

OKLAHOMA ARTS INSTITUTE
ADULT INSTITUTES IN THE ARTS
OCTOBER 1990

Oklahoma's Star Partner of the Arts

Texaco strives to enrich the quality of life for each citizen of Oklahoma through dedication to the arts and humanities.

At Texaco, we have worked hard to achieve a worldwide presence while still maintaining a community spirit.

We strongly believe that Texaco can be only as strong as the people and communities which we serve.

That's why we take special pride in saluting the people of Oklahoma and the Oklahoma Arts Institute.

TEXACO





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PERSONAL HISTORY

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Last First Middle
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Name Phone

WORKSHOP REGISTRATION

It is necessary for you to preference and prioritize your choices by writing "1", "2", or "3" in the left hand column next to the classes you are most interested in taking.

In the right hand column, list your level of expertise for that class: "B" (beginner), "I" (intermediate) or "A" (advanced).

If the class(es) you wish to take have reached full capacity, you will be contacted as to your preference.

CLASS CHOICE (1,2,3)		LEVEL OF EXPERTISE (B,I,A)
_____	Photography (October 4-7)	_____
_____	The Environmental Portrait / Kevin Bubricki	_____
_____	A Personal Approach to Photography / Michael Kenna	_____
_____	Black and White Master Class / George Tice	_____
_____	Fundamentals of Black & White Photography / Hunter Witherill	_____
_____	Visual Arts (October 11-14)	_____
_____	Figure Painting / Christopher Brown	_____
_____	Sculpture / Melvin Edwards	_____
_____	Contemporary Art & Criticism / Peter Frank	_____
_____	Monotype / Jeanette Pasin Sloan	_____
_____	Figure Drawing / Jerome Witkin	_____
_____	Theater (October 18-21)	_____
_____	Directing...Images in Acting / JoAnne Akalaitis	_____
_____	A Basic Approach to Acting / Jim Antonio	_____
_____	Acting for the Stage / Lou Antonio	_____
_____	Designing for the Stage / John Lee Beatty	_____
_____	Playwriting / Richard Dresser	_____
_____	Writing (October 25-28)	_____
_____	Poetry / Olga Broumas	_____
_____	Writing Children's Books / Lucille Clifton	_____
_____	Short Fiction / George Garrett	_____
_____	Creative Nonfiction / Edward Lueders	_____
_____	Beginning Writing: Poetry and Fiction / Toby Olson	_____

Do you wish information on graduate credit from the University of Oklahoma? _____ Yes _____ No

Have you attended Adult Institutes in the Arts workshops before? _____ Yes _____ No

If yes, please list the year and workshops attended _____

How did you hear of the AIA program? (circle one)

Newspaper Radio TV Friend Brochure School Other: _____



ADULT INSTITUTES IN THE ARTS

Fall 1990 is the eighth year the Adult Institutes in the Arts (AIA) 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.

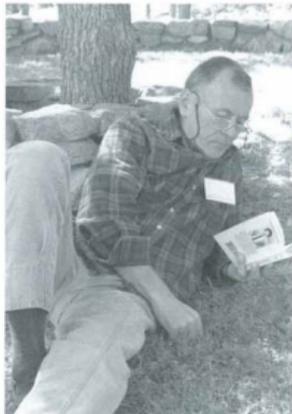
Each weekend in October, participants attend courses taught by professional artists from around the country. The quality of the faculty, teamed with the various backgrounds of participants, contributes to an exciting and stimulating educational environment. The intensity and pace of these workshops is 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.

The Adult Institutes in the Arts have numerous optional activities to enrich the lives of workshop participants. There are Friday evening chamber music concerts (*Eine kleine Quartzmusik*), slide shows, panel discussions and lectures by visiting artists, as well as exhibits in the gallery, video tapes and

the Beverly Badger Memorial Library.

Quartz Mountain, the workshop location, provides a perfect backdrop for those who wish to take an early morning hike or sneak in a game of tennis. The Lodge indoor pool and sauna are available to help you relax at the end of a long day.

Attending a workshop at Quartz Mountain is to be 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.



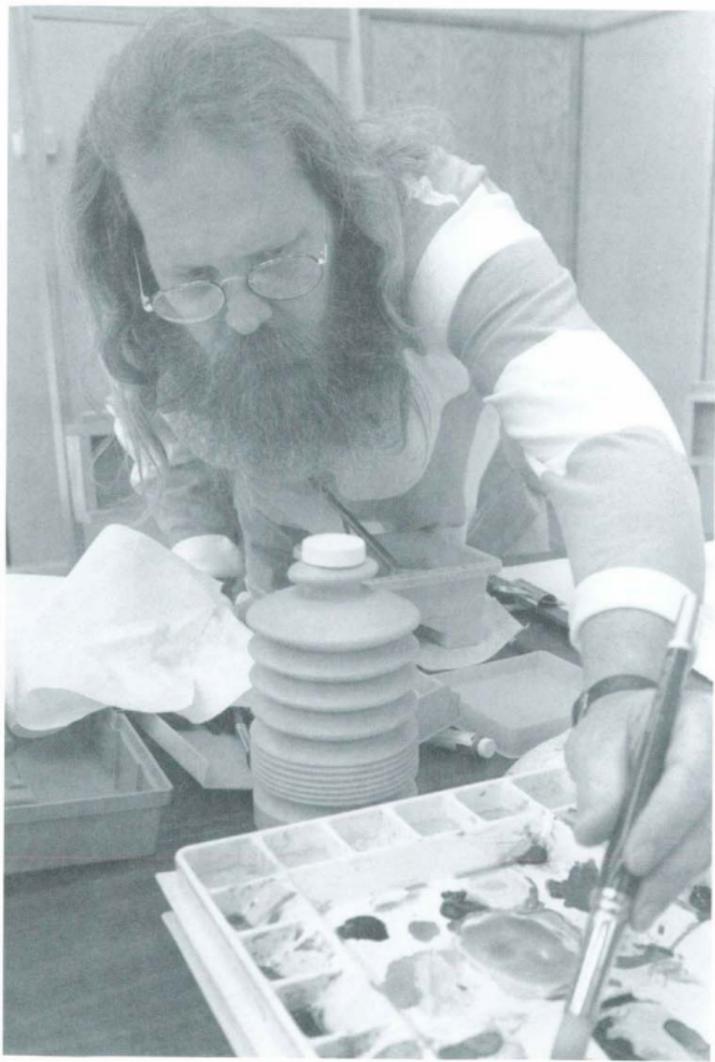
Tulsa Biology teacher Bill Boettcher finds a free moment in the late October afternoon to relax beneath the trees.



1989 Photography instructor Jerry Uelmann, Gainesville, Florida, discusses multiple-image processing with participants in his workshop.



ADULT INSTITUTES IN THE ARTS



Oklahoma City businessman John Seward brushes up on watercolor painting in Carolyn Brady's 1989 workshop.



Kevin Bubriski
Bennington, VT

The Environmental Portrait

Kevin Bubriski was born in 1954. In 1975, he graduated Magna Cum Laude from Bowdoin College in Maine and later studied film production at Santa Fe's Anthropology Film Center. The Peace Corps took Bubriski to Nepal in 1975 where he photographed his first images of the country and its people. Since then, he has received Harvard, National Endowment for the Arts and Fulbright grants to photograph and document peoples of the Nepal Himalaya.

Bubriski has had ten one-man exhibitions. His travelling group exhibitions include *Selections 3* and *Selections 4* of the Polaroid Corporation and the Smithsonian Institution's *Generations*. His photographs of Nepal have been featured in *The Explorer's Journal*, *American Way*, *Popular Photography Annual 1985*, *MD Publications* and more. His prints are included in the Metropolitan Museum of Art, International Center for Photography and International Polaroid photography collections. Bubriski arrives in Oklahoma after his most recent trip to Nepal which ended in May.

Course Description:

The Environmental Portrait will explore the visual relationship between the subject and the world. Photographically, this relationship is created through composition and the play of light. Psychologically, this relationship is created through either the photographer's rapport with or detachment from the subject. The subject and environment are the content of the photograph, while the personal vision of the photographer gives the photograph its form and emotional power. We will discuss various formats, lenses, printing techniques and other options the photographer can choose to create the environmental portrait with available light. The emphasis of this workshop will be the development of one's approach to the photographic subject as well as one's personal vision.



Kancha Lama, Ngyak Village

© Kevin Bubriski, 1984



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Tulsa

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Alcina Dinger

Brad Doenges

Liddy Doenges

Linda Frazier

Thomas F. Golden

David R. Guthery

Hazel Kathryn Hall

Carolyn S. Hudson

Hilary A.D. Kitz

Moscelyne Larkin

Roxana Lorton

Sally Minshall

Rick Neal

Francine Ringold

Mauricio Salazar

Charlotte Wolens Schuman

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Katie Westby

Diane F. Wheeler

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PHOTOGRAPHY OCTOBER 4-7



George Tice
Iselin, NJ

© Stanley Seligson

Black and White Master Class

George Tice has been in the forefront of American photography for nearly a quarter century. Born in 1938 in Newark, New Jersey, he joined a local camera club when he was fourteen years of age. Primarily self-taught, he left high school to work as a darkroom assistant. He enlisted in the U.S. Navy at the age of 17, and after his tour of duty as a photographer's mate, he worked as a home portrait photographer for ten years. Eventually, Tice was drawn to the idea of capturing the urban landscape as it reflects the spirit of its people.

In 1959, the Museum of Modern Art in New York was the first to acquire one of Tice's prints—an official Navy photograph. Today his work is represented in the collections of more than 60 institutions nationwide and abroad, including the Metropolitan Museum of Art, Art Institute of Chicago, and Bibliotheque Nationale. Tice has authored ten books, including *Urban Landscapes*, *Lincoln* and his most recent *Hometowns: An American Pilgrimage*. In addition, he has printed limited edition portfolios of works by masters F. H. Evans, Weston, Bruquiere, and Steichen. A National Endowment for the Arts and Guggenheim recipient, Tice has had one-man shows at the Metropolitan Museum of Art, the Art Institute of Chicago, Photo Gallery International, Tokyo, and many others.

Course Description

This workshop is a lecture-demonstration course for photographers who want to improve the quality of their prints by improving their

own critical ability and craftsmanship. After a critique of student portfolios, the following subjects will be covered: evaluating negatives; reading test strips; test, trial and final prints; printing controls; straight and interpretive printing; choice of chemicals; paper characteristics; contrast manipulation; toning; sulfide; selenium; gold; archival processing; producing limited edition portfolios, photography books; enlarging negatives; platinum and palladium printing; mounting and print finishing. Students should bring portfolio, negatives, and camera to workshop.



Backcreek, Winslow Farm, Fairmont

© George Tice, 1985



PHOTOGRAPHY OCTOBER 4-7



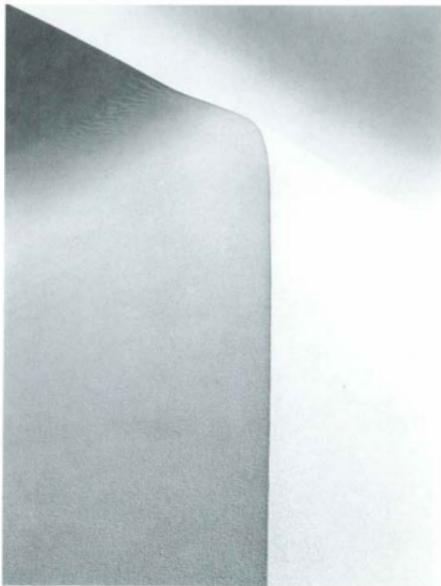
Huntington Witherill
Monterey, CA

Fundamentals of Black and White Photography

Huntington Witherill was born in Syracuse, New York in 1949. He moved to California in 1953 and began training in classical music. Upon entering college as a music major, Witherill became interested in the study of two-dimensional design. This shift in artistic medium eventually led to a career in fine arts photography that began in 1970. He has studied under Ansel Adams, Wynn Bullock, Steve Crouch, Al Weber and others. By 1975, Witherill had his first one-man exhibition at the Shado Gallery in Oregon. Since that time he has participated in over fifty one-person and group exhibitions in national and international galleries and museums. His photographs are included in many public, corporate and private collections. Since 1975, Witherill has devoted time to teaching photography for a variety of institutions and workshops around the country including the University of California, The Friends of Photography, and the Owens Valley Workshops. Witherill currently serves on the Monterey Peninsula Museum of Art board of trustees.

Course Description

This workshop will include field demonstrations and print critique sessions. Field sessions will discuss design and compositional concepts. Use of a reflective light meter, exposure techniques and the use of lenses and filters will also be covered. The darkroom session will demonstrate printing, toning and mounting. Participants should bring one dozen prints for the critique sessions. Discussion of problems relating to personal visualization, printing, and presentation techniques will be further explored and discussed as time permits. Students should bring a camera and black and white film. A tripod is recommended.



Dune Form - Death Valley

© Huntington Witherill, 1983

VISUAL ARTS INSTITUTE
OCTOBER 11-14



Christopher Brown
Berkeley, CA

Figure Painting

Born in 1951, Christopher Brown received a BFA from the University of Illinois, Urbana-Champaign and a MFA from the University of California, Davis. Brown has taught at several universities throughout the country and is currently associate professor and chairman of the University of California, Berkeley Department of Art. Brown's numerous honors and awards include three National Endowment for the Arts grants, Award in the Visual Arts by the Equitable and Rockefeller Foundations and an American Academy and Institute of Arts and Letters Award. Brown has had 23 solo exhibitions and over 60 group exhibitions. His works have been shown at the Chicago International Art Exposition four times. One of his most recent shows, *10 + 10 Contemporary Soviet and American Painters*, toured the United States and Soviet Union last year.

Course Description

In this painting workshop, students will develop four large scale paintings that incorporate the figure as a major element of the composition. Following the initial 1 1/2 hour session on the first night, each of the four three hour sessions will be devoted to exploring a specific problem in composition, space, light and pictorial invention. Students should come prepared with four gessoed canvases, each no less than two feet nor more than four feet in any dimension and an adequate supply of oil or acrylic paint, brushes, rags and medium. The primary goal of each session will be to practice finding and developing visual ideas in the process of painting, rather than illustrating preconceived ideas. Students should have some experience painting on canvas, but no advanced knowledge, great ideas or expertise is required.



Melvin Edwards
New York City, NY

Sculpture

Melvin Edwards was born in Houston, Texas in 1937. He received a Bachelor of Fine Arts from the University of Southern California. He has taught at San Bernadino Valley College, California Institute of Arts, University of Connecticut, Rutgers University and more. A recipient of two National Endowment for the Arts fellowships and a Guggenheim fellowship, Edwards is known for his steel reliefs. Since 1963, he has added over 100 sculptures to his *Lynch Fragments* series—a series of welded and constructed reliefs inspired in part by African sculptures and their ability to express powerful feelings. Edwards' work can be found in many public collections including Museum of Modern Art and Chase Manhattan Bank. Of his thirteen solo exhibitions, he has exhibited at the Whitney Museum of American Art, New York and UNESCO, Paris. His most recent one-man show was in March at the CDS gallery in New York.

Course Description

The steel sculpture workshop will be a hands-on working experience. After an introductory time to familiarize everyone with the materials and processes available, students will work with scrap steel in order to form a completed sculpture. Slide lectures, discussions and reference books will allow the class to become more familiar with the processes involved in steel welding. Participants will be working with machinery and will need to wear heavy clothing.



PAST FACULTY/STUDENT COMMENTS

Visual Arts

TIMOTHY BARRETT
Papermaker
Kalamazoo, MI/1984

TOM BERG
Painter & Printmaker
Nambé, NM/1989

CAROLYN BRADY
Painter
Baltimore, MD/1989

HOWARD BUCHWALD
Painter
New York City, NY/1989

JAMES BUTLER
Painter
Bloomington, IL/1986

KATHRYN CLARK
Papermaker
Brookstown, IN/1985

ALAN COBER
Illustrator
Ossining, NY/1985

DON EDDY
Painter
New York City, NY/1987

NATHAN GOLDSTEIN
Painter & Author
Boston, MA/1987, 1988

JUAN GONZALEZ
Painter
New York, NY/1983, 1984

ROBERT GORDY
Painter & Printmaker
New Orleans, LA/1985

GERRIT HENRY
Critic
New York City, NY/1989

RICHARD HUNT
Sculptor
Chicago, IL/1984

DAN KIACZ
Printmaker
Norman, OK/1983

SUZANNE KLOTZ
Sculptor
Sedona, AZ/1989

NORMAN LALIBERTE
Sculptor
Nahant, MA/1988

DON NICE
Painter
Garrison, NY/1983

PETER PLAGENS
Painter & Critic
New York City, NY/1988

PAUL SOLDNER
Ceramicist
Claremont, CA/1987

TOM VAN SANT
Artist & Designer
Los Angeles, CA/1986

JAMES WINN
Painter
Sycamore, IL/1986



Suzanne Klotz

"I had high expectations and they were exceeded. I wanted to get 'taken away' from the rat race and I was in beautiful surroundings, eating healthy food and immersed in wonderful conversations."

Betsy Ballard
Norman, OK

Writing

LINSEY ABRAMS
Fiction Writer
New York City, NY/1987

MARVIN BELL
Poet
Iowa City, IA/1985, 1986

LUCILLE CLIFTON
Poet & Children's Writer
Santa Cruz, CA/1987

ROBERT CREELEY
Poet
Buffalo, NY/1989

TESS GALLAGHER
Poet
Syracuse, NY/1984

DONALD HALL
Poet
Danbury, NH/1988

STEVE HARRIGAN
Journalist
Austin, TX/1987

SHELBY HEARON
Fiction Writer
White Plains, NY/1988

AMY HEMPEL
Short Story Writer
New York City, NY/1989

DAVID HICKEY
Essayist & Critic
Ft. Worth, TX/1985

EDWARD HIRSCH
Poet
Houston, TX/1987

LINDA HOGAN
Poet
Idledale, CO/1989

CHARLES JOHNSON
Fiction Writer
Seattle, WA/1986

WILLIAM KITTRIDGE
Fiction Writer
Missoula, MT/1988

JOHN LANE
Poet & Essayist
Bryson City, NC/1986

PHILLIP LOPATE
Essayist
New York City, NY/1989

LARRY MCMURTRY
Fiction Writer
Washington, D.C./1984

KAY MORGAN
Journalist
Bremerton, WA/1986

JOHN MURRAY
Environmental Writer
Fairbanks, AK/1989

JAMES RAGAN
Poet & Screenwriter
Beverly Hills, CA/1985

MARK SINGER
Journalist
New York City, NY/1985

TERRY TEMPEST WILLIAMS
Essayist
Salt Lake City, UT/1988



Robert Creeley

"I've been to workshops all over the country and this is by far one of the best. The Institute is very careful to get photographers with a broad range of talents who appeal to many different people. In the three years I've attended, the facilities and the workshops keep getting better."

David Davidson
Joplin, MO



VISUAL ARTS INSTITUTE
OCTOBER 11-14



Jerome Witkin
Syracuse, NY

Figure Drawing

Jerome Witkin is a professor of art at the College of Visual and Performing Arts at Syracuse University. He has lived in New York since his birth in 1939. He is a graduate of Cooper Union School of Art and received a Masters in Fine Art from the University of Pennsylvania. Before attending the University of Pennsylvania, Witkin went to the Berlin Academy in West Germany on a Pulitzer Fellowship. Since 1980, he has had sixteen solo exhibitions and forty-three group exhibitions. His work hangs in the Metropolitan Museum of Art, New York; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Gallerie Degli Uffizi, Florence, Italy and more. Witkin's work reflects humanitarian issues—from Nazi storm-trooper attacks to the decay of marriage.

Course Description

The Figure Drawing workshop will emphasize body expression and what it is to be human. Through the viewing of slides, class discussion and drawings, participants will explore reaction and response to the human figure. Examples from German Expressionism and all of western art e.g. El Greco, Kollwitz, and Michelangelo will be utilized. The class will draw from live models.



JoAnne Akalaitis
New York City, NY

© Michael O'Brien

Directing...Images in Acting

Jo Anne Akalaitis was a founding member of the New York experimental theater company Mabou Mines and has worked with the company since 1970 as a performer, designer and director. Some of her work with Mabou Mines includes Lee Breuer's *Animations*; Franz Xaver Kroetz's *Through the Leaves*; Samuel Becket's *Cascando*; and *Dressed Like an Egg*, based on the writings of Colette. Akalaitis wrote and directed the play and feature film *Dead End Kids*, *A History of Nuclear Power*. She has won a Drama Desk Award for *Request Concert*. In addition, she is the recipient of four Obies for Distinguished Direction and Production, Guggenheim and Rockefeller Playwright Fellowships, and a Rosamund Gilder Award for Outstanding Achievement in Theater. Akalaitis is currently working on *The Mormon Project* with Mabou Mines. She recently directed *Tis A Pity She's A Whore* at the Goodman Theater in Chicago and Jean Genet's *The Screens* at the Guthrie. She is directing *Henry IV*, Part 1 and 2 for the New York Shakespeare Festival.

Course Description

"This workshop," says Akalaitis, "is for actors, directors, and writers and explores through a series of exercises--personal images, spatial composition, face and body masks and the body as total instrument in performance."



Jim Antonio
Los Angeles, CA

A Basic Approach to Acting

Jim Antonio is a journeyman actor whose many years of work includes Broadway, children's musical theater, New York Shakespeare Festival, off-Broadway, political cabaret, summer stock, commercials, television, and theatrical films. Among his film credits are *Eve of Destruction*, *Big Shots*, *Amazing Grace and Chuck*, and *The River*. He has worked in over 100 television shows and movies. He has appeared in episodes of *L.A. Law*, *Hotel*, *Little House on the Prairie*, *Quincy*, *The Rockford Files*, *Lou Grant* and *The Waltons*. Antonio's television movies include *Roe vs. Wade*, *Dark Holiday*, *Get Smart Again*, *Mayflower Madam*, *Blood Feud*, *Space*, and *The Atlanta Child Murders*. He has taught acting at the University of California, Los Angeles. Currently, he coaches privately, and is a member of the Actors' Studio in Los Angeles where he teaches, directs, and continues to work on his own craft.

Course Description

Jim Antonio explains, "This class will deal with the actor's fundamental use of him/herself. Through exercises, improvisations and scene work, we hope to help the actors get more in touch with, and make use of their own unique instrument--themselves."



THEATER INSTITUTE
OCTOBER 18-21



Lou Antonio
Burbank, CA

Acting for the Stage

Lou Antonio graduated from the University of Oklahoma with a degree in French and went to New York City to become an actor. On the stages of New York he performed in over a dozen plays, among them *Ballad of the Sad Cafe* opposite Colleen Dewhurst; *Ready When You Are, C.B.* with Julie Harris; Zeffirelli's production of *The Lady of the Camillias*; *The Good Soup* with Ruth Gordon; the title role in Marlowe's *The Tragical History of Doctor Faustus*; the lead in Tolstoy's *The Power of Darkness*; with Lotte Lenya in *Brecht on Brecht*; and *The Buffalo Skinner*, for which he won the Theatre World Award. From New York to the Spoleto, Italy Festival, through colleges and summer stock, Antonio has performed in over 100 plays. In television he has co-starred on three series: *The Snoop Sisters* with Helen Hayes; *Dog and Cat* with Kim Basinger, and a half hour comedy, *Makin' It*. As a television director Antonio was twice nominated for an Emmy award. He conceived the idea for the movie, *Mickey and Maude*, and was an executive producer on the film. On Broadway he directed *Private Lives* which starred Richard Burton and Elizabeth Taylor.

Course Description

"This workshop," says Antonio, "will examine and further the actor's present techniques and apply those techniques to performance. All participants must prepare a contemporary five-minute scene and short contemporary monologue."



John Lee Beatty
New York City, NY

Designing for the Stage

John Lee Beatty has designed over two dozen Broadway productions including *Burn This, Ain't Misbehavin, Talley's Folly, Fifth of July, Crimes of the Heart, Baby, Penn and Teller*. Off-Broadway successes have included *The Road to Mecca, The Miss Firecracker Contest, A Life in the Theater, and The Aristocrats*. Best known as a designer of new plays, he has worked with both the Manhattan Theater Club and the Circle Repertory Company for the last fifteen years. He has designed the premieres of plays by David Mamet, Lanford Wilson, Harold Pinter, Neil Simon, Beth Henley, Jules Feiffer, Brian Friel, David Storey, Simon Gray and many others. He has designed for the major regional theaters, for opera and television. A Tony, Obie, Drama Desk and Outer Critics Circle award winner, he is a graduate of Brown University and Yale School of Drama, and has been a frequent lecturer nationally and a teacher in stage design at New York University, North Carolina School of the Arts and Brooklyn College.

Course Description

Beatty writes, "While this workshop will focus on scene design, discussion will necessarily include costume and lighting techniques. The class will begin with each person preparing a floor plan, then a perspective drawing and will end with a color rendering. Tennessee Williams' play *Night of the Iguana* should be read by all participants prior to the workshop. Participants should bring notes of ideas for the floor plan and are encouraged to bring research photographs or drawings. A desire to draw, paint, listen and participate are recommended for this course. Participants will be required to bring some art supplies."



George Garrett
Charlottesville, VA

© Mary Ann Glynn

Short Fiction

George Garrett received a bachelor of arts, masters and Ph.D. in English from Princeton University. Since 1984, he has taught at the University of Virginia as the Hoynes Professor of Creative Writing. Garrett has given lectures, readings and participated in panel discussions at more than 200 colleges and universities. He has published seventeen books, including short stories, novels, poetry and a play. Garrett's new books, *Entered from the Sun* and *Eric Clapton's Lover and Other Stories from the Virginia Quarterly Review* will be published in 1990. In 1989, Garrett received the New York Public Library Literary Lion Award and the Ingersoll Foundation T.S. Eliot Award. In addition, Garrett has been awarded with a Guggenheim Fellowship, Award in Literature from American Academy and Institute of Arts and Letters, Sabbatical Fellowship of the National Endowment for the Arts and more.

Course Description

Garrett says, "The workshop in short fiction will be centered on storytelling, narrative in all aspects, aiming to encourage all of us as better readers and writers of fiction. Some of it will be mechanical and some of it will be mystical."

A pre-workshop reading and writing assignment will be given upon enrollment in the workshop or upon request.



Ed Lueders
Salt Lake City, UT

Creative Nonfiction

Ed Lueders retires this year from the University of Utah English Department ending his 40-year full-time teaching career. In addition to University teaching, Lueders has served as Poet-in-Residence in eight different states, a Writer-in-Residence at four schools (including the 1990 Bread Loaf School of English) and has given lectures throughout Japan and India. *The Clam Lake Papers*, and *The Wake of the General Bliss* (published in 1989) are two of Lueders five books. He has served as editor of six books, his most recent being *Writing Natural History: Dialogues with Authors and Reflections on a Gift of Watermelon Pickle and other Modern Verse*. In addition, he has published articles, criticism, reviews and poetry in numerous magazines including *Smithsonian*, *English Journal*, *The New Republic* and many anthologies. Currently, Lueders serves on the editorial board of *Western Humanities Review*, is General Editor of Peregrine Smith Books Literary Naturalists Series and is a member of the Ucross (Wyoming) Foundation Board of Trustees.

Course Description

Lueders writes, "Our concern is with the blend of personal experience and observation with specific—even specialized—knowledge that can produce creative nonfiction, what has been called 'the literature of fact.' Special attention will be given to adapting the techniques of imaginative writing to the essay form and to the writing of natural history."

A pre-workshop writing and optional reading assignment will be given upon enrollment in the workshop or upon request.



Toby Olson
Philadelphia, PA

© Robert A. Lisak, 1989

Beginning Writing: Poetry and Fiction

In the past twenty years, Toby Olson has published twenty books of poetry and five novels, including *We Are the Fire*, *The Woman Who Escaped From Shame, Utah*, and his most recent *Dorit in Lesbos*, which will be published by Simon and Schuster during the summer of 1990. His work has appeared in over 200 newspapers, magazines and anthologies. The recipient of Guggenheim, Rockefeller, and NEA Fellowships, Olson received the PEN/Faulkner Award for the most distinguished work of American Fiction for his novel *Sawview* in 1983. Currently he serves as Director of the graduate creative writing program at Temple University. Olson has given many workshops and readings throughout the country and in recent years has been working with composer Paul Epstein in the setting of his poetry and prose.

Course Description

Olson explains, "This course will be based in a detailed class discussion of the work participants submit prior to the workshop weekend. But it won't be held to that. The discussion will be allowed to range freely, taking up issues of craft, aesthetics, genre, the imagination, whatever seems helpful to writers as they attempt to position themselves for the tasks of refinement or the taking up of new work. I'll wish for a weekend that is intense, celebratory, unintimidating but provocative, explosive with ideas. It's not the individual work that will always be at issue, but where it might lead us, into new considerations, expansion rather than contraction, opening rather than closure."

Pre-workshop writing assignment will be given upon enrollment in the workshop or upon request.



Richard Dresser
New York City, NY

Playwrighting

Richard Dresser's plays have been widely produced regionally and in New York. They include *The Downside*, which premiered at the Long Wharf Theatre and was runner-up for the American Theatre Critics' Award; *Alone at the Beach*, which premiered in the Humana Festival at Actors Theatre of Louisville; and *Better Days*, which premiered at the Philadelphia Festival Theatre and was chosen by the Theatre Communications Group's *Plays in Process*. New York productions include *The Hit Parade*, and the one acts *At Home*, *Splitsville*, and *The Road to Ruin*. He has twice attended the National Playwrights Conference at the Eugene O'Neill Theatre Center, winning both the HBO Award and the Charles MacArthur Award. His teleplay, "Dirty Work," the final segment in HBO's "Vietnam War Stories" was nominated for an Ace Award. He is currently writer-producer for Lifetime Cable's *The Days and Nights of Molly Dodd* and is also adapting the novel *The Full Catastrophe* for Universal Studios. He was elected to New Dramatists in 1985.

Course Description

Dresser expounds, "This workshop is aimed at encouraging participants to complete a short dramatic piece. Writers are urged to bring a scene, the beginning of a short play, or an idea for a short piece they'd like to work on. Through readings, discussion, exercises, analysis, soul searching, nail biting, incantations, staring off into space, rethinking, reworking, and rewriting, participants will be aided and abetted in completing a short, or even very short original work for the stage."



1990 ADULT INSTITUTES IN THE ARTS SYMPOSIA

symposium *n., pl. -si-ums, -si-a* [< Gr. *syn-*, together + *posis*, a drinking]

1. a conference to discuss a topic
2. a published group of opinions on a topic.

David B. Guralnik, ed., *Webster's New World Dictionary*,
(New York: Warner Books, 1984).

The 1990 Adult Institutes in the Arts will introduce a new aspect to the existing workshops. The new program is called SYMPOSIA. The symposia, led by humanities scholars, will explore different topics and themes each weekend. It has been developed in order to enhance the intellectual aspect of the weekends and promote unity within the workshops.

Two panel discussions, on opening and closing days, will be the core of the symposia. In addition, evening presentations by faculty, classroom discussions or dinner conversations may address or further explore the issues presented. In the spring of 1991, a publication of the scholars' writings in response to the Adult Institutes in the Arts will be available to all participants and other interested parties.

All symposia panel discussions and evening presentations are open to the public.

Photography Scholar

A.D. Coleman, New York City, NY

Visual Arts Scholar

Joan Carpenter Troccoli, Edmond, OK

Theater Scholar

David Rinear, San Antonio, TX

Writing Scholar

Francine Ringold, Tulsa, OK



PAST FACULTY/STUDENT COMMENTS

Photography

- WILLIAM ALBERT ALLARD
Batesville, VA/1986
- MORLEY BAER
Carmel, CA/1987
- RUTH BERNHARD
San Francisco, CA/1988
- MARSHA BURNS
Seattle, WA/1987
- PAUL CAPONIGRO
Santa Fe, NM/1985, 1986
- WILLIAM CLIFT
Santa Fe, NM/1989
- MARIE COSINDAS
Boston, MA/1986
- DICK DURRANCE
Rockport, ME/1984
- DAVID FITZGERALD
Oklahoma City, OK/1983
- PHILIP HYDE
Taylorsville, CA/1984
- ROBERT GLENN KETCHUM
Los Angeles, CA/1988
- JOHN LOENGARD
New York City, NY/1989
- DAVID LUBBERS
Grand Rapids, MI/1988
- SALLY MANN
Lexington, VA/1989
- TOM MILLEA
Carmel, CA/1987
- TED ORLAND
Santa Cruz, CA/1985
- BERNARD PLOSSU
Paris, France/1983
- NEIL SELKIRK
New York City, NY/1986
- JERRY UELSMANN
Gainesville, FL/1989
- DON WORTH
Mill Valley, CA/1985



Jerry Uelsmann

"The Quartz Mountain workshop was one of the most educational and intense experiences I've had in writing. I'll be back next year and will be bringing some Texans with me."

Barry Phillips, MD
Waco, TX

Theater

- JANE ALEXANDER
Actress
Carmel, NY/1984
- LOU ANTONIO
Director
Burbank, CA/1989
- ROBERT BENEDETTI
Director
Valencia, CA/1985
- JOHN BISHOP
Playwright & Director
New York City, NY/1986
- CATHERINE BURNS
Actress
New York City, NY/1989
- KATHLEEN CAHILL
Play & Screenwriter
Cambridge, MA/1988
- JACK CLAY
Director
Seattle, WA/1989
- IRENE CONNORS
Voice & Movement Specialist
Valencia, CA/1984, 1985
- MORTON DA COSTA
Director
West Redding, CT/1987
- LYLE DYE
Director
Akron, OH/1983
- BERT HOULE
Mime
San Francisco, CA/1983
- WERNER KLEMPERER
Actor
New York City, NY/1986
- WILLIAM LEVIS
Director
Tallahassee, FL/1983
- SYBIL ROSEN
Playwright
New York City, NY/1986
- ED SHERIN
Director
Carmel, NY/1984
- RICHARD THOMAS
Actor
Los Angeles, CA/1988
- ERNEST THOMPSON
Playwright
Marina Del Rey, CA/1985
- SAM WOODHOUSE
Director
San Diego, CA/1989
- AL YOUNG
Screenwriter
Palo Alto, CA/1989



Al Young

"The workshop exceeded my expectations. I expected to receive methods, exercises, etc.. I did not expect to become so 'turned on' by personal writing. I think it has merely changed my life!"

Colleen Bethell
Tulsa, OK



A DRAMATIC LOCATION...

Quartz Mountain State Park is a dramatic location for an arts education facility. It lies on the western edge of the Wichita Mountains. The rugged granite buttes 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 mile shoreline.

The region's rich archaeological record begins with cultural remains of Paleo-Indian occupation. Survey projects along the shoreline of the lake have also yielded artifacts from Archaic, Woodland, and Late Prehistoric cultures. The region was once a campground for members of the Kiowa and Washita tribes, and their presence can still be observed today. Artist George Catlin, one of the 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 80 species of wildflowers. Native shrubs include sumac, mesquite, black willow, desert willow, and sage. In the woodland areas of the park are found common western trees such as live oak, post oak, and pecan, as well as many with eastern affinities. In the early morning hours, white-tailed deer, opossum, skunk, 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 such as white pelicans, numerous species of ducks, Osprey and the rare Bald 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. At Quartz Mountain, photographers, actors, writers and visual artists find peace from the turmoil and hectic pace of the city. Here, all are free to concentrate on their craft and on their art.





VISUAL ARTS INSTITUTE OCTOBER 11-14



Peter Frank
Los Angeles, CA

© Lisa Kufner

Contemporary Art and Criticism

Critic and curator Peter Frank was born in New York in 1950. He has lived in Los Angeles for three years where he is art critic for the *L.A. Weekly*, editor of *Visions*, an art quarterly, and teacher at California State University, Fullerton. He has served as art critic for *The Village Voice* and *The SoHo Weekly News* and is at present Los Angeles correspondent for *Contemporanea*. He has contributed articles on the arts to various general and specialized publications and has written many catalogues to one-person and group exhibits. Frank has also organized numerous theme and survey exhibitions—most notably, *19 Artists—Emergent Americans*, the 1981 Exxon National Exhibition mounted at the Guggenheim Museum. Frank is a published poet and co-wrote the book *New, Used, & Improved: Art for the Eighties* with Michael McKenzie in 1987.

Course Description

The class will begin with a lecture and slide presentation titled "The Arts in Fusion: Intermedia Yesterday and Today." Following this session, much of the workshop will be centered around active criticism. Prior to the workshop, participants should read newspapers and magazines to find an especially good example of criticism and an especially bad example. Bring both examples and be prepared to discuss and defend your choices. In addition to this exercise, the class will verbally practice criticism and then write a critique on work in the Institute gallery.



Jeanette Pasin Sloan
River Forest, IL

© Joan Mathieu

Monotype

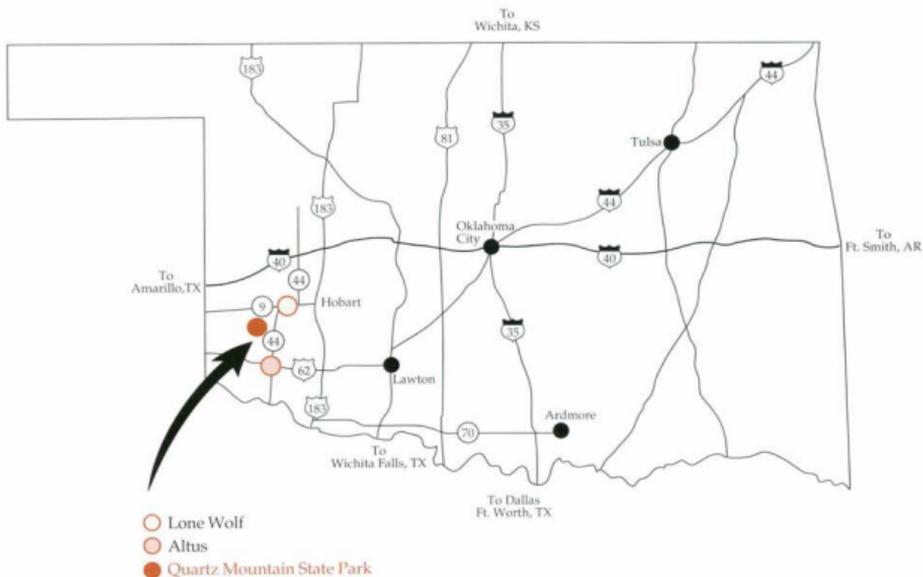
Jeanette Pasin Sloan lives in River Forest, Illinois, outside of her Chicago birthplace. She received a Bachelor of Fine Arts from Marymount College in Tarrytown, New York and a Masters in Fine Arts from the University of Chicago. Sloan has been exhibiting since 1975. In the past three years, she has had ten one woman and seven group exhibitions. Her work is part of many public collections including Smithsonian's National Collection of Fine Arts, Metropolitan Museum of New York, Yale University Art Gallery, Cleveland Museum of Art, and many more. Reviews of Sloan's work have appeared in *Art in America*, *Art News* and *Arts*. Besides monotype, Sloan is also active in lithography, oil and watercolor.

Course Description

This class will be a hands-on workshop which will explore the medium of monotype and the spirit of art. Participants will test different 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 and learning the uniqueness of the print medium.



QUARTZ MOUNTAIN STATE PARK



Quartz Mountain State Park,
is located off Highway 44,
ten miles south of **Lone Wolf**
and approximately
twenty miles north of **Altus**



THE SPONSORING ORGANIZATION...

The Oklahoma Arts Institute (OAI) is an organization dedicated to providing programs of excellence in arts education for Oklahoma and the Southwest region in order to develop future artists and arts audiences and to enhance the quality of life for all Oklahomans.

Besides the Adult Institutes in the Arts, the Institute sponsors the Oklahoma Summer Arts Institute, a fine arts camp for artistically talented high school students aged 14-18. Both programs are held at Quartz Mountain State Park. A year-round outreach project, "Moving the Mountain,"

includes student and faculty exhibitions, a publication program, and production of award-winning documentary films for television.

In addition, the Institute and the State of Oklahoma are embarked upon a capital improvements campaign to construct an Arts Complex at Quartz Mountain which includes five studio pavilions, an outdoor amphitheater, library and performing hall. The purpose of the capital improvements project is to provide a permanent home for the Oklahoma Arts Institute and a conference site for cultural organizations throughout the region.

Administrative Staff

Mary Y. Frates _____ President

Programs

Mary Gordon Taft _____ Vice-President/Director of Programs

Ann-Clore Jones _____ Associate Program Director

Molly Buffington _____ Program Assistant

Jon Burris _____ Photography Coordinator

Jacob Larson _____ Music Coordinator

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Nancy Love Robertson _____ Director

Development and Finance

Sandra LeVan _____ Director

Penny Voss _____ Associate Director of Finance

Cindy Treadway _____ Grant Writer

Office

Ellen Stewart _____ Office Manager

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Vice-Chairman Legal Affairs _____ David Guthery, Tulsa

Vice-Chairman Development _____ Lou Kerr, Oklahoma City

Treasurer _____ R. Duane Carter, Oklahoma City

Secretary _____ Harry L. Seay III, Tulsa

Chairman Emeritus _____ Ted d'Andriole, Oklahoma City



REGISTRATION INFORMATION

The Participants

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.



Acceptance & Wait Lists

Applicants are accepted upon receipt of application and necessary deposits. A notification of acceptance will be sent at the time of enrollment. This letter will include a class supply list, travel arrangement form, liability release form and balance due.

At course capacity, a waiting list is automatically formed in the order received and applicants are notified as space becomes available.

Deadlines

Although there are no deadlines for application, registration forms mailed on or before August 15 receive a \$10 discount on the application and processing fee. Because class size is limited to twenty students, workshops fill quickly and early application is strongly recommended.

Workshop Costs

Early application fee, postmarked no later than August 15, is \$325 which includes tuition, double occupancy room in lodge, cabins, or duplexes, meals and a \$25 application and processing fee. Any application postmarked after August 15, is \$335 for the additional \$10 application and processing fee. A minimum deposit of \$200 must accompany application. Full payment is due by September 21.

Refunds

If you are unable to attend a workshop for any reason, please notify the Oklahoma Arts Institute immediately so that your place may be filled by a person from the waiting list.

If you cancel more than seven days prior to the first day of the workshop, your tuition, minus the application and processing fee, will be refunded. If your cancellation is received after the seven day deadline, and your workshop place not filled, your tuition will be forfeited.

Application and processing fees will only be refunded in the case of the Institute not being able to place a participant in the class of his/her choosing or in the instance that the Institute is forced to cancel a class.





PHOTOGRAPHY
OCTOBER 4-7



Michael Kenna
San Francisco, CA

© Jason Langer, 1990

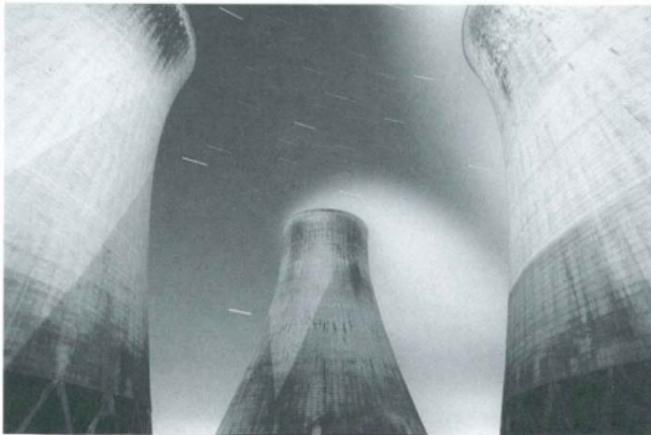
A Personal Approach to Photography

Michael Kenna was born in 1953 in Widnes, Cheshire, an industrial area in northwestern England. He attended Upholland College, Lancashire; Banbury School of Art, Oxfordshire; and the London College of Printing. As a photographer, Kenna concentrates on the interaction between the natural landscape and man-made urban structures. His photographs, usually taken with small format cameras, are mysterious and atmospheric, often taken at twilight or at night, utilizing lengthy exposures. Kenna's work has been exhibited internationally in Europe and the United States and is included in such collections as the San Francisco Museum of Modern Art, Bibliotheque Nationale in Paris, and the Victorian and Albert Museum in London. He has

had several books published, including *Michael Kenna 1976-1986* (Mim Gallery, Tokyo, 1987) and *Nightwalk* (Friends of Photography, San Francisco, 1988). Most recently, he illustrated a limited edition book titled *Le Desert de Retz* with 36 of his photographs (Arion Press, San Francisco, 1990).

Course Description

The workshop will encompass Kenna's personal photographic aesthetic including his approach to photographing both the landscape and industrial environments, night photography, black and white printing and survival as an artist. Technical and aesthetic issues will be discussed and field sessions held. Participants should bring one dozen prints for review.



Study #12, Ratcliffe Power Station,
Nottinghamshire, England

© Michael Kenna, 1986



REGISTRATION INFORMATION



Cancellations

The Institute reserves the right to substitute faculty members. In all cases, an attempt is made to inform participants of a faculty change; however, time constraints sometimes make it impossible to do so. Participants may withdraw because of a change of instructor, but will not receive a tuition refund.

Arrival and departure

Registration and check-in begins at noon on Thursday. **Orientation and the first class is scheduled for 1:30 PM Thursday.** All workshops end Sunday at noon. Lodge check-out time is 1:00 PM Sunday.

Housing

All housing accommodations are made through the Oklahoma Arts Institute. Reservations will not be accepted by the Lodge. All housing is double occupancy unless a single room is requested for an additional \$75. Single rooms are limited and available on a first come, first served basis.

Cabins and duplexes with kitchen and living room facilities accommodate two to four people. A car is advisable for those seeking cabin or duplex accommodations. For groups of ten or more, dorm facilities will be available on special request.

Meals

Menus are based on the relationship of proper nutrition to improved mental and physical performance. Meals are served buffet style, except for a seated dinner on Saturday evening and include dinner on Thursday evening, breakfast, lunch and dinner on Friday and Saturday and breakfast on Sunday morning. (Thursday and Sunday lunch are not included, but the dining room will be open for your convenience.) Vegetarian options are available.



REGISTRATION INFORMATION

Graduate Credit

Workshop participants may earn one graduate credit hour through the College of Fine Arts, University of Oklahoma. Each University department designates specific requirements and assignments for students who wish to receive credit. The University allows a total of two credit hours per individual through participation in the Adult Institutes in the Arts. Enrollment information is available through the Institute.

Scholarships

The Adult Institutes in the Arts Honor Scholarship program is made possible by public grants and contributions from foundations, corporations and community businesses that are committed to arts education in Oklahoma public schools. Elementary, secondary and college public school educators are eligible for scholarships. Honor Scholarship recipients apply in the spring and are notified of their acceptance in May. Those interested in receiving a scholarship application in the future should contact the Institute.

Questions

Call, fax or write us.

Adult Institutes in the Arts

P.O. Box 18154

Oklahoma City, OK 73154

(405) 842-0890 phone

(405) 848-4538 fax

Office hours are 8 AM to 5 PM CDT

Monday through Friday.



ACCOMMODATIONS

If available, I prefer the following accommodations:

_____	Lodge double room	\$325
_____	Lodge single room	\$400
_____	Cabin or Duplex with Kitchen	\$325

I require handicapped facilities. _____ Yes _____ No

Please put me with roommates who: _____ Smoke _____ Don't smoke _____ No preference

I would like to room with (name and class): _____

I prefer vegetarian meals. _____ Yes _____ No _____ No preference

Payment (check one)

_____ Enclosed is payment in full (\$325 before August 15; \$335 after August 15).

_____ Enclosed is my \$200 downpayment, balance due September 21.

Make all checks or money orders payable to the Oklahoma Arts Institute. The Institute cannot accept payment by credit card. Payment includes a \$25 or \$35 non-refundable application and processing fee.

TERMS OF ENROLLMENT

Public Relations: I understand that, unless the Institute is otherwise instructed in writing, signing this application constitutes a release of 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 on or before September 21, 1990.

Cancellation Policy: If I am unable to attend the workshop, I understand that the Oklahoma Arts Institute must be notified seven working days prior to the first day of class in order to refund the total tuition paid, less the \$25/\$35 application and processing fee.

Signature of Applicant: _____ Date: _____

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



1990 ADULT INSTITUTES IN THE ARTS

PHOTOGRAPHY

OCTOBER 4-7

Master Class

The Environmental Portrait

A Personal Approach to Photography

Fundamentals of Black & White Photography

VISUAL ARTS

OCTOBER 11-14

Figure Drawing

Figure Painting

Monotype

Sculpture

Contemporary Art and Criticism

THEATER

OCTOBER 18-21

A Basic Approach to Acting

Acting for the Stage

Designing for the Stage

Playwrighting

Directing...Images in Acting

WRITING

OCTOBER 25-28

Beginning Writing: Poetry and Fiction

Poetry

Writing Children's Books

Short Fiction

Creative Nonfiction

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through in-kind donations.

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WRITING INSTITUTE
OCTOBER 25-28



Olga Broumas
Provincetown, MA

© Ariel Jones

Poetry

Olga Broumas published her first book in 1967 in Athens, Greece, not far from her birth place of Syros. Her first book in English, *Beginning With O*, won the 1977 Yale Younger Poets Award. Since then, she has published six books, with *Perpetua*, her newest collection of poems published by Copper Canyon Press in 1989. She has been awarded a Guggenheim Fellowship, National Endowment for the Arts Fellowship, Fulbright Travel Grant and Vermont Council on the Arts Grant. In the spring of 1989 and 1990, she was a visiting faculty of the Boston University MFA program and was the 1989 poet-in-residence for Vassar College. In the past two years, Broumas has lectured and read across the country including Harvard Poetry Room, Portland Poetry Festival, Barnard College Translation Conference, Wake Forest College Translation Conference and Columbia University.

Course Description

"We will begin," Broumas explains, "with movement and breathing exercises to ground thinking in felt experience and the cadence of personal idiom, as well as provide a somatic consensus for the group. Then, through readings of contemporary poets and our own work, and through in-class writing, we will look at what inspirits or inhibits our writing voice in an attempt to embrace what is pure, native and musical in that voice."

Pre-workshop reading and writing assignments will be given upon enrollment in the workshop or upon request.



Lucille Clifton
St. Mary's City, MD

© Layle Silbert

Writing Children's Books

Although Lucille Clifton can usually be found teaching at the University of California at Santa Cruz, she is currently the 1990-91 Distinguished Visiting Professor at St. Mary's College of Maryland. Since 1970, Clifton has written twenty children's books, as well as nine adult books. Her most recent, *Dear Creator* and *Quilting*, will appear in bookstores this year. Clifton served as Poet Laureate of Maryland from 1976-1985. She has received two National Endowment for the Arts Fellowships, has been nominated for the Pulitzer Prize for Poetry twice and in 1989, was honored by the Washington, D.C. Public Library and received a Literary Lion Award from the New York Public Library. Clifton is co-author of the book and television show *Free To Be You and Me* and *Free To Be a Family*. Her children's work has been featured on *Reading Rainbow* and other programs.

Course Description

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

A pre-workshop writing assignment will be given upon enrollment in the workshop or upon request.