



1992

Oklahoma Fall Arts Institutes  
At Quartz Mountain

# Oklahoma Fall Arts Institutes

Fall 1992 is the ninth year the Oklahoma Fall Arts Institutes at Quartz Mountain have offered short, intensive courses for professional artists, teachers, and serious amateurs in the fields of folk arts, theater, photography, visual arts and writing. This year, a new weekend has been added—Choral Music. Over the past nine years, the Oklahoma Fall Arts Institutes 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, courses are taught by professional artists who travel to Quartz Mountain from across 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 the workshops are 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 Oklahoma Fall Arts Institutes have numerous optional activities to enrich the lives of workshop participants. There are Friday evening music concerts, slide shows, opening and closing symposia, readings and lectures by visiting artists, and exhibits in the gallery and the Badger Library.

Quartz Mountain 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. To attend a workshop at Quartz Mountain is to be among friends—people with the same interest in and love of the arts as you. It could be one of the most important things you do this year—for your career and for yourself.



We are greatly indebted to Melissa Miller, right, 1991 painting instructor, for her contribution of this catalogue's cover artwork, "Reflection."

## Registration Information

### The Participants

The Oklahoma Fall Arts Institutes 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 folk arts, theater, photography, visual arts, choral music 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. At course capacity, a waiting list is automatically formed in the order of applications received. Applicants are notified as space becomes available.

### Deadlines

There are no deadlines for application; however, because class size is limited to 20 students, workshops fill quickly and early application is strongly recommended.

### Workshop Costs

Application fee is \$350 which includes tuition, double occupancy room in lodge, cabins, or duplexes, meals and a \$25 application and processing fee. A minimum deposit of \$200 must accompany application. Full payment is due seven working days prior to workshop starting date.

### Refunds & Cancellations

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 from 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 deposit will be forfeited.

Application and processing fees will be refunded only if the Institute is not able to place a participant in the class of his/her choosing or if the Institute is forced to cancel a class. The Institute reserves the right to substitute faculty members. In such cases, an attempt is made to inform participants of a faculty change, but time constraints may 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

Each weekend workshop is Thursday through Sunday. Registration and check-in begin at noon on Thursday. The first class is scheduled for 1:30 pm. All workshops end Sunday at noon. 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 10 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. Dinner will be served Thursday evening. Breakfast lunch and dinner will be served Friday and Saturday; breakfast Sunday. Vegetarian options are available upon prior request.

### Graduate Credit

Workshop participants may earn one graduate credit hour per workshop through the University of Oklahoma or Oklahoma City University. Each University department designates specific requirements and assignments for students who wish to receive credit. Enrollment information is available through the Institute.

## Oklahoma Fall Arts Institutes SYMPOSIA

symposium (sim po'ze em) n., pl. -si-ums, -si-a (-e) [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).

SYMPOSIA is a program developed to enhance the intellectual aspect of the workshops and to offer an opportunity for participants to interact with all faculty members. Humanities scholars and critics in each discipline act as moderators and documentarians to lead each workshop in exploring different topics and themes.

Two panel discussions, one on each of the opening and closing days, will be the core of SYMPOSIA. Evening presentations by faculty, classroom discussions or dinner conversations further explore the issues presented. At the close of the Institutes, a publication of the scholars' writings from the Oklahoma Fall Arts Institutes will be available to all participants and other interested parties. All SYMPOSIA activities, including panel discussions and evening presentations, are open to the public.

#### The Sponsoring Organization—Oklahoma Arts Institute

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

In addition to the Oklahoma Fall Arts Institutes, the OAI administers the Oklahoma Summer Arts Institute, a fine arts program for artistically-talented high school students ages 14-18. Both programs are held at Quartz Mountain Arts and Conference Center, the permanent home of the Oklahoma Arts Institute. A year-round outreach program, "Moving Mountains," includes student and faculty exhibitions, a publications program, and the production of award-winning documentary films for television.



Jane Alexander, 1991 Theater faculty, participates in the SYMPOSIA panel discussion.

Questions? Call, fax or write us: Oklahoma Fall Arts Institutes P.O. Box 18134 Oklahoma City, OK 73154 Phone: (405) 842-0890 Fax: (405) 848-4338  
Office hours: 8 am to 5 pm CDT Monday through Friday.

In addition, the Institute and the State of Oklahoma are partners in a capital improvements campaign to construct an Arts Complex at Quartz Mountain. Phase I of the project, dedicated in 1989, included five studio pavilions, an outdoor amphitheater, and library. Phase II, to be completed in 1995, includes the construction of a performing hall, conference housing, and pedestrian paths.

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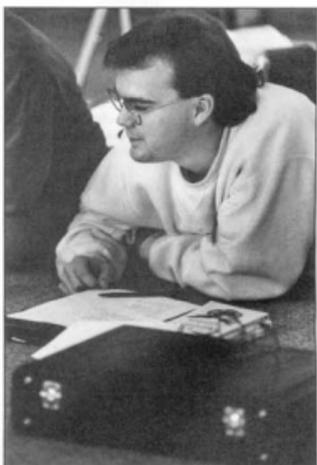
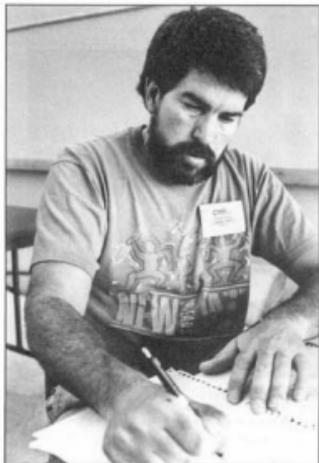
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# Choral Music

## **The Art and Craft of Choral Music with Weston Noble**

This workshop has two basic themes: All Music Must Dance, and Rhythm: the Bottom Line. Both will be studied through reading sessions, conducting seminars, and in-depth discussions of rehearsal psychology, audition procedures, seating arrangements, philosophy of tone, consonants and vowels, and music and your spirit.

## **Weston Noble**

Weston Noble, who in 1989 was named the Outstanding Music Educator of the United States by the National Federation of High School Associations, is director of the Nordic Choir at Luther College, Decorah, Iowa. An internationally known conductor and clinician, he is the first recipient of this national citation.

Mr. Noble has served as guest director for music festivals in forty-eight states (including Washington, D.C., Alaska, and Hawaii), Canada and Europe. More than 50 all-state choruses, bands, and orchestras have been under his direction, with a total of over 750 festivals.

A charter member of the American Choral Directors Association and an elected member of the American Bandmasters Association, Mr. Noble is listed in "World Biographical Hall of Fame," "International Register of Profiles," "Dictionary of International Biography," "Intercontinental Biographical Association," "1970 Creative and Successful Personalities of the World," "Who's Who in Music," "The World's Who's Who of Musicians," "Who's Who in American Education," "Men of Achievement 1973," and "Dictionary of Distinguished Americans." In October 1971, he was awarded the honorary degree of Doctor of Arts by Augustana College, Sioux Falls, South Dakota.

Under Noble's direction the Nordic Choir appeared on the National Convention program of the American Choral Directors Association held in Salt Lake City, Utah, at the Mormon Tabernacle in 1985, where he received a standing ovation by his peers. Nordic shared the program of the final evening with the Mormon Tabernacle Choir. Nordic was one of three choirs chosen to represent the United States at the Second International Choral Festival sponsored by Lincoln Center, New York City, in March 1969, in which thirteen choirs represented the countries of the world.

In 1992, he received the "Outstanding Music Educator Award" from the Iowa Music Education Association, as well as a Presidential Award from the Illinois Music Education Association, "given to an individual, without restriction as to state or country, who is deserving of very special recognition for outstanding service to music and music education. Given only under special circumstances and is not necessarily an annual presentation." He also received a Citation of Merit Award by the University of Michigan School of Music.



Weston Noble



The music program was initiated in 1991 by Stephen Roberts who taught Gospel Singing during the Folk Arts Institute.

# Visual Arts



Kim Springer, Norman, and her work-in-progress during the 1991 Painting workshop

## Painting: Cynthia Carlson

Each student will work on their individually generated ideas through painting. The class will be conducted tutorially, with individual critiques being the main format. Some group critiques may take place, informally, during the class. The emphasis will be towards 1) providing assistance in developing skills; 2) developing conceptual basis towards a pluralistic viewpoint; 3) furthering one's skills in critique of one's own work and that of other students.

From the beginnings of her artistic investigations, Cynthia Carlson has fully engaged herself with a complex variety of working methods, materials, subjects, sites, and varying scales for her work. A painter by training and inclination, she has nonetheless relentlessly and inventively explored the sculptural and architectural possibilities for painting and drawing during the last quarter century, moving her work comfortably between discreet object-making and complex installation pieces.

Cynthia Carlson received her BFA from the School of the Art Institute of Chicago in 1965. Two years later she completed her MFA from Pratt Institute, School of Art and Design in Brooklyn, NY. Among her many awards, she was recognized by the National Endowment for the Arts and received Visual Artists Fellowships in 1975, 1978, and 1987.

Carlson's most recent one person exhibition and installation was the retrospective *Cynthia Carlson: Installations 1979-1989 (A Decade, More or Less)* which was first held in 1989 at the Freedman Gallery, Albright College in Reading, PA and traveled to the Queens Museum, Flushing, NY in 1990. Other recent one person shows include University Art Galleries at Wright State University, Dayton, OH in 1988; *Hallwalls* in Buffalo, NY and the Albright-Knox Art Gallery, Buffalo, NY, both in 1985. Participation in recent group exhibitions include *Making Their Mark: Women Artists Move into the Mainstream, 1970-1985*, Cincinnati (OH) Art Museum, and in the same year, *Contemporary Women Drawers*, held at Hillwood Art, Brookville, NY; *Grand Windows*, Metro North Commuter Railroad in conjunction with MTA Arts for Transit, Grand Central Terminal, New York, NY, 1988; *War and Memory: In the Aftermath of Vietnam*, Washington Project for the Arts, Washington, DC, 1987 and *Monumental Drawing, Works by 22 Americans*, at the Brooklyn Museum, 1986. Cynthia Carlson is currently teaching at Queens College, NY.

## Printmaking: Warrington Colescott and Frances Myers

This intensive Printmaking session will offer methods of transferring xerox images to etching plates without using photo-chemicals. In combination or in contrast to the xerox work, directly drawn material in crayon or brush will be developed on a second zinc plate, using lift ground techniques to prepare the plate for etching.

With imagery on two plates, multiple-plate printing methods will be reviewed and demonstrated, including offsetting, registration, press operation and the options of placement. On the final day the concentration will be on proof printing, using color inks as well as black and white, overprinting, serial relationships, stenciling and relief possibilities.

Platemaking will be divided between two zinc plates, sizes 16" by 20" and 8" by 10" and printing will be on Rives BFK 22" by 30" paper. As the plates are proofed together in sequence, various additional options will be suggested and demonstrated in on-the-spot consultations. Proofing sequences will change and develop as each class member seeks to discover an optimum image conclusion.

Warrington Colescott was born in Oakland, California in 1921. He studied painting at the University of California, Berkeley, taking a Masters degree.

After a teaching career of forty years at the University of Wisconsin, Madison, he maintains an emeritus and highly productive print studio that specializes in color etching research. His widely collected prints are represented in most American and many European public collections. He has been a Fulbright Fellow, a Guggenheim Fellow and has three times been awarded fellowship grants by the National Endowment for the Arts.

A major retrospective of his prints was mounted by the Elvehjem Museum of Art in Madison in 1988, traveling to the Nelson-Atkins Museum of American Art, Kansas City, the next year. A second retrospective, organized by the University of South Dakota is currently touring until 1994, and will show at the University of Oregon, Arizona State University and the University of Alabama, among others.

He has held the Leo Steppat Distinguished Professorship at Wisconsin for five years, is an associate in the National Academy of Design and is Chair of the Board, Tandem Press, Madison, Wisconsin.

Frances Myers received her graduate art degrees from the University of Wisconsin, Madison, where she is now an Associate Professor teaching printmaking. She has been the recipient of two National Endowment for the Arts Fellowships. Last year she received the prestigious H.L. Romnes Faculty Research Fellowship from the University of Wisconsin.

This year she was Chair of an Artist's Panel on printmaking at the College Art Association Conference held in Chicago.

Her work is included in most important public print collections in this country including the Metropolitan Museum of Art and the Brooklyn Museum in New York; the Library of Congress and the National Museum of American Art in Washington, D.C.; the Chicago Art Institute and the Philadelphia Museum of Art.

Myers' work has recently been shown at Amerika Haus in Cologne, Germany, at Pace Gallery in New York, and Perimeter Gallery in Chicago. An exhibit which includes her work, *American Working Women in Prints* will be touring museums across the country for the next two years.

## Mixed Media at Quartz Mountain:

### Iren Schio

The class will explore many media (polaroid photos, found objects, collage, acrylic painting, monoprints without a press, writing, drawing), create a paper mache bowl to "hold the essence" and make individual Quartz Mountain books.

Iren Schio was born in Zurich Switzerland in 1952. After studying at the Kunstgewerbeschule Zurich, she traveled throughout southern Europe and came to America in 1972. Since 1976, she has lived in Santa Fe, New Mexico with her painter husband, Ralph Leon and their son. She works part-time as the art teacher in Little Earth School, a non-profit, intercultural school in Santa Fe. Schio's work has been shown throughout the country and in Europe. She has had many one-person shows and is best known for her collages and assemblages. Schio's philosophy focuses on integrating art into all aspects of life. She believes "[a]n individual is nothing unless it reflects universal life."

Eugene Ionesco



Cynthia Carlson



Warrington Colescott



Frances Myers



Iren Schlo



Cynthia Thompson



Patricia Gonzalez

**Sculpture/Fabric Transformations:**

**Cynthia Thompson**

"Art should be seen, felt, and used by people, not shelved in the artist's studio or shown once a year in a gallery for only a few. Public art should encounter installation with a purpose — bonds between people and their environment transformed by the elements of art. Public art explores the processes involved in the movements between form, between media, and between people."

Thus, the fabric sculpture workshop will be a process of interaction between the students and their environment which they will transform with a collaboration of fabric structures. These fabric structures will be constructed during the last workshop and erected upon the last day. Students should have some experience with sculpture pertaining to spatial observance and structural materials. No advance knowledge of fabric is necessary.

Cynthia Thompson was born in Franklin, Indiana in 1947. She received a B.F.A. from Colorado State University and an M.F.A. from the School of the Museum of Fine Arts, Boston. She has taught at the Museum School, Boston; Institute of Contemporary Arts, Boston; Arizona State University; and Rhode Island School of Design. She has received awards in Industrial Fabrics Association International, Arts Festival of Atlanta, Maine Arts Inc., N.E.A. Real Arts Way; Hartford, Connecticut, and the Artist Foundation in Boston.

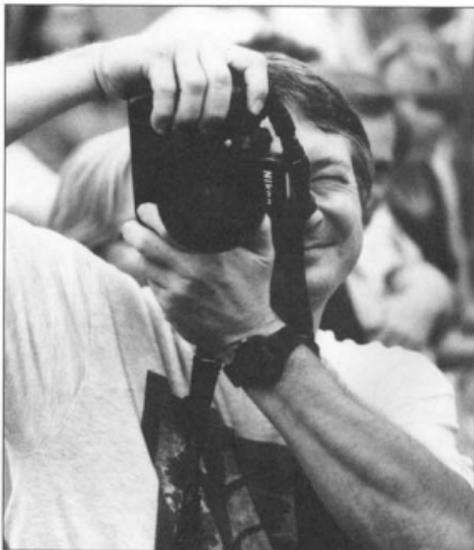
Ms. Thompson is a classically trained sculptor whose work has evolved into tension-fabric sculptures. In an effort to have her work seen by an even greater number of people, Cynthia has founded Transformit Inc., an industrial design consulting and production company. Her work can be found in theaters, night clubs, restaurants, office buildings, arts festivals, trade shows and exhibits and art galleries.

**Drawing: Patricia Gonzalez**

The emphasis will be on drawing as a means of investigation rather than rendering or illustration. Participants will be exploring and developing visual equivalents, in terms of drawing, for their ideas and experiences. The work will involve a variety of sizes and a range of materials.

Patricia Gonzalez was born in Cartagena, Colombia in 1958. At age eleven, she moved with her family to London, England, where Gonzalez later undertook an art foundation course at the Central School of Art and Design, from 1976-77. She received her B.F.A. degree in Painting and Printmaking from Wimbledon School of Art in London in 1980, after which she returned to Cartagena to teach. Gonzalez has lived in Houston since 1981. She has taught courses at the University of Houston, and for the Texas Institute for Arts in Education. She is the recipient of the Anne Giles Kimbrough Fund Award from the Dallas (TX) Museum of Art, in 1985 and a National Endowment for the Arts Fellowship in 1987. Her work has been widely exhibited throughout the nation and abroad.

# Photography



Ed Teis, Tulsa, studied with Cole Weston in the 1991 Master Class.

## Discovering Your Voice: Keith Carter

This workshop will be an exploration of the art of personal pictures directed toward establishing or elevating a personal aesthetic. Through daily assignments, classroom discussions, the study of both historical and contemporary photographers, dark room demonstrations on the use of papers, toners, and bleaches, participating photographers will focus on the strength and weaknesses of personal bodies of work already produced and how they might strengthen or discover a new direction.

Keith Carter is a photographer and teacher holding the Wallis Chair of Art at Lamar University in his hometown of Beaumont, Texas. Two monographs of his work have been published, *From Uncertain To Blue* (Texas Monthly Press, 1988) and *The Blue Man* (Rice University Press, 1990). A third book, *Mojo*, is scheduled for release in the fall of 1992. His work, primarily in black and white, deals with the folkloric possibilities revolving around the people, landscape, architecture, animals, and land gardens of small rural communities. He is the recipient of the 1991 Lange-Taylor Prize from the Center For Documentary Studies at Duke University, a 1991 M.A.A.A./N.E.A. Fellowship, and a 1991 Finalist for the Eugene Smith Award. His photographs have been exhibited, collected and published nationally and internationally and have appeared in such diverse publications as *The New York Times Magazine*, *Rolling Stone*, *The Atlantic*, *Texas Monthly*, *Esquire*, *Condé Nast Traveller*, and *Fortune*. He is represented by the Witkin Gallery, New York; Vision Gallery, San Francisco; McMurry Gallery, Houston; and Kathleen Ewing Gallery, Washington, D.C.

## The Work, and You: Linda Connor

The workshop will focus on the individual artist. The class will look at a lot of work and discuss each student's working method, aspirations, influences, fears, and concerns. The class will consider some contemporary approaches to photography that stretch the more traditional ones, and design custom-made "assignments" for each student.

"I would enjoy seeing whatever direction your work is heading in, be it landscape, conceptual, documentary or manipulated, large format, small format, black and white, or color, it's all fine with me. I hope we will be able to do some field work during the workshops, to balance the discussions with some experience. This workshop will stress how the work is evolving and your relationship to it, rather than the technical side of things." -Connor

Linda Connor was born in San Francisco and has been an instructor in the photography department of San Francisco Art Institute since 1969. She received her BFA from Rhode Island School of Design and her MS (Technology) from the Institute of Design, Illinois Institute of Technology. Since 1969, her work has been shown in over 60 one-person exhibitions in the United States, Europe and Japan; and over 300 group exhibitions in the U.S. and abroad. Connor's major publications include: *American Images: New Work by Twenty Contemporary Photographers* (McGraw-Hill, 1979), *Marks in Place* (University of New Mexico Press, 1987), *Spiral Journey* (Museum of Contemporary Photography, Columbia College, Chicago, IL, 1990), and *Women in Photography* (Abrams, 1990).

Ms. Connor was awarded an Individual Grant from the National Endowment for the Arts in 1976 and 1988. Some of her other awards include a Guggenheim Fellowship (1979), the Photographer of the Year Award from the Friends of Photography Peer Awards (1986), and The Charles Pratt Memorial Award (1988).

## Photographing Landscapes: Mark Klett

This workshop will consider the landscape as the place we live in; and the photographer as a participant within it, rather than just an observer. Landscape photography will be addressed as a medium to make a statement about a place, explore connections, or convey experience. The workshop will emphasize both the ideas and the practical considerations relating to landscape photography.

The class will spend time, at first, looking at each participant's work (which does not have to be landscape photography.) Time will then be spent exploring the landscape around the workshop facilities, so participants should bring cameras and film.

Klett will also show his work and demonstrate the Polaroid P/N type films. View camera users are encouraged to try out this material during the workshop.

Participants are urged to bring with them a short quote to share from any source they feel reflects their thoughts about the landscape.

Mark Klett began making photographs of landscapes fifteen years ago after a background in geology and, later, fine art photography. As Chief Photographer for the Rephotographic Survey Project, he located and rephotographed western landscape views with W.H. Jackson and Timothy O'Sullivan. This work was published in the book *Second View*. Since the RSP, Klett has worked on other landscape projects and other books, including *Traces of Eden: Travels in the Desert Southwest*; *Headlands: The Marin Coast at the Golden Gate*; *One City/Two Visions*; and *Photographing Oklahoma 1889/1991*. *Revealing Territory*, a culmination of nine years of photography in the Southwest was published in March 1992.

Over the years, Klett's work has been exhibited and collected widely within the United States and Europe. Fellowship grants from the National Endowment for the Arts, and the Awards in the Visual Arts have supported his work.

Klett currently works and teaches at the School of Art, Arizona State University, Tempe.

## The Master Class: John Sexton

This workshop will combine printing demonstrations in the Quartz Mountain darkroom with fieldwork in nearby locations. The well-organized thorough demonstration will include: proper exposure, development, contrast selection, dodging and burning procedures, localized print flashing, and much more. Discussion, presentations, and portfolio reviews will be tailored to the needs and interests of the group. A former director of the Ansel Adams Workshops, and the Owens Valley Photography Workshops program, John Sexton has conducted hundreds of photography workshops around the world for various organizations.

Internationally respected as a photographer and master printmaker, Sexton prefers to photograph the quiet message of our natural environment, expressing a peaceful intimacy with the spirit of the land and conveying his love of light. His award winning book, *Quiet Light*, published by Little, Brown and in its second printing, showcases his finely crafted, large format images. In 1991 his work was featured in a segment on the CBS television show, "Sunday Morning" with Charles Kuralt. His informed and entertaining lectures for museums, corporations, colleges and universities discuss the aesthetics and techniques of fine black-and-white photography.

#### **Writing To and From Photographs:**

##### **A.D. Coleman**

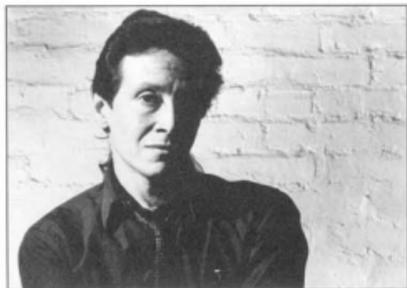
In the century and a half since its invention, photography and photographs have inspired a prodigious amount of writing in a wide range of forms and styles. Dozens of major critics, theorists, historians, poets, playwrights, and novelists -- Walter Benjamin, Susan Sontag, Gabriel Garcia Marquez, Virginia Woolf, Julio Cortazar, Carolyn Forché, Ntozake Shange among them -- have used particular photographs, or aspects of the medium itself, as jumping-off points for their work.

This workshop addresses photographs and photography as sources and triggers for various kinds of writing, from the essayistic and diaristic to the fictional and poetic. It combines a survey of some of the best writing provoked by photography to date with the actual experience of writing to/from photographs.

In addition to discussing choice examples of notable writers' responses to the medium, participants will experiment with diverse ways of responding to the photograph's capacity to particularize, its distinctive relationship to different moments in time and space, and its encoding of the idiosyncratic vision of its maker. A series of exercises involving images supplied by the instructors and others made and/or brought by the participants themselves will provide a ground work useful for both a close critical reading of all kinds of photographs and a more spontaneous, creative engagement with these commonplace yet extraordinary images that trace our lives and shape our culture.

##### **A.D. Coleman**

With more than 170 columns in the *Village Voice* and 120 in the *New York Times*, and appearances in such diverse publications as the *Softly News*, *Official USA*, *New York*, *Art in America*, *Boston*, the *Boston Phoenix*, and *Pearlhouse Letters*, media commentator and educator Allan Coleman, has demonstrated an ability to engage the attention of the general public. At the same time, the regular presentation of his articles in specialized journals attests to the scholarly community's high regard for his work. This esteem is also reflected in the publication of his first book of collected essays, *Light Readings*, and his receipt of the first Art Critic's Fellowship ever awarded in photography by the National Endowment for the Arts. Presently, he is the photography critic for the weekly *New York Observer*, and contributes commentary to National Public Radio's "Performance Today." His columns appear regularly in *Darkroom Photography*, *Photo Metro*, *Cliches* (Belgium), and *Fotografiskt Tidsskrift* (Sweden).



A.D. Coleman



Keith Carter



John Sexton, photo by Victoria Sexton. All rights reserved.



Linda Connor



Mark Kielt

# Theater



Jo Wheeler, Oklahoma City, studies a scene during the 1991 Theater Institute

## Acting: Jack Clay

Each student will actively participate in the dynamic exploration of three topics: making words your own, mask as energy and essence, and emotion in acting.

Jack Clay, founder of the Professional Actor Training Program at the University of Washington, has made his mark as a teacher and director of the classics. A Master Acting Teacher for nearly 40 years, Mr. Clay has taught at Southern Methodist University, Northwestern University, Oberlin College, the University of Miami, the University of Southern Florida and the University of Washington. He studied under Alvina Krause, Lee Strasberg, Erick Hawkins and Martha Graham. He founded and was artistic director of Stage #1 in Dallas, Texas. Some of Mr. Clay's directing credits include three seasons at the Shakespeare Festival of Dallas, two seasons at the Colorado Shakespeare Festival, the Virginia Shakespeare Festival at Williamsburg and two seasons at the Pacific Conservatory of the Performing Arts (Santa Maria, CA). He has narrated Aaron Copland's *A Lincoln Portrait* with the Dallas Symphony. Copland conducting, and continues to lecture and teach throughout the country.

## Experiencing Shakespeare:

### Peggy O'Brien and Michael Tolaydo

This workshop will focus on experiencing Shakespeare in a variety of ways, all of them active. The class will begin with a bit of context-setting with regard to Shakespeare and the Renaissance, and then enter the workshop on two plays: *Romeo and Juliet* and *The Taming of the Shrew*. The body of criticism will be avoided altogether. The group will explore plays and play-writing through direct interaction with those words that have kept people coming back to Shakespeare for centuries. The course will feature voice-work, character work, close reading, scene-work, examination of text, and a look at video versions of the plays.

Participants at any stage in their own Shakespeare education will have a successful experience.

Peggy O'Brien is known nationally as a vibrant and exciting teacher of Shakespeare. As Head of Education at the Folger Shakespeare Library in Washington, D.C., she creates and teaches in a wide range of Shakespeare education programs for students and teachers of all ages and stages, both in the Washington metropolitan area and across the country. She is also director of the Teaching Shakespeare Institute which sponsors a series of intensive workshops for scholars, actors, and secondary school teachers. She is general editor of three new books on teaching Shakespeare, forthcoming from Washington Square Press. She speaks and writes for a national audience about Shakespeare and how to teach his works, as well as on humanities education at large. Her work has received national recognition; most recently, she was awarded an honorary degree from Georgetown University.

Michael Tolaydo is the artistic director of The Travelling Shakespeare Company and director of productions for Fairfax Family Theatre. He is also the artistic director of Bill's Buddies, an educational outreach touring group produced by The Folger Shakespeare Library. Tolaydo's directing credits include *Hamlet*, *Twelfth Night*, *Romeo and Juliet*, *The Taming of the Shrew*, *A Midsummer Night's Dream*, *Dial "M" for Murder*, *The Beggar's Opera*, *Pygmalion*, *Reckless, As Is*, and *The Crucible*. He recently directed and performed in the American premiere of *The Romance of The Rose* for the Folger Consort. Michael most recently directed an NEH funded film of *The Romance of The Rose*.

As an actor, Michael has appeared on Broadway in *The Rubber Bridegroom*, *Edward II*, *The Three Sisters*, *The Time of Your Life*, *Dirty Linen/Newsfound Land*, *Kingdoms and A Moon for The Midgegotten*. He also appeared with The Washington Opera and toured Africa and the U.S. with *St. Mar's Gospel*, a one-man show directed by Alec McCowan. At The Folger Shakespeare Theatre, Michael has played roles as diverse as Hamlet, Richard, Edgar, Orlando, and Berowne, Lopalkhin in *The Cherry Orchard*, and Blondin in the premiere of *Crossing Niagara*. Each August he goes to England and teaches with members of The Royal Shakespeare Company.

## Directing: Woodie King, Jr.

The course will explore the work of various black directors and their approach. It will focus on the work of Lloyd Richards, Douglas Turner Ward, Vinette Carroll, Shaunelle Perry, Edmond Cambridge, Gilbert Moses, Bill Duke and Michael Schultz. The course will also attempt to define black theatre in a cultural and political context. Students are expected to direct short scenes for class discussion.

Currently the director of the New Federal Theatre in New York City, Woodie King Jr. began his career as an actor in Detroit in the late 1950s. Mr. King co-produced with Joseph Papp the Tony Award winning *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuff*. He has directed major works that include *A Member of the Wedding*, *A Raisin in the Sun*, *What the Wine-Sellers Buy*, *Sizwe Bansi is Dead*, *The First Brezze of Summer*, *Daddy*, *Cockfight*, *Home*, and many others at theatres across the country including the New York Shakespeare Festival, Pittsburgh Public Theatre, Studio Arena in Buffalo, Indiana Rep, Center Stage of Baltimore, and American Place Theatre. In 1985 he was nominated for a Joseph Jefferson Award for *Bosmans and Lena* at Northlight Theatre in Chicago. In 1986 he won an AUDELCO award for *Appear and Show Cause* and in the 1987/88 season won a NAACP Image Award for *Cherchmates* at Inner City Cultural Center (L.A.). He also directed *Cherchmates* at ETA (Chicago), *Jomandi* (Atlanta), *Lorraine Hansberry* (San Francisco), *Arena Stage* (Washington, D.C.) and on Broadway. He directed *night, Mother* at the Virginia Theatre Company, *God's Troubadours* at the Shubert Theatre in Philadelphia and Ford's Theatre in Washington, D.C., *Good Black* at ETA Theatre in Chicago,



Peggy O'Brien



Michael Tolaydo



Woodie King, Jr.



Margaret Booker



John Bishop



Jack Clay

Lady Day at Emerson's Bar and Grill at the Alliance Theatre in Atlanta, and *Splendid Mummer* (starring Charles Dutton) at American Place Theatre. He recently directed *Joe Turner's Come and Gone* in Detroit. King has taught at Yale, Columbia, and the School of Contemporary Studies at Brooklyn College.

#### Scene Study: Margaret Booker

The workshop participants will study interpretation and staging of both contemporary and classical scenes, including Chekhov's *The Three Sisters* (Randall Jarrell's translation), Ibsen's *Nora* (*A Doll's House* as adapted by Ingmar Bergman), O'Neill's *Long Day's Journey Into Night*, and contemporary American authors from unpublished manuscripts. Margaret Booker directed Bruce E. Rodgers' *Lost Electra* and Joe Orson's *Last for the Cincinnati Playhouse in the Park* and A.R. Gurney's *The Cocktail Hour* with Tammy Grimes at the Cleveland Playhouse last season. Her other recent credits include *A Shynai Maidel* by Barbara Lebow at the Fulton Opera House, the national tour of Jerome Kilty's *Margaret Singer: Unfinished Business* with Eileen Heckart, *Sherlock Holmes and the Shakespeare Solution* by Donat and Gould at the California Theatre Center, Chekhov's *The Three Sisters* for Pan Asian Repertory, Willy Russell's *Educating Rita* with Brian Bedford for Bucks County and Poconos Playhouses, Sherry Kramer's *The Wall of Water* for Yale Repertory Theatre, and Williams' *The Night of the Iguana* for the Williamstown Theatre Festival. She has spent three years with the Eugene O'Neill National Playwright's Conference developing and directing new work. From 1985-87, she was the Artistic Director of the Hartman Theatre in Stamford, Connecticut, where she directed Chekhov's *The Three Sisters*, Olive's *Careless Love*, Williams' *The Night of the Iguana* and Shaw's *Misalliance*. Ms. Booker was the Founder/Artistic Director of Seattle's Intiman Theatre from 1972-1985, where she presented three major international festivals - Scandinavia Today, the German Tricentennial Celebration, and the Latin American Theatre Festival. Her directorial work, which includes opera, has taken her to theatres across the U.S. and throughout Europe, including Albee's *A Delicate Balance* in Yugoslavia, O'Neill's *Ah, Wilderness!* for the McCarter Theatre in Princeton and a production of Shaffer's *Amadeus* at the San Jose Repertory which won six West Coast Dramalogue Awards. The recipient of a Fulbright Fellowship to Sweden, Ms. Booker has been recognized as a "Woman of Achievement" by Women in

Communication and was selected "Newsmaker of Tomorrow" by Time Magazine. She studied with Ingmar Bergman at Sweden's National Theatre and is a member of the Executive Board of the Society of Stage Directors and Choreographers.

#### Playwriting: John Bishop

This course will take the writer through the stages of a play's growth, from the beginning idea to the rehearsal process; discussing what to look for, achieve and expect at each stage. The course will also spend some time discussing an act of the students' current work.

John Bishop is a member of the Circle Repertory Company of New York. In May of this year he received a grant from the Fund For New American Plays for his play *Empty Hearts* which was subsequently produced at Circle Rep with Bishop directing. He is the author of *Borderlines*, *The Musical Comedy Murders of 1940*, *The Great Grandson of Jeddiah Kohler*, *The Harvesting*, *The Trip Back Down*, and the one-acts *Cabin 12*, *Shrimishes*, *Confluence*, *Lovely Bosonks*, and *How Women Break Bad News*. In New York he has directed the Circle Rep productions of *The Beaver Coat*, *The Harvesting*, *The Musical Comedy Murders of 1940*, *El Salvador*, and *Florida Crickers*.

He has also written the book for the musical *Elmer Gantry* which played at the Ford Theater in Washington D.C. and the La Jolla playhouse in the fall of 1991 and is scheduled for Broadway in the '92-'93 season.

His screenplays include *The Package*, which starred Gene Hackman, and *Navy SEALs*, which starred Charlie Sheen. Bishop is currently adapting the best-selling autobiography *Rogue Warrior* for Simpson/Bruckheimer. Bishop currently teaches a Master Class in Playwriting at University of Central Oklahoma.

# Folk Arts



Basketweaving students learn the traditional Cherokee weaving techniques.



LaVaughn Robinson

## **Cherokee Basketweaving: Mavis Doering**

This class will be a hands-on experience. Students will receive both written and oral instructions on weaving a double-walled basket which is the technique used by the Western Cherokees. They also will receive both written and oral instructions on gathering and processing natural materials for both baskets and dyes and participate in a demonstration in dye-making. Each student will be able to construct two medium-size baskets during the workshop.

Mavis Doering was born in Hominy, Oklahoma on August 31, 1929. She is a member of the Cherokee Nation of Oklahoma and a descendant of the Giguu (beloved women of the Cherokees.) She was educated in both Oklahoma and California schools.

Mavis learned the basics of basketweaving from her mother and after taking classes and workshops which were sponsored by the Cherokee Nation in the '70's, she became a professional basketweaver in 1973. She is a third generation weaver; her grandmother having woven rugs and fabrics on the loom before Oklahoma was a state and her grandfather making chairs and weaving the bottoms of those chairs.

During her career she has received many honors and awards including the Oklahoma Governor's Art Award, the Women in Communications Art Award, six First Place Awards at the Santa Fe Indian Market, a showing of her work at the House of Representatives Cannon Building, selection as a participant in the Smithsonian Folklife Festival and a showing at the National Cowboy Hall of Fame.

## **Cowboy Poetry: Mike Logan**

The Cowboy Poetry Workshop will stress both traditional and contemporary cowboy poetry. The main thrust of the sessions will be rhymed and metered verse. Emphasis will be placed on the correct usage of old time, as well as modern, cow country vocabulary. Since cowboy poetry is primarily meant to be said aloud, the oral presentation of poems will also be dealt with. The search for originality in subject matter and word usage will be among the most highly prized undertakings of the workshop. A short assignment will be given at the time of enrollment. Mike Logan's poetry is a celebration of the way of life on the ranches of Montana. It was fifteen years of photographing the sometimes gentle, sometimes brutal, always beautiful rhythms of ranch life that led him to begin trying to capture its natural meter and rhyme in words as well as on film.

Logan's poems, though written for fun, are painstakingly crafted. Along the trail they have gained him international renown as a poet and reciter. A resident of Helena, Montana, Logan has been a host and featured poet at every Cowboy Poetry Gathering in Elko, Nevada since he was first invited to represent Montana in 1988. He has recited his poetry all over the western United States and Canada. Appearing frequently on U.S. and Canadian television, Logan was a featured poet on the 1991 CBS John Denver Christmas special, "Montana Christmas Skies."

After three books of photography and verse and two books of cowboy poetry, Mike Logan still views his poems as fun.

## **Traditional Tap Dance: LaVaughn Robinson**

During this introductory four day series of classes, tap dancer LaVaughn Robinson will instruct workshop participants in the art of basic tap moves. His premise is that there is a natural and an artificial way of learning tap. LaVaughn hopes to encourage students to learn by listening and to demonstrate a variety of steps including the "plain" time step, a cramp roll, and consider the style and balance achieved by using arms in a natural manner. Students will learn the difference between tap and slap, understand the number of bars to make a turn, and recognize the essential nature of timing to tap. Students will encounter through film and live demonstrations a history of Philadelphia tap dance. LaVaughn especially hopes to discourage students from looking like they learned tap dance from a dancing school.

LaVaughn Robinson's dance career began on a linoleum floor in the shed kitchen of the family's South Philadelphia row home. His mother hiked her skirt just above her knees to teach him his first time-step. From age seven on, he continued to learn steps from most of the region's talented tap dancers. At age 64, Robinson truly is a master of styles, gleaned from a long line of tap dancers before him.

Robinson was featured in his first professional performance in 1945. Over the years, he has shared the stage with Cab Calloway, Tommy Dorsey and his Orchestra, Maynard Ferguson, Ella Fitzgerald, Billie Holiday, and Charlie Parker. Today, Robinson performs with exuberance and possesses an uncanny ability to convince every audience member that he has had an intimate "conversation" with this well-beeled gentleman. He is an exceptional teacher and is a Professor of Dance at Philadelphia's University of the Arts.

Through master dance classes, teaching residencies and performances in the Soviet Union, France, Israel, Germany, as well as major dance venues in the United States, LaVaughn Robinson is fast becoming an internationally recognized artist. He has been the recipient of a National Heritage Fellowship Award and two Choreographers Fellowship Awards through the National Endowment for the Arts, plus several Pennsylvania Council on the Arts Dance Apprenticeships.

#### **The Art of Teaching Folk Art:**

##### **Jan Rosenberg**

This three-day workshop will provide participants with a framework for relating the study of folklife to a variety of subjects across the elementary and secondary school curriculum. We will explore the essential elements of the study of traditional culture, historically, in our own lives, and in the lives of prominent tradition bearers. We will examine how folklore study has been used in public education in the past and today. We will develop an approach to incorporating folklife into the standard curriculum in a way that will meet state and district mandates.

The workshop will consist of lectures, audio-visual presentations and hands-on activities. Participants will engage in assignments designed to encourage reliance on themselves, their students, and their communities as invaluable cultural resources in the study of traditional culture.

Dr. Jan Rosenberg is the Folklife Coordinator with TRAHC, the Texarkana Regional Arts and Humanities Council, Inc., a multidisciplinary arts and humanities organization serving portions of southeastern Oklahoma, northwestern Louisiana, northeast Texas, and southwestern Arkansas. The TRAHC Folklife Program is devoted to identifying and documenting traditional culture in the TRAHC service region, and serving Arkansas as a folklife resource center. Dr. Rosenberg also develops programs which at once celebrate and explore the traditional culture of the region.

Rosenberg has designed curriculum in folklife study since 1985, and has published materials for TRAHC, the School Board of Palm Beach County, Florida, and the Anti-Defamation League. She has taught folklife at the elementary, secondary, and college levels. She has presented teacher workshops and has consulted on folklife-in-education projects in Arkansas, Florida, Georgia, Massachusetts, Oklahoma, Pennsylvania, and Texas. Rosenberg has published "Intercultural Education and Folk Arts in Education," in *Southern Folklore*, and "A Bibliography of Works in

Folklore in Education Published Between 1929 and 1990" for the Folklore in Education Section of the American Folklore Society.

##### **Kiowa Beadwork: Vanessa Morgan**

There is a beginning and a reason for all things. In this class, we will learn what things to prepare for a newborn baby: a new life. The items are simple and utilitarian.

Together we will explore the reasons and preparations of these items. Since the work is simple but time consuming, I ask only that my students come prepared with patience while we learn and explore this small area of Kiowa tradition.

Born in Tempe, Arizona, Vanessa Paukeigope Morgan grew up dancing and taking part in the Kiowa Black Legging Society, the O-Ho-Mah Lodge Society and other ceremonies. Learning the traditional Kiowa art from her grandmother, Ms. Morgan began her work at age eleven. As one of the few traditional Kiowa beadwork artists remaining, her work is truly representative of the tribe's heritage and includes bowcase and quiver sets, shields, dolls, cradleboards, women's dresses and leggings, saddles and moccasins. In 1989 Morgan was selected as one of 13 National Heritage Fellowship Award recipients. She was appointed Goodwill Ambassador by the Governor of Oklahoma in 1986. Her work has been exhibited in the Smithsonian Institute in Washington D.C., the Museum of the American Indian in New York City and the Heard Museum in Phoenix, Arizona. In describing her art, she states: "It gives me an opportunity to introduce my Kiowa people and their heritage to the world. Also, it gives me the chance to honor my grandmother and the teachers before her for all of those hours of toil without recognition before my time began."



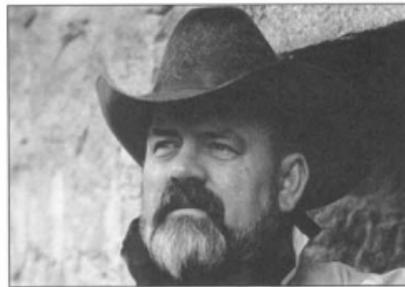
Mavis Doering



Jan Rosenberg



Vanessa Morgan



Mike Logan

# Writing



Writing participants enjoy the isolated setting of Quartz Mountain for true indulgence in their work.

## **The Art of Teaching Writing: Geraldine C. Little**

The workshop will be flexible and informal. The participants will look at specific poems and short stories to see how they can be taught to bring out general insights and principles. The class will talk about what moves, sparks the participants' own and students' individual writing voice. The thrust will be towards making writing a joy as well as disciplined work. The class will discuss the value of journal keeping.

## **Geraldine C. Little**

Geraldine C. Little was awarded a Distinguished Artist Fellowship this year from the N.J. Council on the Arts. Her collection of poems, *Women: In the Mash and Beyond*, is out in the current *Quarterly Review of Literature* Series of Princeton. Her verse play, *Heloise & Abland*, was given a premiere performance in New York City under the direction of Edgar Landsbury. She has published six books and two chapbooks, including an award-winning chapbook of short stories. She's a PEN Syndicated Fiction winner. A new book will be out this year. Her work is included in many anthologies; she is internationally published. She has taught at Rutgers University, Trenton State College, Skidmore, Burlington County College and many writers' conferences. She is a former Vice President of The Poetry Society of America, five of whose awards she has won. Little is also a former President of The Haiku Society of America at Columbia University. She reads, lectures and conducts workshops around the country.

## **Poetry: Heather McHugh**

"As a student of literature, of art, of film, of nature, of human beings, I study patterns. They are my pleasure in life, their interplay of likeness and variance. The subtler and more paradoxical the patterns, the more deeply they engage me. Close reading is a love of discovering patterns. Even the missing make their mark, so finally a poet of barely-bordered silences, like Paul Celan, is compellingly eloquent."

Heather McHugh's home is in downeast Maine but she spends much of her life on the road teaching. She is ongoing Professor and Millman Writer-in-Residence at the University of Washington in Seattle, and a core faculty member of the low-residency MFA Program for Writers (affiliated with Warren Wilson College). She's been Holloway Lecturer in Poetry at the University of California Berkeley, Coal-Royalty Chair at the University of Alabama, a visiting lecturer at Columbia, Irvine, Syracuse, and the Writers' Workshop at University of Iowa. Honors include a Guggenheim fellowship, grants from the National Endowment for the Arts, judgeship (with Seamus Heaney, Derek Walcott, and Phil Levine) of the National Poetry Series book competition, and a Woodrow Wilson National Fellowship in Poetry. She has published four books of poetry (including *To the Quirk and Shades*, both from Wesleyan), two of translation (poems of Jean Follain and of Ilaga Dimitrova, the latter a co-translation with her husband, Niko Boris, Joyce scholar and expatriate Bulgarian), and a collaboration (poetic and graphic portraits) with British artist Tom Phillips. Her poems appear in anthologies including the Norton *Introduction to Literature*, the *Morrow Anthology*, the *Antarus Anthology* and others.

## **Fiction: Steve Heller**

To write fiction worth reading, one must first be a careful and perceptive reader. We will begin by examining the nature of fiction and narrative, with special attention to the role of point of view, using stories by professional writers as examples. The course will quickly evolve into a workshop, with student stories providing the material for discussion. Stories should be written prior to the workshop. We will discuss as many student stories as time permits. In addition, each student will receive a written critique of his or her story from each member of the workshop, as well as a private conference with the instructor. As fellow writers, we should all strive to be "disinterested" readers, to respond to each story on its own terms and to be as open as possible to styles and sensibilities that differ from our own.

Award-winning novelist and short story writer Steve Heller was raised on a small acreage in the wheat country north of Yukon, Oklahoma, where many of his fictions have been set. Heller is best known for his novel *The Automobile History of Lucky Kellerman* (Chelsea Green, 1987; Anchor/Doubleday, 1989). Lucky Kellerman has been a selection of Book-of-the-Month Club and Quality Paperback Book Club, and in 1988 received the Friends of American Writers First Prize Award.

Heller's short stories have appeared in numerous magazines and anthologies. Twice his stories have received O. Henry Awards. His first collection, *The Man Who Drank a Thousand Beers* (Chariton Review Press, 1984), has been called "a Hawaiian Winesburg, Ohio."

A former NEA Fellow, Heller has given readings, lectures, and workshops at universities and other forums from New York to Hawaii. He is currently Professor of English and Chair of the Creative Writing Program at Kansas State University, and is working on a sequel to *Lucky Kellerman* called *The King of Swing*.

#### Writing for Children: Bruce Brooks

What matters in writing is not the author's "self expression", but his or her ability to design experiences for the reader. We will look at the mechanics and implications of all sorts of writer's-tricks drawn from literature, and will experiment with a few devices of our own. There will be some reading, some writing, and lots of discussion.

Bruce Brooks began writing fiction at age ten; his first story was called *The Two Junior-Detectives Catch the Bad Guys Underground*. At eleven he started two comic books - *Sonic Man* and *Jim Jacks, Investigator* - which he published in laborious hand-drawn editions up until the age of twelve, at which time he read *Great Expectations* and decided to concentrate on practicing for as long as it took to become a novelist. Mr. Brooks was born in Virginia, graduated from the University of North Carolina at Chapel Hill in 1972 and from the University of Iowa Writers' Workshop in 1980. He has worked as a newspaper reporter, magazine writer, newsletter editor, movie critic, teacher and lecturer. His fifth novel, *What Hearts*, will be available in October. He has recently published three books about animals and natural science - *On the Wing* (Scribner), *Predator!* and *Nature by Design* (both Farrar, Straus & Giroux). His other novels include *Everywhere*, *Midnight Hour Encores*, *The Moves Make the Man*, and *No Kidding*.

#### Nonfiction: Ronald Christ

This workshop will explore styles-- admirably, emulatively, and otherwise-- always focusing on what choices are made and what character results. The class will exchange a sample of writing with each other and observe the choices and alternatives, that make the style and written self in this case. Then the class will experiment with other choices to see how we may excite the writing with different possibilities and plausibilities. Then we'll write like crazy.

Whatever the subject for personal essays or non-fiction prose, students will collectively strive to expand the repertoire for expression. In the course of stretching and shrinking back as needed, students will consider questions of writing to the expectations of audiences, writing beyond the expectations of the class.

In short, the workshop will play seriously with the game of prose: If you can say about your writing, "I'm doing this because I like to," then you've got what this workshop wants.

Ronald Christ has taught literature and writing at Rutgers University since 1969. He is an editor, translator and critic dealing mostly with art and architecture and in connection with the annual SITES and Lumen Books which he co-edits. In the 1970's Dr. Christ directed the literature and translation program of the Center for Inter-American Relations and edited its magazine, *Review*. During this time, he lectured throughout Latin America and collaborated on the translation of Mario Barqas Lloza's *The Cubs and Other Stories* and *Captain Pantoja and the Special Service*. In the late '70's and early '80's he worked as a Gestalt therapist and founded a writing program in the civil and prison wards at Bellevue Psychiatric Hospital. His current projects include finishing a translation of *The Architecture of Josep Maria Jujol*, written by his son, and starting a biography of Antoni Gaudi for Farrar Straus. At Rutgers, where he is the Director of Undergraduate Studies in English, Dr. Christ concentrates on teaching rhetoric to graduate students and Shakespeare and writing to undergraduates.



Geraldine Little



Steve Heller



Heather McHugh



Bruce Brooks



Ronald Christ



## Past Faculty

### Folk Arts

MAVDS DOERING/Oklahoma City, OK/1991  
 VANESSA MORGAN/Amador, CA/1991  
 WALLACE McRAE/Forsyth, MT/1991  
 STEVEN E. ROBERTS/Haywood, CA/1991  
 DON SECONDINO/Victoria, BC/1991  
 DEB BENNETT/Baton Rouge, LA/1991

### Photography

WILLIAM ALBERT ALLARD/Buiesville, VA/1986  
 MORLEY BAERC/Carmel, CA/1987  
 RUTH BERNHARDT/San Francisco, CA/1988  
 KEVIN BURRIS/Bloomington, VT/1990  
 MARSHA BURNS/Seattle, WA/1987  
 PAUL CAPONIGRO/Santa Fe, NM/1985, 1986  
 MARTHA CASANAVE/Monterey, CA/1991  
 WILLIAM CLIFF/Santa Fe, NM/1989  
 MARIE COSINDAS/Boston, MA/1986  
 DICK DURRANCE/Stockport, ME/1994  
 DAVID FITZGERALD/Mahaboa City, OK/1983  
 PHILIP HEDER/Fayalville, CA/1986  
 MICHAEL KENNAN/San Francisco, CA/1990  
 ROBERT GLENN KETCHUM/Los Angeles, CA/1988  
 NICK KRACH/Boston, MA/1991  
 JOHN LOENGARDIN/New York City, NY/1989  
 DAVID LUBBERG/Grand Rapids, MI/1988  
 SALLY MANN/Levington, VA/1989  
 TOM MILEA/Carmel, CA/1987  
 TED ORLANDI/Santa Cruz, CA/1985  
 OLIVIA FABER/Manchester, MA/1991  
 BERNARD PLOSSOF/Vance/1983  
 NEIL SELKIRG/New York, NY/1986  
 LYNN STEIN/New York, NY/1991  
 GEORGE TICHELIN, NJ/1990  
 JERRY UELSMANN/Gainesville, FL/1980  
 COLE WESTON/Carmel, CA/1991  
 HUNTINGTON WITHEBILL/Monterey, CA/1990  
 DON WURTHMILL/Valley, CA/1985

### Theater

JOANNE AKALAITIS/Director/New York, NY/1990  
 JANE ALEXANDER/Actress/Carmel, NY/1984  
 LOU ANTONIO/Director/Burbank, CA/1989  
 JOHN LEE BATTY/Stage Designer/New York, NY/1990  
 ROBERT BENNETT/Director/Valencia, CA/1983  
 JOHN BISHOP/Playwright & Director/New York, NY/1986  
 CATHERINE BUENSA/Actress/New York, NY/1989  
 KATHLEEN CAHILL/Play & Screenwriter/Cambridge, MA/1988  
 LONNY CHARMAN/Actress/Los Angeles, CA/1990  
 JACK CLAY/Director/Seattle, WA/1989  
 IRENE CONNORS/Voice & Movement Specialist/Valencia, CA/1984, 1985  
 LYRLEON DA COSTA/Director/West Redding, CT/1987  
 RICHARD DRESSER/Playwright/New York, NY/1990  
 MITE DYE/Director/Alton, OH/1983  
 MICHAEL FEINGOLD/New York, NY/1991  
 MAIRIE IRINE FOMENY/New York, NY/1991  
 BERT HUCKLE/Actor/San Francisco, CA/1983  
 WERNER KLEMPERER/Actor/New York, NY/1986  
 WILLIAM LEVINS/Director/Tallahassee, FL/1983  
 ALLAN MILLER/Actor & Director/Los Angeles, CA/1990  
 PEGGY O'BRIEN/New York, NY/1991  
 WILLIAM PARELL/Monroeville, MN/1991  
 SYBIL ROSEN/Playwright/New York, NY/1986  
 ED SHERIDAN/Director/Carmel, NY/1984  
 RICHARD THOMAS/Actor/Los Angeles, CA/1988  
 ERNEST THOMPSON/Playwright/Marina Del Rey, CA/1985  
 MICHAEL TORAYDO/Washington, DC/1991  
 SAM WOODHOUSE/Director/San Diego, CA/1989  
 AL YOUNG/Screenwriter/Palo Alto, CA/1989

### Visual Arts

TIMOTHY BARRETT/Papermaker/Kalamazoo, MI/1984  
 TOM BERGG/Painter & Printmaker/Nashua, NM/1989  
 CAROLYN BRADY/Painter/Baltimore, MD/1989  
 CHRISTOPHER BROWN/Painter/Berkeley, CA/1990  
 ALAN COBBE/Bronze/Artist/Seattle, NY/1985  
 JAMES BUTLER/Painter/Bloomington, IL/1986  
 WARRINGTON COLESCOTT/M. Hoeh, WI/1991  
 KATHRYN CLARK/Papermaker/Brookston, IN/1985  
 ALAN COBBE/Bronze/Artist/Seattle, NY/1985  
 DON EDDY/Painter/New York, NY/1987  
 MELVIN EDWARDS/Sculptor/New York, NY/1990  
 PETER FRANKO/Craig/Los Angeles, CA/1990  
 NATHAN GOLDFEIN/Painter & Author/Boston, MA/1987, 1988  
 RUSO GONZALEZ/Painter/New York, NY/1984, 1984  
 ROBERT GORDY/Painter & Printmaker/New Orleans, LA/1983  
 GERITT HENNECK/New York, NY/1989  
 RICHARD HUNTER/Sculptor/Chicago, IL/1984  
 DAN KACZ/Papermaker/Boston, MA/1983  
 SUZANNE KLOTZ/Sculptor/Sedona, AZ/1984  
 NORMAN LAIBERTE/Sculptor/Nahant, MA/1988  
 MAHJ MAYOR/Houston, TX/1991  
 MELISSA MILLER/Austin, TX/1991  
 DON NICE/Painter/Garrison, NY/1983  
 PATSY NORVELL/New York, NY/1991  
 PETER FLAGENS/Painter & Critic/New York, NY/1988  
 BREN SCHUB/Santa Fe, NM/1991  
 PAUL SOLDNER/Ceramicist/Clemson, CA/1987  
 TOM VAN SANT/Artist & Designer/Los Angeles, CA/1986  
 JEANETTE FASIN SLOAN/Painter/River Forest, IL/1990  
 JAMES WING/Painter/Sycamore, IL/1986  
 JEROME WYKIN/Painter/Sycamore, IL/1990

### Writing

LINSEY ABRAMS/Fiction Writer/New York, NY/1987  
 MARVIN BELL/Poet/Iowa City, IA/1985, 1986  
 OLGA BRUNER/Poet/Poconocrosson, MA/1990  
 RYAN CARLSON/enge, AZ/1991  
 LUCILLE CLIFTON/Poet & Children's Writer/Santa Cruz, CA/1987, 1990  
 ROBERT CREELEY/Poet/Buffalo, NY/1989  
 TESS GALLAGHER/Poet/Sycamore, NY/1984  
 GEORGE GARRETT/Fiction Writer/Charlottesville, VA/1990  
 REGINALD GIBBONS/Fictionist, IL/1991  
 DONALD HALL/Poet/Darbury, NH/1988  
 STEVE HARRIS/Novelist/Austin, TX/1987  
 SHIRLEY HEARNS/Fiction Writer/White Plains, NY/1988  
 AMY HEMPEL/Short Story Writer/New York, NY/1989  
 DAVID HICKES/Novelist & Critic/W. Worth, TX/1985  
 EDWARD HIRSCH/Poet/Boston, TX/1987  
 LINDA HOGAN/Poet/Indiana, CO/1989  
 JACQUELINE JACKSON/Poet/Seattle, IL/1991  
 CHARLES JOHNSON/Fiction Writer/Seattle, WA/1986  
 WILLIAM KIT TRUDGE/Fiction Writer/Missoula, MT/1988  
 JOHN LANGFOSSE/Novelist/Bryson City, NC/1986  
 ED LUEDERS/Non-Fiction Writer/Fish Lake City, UT/1990  
 PHILIP LOPATE/Novelist/New York, NY/1989  
 LARRY McMURTRY/Fiction Writer/Washington, D.C./1984  
 KAY MORGAN/Novelist/Winterthur, WA/1986  
 JOHN MURRAY/Environmentalist Writer/Zacharia, AK/1989  
 TONY OLSON/Poet & Fiction Writer/Philadelphia, PA/1990  
 JAMES RAGAN/Poet & Screenwriter/Beverly Hills, CA/1983  
 MARK SINGER/Novelist/New York, NY/1985  
 EVE SHELL/Novelist, OH/1991  
 MARK SHELL/Novelist, OH/1991  
 ANITA SKREEN/Oregon, MO/1991  
 TERRY TEMPEST WILLIAMS/Novelist/Salt Lake City, UT/1988

# Registration Form

## Personal History

Official Name: \_\_\_\_\_  
Last First Middle Sex Age

Preferred Name: \_\_\_\_\_  
(for name tag)

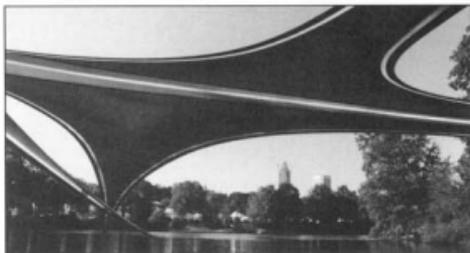
Address: \_\_\_\_\_  
Street or P.O. Box Apt. # City State Zip

Home Phone: ( ) \_\_\_\_\_ Business Phone: ( ) \_\_\_\_\_

Profession: \_\_\_\_\_

Employer: \_\_\_\_\_

In case of emergency, contact: \_\_\_\_\_ ( ) \_\_\_\_\_  
Name Phone



Cynthia Thompson's "Wind Songs," Fabric Sculpture

## 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)
_____	Choral Music (Sept., 24-27)	_____
_____	Visual Arts (Oct. 1-4)	_____
_____	Painting/Cynthia Carlson	_____
_____	Drawing/Patricia Gonzalez	_____
_____	Fabric Sculpture/Cindy Thompson	_____
_____	Printmaking/Warrington Colescott and Frances Myers	_____
_____	Mixed Media/Iren Schio	_____
_____	Photography (Oct. 8-11)	_____
_____	Photographing Landscapes/Mark Klett	_____
_____	The Work, and You/Linda Connor	_____
_____	Discovering Your Voice/Keith Carter	_____
_____	Writing To and From Photographs/A.D. Coleman	_____
_____	Master Class/John Sexton	_____
_____	Theater (Oct. 15-18)	_____
_____	Experiencing Shakespeare/Michael Tolaydo & Peggy O'Brien	_____
_____	Directing/Woodie King	_____
_____	Acting/Jack Clay	_____
_____	Playwriting/John Bishop	_____
_____	Scene Study/Margaret Booker	_____
_____	Folk Arts (Oct. 22-25)	_____
_____	Cherokee Basketweaving/Mavis Doering	_____
_____	Kiowa Beadwork/Vanessa Morgan	_____
_____	Cowboy Poetry/Mike Logan	_____
_____	Traditional Tap Dance/LaVaughn Robinson	_____
_____	The Art of Teaching Folk Art/Jan Rosenburg	_____
_____	Writing (Oct. 29-Nov. 1)	_____
_____	Fiction/Steve Heller	_____
_____	Poetry/Heather McHugh	_____
_____	Nonfiction/Ronald Christ	_____
_____	Writing for Children/Bruce Brooks	_____
_____	The Art of Teaching Writing/Geraldine Little	_____

Do you wish information on graduate credit?  yes  no

Have you attended the Oklahoma Fall Arts Institutes before?  
 yes  no

If yes, please list the year and workshops attended: \_\_\_\_\_

## Accommodations

If available, I prefer the following accommodations:

- Lodge double room \$350  
 Lodge single room \$425  
 Cabin or Duplex with kitchen \$350

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 (\$350 or \$425)  
 Enclosed is my \$200 downpayment. (Balance due 7 days before registration date.)

Make all checks or money orders payable to the Oklahoma Arts Institute. The Institute cannot accept payment by credit card. Payment includes a \$25 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 Oklahoma Fall Arts Institutes. I also understand that my written comments may be used for public relations for the program.

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 application and processing fee.

Signature of Applicant: \_\_\_\_\_ Date: \_\_\_\_\_

## Return to: Oklahoma Fall Arts Institutes

PO Box 18154  
Oklahoma City, OK 73154

The Oklahoma Fall Arts Institutes at Quartz Mountain are endorsed and supported by the State of Oklahoma



and

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