _____

Telephone () _____ () _____ Profession _____

Roommate preference: smoker non-smoker no preference

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

Double occupancy \$290 Single occupancy \$350

Workshop Desired:

ACTING/Richard Thomas

DRAMATIC WRITING/Kathleen Cahill

PREPARING THE ACTING TEACHER/Jack Clay

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 theater course? _____
4. Please give titles of texts which have been of 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 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.

Check here if interested in University of Oklahoma credit

(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, and \$15 materials fee.

Double occupancy \$290 Single occupancy \$350

Workshop Desired:

OIL/ACRYLIC PAINTING/Peter Plagens

WOOD SCULPTURE/TOTEMS/Norman Laliberté

BASIC 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 arts periodicals do you read frequently? _____
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.

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(Participant's Signature)

registration forms

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, and \$15 materials fee.

Double occupancy \$290 Single occupancy \$350

Workshop Desired:

ART OF SEEING/Ruth Bernhard

LANDSCAPE/Robert Glenn Ketchum

FUNDAMENTALS OF PHOTOGRAPHY/David Lubbers

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)

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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, and \$15 materials fee.

Double occupancy \$290 Single occupancy \$350

Workshop Desired:

POETRY/Donald Hall

SHORT FICTION/William Kittredge

ENVIRONMENTAL ESSAY/Terry Tempest Williams

BEGINNING WRITING/Shelby Hearon

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.

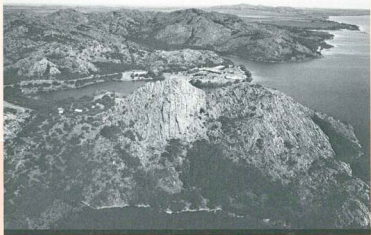
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Adult Institutes In the Arts
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Aerial photograph of Quartz Mountain State Park by David Fitzgerald