

OKLAHOMA ARTS INSTITUTE
FALL ARTS:
ADULT INSTITUTES
IN THE ARTS

OCTOBER 1989



THEATER, OCTOBER 5-8

Acting for the Camera
Directing
Introduction to Acting
Writing for the Screen

VISUAL ARTS, OCTOBER 19-22

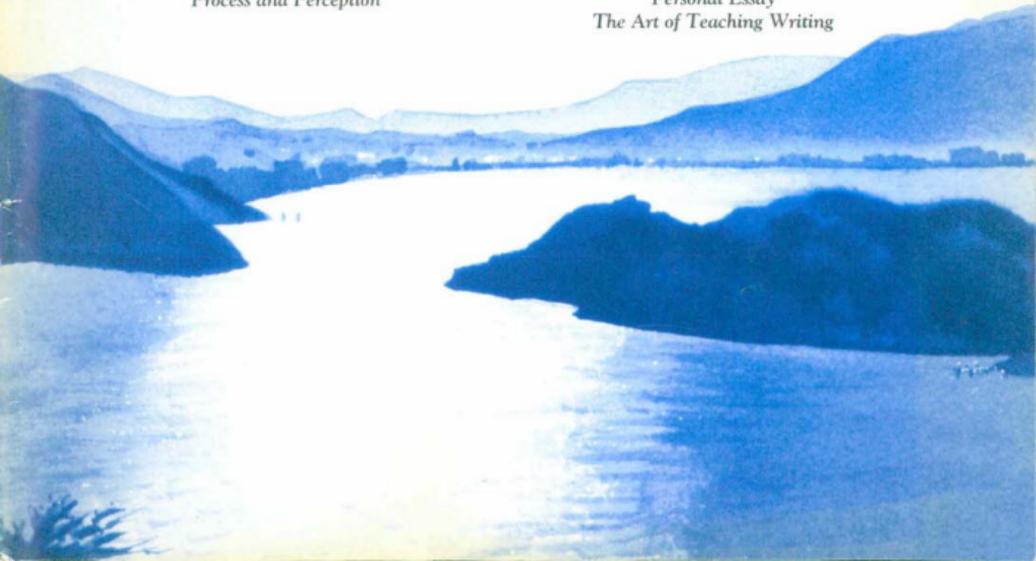
Watercolor
Sculpture
Monotype
Art History / Criticism

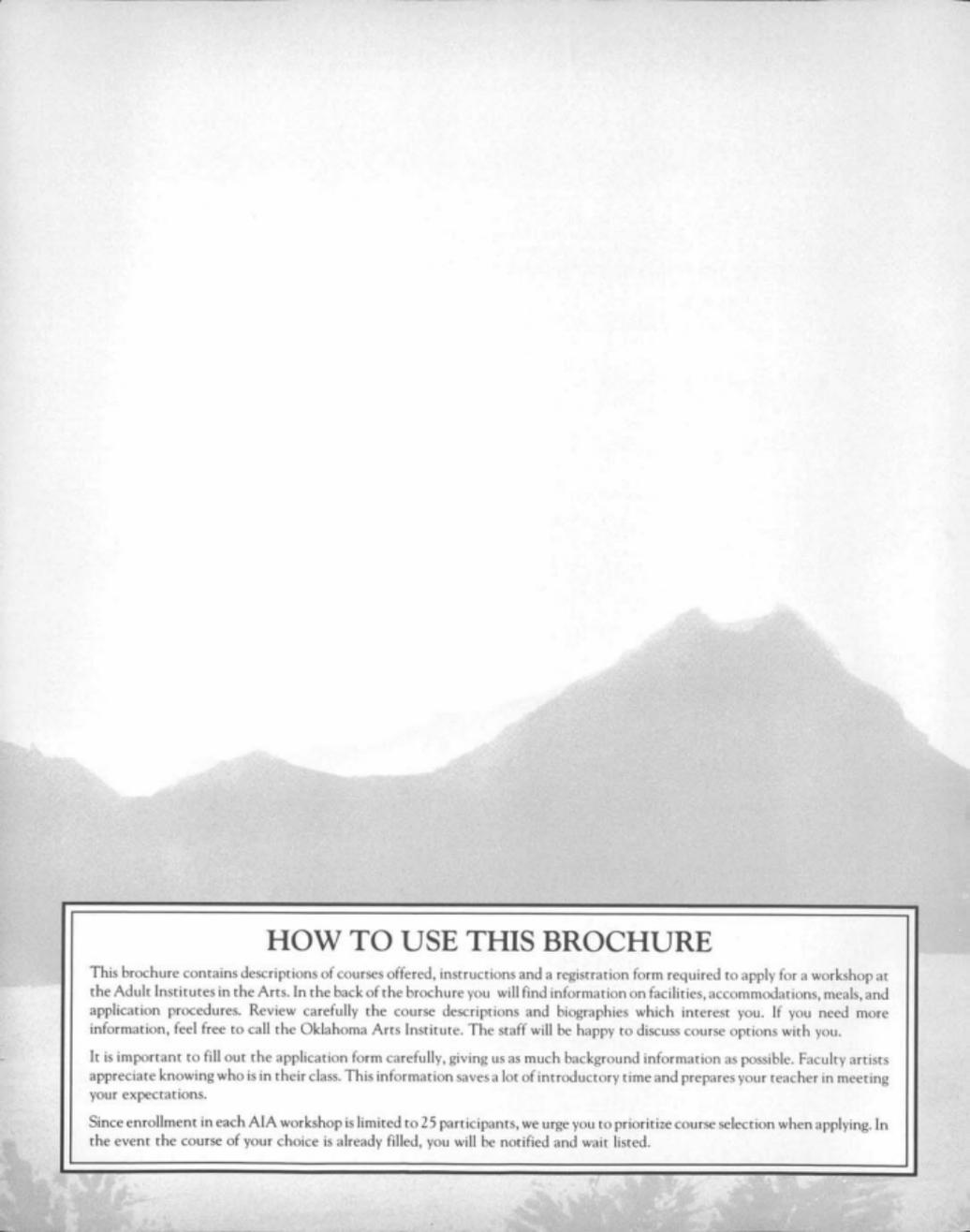
PHOTOGRAPHY, OCTOBER 12-15

Discovering the Landscape
Pictures Under Discussion
Still Lifes / Portraits
Process and Perception

WRITING, OCTOBER 26-29

Poetry
Environmental Essay
Fiction
Personal Essay
The Art of Teaching Writing





HOW TO USE THIS BROCHURE

This brochure contains descriptions of courses offered, instructions and a registration form required to apply for a workshop at the Adult Institutes in the Arts. In the back of the brochure you will find information on facilities, accommodations, meals, and application procedures. Review carefully the course descriptions and biographies which interest you. If you need more information, feel free to call the Oklahoma Arts Institute. The staff will be happy to discuss course options with you.

It is important to fill out the application form carefully, giving us as much background information as possible. Faculty artists appreciate knowing who is in their class. This information saves a lot of introductory time and prepares your teacher in meeting your expectations.

Since enrollment in each AIA workshop is limited to 25 participants, we urge you to prioritize course selection when applying. In the event the course of your choice is already filled, you will be notified and wait listed.

TABLE OF CONTENTS

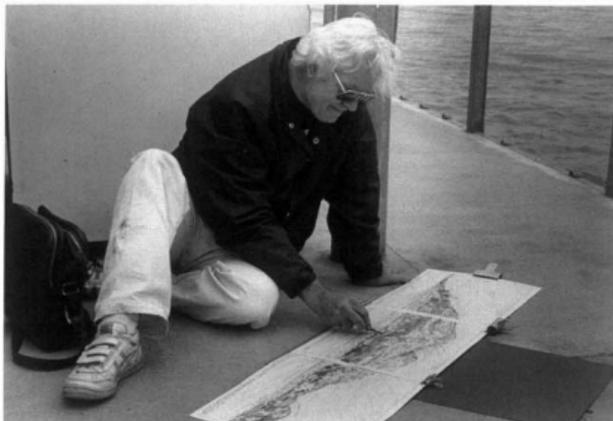
	Page
Fall Arts at Quartz Mountain	2
About the Oklahoma Arts Institute	4
The Adult Institute: What a Workshop Can Be	
Faculty and Staff	5
Theater Institute	6-7
<i>Acting for the Camera</i>	
<i>Directing</i>	
<i>Introduction to Acting</i>	
<i>Writing for the Screen</i>	
Photography Institute	8-9
<i>Discovering the Landscape</i>	
<i>Pictures Under Discussion</i>	
<i>Still Lives/Portraits</i>	
<i>Process and Perception</i>	
Visual Arts Institute	10-11
<i>Watercolor</i>	
<i>Sculpture</i>	
<i>Monotype</i>	
<i>Art History/Criticism</i>	
Writing Institute	12-13
<i>Poetry</i>	
<i>Environmental Essay</i>	
<i>Fiction</i>	
<i>Personal Essay</i>	
<i>The Art of Teaching Writing</i>	
Looking Back/Past Faculty	14-15
Quartz Mountain State Park	16-17
General Information	18-21
<i>Who Should Attend</i>	
<i>Registration/Application</i>	
<i>When to Arrive</i>	
<i>What to Bring</i>	
<i>Scholarships</i>	
<i>College and Continuing Credit</i>	
<i>How to Get to Quartz Mountain</i>	
What The Students Say	22-23
The Oklahoma Arts Institute	24
<i>Board</i>	
<i>Advisory Panel</i>	
<i>Staff</i>	
<i>Sponsors of Fall Arts</i>	
Registration Form	25-26
Remembering 1988	27-28

COVER CREDIT: "Quartz Mountain", drawing by D.J. LaFon. Photographs by Jim Argo, Jill Evans, David Fitzgerald, John Jernigan, and Jim Lucas.

FALL ARTS AT QUARTZ MOUNTAIN

Fall '89 is the seventh year the Adult Institutes in the Arts have offered short, intensive courses for professional artists, teachers, and serious amateurs in the fields of theater, photography, visual arts and writing. During this time, the Adult Institutes in the Arts have developed a reputation for workshops of excellence. The purpose of each of the three-day Institutes is to develop new skills and technical knowledge and to broaden the intellectual horizons of those who attend.

Each weekend in October, artists, art enthusiasts and teachers attend courses taught by professional artists at Quartz Mountain State Lodge. The quality of the faculty teamed with the various backgrounds of participants, contributes to an exciting and stimulating educational environment. The intensity and pace of these workshops is unique. These are not seminars characterized by complacency, but three days of hard work and total immersion of one's self into the medium of particular interest.



Painter, D.J. LaFon, uses the Quartz Mountain landscape as subject matter.

Intensive class work and study are the main ingredients at the fall workshops.



ADULT INSTITUTES IN THE ARTS

The Adult Institutes in the Arts have numerous optional activities to enrich the lives of the workshop participants. There are Friday night chamber music concerts, dramatic presentations, as well as panel discussions and lectures by visiting artists. The mountains provide a perfect backdrop for those who wish to take an early morning hike or sneak in a game of tennis. The Lodge's indoor pool is available to help you relax at the end of a long day.

As you will soon observe in this brochure, a workshop at Quartz Mountain is among friends — people with the same interest and love of the arts as you. Spend a weekend with your colleagues and other art lovers at Quartz Mountain . . . It could be one of the most important things you do this year for your career and for yourself!



Artist panel discussions during the weekend provide a participatory atmosphere, nurturing a variety of opinions, views and general discussion time. Included in this writing panel discussion from left to right are: **Dr. James Ragan**, Director, Creative Writing Program, University of Southern California; **Marvin Bell**, poet, Iowa Writer's Workshop; **Mark Singer**, author, *Funny Money*; **David Hickey**, art critic, Fort Worth, Texas; **Manly Johnson**, Tulsa University; and panel mediator, **Fran Ringold**, editor, *Nimrod*.



Eine kleine Quartzmusik, a series of Friday night concerts during the workshops, bring an added dimension to each weekend.



"The Human Figure" instructor/photographer **Marsha Burns**, whose work can be seen in the Metropolitan Museum of Art and Smithsonian Institute, reinforces to students the importance of bringing uniqueness to their work.

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 Oklahoma youth. 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 small but successful start, the program was expanded into a two-week fine arts camp with 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's name was changed to the Oklahoma Arts Institute to reflect the expanded nature of educational offerings. 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:



The Beverly Badger Memorial Library was opened in October of 1988, and was the first renovation in the Phase I capital improvements project for the Quartz Mountain State Park.



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 students' 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 educational 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.

DEVELOPMENT OF QUARTZ MOUNTAIN: This fall, participants will be able to enjoy classes in new studio pavilions and make use of the new Badger Library located in the Lodge. The pavilions and a new amphitheater, dedicated on June 17th during the Oklahoma Summer Arts Institute, are Phase I of a construction project which will develop Quartz Mountain as an arts and conference center for Oklahoma.



The Oklahoma Summer Arts Institute offers students ages 14-18 intensive study with renowned faculty artists in areas of theater, dance, visual arts, creative writing and orchestral music.

THE ADULT INSTITUTES . . . WHAT A WORKSHOP CAN BE

The Fall Arts Program at Quartz Mountain, the Adult Institutes in the Arts, is a unique opportunity. The Institutes are a series of weekend workshops for teachers, professional and amateur artists which are held each October at Quartz Mountain Lodge, in southwestern Oklahoma. The Institutes provide a place and time where one can live and breathe the arts for an entire weekend. The classes, exhibits in the gallery, slide shows and panel discussions, assignments and critiques, and the meal time discussions with faculty, staff and fellow participants . . . all make the Adult Institutes in the Arts much more than just another seminar or short course.

At Quartz Mountain, meeting and working with professional artists from around the country is only one benefit. Quartz Mountain is also a place to discover people in Oklahoma with whom to share an enthusiasm for the arts. The class participants group their spirit, and energy, to generate an accelerated educational environment which motivates and inspires each individual.

Each workshop is based on technical study and facing challenges and critiques. Yet, importantly, it is the freedom to err in a supportive, caring atmosphere that makes the Adult Institutes in the Arts rewarding and productive.

Something really wonderful can happen to participants during a workshop weekend. Over the years we've seen it happen many times to those who approach their class with an open mind, a commitment to hard work and enthusiasm for learning. Many find themselves pushed past a normal level of competency, toward a high level of perception, understanding and awareness. Most workshop students leave at the end of their three days physically tired but refreshed, enthusiastic and full of new insight into their own work and themselves.

Since there are many workshops around the country, we need to be frank with you about expectations. At Quartz Mountain the concentration is on working. It is our belief, reinforced over the past seven years, that the most beneficial experience is one in which the participants all produce work — putting their visions, and imaginations to the test — pushing their process of creating.

For some, the workshop experience can result in a "life change" which brings new personal and career goals. For others, it may mean a new level of confidence, renewed energy, or a more positive, clearer vision of their creative lives. At the Adult Institutes in the Arts, we try to reinforce this process for everyone. The results are personal satisfaction and professional growth.

The Oklahoma Arts Institute is dedicated to the development of human potential through arts education, a goal reflected in the quality of our Quartz Mountain programs.

Another goal of the Oklahoma Arts Institute is to develop Quartz Mountain as an arts and conference center for Oklahoma. To that end, we will continue to add weekends to our fall program and to work with the State of Oklahoma in constructing new facilities at Quartz Mountain.

We invite you to join us and look forward to seeing you this fall at Quartz Mountain during the Adult Institutes in the Arts. Sign up for a workshop and become a part of the Quartz Mountain family!

Mary Y. Frates, Executive Director

Mary Gordon Taft, Director of Programs

THE FACULTY AND STAFF

We, at the Oklahoma Arts Institute, believe that any program is only as good as its staff and faculty. Each fall, an outstanding faculty of professional artists representing some of the best talent and teaching ability nationwide, spend a weekend at Quartz Mountain working with a small group of dedicated students. Today, the Adult Institutes in the Arts is Oklahoma's leading fall workshop program in the fields of theater, visual arts, photography, and writing.

During the workshops, the Institute program staff moves from its offices in Oklahoma City to administer the Fall Arts at Quartz Mountain. The staff organizes class spaces and meeting rooms, tends to public relations and acts as liaison to classes. Together with the Quartz Mountain Lodge personnel, they work to make the workshops a great place to be and an ideal place to learn.



Mary Y. Frates, Executive Director and Mary Gordon Taft, Director of Programs, Oklahoma Arts Institute.

— THEATER WORKSHOP —

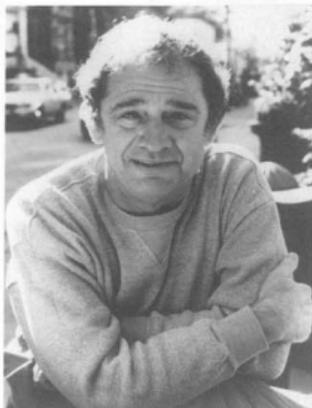
OCTOBER 5-8, 1989

Acting for the Camera

LOU ANTONIO

The theatrical career of Lou Antonio, one of the country's leading actor-directors, extends from Broadway to Off-Broadway to television and film. He has appeared in over a dozen Broadway shows, including *Lady of the Camellias*, *The Buffalo Skinner* (for which he won the Theatre World Award), and *Cat on a Hot Tin Roof*. In repertory and summer stock theater, he has performed on over one hundred roles and has starred in four feature films including *Hawaii* and *Cool Hand Luke*. He had continuing roles in many television shows, including *Ginsmoke* and *Star Trek* and has most recently appeared in *Makin' It*, a half hour comedy. Now devoting his time to directing movies for television, Antonio received Emmy and Golden Globe nominations for *Something for Joey*, which also earned a Humanities Award, and an Emmy nomination for *Silent Victory: The Kitty O'Neal Story*. For the television special, *The Steeler and the Pittsburgh Kid*, Antonio was nominated for an NAACP Image Award.

Antonio is a charter member of the Los Angeles branch of the Actors Studio, for which he currently serves as the Executive Director, and where he continues to study and teach acting. He is a graduate of the University of Oklahoma and attended the Actors Studio in New York City where he studied acting with Lee Strasberg, Lonny Chapman, and Curt Conway.



COURSE DESCRIPTION:

The course will be a lively hands-on workshop, designed to help the actor clarify an approach to acting in front of a camera. Mr. Antonio states that this will be a class on "acting in film and how to do it well." Come prepared to learn the "tricks, traps and tips."

Directing

SAM WOODHOUSE

Sam Woodhouse is the Producing Director of the San Diego Repertory Theater which he co-founded in 1976. He has been involved as an actor, director or producer in over eighty productions at the Theater. His directing credits include the musicals, *Working*, the second longest running show in San Diego history and *Six Women with Brain Death or Expiring Minds Want to Know*, the longest running show in San Diego history. His contemporary works include Sam Shepard's *The Tooth of Crime* and *Fool for Love*, as well as productions of *Cloud Nine* and *Glen Gary Glen Ross*. As an actor, he has appeared in *K2*, *Beyond Therapy*, *Rap Master Ronnie* and in *Are You Lonesome Tonight?* His 1988 production of *Red Roses* won the San Diego Critics Circle Award as Outstanding Production of the Year.

COURSE DESCRIPTION:

Class members will work on exercises to solve problems in staging a scene from two plays. The plays deal with multiple locales or multiple realities and multiple characters. Students should come prepared to present their individual production concepts for staging the two plays *Blue Window* by Craig Lucas and *Thin Air: Tales from a Revolution* by Lynne Alvarez. Students should be prepared to stage the first scene of either play. Scripts will be provided prior to the workshop. Mr. Woodhouse will discuss analysis, interpretation, characterization and staging.



— THEATER WORKSHOP —

OCTOBER 5-8, 1989

Introduction to Acting



RICHARD THOMAS

Richard Thomas gained national fame for his Emmy Award-winning portrayal of John-Boy on *The Waltons*. Since this role, Thomas has performed for film and stage as well as lecturing and giving seminars on the theater. His recent acting credits include *The Fifth of July* and *The Sea Gull* and the title roles in *Hamlet* and *Peer Gynt*. For television, his acting credits include *The Red Badge of Courage*, *All Quiet on the Western Front*, *The Hank Williams, Jr. Story*, *Winning*, *Red Sky at Morning*, *Cactus in the Snow* and Hallmark Hall of Fame's *The Master of Ballantrae*. Thomas has appeared on more of the prestigious Hallmark Hall of Fame movies than any other performer. Thomas' HBO movies include *Glory, Glory* and *Go Toward the Light*. He has formed his own production company, and was recently honored by the Kennedy Center with the presentation of its Brecht Award for Contributions to Theater and Young People.

COURSE DESCRIPTION:

This will be a class on acting with scene work. Participants should prepare a monologue or two-character scene to work on in class. This should be material they are familiar with and that is important to them, something that they have perfected or even with which they are having trouble.

Writing for the Screen

AL YOUNG

Al Young was educated at the University of Michigan and the University of California, Berkeley. An active poet, novelist, essayist, small press operator, publisher and script writer, Young has given readings and lectured throughout the United States and abroad. He has taught creative writing and American literature at Stanford, Colorado College, the University of Washington, UC Berkeley and Rice University where he was appointed Mellon Distinguished Professor of Humanities for 1982. His work, widely anthologized, has appeared in numerous publications and has been translated into more than a dozen languages. Mr. Young is presently lecturer in Literature and Creative Writing at the University of California Santa Cruz.

As a screenwriter, Al Young has written scripts for Sidney Poitier, Bill Cosby, Richard Pryor and Cicely Tyson. He is the principal writer for *The Bill Cosby Show* and has numerous documentaries produced on the *Arts and Entertainment Network*.

COURSE DESCRIPTION:

The fundamentals of screenwriting, including the principles of cinematic storytelling, (thinking in pictures), story structure, characterization, dialogue and film technique. Through discussion, assigned exercises, screenings and some hands-on scripting and shooting, participants will be exposed to the bare bones essentials of writing for motion pictures and television.



— PHOTOGRAPHY WORKSHOP —

OCTOBER 12-15, 1989

Discovering The Landscape



"La Mesita, New Mexico, 1978" © William Clift

WILLIAM CLIFT

William Clift is one of America's most highly respected contemporary photographers. His photographs of the landscape of the Southwest, in particular those near his home in Santa Fe, New Mexico, have been acclaimed by critics as brilliant, classic contributions to the genre.

The recipient of four major grants — two Guggenheims, and two from the National Endowment for the Arts — Clift has worked on several important commission projects including a recent one for the Lila Acheson Wallace Fund of



©1987 Richard Shenk

the Metropolitan Museum of Art, New York, to document the Hudson River Valley. Last year, in conjunction with the publication of *Certain Places*, he was accorded a major one-man exhibition by two prestigious institutions of photography, the Art Institute of Chicago and the Amon Carter Museum in Fort Worth, Texas.

COURSE DESCRIPTION: The workshop will include a discussion of photography with the goal of a greater understanding of working within the landscape. In addition to landscape, he will also discuss portraiture. Clift will exhibit a large group of his prints from his "master portfolio" and will use these as examples of how he has personally approached the landscape. He will review student work privately and outline suggestions for development. A "photographing tour" of the landscape of Quartz Mountain is planned. Students may photograph freely, within any format. Clift will encourage the exploration of dosing methods so that students may find what techniques are appropriate for themselves. Although recognized as an exceptional printer, Clift will not be giving darkroom demonstrations. Participants should bring their portfolios and their contact sheets from last year's work.

Pictures Under Discussion

JOHN LOENGARD

John Loengard's graphically bold studies of some of the most engaging personalities of our time has gained him recognition as one of the preeminent photojournalists of the *LIFE* era. His sensitivity to his subject's environment and his artistic approach has produced numerous award-winning essays including *The Shakers* (1967), *Georgia O'Keefe* (1968), and *The Vanishing Cowboy* (1970).

Loengard first began photographing for *LIFE* magazine in 1956, while still a senior at Harvard. He joined the magazine's staff in 1961 and during the weekly's last decade became one of its most influential photographers.

In 1972, Loengard became Picture Editor of Time Inc.'s Magazine Development Group which produced *PEOPLE* magazine and *LIFE Special Reports*. Instrumental in the re-birth of *LIFE* as a monthly in 1978, he served as Picture Editor for 9 years. Recently, he has contributed essays for *LIFE* including *Shooting Past 80* — a portfolio on photographers born in the 19th century which won the University of Missouri award for Best Magazine Picture Story in 1982 — and *Henri Cartier-Bresson*, 1987.



John Loengard by Alfred Eisenstaedt © 1988

Loengard writes a column for *American Photographer* magazine and currently teaches at The International Center of Photography and the New School for Social Research in New York City where he resides. His publications include a book of his photographs, *Pictures Under Discussion*, which was awarded the Ansel Adams Award for Book Photography in 1979 by the American Society of Magazine Photographers and *Life Classic Photographs: A Personal Interpretation*.

COURSE DESCRIPTION: During the course, Loengard will show and discuss his own photographs as well as review the work of individual students. Rather than discussing film exposure and lighting techniques, the class will explore the various elements of composition and the question of how tact, timing, gesture and expression go into the making of a convincing photograph. On field trips, Loengard will address the practical questions of how to get along with the subject. Students may use any format but are encouraged to use black and white film.



Georgia O'Keefe, Abiquiu, 1966 © John Loengard

— PHOTOGRAPHY WORKSHOP —

OCTOBER 12-15, 1989

Still Lives / Portraits

JOYCE TENNESON

Joyce Tenneson is one of the few photographers who has excelled in both the fine art and commercial photography fields. After a fifteen-year career as a professor of art at



© 1989, Joyce Tenneson

the Corcoran School of Art, Washington, D.C. and after more than eighty exhibitions of her work world-wide, she decided to move to New York and open a commercial studio. In the fields of fashion, beauty and portrait photography, she has achieved success, listing among her clients, Karl Lagerfeld, Saatchi & Saatchi and CBS Records. Her photographs also appear regularly in magazines such as *French Vogue*, *Italian Vogue*, *Interview*, *Taxi* and *Travel & Leisure*.



COURSE DESCRIPTION: The workshop will provide students with an opportunity to investigate ways of photographing the human figure. Tenneson will survey the major work done in figure studies in this area and encourage students to push themselves toward new artistic approaches to this classic theme. She will also discuss the use of the figure in her work, emphasizing those images considered portraits. Models will be used on location and in a studio environment. Participants may work in any format, although 35mm and 2 1/4" are suggested for review purposes.

Process and Perception

JERRY UELSMANN

Few photographers in the 20th century have developed a personal style as immediately recognizable as Jerry Uelsmann's. Through his technique of multiple-negative printing, he has created a visual language that extends our knowledge of the photographic process and alters the way we perceive our world.

Jerry Uelsmann began a serious study of photography in 1953 under teachers Ralph Hattersley and Minor White at the Rochester Institute of Technology and later finished his MFA in photography with Henry Holmes Smith at Indiana University. Since 1960, he has taught photography at the University of Florida, Gainesville, where he is currently a Graduate Research Professor.

Uelsmann has the distinction of being one of the ten most collected photographers in the world, preceded only by Edward Weston, Walker Evans, Ansel Adams and Lewis Hines. A founding member of the Society for Photographic Education, he is a frequent lecturer and his work is exhibited



© 1986 Jerry Uelsmann

internationally. He is also one of the most sought after workshop instructors, known for his humorous and open approach to teaching.

The recipient of numerous awards and honors, including a National Endowment for the Arts Fellowship and a Guggenheim Fellowship, Uelsmann's work has been published in several monographs, the latest of which is *Uelsmann: Process and Perception* (1987).

COURSE DESCRIPTION: Students will explore the entire creative process including the taking of photographs, the editing of contact sheets through the printing of that work with perhaps a new perception. Mr. Uelsmann will discuss a wide range of techniques that challenge traditional photographic methods and his personal theory of post-visualization and the fine art of photography. Students are encouraged to bring examples of their work as well as contact sheets and negatives in order to produce prints. Field trips will also be conducted. Any format of film is acceptable but Mr. Uelsmann will only be printing in black and white.



— VISUAL ARTS WORKSHOP —

OCTOBER 19-22, 1989

Watercolor

CAROLYN BRADY

A native of Chickasha, Oklahoma, Carolyn Brady studied painting at the University of Oklahoma, receiving a BFA in 1959 and an MFA in 1961. Since 1973, her work has appeared in a steady series of one-woman shows and group exhibits at museums and universities throughout the United States. Many of Brady's paintings may be seen in the permanent collections of museums such as the Metropolitan Museum of Art in New York, Indiana University Art Museum, J.B. Speed Art Museum in Louisville, Kentucky, and the Huntsville Museum of Art in Alabama. Carolyn Brady is represented by the Nancy Hoffman Gallery in New York.

COURSE DESCRIPTION:

Carolyn Brady describes the workshop as "an opportunity to explore watercolor in the service of image rather than technique." Through discussions, studio sessions and demonstrations, the participants will explore "how to express a vision through watercolor." The class will also focus on the inherent characteristics of watercolor, the history of watercolor painting and new ways to use watercolor.



Sculpture

SUZANNE KLOTZ

Suzanne Klotz is a sculptor, ceramicist, painter and teacher. A native of Wisconsin, she received a BFA from the Kansas City Arts Institute and an MFA from Texas Tech University. Her work is represented in most major museum collections in the United States including the American Craft Museum, New York; National Museum of American Art, and Smithsonian Museum, Washington, D.C.; San Francisco Museum of Modern Art; and the Tucson Museum of Art. She has had over 100 solo and group exhibitions since 1970. Klotz has taught for 17 years in universities and public schools including Scripps College, Angelo State University, Arizona State University, University of Texas at San Antonio, Sun Valley Center for the Arts, and the University of Utah.

A frequent lecturer, she received the National Endowment for the Arts Craftsman's Fellowship, and also a co-recipient of the National Endowment for the Arts Fellowship for Performance and Dance in 1983.

COURSE DESCRIPTION:

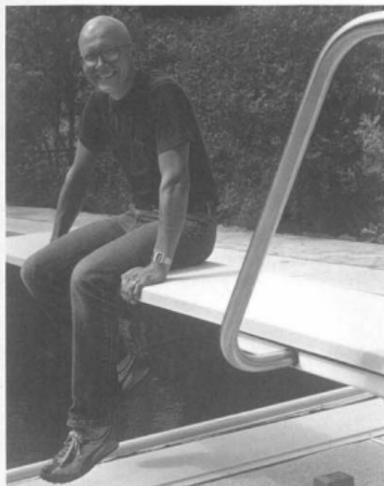
The shape of this workshop will follow the instructor's interest in functional art. Each participant will build a free-standing or hanging piece. This task will be accomplished by cutting, pasting, painting and hammering meaningful "junk" brought from home, or whatever you may find of interest in your closet, garage, back yard or alley. The only prerequisite for the course is an "artistic soul" that is willing to express something personal about innerself through sculpture.



— VISUAL ARTS WORKSHOP —

OCTOBER 19-22, 1989

Monotype



TOM BERG

During his twenty-year career, Tom Berg has become well known in the development of realistic painting and monotype. A native of South Dakota, he studied English and art at the University of Wyoming, receiving a B.A. in 1966 and MFA in 1972.

Berg's work has been shown extensively throughout the United States. Exhibitions include the Wyoming State Museum; Center for Experimental Photography and Art at Hallwalls, Buffalo, New York; and the Linda Durham Gallery in Santa Fe, New Mexico. Among the collections in which his works are included are the University of Wyoming Museum of Art, the El Paso Museum of Art, Museum of New Mexico, and the Kansas City Art Institute.

COURSE DESCRIPTION:

This class will be a hands-on monoprint workshop offering an introduction to the basic technique of monotype. Participants will explore techniques, materials and papers, seeking an effective way to translate one's own style of painting into the monotype medium. Emphasis will be placed on developing creative channels.

Art History/Criticism

GERRIT HENRY

Gerrit Henry is an art historian, author, and critic. Over the past twenty years his articles have been published in numerous magazines and newspapers including *Art International*, *Art in America*, *The New Republic*, *Arts*, the *New York Times*, and the *Los Angeles Times*. He currently serves as contributing editor to *ARTneus* magazine. A frequent teacher and lecturer, Henry received the National Endowment for the Arts Art Critics' Fellowship in 1973.

COURSE DESCRIPTION:

Gerrit Henry's course will be a survey of American landscape painting from its beginning with Thomas Cole in the early 19th century through the evolution of contemporary landscape. Such historic art movements as the Hudson River School, Luminism, American Impressionism, Precisionism and current movements of Realism will be explored. The objective of the workshop will be to discover the truly unique American tradition of landscape painting, a tradition derived, yet thoroughly distinct from, the European school.



— WRITING WORKSHOP —

OCTOBER 26-29, 1989

Poetry

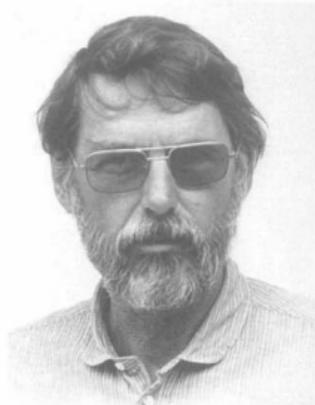
ROBERT CREELEY

Robert Creeley is currently the Samuel Copen Professor in the Humanities at the State University of New York at Buffalo where he received the 1989 Distinguished Professor award. He holds the 1989-91 Walt Whitman Citation: New York State Poet honor and is a member of the American Academy and Institute of Arts and the Letters. He has received two Guggenheim fellowships, as well as the Distinguished Fulbright Award, Frost Medal, Shelley Memorial Award and a Rockefeller Grant.

Creeley's first book, *Le Fou*, was published in 1952. Since then, he has authored more than two dozen volumes of poetry, essays and fiction. Some of his most recent books include *Memory Gardens* (1986), *Collected Prose* (1987) and *Collected Essays* (1989). His work has been translated into major languages and can be found in major anthologies of mid-century American literature.

COURSE DESCRIPTION:

This course will be a workshop designed for the students to explore their personal feelings about specific poetry and how it enhances the students' own work. Students should bring a substantial anthology of modern/contemporary poetry and be prepared to discuss the writing/writers they respect. Movies and tapes, including a documentary on Robert Creeley, will be used to enhance the workshop.



Environmental Essay

JOHN MURRAY

John Murray is currently an English professor at the University of Alaska, Fairbanks, where he teaches graduate and undergraduate creative writing and literature courses. He has been awarded grants from the National Endowment for the Humanities and the Alaska Humanities Forum. Murray serves on the editorial board of the University of Alaska Press and is an editor for *The Bloomsbury Review*. His work regularly appears in national periodicals and major anthologies. His books include: *The Indian Peaks Wilderness*; *Wildlife in Peril: The Endangered Mammals of Colorado*; *The Gila Wilderness*; *The Last Grizzly*, and *Other Southwestern Bear Stories*; and *The South San Juan Wilderness*. Forthcoming works to be published in 1990 include *A Republic of Rivers: Three Centuries of Nature Writing From Alaska and the*

Yukon and Adolph Murie's Denali: The Unpublished Photographs of an Alaskan Naturalist.

COURSE DESCRIPTION:

This course will provide an intimate look at an exciting and relatively new variation of the traditional essay, examining technical aspects, aesthetic issues, and commercial markets. Excerpts from important works of natural history, many representative of the Southwest, will be examined. Through lecture, workshop discussion, and individual conferences, students will be encouraged to push their work to a higher level of excellence. Over the course of the weekend, each student will craft a personal memoir of their stay at Quartz Mountain, emphasizing an interaction with the natural environment.



— WRITING WORKSHOP —

OCTOBER 26-29, 1989

Fiction

AMY HEMPEL

Amy Hempel's award-winning collection of short stories, *Reasons to Live*, established her as one of America's leading writers of short fiction. Her work has appeared in *Vanity Fair*, *Harpers*, and has been selected for such major anthologies as *The Best American Short Stories of 1986* and the 1986 *Pushcart* collection of short fiction. Hempel, who is a contributing editor to *Vanity Fair*, reviews on a regular basis for the *Los Angeles Times Book Review*. She has published nonfiction articles in *Vogue*, *Interview*, and *New York Woman*. A native of Chicago, Hempel now resides in New York City, where she is preparing her second collection of stories for publication.

COURSE DESCRIPTION: The fiction workshop will focus on language — not the plot — as the central theme of a story. Through class discussions and assignments, the class will also compare storytelling in fiction to other narrative forms such as contemporary stories, short-short stories, and poetry. Special emphasis will be placed on exploring the various techniques a writer can use to address a reader.

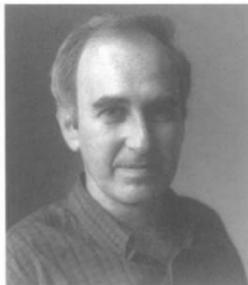


Personal Essay

PHILLIP LOPATE

Phillip Lopate is a novelist, essayist, poet, and teacher. He is the author of seven books, two collections of essays, and two volumes of poetry. His work has appeared in *The Best American Stories of 1974*, *The Best American Essays of 1987*, and in publications such as *Vogue*, *The New York Times Magazine*, *Film Culture* and *American Film*. His most recent success is the May, 1989 publication of a collection of essays titled *Against Joie De Vivre*. Lopate is the recipient of two National Endowment for the Arts literacy grants, a Guggenheim Fellowship, New York State CAPS grant, and a Revson Fellowship in urban studies. Well known as a warm and enthusiastic teacher, Lopate is an English professor in the graduate writing program at Columbia University. He currently serves on the selection committee of the New York Film Festival.

COURSE DESCRIPTION: This workshop will focus on how to create a trustworthy, conversational voice on the page, how to achieve a tone of authority without sacrificing one's quirks and idiosyncracies, and how to give essayistic material a narrative shape or "plot". Participants will be exploring all the masks and unmaskings involved in any essay persona. The workshop will consider the uses of anecdote and memoir, likes and dislikes, polemic and reverie. The class will also examine the tradition of the essay, its conventional and subversive sides, distinctions between personal and critical essay. Discussion will be shaped in part by the essays students choose for their work.



The Art of Teaching Writing

LINDA HOGAN

Linda Hogan is an Associate Professor at the University of Minnesota. She is the author of several books of poetry and a collection of short fiction. Hogan has also received grants and awards for her writing including a National Endowment for the Arts Fellowship. Hogan's most recent book, *Seeing Through The Sun*, received an American Book Award from the Before Columbus Foundation. Her poetry, fiction and essays have been published in numerous magazines and anthologies. Her story, "Friends and Fortunes" appears in the 1986 *Pushcart Prize Anthology*. Hogan is very active in the field of wildlife preservation and works at the Birds of Prey Rehabilitation Foundation in Lakewood, Colorado. In addition to teaching, she gives readings and lectures throughout the United States, particularly the southwest. Currently, she is completing a novel and a screenplay.

COURSE DESCRIPTION: This workshop will be flexible and informal in nature. Through discussions and actual writing exercises, participants will explore a variety of techniques on how to motivate students to enjoy writing. This hands-on workshop is designed for teachers of all ages. Beginning writers are welcome.



LOOKING

Theater

1988: Richard Thomas, actor, Los Angeles, California; Jack Clay, director, Seattle, Washington; Kathleen Cahill, playwright/film writer, Cambridge, Massachusetts.

1987: Morton Da Costa, director, West Redding, Connecticut.

1986: Werner Klemperer, actor, New York City; John Bishop, director, New York City; Sybil Rosen, 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 Levis, director, Tallahassee, Florida.



Playwright Ernest Thompson, Los Angeles, California, discusses the work involved in writing his play, *On Golden Pond*, during the 1985 theater workshop.

BACK

Writing

1988: Donald Hall, poet, Danbury, New Hampshire; Terry Tempest Williams, essayist, Salt Lake City, Utah; William Kittredge, fiction writer, Missoula, Montana; Shelby Hearon, fiction writer, White Plains, New York.

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 and 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.

1984: Tess Gallagher, poet, Syracuse, New York; David Hickey, essayist and critic, Fort Worth Texas; Larry McMurtry, fiction writer, Washington, D.C.



Actress Jane Alexander, Carmel, New York, recipient of an Emmy Award, a Tony Award and four Academy Award Nominations, responds to acting students' work during the theater workshop at Quartz Mountain in 1984.



Don Nice, painter from Garrison, New York, gives a demonstration to students during the 1983 visual arts workshop.

PAST FACULTY

Photography

1988: Ruth Bernhard, fine arts photographer, San Francisco, California; David Lubbers, landscape photographer, Grand Rapids, Michigan; Robert Glenn Ketchum, photographer/technician, Los Angeles, California; Andrew Stout, technician/photographer, Norman, Oklahoma.

1987: Morley Baer, landscape/architecture photographer, Carmel, California; Marsha Burns, portrait/commercial photographer, Seattle, Washington; Tom Millea, fine arts photographer, Carmel, California.

1986: William Albert Allard, photojournalist, Batesville, Virginia; Paul Caponigro, photographer, artist-in-residence, Santa Fe, New Mexico; Marie Cosindas, fine arts photographer, Boston, Massachusetts; Neil Selkirk, commercial photographer, New York City.

1985: David Blust, photographer/technician, Prospect Park, New Jersey; Paul Caponigro, landscape 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/darkroom technician, Prospect Park, New Jersey; Dick Durrance, advertising/landscape photographer, Rockport, Maine; Phillip Hyde, landscape photographer, Taylorsville, California.

1983: David Fitzgerald, advertising/landscape photographer, Oklahoma City, Oklahoma; Bernhard Plossu, landscape/travel photographer, Santa Fe, New Mexico.

Sierra Club member and environmental photographer, Phillip Hyde, works with Jeff Briley, Oklahoma City, during the 1984 photography workshop field trip.



Artist Juan Gonzales, represented by Nancy Hoffman Gallery in New York, gives helpful instruction to a 1985 drawing workshop participant.

Visual Arts

1988: Peter Plagens, painter, New York; Norman Laliberte', sculptor, Nahant, Massachusetts; Nathan Goldstein, visual artist/author, Boston, Massachusetts.

1987: Don Eddy, painter, New York, New York; 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.



Sculptor, Richard Hunt, Chicago, Illinois, coaches Guy Warren, AIA participant from Ponca City, on the techniques involved in sculpting with wax models.

A GREAT PLAINS CAMPUS

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. Here there is a quality of life, simple and free, where art and nature can be jointly shared.

Here too, there is a special quality of light. Storms, fog, and sparkling blue skies present patterns of light which inspire painters, photographers, and poets.

Quartz Mountain State Park lies on the western edge 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.

Quartz Mountain State Park provides an inspirational environment for artists and art enthusiasts.



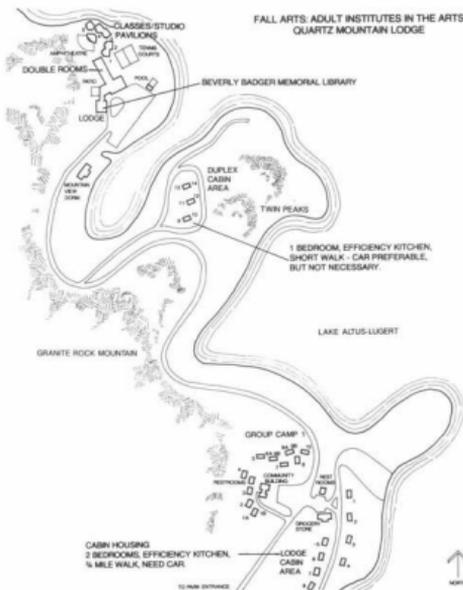
Students at the Adult Institutes in the Arts utilize the unusual environment at Quartz Mountain for class assignments.

QUARTZ MOUNTAIN STATE PARK

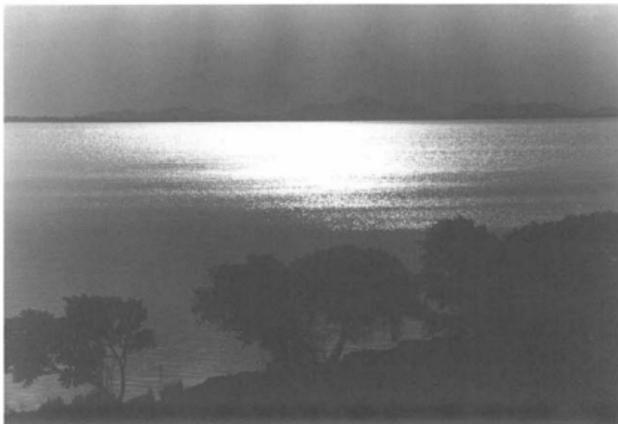
The varied landscape produces as many as 140 species of wildflowers, including gaillardia, sunflower, and spiderwort. Native shrubs include sumac, mesquite, wild currant, desert willow, and sage. In the woodland areas of the park are found common western trees such as post oak, blackjack oak, and black 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.

It is the remoteness of Quartz Mountain, its isolation from the urban scene, that has added in great measure to the Adult Institutes in the Arts effectiveness. Here, photographers, actors, writers, and artists of all kinds find peace from the turmoil and hectic pace of the city. Here, all are free to concentrate on their craft and their art.

Map of Quartz Mountain area.



Peacefulness is a quality of the Quartz Mountain landscape.



— GENERAL INFORMATION —

Who Should Attend

The Adult Institutes in the Arts are designed for professional artists, teachers, and serious amateurs, 21 years of age or older, who wish to upgrade their skills in the fields of theater, photography, visual arts and writing. Participants come from varied backgrounds to develop their technical skills, meet their peers, work and study with faculty artists, experiment and advance their creative skills.

Registration/Application

Courses fill quickly on a first come, first served basis. A student may enroll for one course per weekend, however, it is advisable to select and prioritize several alternative courses within that weekend to ensure a place in the workshop. Please rank your course 1-4 in order of preference. We will make every effort to see that you are given your first choice. If your course is full, you will be contacted and alternative selections discussed.

Application Procedure:

1. Fill out in full the application form located in the back of the brochure, indicate your choice of workshops, with second and third alternatives, and your housing choice. Note deposits and processing fee.
2. Include a permanent address for future mailings. (If presently at school, include that address.)
3. Send your application form and check, including course deposits (50% of total payment) fee to:

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



There is always a good photograph at the Adult Institutes in the Arts

— GENERAL INFORMATION —

Acceptance:

Applicants will be accepted upon receipt of the application and necessary deposits on a first come, first served basis. A notification of acceptance, a statement of balance due, housing information, travel information and a class supply list will be sent to you at the time of enrollment. When a course reaches capacity, a waiting list is automatically formed in the order received and applicants are notified of their waiting list status.

The Oklahoma Arts Institute accepts all persons who have a serious interest in participating, working and growing.

Payment:

Basic fee is \$325⁰⁰ which includes tuition, double occupancy room in lodge, cabins or duplexes, meals and a \$25⁰⁰ processing fee. A minimum deposit of 50% of the fee must accompany your application. Full payment is due by September 20.

Deadline:

There is no deadline for making application to a course, however, since class size is limited to 25 participants, most of our workshops will fill and early application is strongly recommended. Many classes are full by September 1. After that date, you should call our office (405-842-0890) to check for available space. Office hours are 8 a.m. to 5 p.m. Monday through Friday.

Refunds:

If you are unable to attend a workshop for any reason, please notify the Oklahoma Arts Institute 5 days prior to the first day of classes; we will refund your deposit, less the \$25⁰⁰ processing fee if you notify us in advance. If sufficient notice is not given to fill your place, your deposit will be forfeited.

When to Arrive and Depart:

Registration and check-in will be held Thursday beginning at 1:00 p.m. Orientation and the first class is scheduled for 3:00 p.m., Thursday. All workshops end Sunday 12:00 noon. Participants are free to leave following the evaluation session. Check-out time is Sunday at 1:00 p.m.

Housing:

The Oklahoma Arts Institute will arrange your accommodations at Quartz Mountain. Do not call the Lodge to make arrangements. All housing is double occupancy unless a single room is requested for an additional fee (\$75⁰⁰).

Cabins and duplexes which accommodate 3 to 5 people will be available for housing in addition to double occupancy Lodge rooms. These accommodations have kitchen and living room facilities. A car is advisable for those seeking cabin or duplex accommodations.

Dorm facilities will not be available unless by special requests for groups of 10 or more.

Meals:

The Adult Institutes in the Arts menus are based on the relationship of proper nutrition to improve mental and physical performance. The meals have been planned using the recommended dietary guidelines and standards set by the American Heart Association. Meals are served buffet style, except for the seated dinner on Saturday evening. Meals include dinner on Thursday evening, breakfast, lunch and dinner on Friday and Saturday and breakfast on Sunday morning. Vegetarian options are available. If you are a vegetarian, please note that on your application form. Your name tag is your meal ticket and should be worn at all meals.



An evening buffet, "Mexican Food on the Patio", provides another meal-time opportunity for conversation with a peer group of similar interests.

— GENERAL INFORMATION —

What to Bring

1. Plan on casual clothing for workshop sessions. There will be a seated and served dinner Saturday evening. Participants may wish to stray from their usual jeans attire and wear dresses or sports coats for this occasion.
2. The weather is usually very beautiful in the fall. However, you'll want clothing for both warm and cool temperatures. Rain gear is advisable.
3. Pack hiking boots or rubber soled shoes and appropriate clothing for mountain hikes and flatland walks.
4. Bring a bathing suit, if you would like to use the indoor pool.
5. An alarm clock is suggested.
6. You may wish to bring your own bottled drinking water if you are sensitive to water with a high mineral content.
7. Bring lots of enthusiasm, creativity, and eagerness to learn!

Scholarships

The Fall Arts Scholarship Program is made possible by public grants and contributions from foundations and corporations that are committed to arts education in public schools in Oklahoma. *At this time, only public school educators from elementary, secondary and college levels will be considered for scholarships.* In the event that a donor designates additional scholarship funds for teachers from private schools or for the staff or artists in a particular arts organization, that school or organization will be notified and arrangements made accordingly. Scholarship applicants must fill out a separate application form. *Interested individuals should request a scholarship form from the Oklahoma Arts Institute office as soon as possible.*

College and Continuing Credit

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

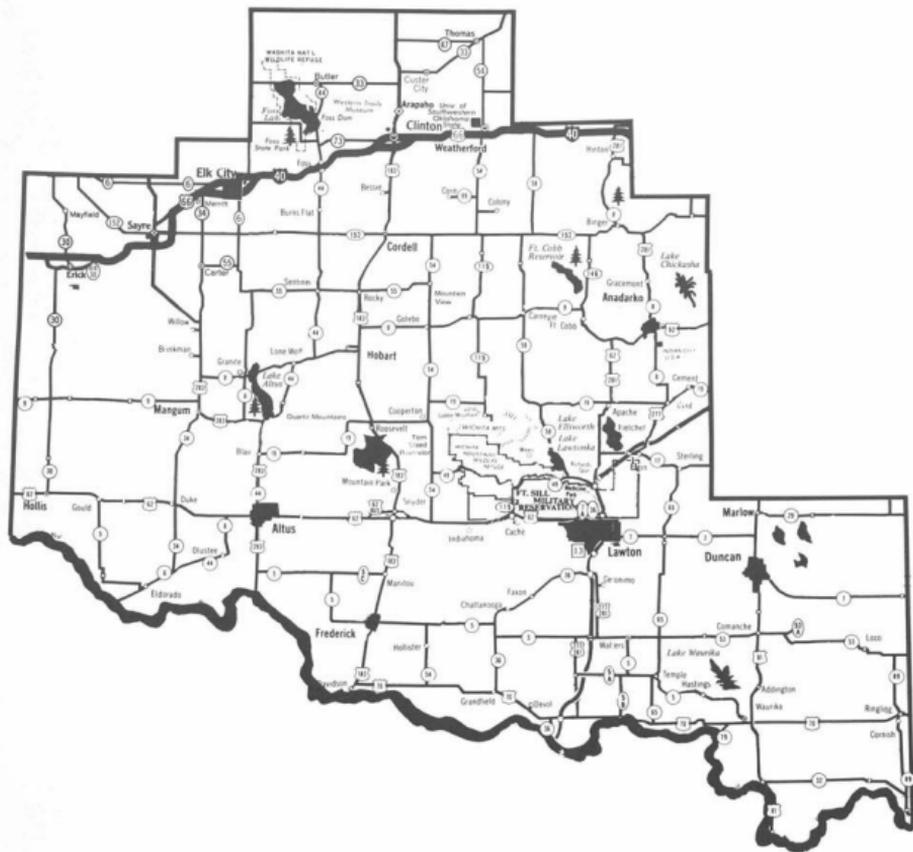


"Discover Quartz Mountain," hikes led by the park naturalist give students an insight into the rare ecosystem of the Wichitas.



Writing class participants take a nature walk through the varied Quartz Mountain terrain.

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.

WHAT THE STUDENTS SAY . . .

"I didn't really know what to expect since I had never attended or heard about these workshops before, but it was great!"

*Karla Dillon, Duncan
Landscape Photography, Instructor Robert Ketchum*

"Renewed creative energy and a change in perspective by escaping routine.

*Marge Donley, Weatherford
Wood Sculpture, Instructor Norman Laliberte'*

"The evening presentations were terrific! The Chamber group played so beautifully and the Readings were superbly done. This was a wonderful form of artistic exposure."

*Carla Renee' Reasoner, Ardmore
Playwriting, Instructor Kathleen Cahill*

"It was great! This painting should be my best of '88."

*Jack Bryan, Lawton
Painting, Instructor Peter Plagens*

"This was a very exhilarating experience for me. It was a revitalizing and refreshing experience which allowed for professional and personal growth. I came away with a renewed interest and energy for photography."

*Debi Boyles, Tulsa
Fundamentals of Photography, Instructor David Lubbers*

"I have no idea what I expected, but this has been one of the most intellectually and emotionally stimulating experiences of my life."

*Jayne Ryford, Duncan
Environmental Essay, Instructor
Terry Tempest Williams*



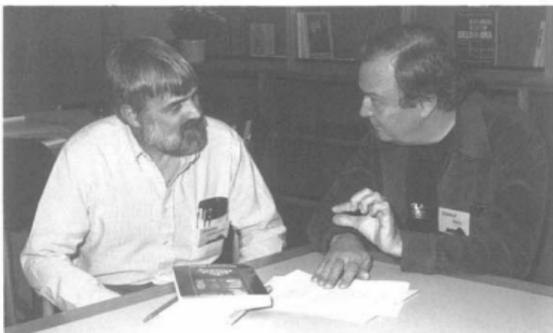
"My expectations were to stimulate my interests and skills as a teacher going back into the classroom. The workshop provided this for me in a different way. It strengthened me at a more personal level instead of a surface professional level. My students will greatly benefit from my own development."

*Jake Schweikhard, Tulsa
Preparing the Acting Teacher,
Instructor Jack Clay*

Emmy-award winning actor, Richard Thomas, well-known for his portrayal of "John-Boy" on the *Waltons*, discusses the impact of honesty in acting with theater participant, Linda Rosser, an actress from Oklahoma City.



Photography instructor, David Lubbers from Grand Rapids, Michigan, explains camera capabilities with Debi Boyles, teacher in the Sand Springs Public Schools.



Poet Donald Hall, Danbury, New Hampshire, who throughout his thirty-year career has performed over a thousand poetry readings, emphasizes to 1988 writing student, Richard Rouillard, the passion involved with writing a poem.

"Shelby Hearon was non-threatening, non-critical and able to motivate the class to the 'Max'. She was one of the best I have ever had in 6 years of college, lots of business, and hundreds of all types of 'short courses' I have taken."

*Tom Yates, Altus
Beginning Writing, Instructor Shelby Hearon*

"For a person serious about acting either as a teacher or performer, this high-intensity interaction is extremely stimulating — it encourages and demands growth."

*Linda Kennedy Rosser, Oklahoma City
Acting, Instructor Richard Thomas*

"I expected excellence and that's what happened!"

*E. Norma Wahl, Noble
Wood Sculpture, Instructor Norman Laliberte'*



Clinton educator, Gaylund Stone, sketches self-portrait at the visual arts workshop.

Reading a scene in "Comedy of Manners" style are Laurel Van Horn, Norman; Pat Snider, Shawnee; playwright, Sybil Rosen, New York City; and Mary Patterson, Oklahoma City.



Richard Thomas' Acting class poses for a group photo.

"I gained a new self-confidence in myself to try it again. I have not painted for myself since 1980."

*Velma R. Harkins, Oklahoma City
Painting, Instructor Peter Plagens*

"The experience of working with a fine teacher like Donald Hall has given me enough things to practice and try for a long time. Working with the group gave me a lot of encouragement."

*Richard Rouillard, Oklahoma City
Poetry, Instructor Donald Hall*

"The opportunity to spend time with one of life's greats comes once in the lives of many persons, if ever. Being with Ruth Bernhard was one of my great experiences."

*Betty Schmid, Bartlesville
Art of Seeing, Instructor Ruth Bernhard*

"Excellent lectures and spellbinding demonstrations. The only weakness I can think of was that the workshop wasn't longer."

*Rebecca Garner, Ardmore
Drawing, Instructor Nathan Goldstein*



Oklahoma artists, Bert Seabourne and Sharon Montgomery, students from Oklahoma City, work on mono-printing techniques during the 1984 visual arts workshop.

VERY IMPORTANT PEOPLE



"The Oklahoma Arts Institutes' Adults in the Arts program is one of Oklahoma's 'best kept secrets'. When other states find out about it, we can expect serious students from all across the country to apply. Credit for this outstanding program must go to the Institutes' Board of Directors, the Advisory Panels of Artists who guide the staff, and of course the Sponsors who have invested in this program. We look forward to another outstanding Fall Arts Program in 1989."

Ted d'Andriole
President, Board of Directors
of Oklahoma Arts Institute

OKLAHOMA ARTS INSTITUTE

1989 BOARD OF DIRECTORS

ALFUS
Barbara Burge
Lahn Chick
Nelson Douglas
C. Kendrick Ferguson
Donna Hinton
Paulette Kraeger
Helen LaGrave
Richard W. Moezer

ANADARKO
Joe W. McBride, Jr.

ANTLER
Jeanette W. Uhles

ARDMORE
Glen Gee
Jerry Westheimer

BARTLESVILLE
Dana Adams
William G. Paul

BRISTOW
Lynn McMillan

CLINTON
Nancy Goodwin
Kay Smith
Emily Stratton

DALLAS
Gail T.F. Wickes
Al Zapata

EDMOND
Margaret Bruch

ELK CITY
Ruth Heard
Lyn Hubbard

EL RENO
David C. DeLana

ENID
Linda Gungall
Erd Mabey

FORT SILL
Connie Kimbrough

FREDERICK
Carol Crawford

LAWTON
Mary Grace Ashlock
Dorothy Carter
Lyn Callen
Judy Garrett
Audrea Gibson
Jane Godbow
Woods S. Okover

LOME WOLF
Thomas J. Thers

MANGUM
Margaret Cander

MIDWEST CITY
G.D. Ferrer

MUSKOGEE
C. Eileen Leonard
Luey Rooney
Nancy K. Wilkinson

NORMAN
Nan Erik
Greg Karush
Dor J. LaFon
Lynn Lundgaard
Jim Miller
Allan Ross
Neil West

OKLAHOMA CITY
Ann Simmons-Abraham

OKM
John M. Beard
William Cameron
R. Duane Carter
Robert M. Cochran
Ted d'Andriole
Louanne Ellis
Riley Fitzhugh
Joan Frates
Sarah Hogan
Warren K. Jordan
Lori Kerr
Claudine Long
William L. McNair
David E. Rainbolt
John M. Seward
Richard L. Siss
Shaun Silberman
Jeanne H. Smith
Helen Sullivan
Kathy Walker
Charles D. Wilkinson

PAULS VALLEY
John Burns

PONCA CITY
Waren Jensen
Gene Thomas

SEMINOLE
Molly Sh Bohan

TAHLQUAH
Martin Hagerstrand

TULSA
Albina Dinger
Liddy Dvoenges
Linda Frasier
Thomas F. Golden
David Gushery
Hazel Kuehn Hall
Carilyn S. Hudson
David Jones
Hilary A.D. Kitz
Moscovine Larkin
Sally Marshall
Robert C. Moore
Rick Neal
Francine Ringold
Charlotte W. Schuman
Harry L. Sew, III
Micki Van Deventer
Katie Westby
Diane F. Wheeler
Childe Wyant, Jr.

WEATHERFORD
Loretta Salkow

ADMINISTRATIVE STAFF

Mary Y. Frates, Exec. Director
Ann-Cloire Jones, Assistant to Director of Programs
Jacob Larson, Music Coordinator
Jon Burris, Photography Coordinator
Molly Buffington, Program Support
Sandra LeVan, Director of Development and Finance
Penny Voss, Finance Officer
Nancy Robertson, Public Relations
Ellen Stewart, Office Manager

UNDERWRITERS — Surkeys Foundation, Norman

BENEFACTORS
First Interstate Foundation, Oklahoma City
Southwestern Bell Foundation, Oklahoma City
Stetel, Nicolaus & Company, Inc., Oklahoma City
Williams Company Foundation, Inc., Tulsa

PATRONS

Harmon Electric Association, Hollis
BOO Seidman, Oklahoma City

SUSTAINERS

Bank of Woodward
Security National Bank of Norman
Mr. & Mrs. Wayne Von Feldt, Oklahoma City

ADVISORY PANELS

MUSIC PANEL
Dr. Allan Ross, Chairman
Director, School of Music
University of Oklahoma
Norman, Oklahoma

Dr. Jack Bowman, Dean
School of Fine Arts
Cameron University
Lawton, Oklahoma

John Clinton
Norman Public Schools
Norman, Oklahoma

Doug Newell, Director
Enid Philharmonic Orchestra
Enid, Oklahoma

Bernard Rubenstein, Conductor
Tulsa Philharmonic
Tulsa, Oklahoma

Ron Wheeler, Director
Tulsa Youth Orchestra
Tulsa, Oklahoma

THEATER PANEL
Dr. Greg Kunesch, Chairman
Director, School of Drama
University of Oklahoma
Norman, Oklahoma

Dr. Jerry Davis
Theater Department
Oklahoma State University
Stillwater, Oklahoma

Claude Keizer
School of Arts and Sciences
Southwestern Oklahoma State University
Weatherford, Oklahoma

Tamara Long
Music Department
Central State University
Edmond, Oklahoma

Mary Patterson
Oklahoma Community Theater Association
Oklahoma City, Oklahoma

WRITING

Dr. Francine Ringold, Chairman
Editor, Nimrod Magazine
Tulsa, Oklahoma

Dr. Manly Johnson, Professor
Tulsa University
Tulsa, Oklahoma

Dr. Cliff Warren, Dean
College of Liberal Arts
Central State University
Edmond, Oklahoma

Dr. James Yoch, Professor
Department of English
University of Oklahoma
Norman, Oklahoma

DANCE PANEL

Moscelyne Larkin, Chairman
Director, Tulsa School of Ballet
Tulsa, Oklahoma

Miguel Terekhov, Chairman
Department of Dance
University of Oklahoma
Norman, Oklahoma

Charlotte Lyke
Bartlesville Civic Ballet
Bartlesville, Oklahoma

Bryan Pitts
Ballet Oklahoma
Oklahoma City, Oklahoma

VISUAL ARTS

Dee J. LaFon, Chairman
Artist
Norman, Oklahoma

George Bogart, Professor
Department of Art
University of Oklahoma
Norman, Oklahoma

Jack Bryan, Professor
Cameron University
Lawton, Oklahoma

Jon Burris, Owner
Portfolio Gallery
Oklahoma City, Oklahoma

Tom Topper, Director
Fred Jones Museum of Art
University of Oklahoma
Norman, Oklahoma

SPONSORS

Funding for the Adult Institute has come from diverse sources and includes public and private support. Our most heartfelt thanks to:

National Endowment for the Arts
State Arts Council of Oklahoma
Department of Tourism and Recreation
State Department of Education
Stock Exchange Bank of Woodward

BankFirst, Hugo
BankFirst, McAlester
BankFirst, Muskogee
BankFirst, Sulphur
Duncan Arts and Humanities Council
Farmers State Bank, Allen
First American Bank, Erick
First National Bank, Stillbore
Liberty State Bank, Talequah
Necaturgas Arts & Humanities Council, Alva
Oklahoma State Bank, Buffalo
Parker Drilling, Tulsa
Red River Valley Electrical Assoc., Marietta
Tri-Co. Gas, Inc., Altus
Wilburton State Bank, Wilburton

IN-KIND GIFTS
Texaco USA, Tulsa/Brochure Printing

REGISTRATION FORM

I.	PERSONAL HISTORY		
<p>NAME: _____</p> <p style="text-align: center;">LAST FIRST MIDDLE SEX AGE</p> <p>ADDRESS: _____</p> <p style="text-align: center;">STREET OR P.O. BOX APT. # CITY STATE ZIP</p> <p>HOME PHONE: () _____</p> <p>BUSINESS PHONE: () _____ Ext. _____</p> <p>PROFESSION: _____</p>			
II.	WORKSHOPS		
<p>Please indicate first, second and third choices within each weekend.</p> <table style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p>THEATER (October 5-8)</p> <p><input type="checkbox"/> Acting for the Camera / Lou Antonio</p> <p><input type="checkbox"/> Directing / Sam Woodhouse</p> <p><input type="checkbox"/> Introduction to Acting / Richard Thomas</p> <p><input type="checkbox"/> Screenwriting / Al Young</p> <p>VISUAL ARTS (October 19 -22)</p> <p><input type="checkbox"/> Watercolor / Carolyn Brady</p> <p><input type="checkbox"/> Sculpture / Suzanne Klotz</p> <p><input type="checkbox"/> Monotype / Tom Berg</p> <p><input type="checkbox"/> Art History / Criticism / Gerrit Henry</p> </td> <td style="width: 50%; vertical-align: top;"> <p>PHOTOGRAPHY (October 12-15)</p> <p><input type="checkbox"/> Discovering the Landscape / William Clift</p> <p><input type="checkbox"/> Process and Perception / Jerry Uelsmann</p> <p><input type="checkbox"/> Pictures Under Discussion / John Loengard</p> <p><input type="checkbox"/> Still Lifes / Portraits / Joyce Tenneson</p> <p>WRITING (October 26 - 29)</p> <p><input type="checkbox"/> Poetry / Robert Creeley</p> <p><input type="checkbox"/> Environmental Essay / John Murray</p> <p><input type="checkbox"/> Fiction / Amy Hempel</p> <p><input type="checkbox"/> A Personal Essay / Phillip Lopate</p> <p><input type="checkbox"/> The Art of Teaching Writing / Linda Hogan</p> </td> </tr> </table>		<p>THEATER (October 5-8)</p> <p><input type="checkbox"/> Acting for the Camera / Lou Antonio</p> <p><input type="checkbox"/> Directing / Sam Woodhouse</p> <p><input type="checkbox"/> Introduction to Acting / Richard Thomas</p> <p><input type="checkbox"/> Screenwriting / Al Young</p> <p>VISUAL ARTS (October 19 -22)</p> <p><input type="checkbox"/> Watercolor / Carolyn Brady</p> <p><input type="checkbox"/> Sculpture / Suzanne Klotz</p> <p><input type="checkbox"/> Monotype / Tom Berg</p> <p><input type="checkbox"/> Art History / Criticism / Gerrit Henry</p>	<p>PHOTOGRAPHY (October 12-15)</p> <p><input type="checkbox"/> Discovering the Landscape / William Clift</p> <p><input type="checkbox"/> Process and Perception / Jerry Uelsmann</p> <p><input type="checkbox"/> Pictures Under Discussion / John Loengard</p> <p><input type="checkbox"/> Still Lifes / Portraits / Joyce Tenneson</p> <p>WRITING (October 26 - 29)</p> <p><input type="checkbox"/> Poetry / Robert Creeley</p> <p><input type="checkbox"/> Environmental Essay / John Murray</p> <p><input type="checkbox"/> Fiction / Amy Hempel</p> <p><input type="checkbox"/> A Personal Essay / Phillip Lopate</p> <p><input type="checkbox"/> The Art of Teaching Writing / Linda Hogan</p>
<p>THEATER (October 5-8)</p> <p><input type="checkbox"/> Acting for the Camera / Lou Antonio</p> <p><input type="checkbox"/> Directing / Sam Woodhouse</p> <p><input type="checkbox"/> Introduction to Acting / Richard Thomas</p> <p><input type="checkbox"/> Screenwriting / Al Young</p> <p>VISUAL ARTS (October 19 -22)</p> <p><input type="checkbox"/> Watercolor / Carolyn Brady</p> <p><input type="checkbox"/> Sculpture / Suzanne Klotz</p> <p><input type="checkbox"/> Monotype / Tom Berg</p> <p><input type="checkbox"/> Art History / Criticism / Gerrit Henry</p>	<p>PHOTOGRAPHY (October 12-15)</p> <p><input type="checkbox"/> Discovering the Landscape / William Clift</p> <p><input type="checkbox"/> Process and Perception / Jerry Uelsmann</p> <p><input type="checkbox"/> Pictures Under Discussion / John Loengard</p> <p><input type="checkbox"/> Still Lifes / Portraits / Joyce Tenneson</p> <p>WRITING (October 26 - 29)</p> <p><input type="checkbox"/> Poetry / Robert Creeley</p> <p><input type="checkbox"/> Environmental Essay / John Murray</p> <p><input type="checkbox"/> Fiction / Amy Hempel</p> <p><input type="checkbox"/> A Personal Essay / Phillip Lopate</p> <p><input type="checkbox"/> The Art of Teaching Writing / Linda Hogan</p>		
III.	LEVEL OF EXPERTISE		
<p><input type="checkbox"/> Beginning <input type="checkbox"/> Intermediate <input type="checkbox"/> Advanced</p>			
IV.	ACCOMMODATIONS		
<p>I prefer the following accommodations:</p> <p><input type="checkbox"/> Double occupancy, Lodge room \$325⁰⁰ <input type="checkbox"/> Cabin or Duplex with kitchen \$325⁰⁰ <input type="checkbox"/> Single occupancy, Lodge room \$400⁰⁰</p> <p>Roomate preference: <input type="checkbox"/> smoker <input type="checkbox"/> non-smoker</p> <p>If you have a specific roomate preference, please print name: _____</p> <p><input type="checkbox"/> Handicapped facilities requested <input type="checkbox"/> Vegetarian meals preferred.</p>			
V.	PAYMENT		
<p>Enclosed is payment in full. AMOUNT: \$ _____</p> <p>Enclosed is my downpayment of 50% of total workshop cost, balance due by September 20, 1989.</p> <p style="text-align: right;">AMOUNT: \$ _____</p> <p>Make all checks or money orders payable to the OKLAHOMA ARTS INSTITUTE. The Institute cannot accept payment by credit card. Payment includes a \$25⁰⁰ non-refundable application processing fee.</p>			

VI.

ARTS BACKGROUND

This information will be furnished to your faculty member. You may attach a resume or use an additional sheet.

1. Give a brief summary of your arts background:

2. Describe briefly any recent performances, solos, exhibitions, publications, or awards received in your field (include dates):

3. Have you attended the AIA workshops before? Yes No
If yes, please list the year and workshop(s) attended: _____
4. Have you attended art workshops elsewhere? If yes, please list year, course name and sponsoring organization:

5. How did you hear of this program? _____

VII.

CREDIT/STAFF DEVELOPMENT POINTS

1. I plan to apply for credit from the University of Oklahoma
2. I plan to apply for staff development points.
3. I do not wish to apply for credit or staff development points.

VIII.

EXPECTATIONS

1. Personally and/or professionally, what are your expectations of this experience: _____

2. What specific subjects do you hope your faculty member will address: _____

IX.

AGREEMENTS

PUBLIC RELATIONS

- I understand that, unless the Institute is otherwise instructed in writing, signing this application constitutes a release for any photographs of participants taken during the Adult Institutes in the Arts. I also understand that my written comments may be used for public relations for the program.

PAYMENT

- I understand that payment in full is due prior to September 20, 1989.

CANCELLATION POLICY

- If I am unable to attend the workshop, I understand that the Oklahoma Arts Institute must be notified five working days prior to the first day of class in order to refund the total tuition paid, less the \$25⁰⁰ application processing fee.

Signature of Applicant: _____ Date _____

Return to:

OKLAHOMA ARTS INSTITUTE

Adult Institutes in the Arts

P.O. Box 18154 • Oklahoma City, OK 73154

----- OFFICE USE ONLY -----

Application Received: ____ / ____ / ____

Payment Received: \$ _____

Balance Due: \$ _____

Paid in Full ____ / ____ / ____

Notes: _____

REMEMBERING FALL ARTS '88



Velma Harkins, teacher from Oklahoma City receives acrylic painting instruction from Peter Plagens, artist, teacher and critic from New York City, during the visual arts workshop at Quartz Mountain.



Internationally known photographer, Ruth Bernhard, San Francisco, discusses light and composition with "Art of Seeing" student, Pamela Lindy from Tulsa.



Jack Clay, actor, Seattle, Washington, gives an unforgettable reading from *The Picture of Dorian Gray* by Oscar Wilde.

Kathleen Cahill, playwriting teacher at the Boston University Theater Institute, consults with Luellen Mack from Tulsa on characterization.



Miles Danmore, teacher at Holland Hall school in Tulsa, takes a few quiet moments to work on a class assignment.

REMEMBERING FALL ARTS '88



Poet Donald Hall, Danbury, New Hampshire, makes a point in his poetry class.



Photographer Paul Caponigro, Santa Fe, shares his expertise at a surprise appearance at the 1989 photography workshop.



Writer William Kittredge, short fiction and essay writer, reviews a manuscript with Wanda Thompson.



Duncan Teacher, Jayne Ann Byford, enjoys the commentary from Environmental Essay instructor, Terry Tempest Williams, on her book, *Pieces of White Shell*.



Bill McVay, Edmond, works with Norman Laliberte', Nahant, Massachusetts, on designing his totem sculpture.



OKLAHOMA ARTS INSTITUTE
FALL ARTS: *Adult Institutes in the Arts*
P.O. Box 18154 • Oklahoma City, OK 73154

Non-Profit
U.S. Postage
PAID
Permit No. 1056
Okla. City

*In the event you receive more than one brochure,
please pass it on to an interested friend.*

The Oklahoma Arts Institute
is indebted to Texaco, Inc., Tulsa
for their assistance in printing the brochure.

