





# Oklahoma Fall Arts Institutes 1996 Catalogue

Quartz Mountain, Lone Wolf Oklahoma  
September - October, 1996



Choral Music  
Theatre  
Photography  
Visual Arts  
Writing  
& Beginners'  
Workshops  
For Artists & Educators

1996 Catalogue of Workshops

Course Descriptions and Registration Information Enclosed



# Come to Quartz Mountain!

The Oklahoma Fall Arts Institutes: Weekend retreats for amateur and professional artists, public school teachers, and college and university educators.

## What are the Oklahoma Fall Arts Institutes?

The Oklahoma Fall Arts Institutes (OFAI) are an annual series of four-day workshop retreats for amateur and professional artists, public school teachers and college and university artists. Anyone aged 21 or over is welcome to attend these intensive, hands-on workshops in the areas of choral music, theatre, photography, visual arts and writing. A special Beginners Institute is also offered (see below). Each weekend institute offers several workshops under faculty artists of national reputation. Workshops are limited to 20 participants, to ensure a close working relationship between participant and faculty artist. The workshops are held at Quartz Mountain Arts and Conference Center, in the southwest corner of Oklahoma.

### OFAI Curriculum

The OFAI workshops offer intensive hands-on arts experiences under the direction of professional artists. It's amazing how much can be accomplished in just four days at Quartz Mountain. The schedule provides for 3-hour morning and afternoon classes, and the studios are left open for participants to work during non-class hours, as well. Evening events include presentations by each of the faculty artists, and a chamber music or jazz concert on Friday night. The workshops progress at a rapid pace, allowing for maximum involvement and progress in this short period of time. Yet the overall atmosphere is relaxed and supportive.

*"The OFAI workshop experience went well above my expectations. I learned more in three days than I could have learned in a year on my own."*

—Neveleen Selmat, Chickasha, Oklahoma



Jack Brooks, Duncan. Painting workshop participant.



Brooksie Hodges, Ranger, TX.  
Writing workshop participant.

### About Quartz Mountain Arts and Conference Center

The workshop classes take place in airy studio pavilions overlooking lake Lugert in the heart of Quartz Mountain State Park, 20 miles north of Altus. The beautiful natural environment is central to the sense of seclusion and concentration which is so important to the Fall Arts Institutes' experience. The striking Quartz Mountain landscape is home to many different species of wildlife, and provides ample opportunities for hiking, rock-climbing, bird-watching, or just relaxing and site-seeing. Participants are housed (with roommates) in lodge rooms, or in nearby cabins. A fire in February of 1995 destroyed the public rooms of the lodge itself, but a temporary dining room and kitchen have allowed the Fall Arts Institutes to go on as scheduled. Plans are currently underway for the construction of a new Arts and Conference Center at Quartz Mountain, to be completed in 1998.

### The Benefits of a Workshop at Quartz Mountain

The Fall Arts Institutes offer adults an opportunity to become totally immersed in their chosen art form. Participants are able to meet and work with other artists and educators from all over the state and the region. Those who have attended the Fall Arts Institutes say that they come away not only with enhanced practical skills, but with a renewed sense of enthusiasm, accomplishment and self-confidence which translates into every area of their lives. We hope you will join us at Quartz Mountain this fall!

### New Workshops for Beginners

In the past, the Oklahoma Fall Arts Institutes have been almost exclusively geared toward intermediate and advanced artists. This year, however, we are proud to introduce our new **Beginners Institute**, October 24-27, for first-time participants who have an interest, but little or no experience in a particular art form. The Beginners Institute will offer introductory workshops in theatre, drawing & printmaking, photography, creative writing and Cherokee basket weaving. The workshops will be conducted on an accelerated beginner's level, giving participants a chance to make a satisfying first entrée into the field. See pages 12 & 13 for details.

# Oklahoma Fall Arts Institutes 1996 Registration Information

The 1996 Oklahoma Fall Arts Institutes are designed for artists, teachers and serious amateurs, 21 years of age or older. The workshops provide to participants an intensive, hands-on arts education experience and an opportunity for artistic self-renewal. In 1996, workshops will be offered in Choral Music, Theatre, Photography, Visual Arts and Writing. There will also be a special multi-disciplinary Beginners Weekend (see dates below).

## Registration and Waiting Lists

To enroll, interested individuals should complete the enclosed registration form (see page 15 for registration form) and send it to the OAI office with a \$125 deposit. A \$25 registration processing fee, which is non-refundable, is included in this amount. The deposit is necessary in order to confirm your place in the workshop. Public school teachers who are applying for State Department of Education Honor Awards may reserve workshop space with a \$25 non-refundable processing fee. (Application forms for these awards are available through the Oklahoma Arts Institute office.) Registration forms without the necessary deposit will not be processed. There is no deadline for registration. However, workshops fill quickly, and early registration is strongly suggested. Participants are confirmed in the workshop upon receipt of their registration form and deposit, and are notified of confirmation by mail. A letter including class supply needs and other preparatory information will follow.

At course capacity, a waiting list is automatically formed in the order in which applications are received. Applicants on the waiting list will be refunded their deposit, less the \$25 processing fee. Those selected from the waiting list are notified by telephone as space becomes available.

## Workshop Costs

Although the tuition fee is quoted at \$450, the total cost per participant of each workshop is \$900. Through private donations, Oklahoma Arts Institute is able to reduce tuition fees by underwriting each participant in the amount of \$450. The remaining cost to the participant of \$450 includes tuition (\$300), double-occupancy lodging and meals (\$125), and a non-refundable \$25 processing fee. **A minimum deposit of \$125 must accompany registration in order to confirm your enrollment.** (For public school teachers applying for scholarships, the deposit is \$25.) The balance of the fee is due 14 days prior to the workshop starting date. If you fail to pay your balance 14 days prior to the start date, your space in the workshop may be forfeited and your place filled from the waiting list.

In addition to tuition fees, some workshops may require a materials fee or model fee. If a materials fee is required, it will be noted in the course description. Materials fees are due at the time of final tuition payment.

## Housing

All housing is double-occupancy. Housing arrangements must be made through the Oklahoma Arts Institute. Reservations will not be accepted by Quartz Mountain Lodge.

In addition to lodge rooms, housing facilities include cabins or duplexes with kitchens and living rooms which accommodate from two to four people. Access to a car is advisable for those with cabin or duplex accommodations. For groups of 10 or more, dormitory facilities are available on special request.

## Meals

Meals are served buffet style, except for a seated dinner on Thursday evening. Meals included are dinner Thursday evening, breakfast, lunch and dinner on Friday and Saturday; and breakfast on Sunday morning. Vegetarian options are available upon prior request.

## Arrival and Departure

Each Institute begins Thursday afternoon and runs through Sunday at noon. Check-in begins at 11:00 a.m. on Thursday. There is a 1:00 p.m. orientation, followed by the first class at 2:00 p.m. Check-out time on Sunday is 1:00 p.m.

Carpooling information is available for those who wish to travel to Quartz Mountain with other participants. Check the appropriate box on your registration form.

## Graduate Credit

Institute participants may earn one hour of graduate credit through the University of Oklahoma or Oklahoma City University. Each university department designates specific fee requirements and assignments for students who wish to receive credit. Those interested in graduate credit should check the appropriate box on your registration form and contact the Universities directly. At the University of Oklahoma, call Phyllis Walls, Department of Continuing Education, (405) 325-1947. At Oklahoma City University, those applying for graduate credit will need to contact the head of the department from which they are requesting credit (Art, Music, Performing Arts, Liberal Arts, etc.). Call the Oklahoma Arts Institute office for specific contacts and addresses.

## Scholarships

We are pleased to announce that the Oklahoma State Department of Education is once again offering "Honor Awards" to Oklahoma public school teachers. Application forms and information regarding these awards are available through the Oklahoma Arts Institute offices.

We encourage other participants with financial need to seek scholarship sources within your communities. Possible sources of local funding are Arts and Humanities councils, civic clubs and community businesses or corporations.

## Refund and Cancellation Policies

If after your enrollment 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 an applicant from the waiting list.

If you cancel more than 14 days before the first day of the workshop, your tuition, minus the \$25 processing fee, will be refunded. If your cancellation is received after the 14 day deadline, and your workshop place cannot be filled, your \$125 deposit will be forfeited.

In the instance that the Institute is forced to cancel a class, the full deposit including the application fee will be refunded. The Institute reserves the right to substitute faculty members. In all such cases, an attempt will be made to inform participants of a faculty change, but time constraints sometimes make it impossible to do so. If faculty replacements must be made at the last minute, we ask for your understanding of these circumstances.

Questions? Call, fax or write the Oklahoma Arts Institute • P.O. Box 18154 • Oklahoma City, OK • 73154 • Phone: (405) 842-0890 • FAX: (405) 848-4538. Office hours are 8:00 a.m. to 5:00 p.m. Central Time Monday through Friday. Visit our web site! <http://www.telepath.com/okarts>.

## 1996 OFAI Workshop Dates

Choral Music & Theatre: September 26-29

Photography: October 3-6

Visual Arts: October 10-13

Writing: October 17-20

Beginners Institute: October 24-27

# CHORAL MUSIC

September 26-29, 1996



## The Art of Choral Music Education

Doreen Rao

**A Reflective Music Practicum for Conductors and Choristers.** Dr. Rao's workshop will focus on methods and philosophies for the children's chorus director but will appeal to all choral musicians and conductors. Sessions will include a Vocal Master Class for Teachers, a Conducting Master Class, and guided "Teacher Reflections" on subjects such as the "performance approach" to music teaching and learning, and the implications of vocal development on musicianship and self-esteem. Participants will form a conductors choir and also observe Dr. Rao as she works with a resident children's chorus.

Doreen Rao's distinguished career as a conductor and master teacher has linked the standards of professional performance with the goals of music education. Her commitment to education is recognized in her numerous appearances as a festival conductor and choral clinician, and in her choral series and textbook publications with Boosey & Hawkes.

Rao is Associate Professor and Director of Choral Programmes at the University of Toronto Faculty of Music where she conducts the MacMillan Singers and the University Symphony Chorus. She teaches advanced choral

conducting and graduate courses in music education.

During her long association with the Chicago Symphony Orchestra and Chorus, Doreen Rao served as assistant conductor to Margaret Hillis and prepared the Glen Ellyn Children's Chorus for concerts, tours and recorded performances that won four Grammy Awards and a Grand Prix du Disque under Sir Georg Solti, Margaret Hillis, and James Levine. She has also prepared choruses for Claudio Abbado, Daniel Barenboim, Edo de Waart, Leonard Slatkin, Helmuth Rilling, and Michael Tilson Thomas.

Recognized as one of the world's leading experts on children's choirs, Doreen Rao founded the American Choral Directors' National Committee on Children's Choirs and led the committee for ten years. At the 1993 American Choral Directors National Conference, conductor Robert Shaw said "The world of choral music owes her special thanks. She is preparing our future."

# THEATRE

September 26-29, 1996



## Acting Jonathan Bolt

The goal of this workshop will be to explore the relaxed, free, truthful use of the self in imaginary circumstances. The process will emphasize working from a state of relaxation instead of tension, trusting impulses, yielding to a personal sense of belief, putting concentration outside of self (on a partner, on the environment, on an activity), creating a moment-to-moment connection, working with text and preparing a scene. Each participant will be asked to come prepared with a memorized 2 to 3 minute monologue, classical or modern.

Jonathan Bolt made his Broadway acting debut in 1958's *Look Homeward, Angel* and has since appeared on Broadway, on television and in films. He has worked extensively at regional theaters, appearing in more than 100 productions and directing more than 30. A published playwright, his first play, *Threads*, was performed at the 1978 National Playwright's conference and premiered in New York at the Circle Repertory Company where he is a company member. Other plays include *To Culebra*, *The Whore and the h'Empress*, and *Oh! Dubrovnik!* *Eleanor*, a full length musical, premiered at the Pittsburgh Public Theatre and recently played a solid ten week run in Chicago. His new musical, *Glimmerglass*, recently workshoped in Seattle. He is the recipient of a New York State Creative Artist grant, a Pilgrim Project grant and a New York Drama League Award for Playwriting. He has taught Advanced Playwriting and Screenwriting at the University of Central Oklahoma, served as the Associate Artistic Director of the Chautauqua Theatre Conservatory in Upstate New York, and

as a director and administrator at the American Academy of Dramatic Arts. This will be his second residency with the Oklahoma Fall Arts Institutes.

# THEATRE, Continued

September 26-29, 1996



## Directing Gitta Honegger

An innovative text, hailed in Europe as a seminal theatre work of this decade, Peter Handke's *The Hour We Knew Nothing of Each Other* will be the foundation of this workshop. The play features over 400 characters who pass each other in a city square. It is a play without spoken words, but it is neither a dance piece nor a pantomime. As people pass each other, they connect for a moment at the brink of language. The spectator, whether from a cafe in the city square or in the audience, guesses who they are, where they come from, where they might be headed. Where does the spectator's imagination fill in the blanks? What is the difference between an actor presenting himself as a character and a person presenting herself to the public? How do I perceive myself and how am I perceived? Suddenly we find ourselves at the central questions of theatre. Handke's text provides the opportunity to explore the most fundamental performance issues from a challenging new angle. Workshop participants will work on different sections from this unique text as actors and directors.

Gitta Honegger is chair and producing artistic director of the Department of Drama at the Catholic University of America. From 1983 to 1993 she served as Resident Dramaturg at the Yale Repertory Theatre. She also taught at the Yale School of Drama and Columbia University. She directed many plays at the Yale Repertory Theatre and has worked at major resident theatres across the country such as the Denver Centre Theatre, the Guthrie Theatre, Arena Stage, Long Wharf Theatre and the Eugene O'Neill Theatre Center's National Playwrights Conference. She has translated many plays and written extensively about the theatre for *Theatre Heute*, *Die Zeit*, *Performing Arts Journal*, *Partisan Review*, and *Yale Theatre Magazine*. Gitta Honegger was born and raised in Vienna, Austria, where she was an actress at the renowned Vienna Burgtheater. She holds a Ph.D. in Theatre from the University of Vienna.

## Scene Design Ann Sheffield

This workshop will take participants through the entire process of planning and designing a set, including the close reading of the script, communication with directors and collaborators, and research; addressing specific approaches to model building and technical drawings. The workshop will begin with a brief history of scene design and various scenic styles. Participants will work in teams to generate designs for a specific production. Special attention will be given to the needs of small theaters with limited space and budget. **Fee: \$15**

Ann Sheffield is an Assistant Professor and Resident Scenic Designer at the University of Oklahoma School of Drama. She has an M.F.A. from Yale University School of Drama and was the 1983 national set design winner with *Laughing in the Sea* in the American College Theatre Festival. She designed sets for *The Cocktail Hour*, *Hedda Gabler*, *Julius Caesar*, *Cyranos de Bergerac*, *The Rivets*, and *The Cocktail Party* at Indiana Repertory Theatre and *Madeline's Rescue* for the Children's Theatre Company in Minneapolis. She also designed *Conrack*, directed by Lonnie Price, at the Goodspeed Opera House and Ford's Theatre. She has served as design assistant to Tony Walton on *Will Rogers Follies* and *Grand Hotel*, both directed by Tommy Tune; *Waiting for Godot*, directed by Mike Nichols; and *Anything Goes*, directed by Jerry Zaks. Ms. Sheffield also assisted Ming Cho Lee on *Execution of Justice*.



For Beginners: A Beginning Acting workshop is offered October 24-27.  
See page 12 for details!

# PHOTOGRAPHY

October 3-6, 1996

## Documentary Photography

### Antonin Kratochvil

Documentary projects require a greater penetration of a subject, both photographically and intellectually, than normal assignments. In this workshop, you will learn how to choose and research a project, how to edit and present your work, and methods to support yourself while doing it. We will review your current portfolio, help you develop story proposals and give you tips on how to work best with photo editors and art directors. We will also expose you to new international documentary photography that may give you ideas about approaching your own work. Technical skills, as well as techniques for working with your photographic subject, will be taught during a short shooting assignment.



© 1992 Antonin Kratochvil

**Antonin Kratochvil** is a freelance photo journalist based in New York City with the Saba Photo Agency. He was born in the Czech Republic in 1947 and educated at the Gerrit Rieveld Art Academy in Holland. He received his BFA in photography in 1972. His work has appeared in the *New York Times* and the *Los Angeles Times* magazines as well as *Newsweek*, *Esquire*, *Smithsonian*, *Mother Jones*, *Rolling Stone* and many others. He has exhibited internationally and his work appears in the *Bibliothèque Nationale* in Paris and the *Museum of Modern Art* in San Francisco. He is the recipient of numerous awards including the *Infiniti Award* from the *International Center of Photography* in New York City for *Journalist of the Year* in 1991.

## Toward a Personal Photography

### Tom Millea

This workshop is about rejuvenating the individual participant's outlook on his or her photography and exploring new directions. Participants are encouraged to bring portfolios of their work for personal critique along with plenty of film. Field trips are scheduled and a model will be available. Millea will discuss his own extensive body of work with examples of his photographs using the platinum process as well as relatively new Iris prints made from enlarged negatives generated via computer and produced on fine art papers. Participants will have an opportunity to view some of Millea's photographic series which he has recently transferred to video and written about. **Fee: \$10.00 model fee.**

**Tom Millea** is known for bodies of work that range from the American landscape to portraiture and the figure. He is also recognized as one of the finest practitioners of the platinum printing process although currently, he is experimenting with the production of Iris prints generated via a computer. The recipient of numerous awards including the *Friends of Photography*, *Ruttenburg Fellowship*, his work is included in such collections as the *Museum of Modern Art*, New York; the *Center for Creative Photography*, Tucson; the *Victoria and Albert Museum*, London; and the *Polaroid Collection*, Cambridge. He has been a cinematographer and a teacher and was an artist in residence at *Yosemite National Park*. Today, he divides his time between curating shows and photographing as well as organizing and writing about his work produced over the past twenty-five years.



© 1996 Tom Millea



## Color, Light & Gesture

### Jay Maisel

In this workshop, Jay Maisel will inform and challenge participants with an active schedule of assignments and reviews. He will illustrate his lectures with slide shows of his work and will address equally the aesthetic and business interests of participants. This is not a lecture class only. Questioning is encouraged. No subject is taboo. The workshop begins with a critique of each of the participant's ten best slides. The purpose of this initial review points to the crux of the workshop: to make the participants keenly aware of seeing exactly what it is in their own images. As the days progress, assignments will be given and critiqued.

Jay Maisel's career spans 40 years. His name has become synonymous with vibrant color photography that uses light and gesture to create countless unforgettable images for advertising, editorial and corporate communications. In addition, his pictures appear in books and art collections. Included among his many awards for excellence are the Art Directors Club Hall of Fame, American Society of Media Photographers' Photographer of the Year Award and the International Center of Photography's Infinity Award. A graduate of Cooper Union and Yale University, Jay continues his education by teaching younger photographers at workshops, seminars and lectures around the world.

### Notice: Additional workshop to be announced

Just at press time, Lynn Goldsmith, who was originally scheduled to teach a workshop in portrait photography, was forced to cancel due to other engagements. The search for a replacement is underway and we hope to have this position filled very soon. If you are interested in receiving course information for this workshop, please mark the appropriate box on your registration form and we will send you the information as soon as it becomes available. We apologize for the inconvenience.

For Beginners: A Beginning Photography Workshop is offered October 24-27. See page 12 for details!

# VISUAL ARTS

October 10-13, 1996



## Drawing Sue Coe

For Sue Coe, as for many other artists, the essence of all art is drawing. The medium is, perhaps paradoxically, both spontaneous and elegant. Ms. Coe's workshop will emphasize the graphic medium's emotional intimacy as well as its ability to communicate to a wide audience. One need only think of the personal role played by sketches for artists (like Rembrandt) who found refuge in drawing when necessity forced them to more commercial, commissioned works. The class will also look at the legitimacy of drawing over photography for its ability to render, and thus expose, what the camera is not allowed access to. **Model Fee: \$10**

Sue Coe was born in Staffordshire, England, and was educated at the Royal College of Art in London. In 1972, she moved to New York, where she continues to live and work. Her work has been in numerous one-woman and group exhibitions in the United States and Europe, including the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; The Museum of Modern Art, Oxford, England; and the Centre Georges Pompidou, Paris; and can be found in the permanent collections of the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the San Francisco Museum of Art; and the National Museum of American Art in Washington D.C., among others. She has recently published a book entitled *Dead Meat*, with an essay by Alexander Cockburn.

*N.Y. Soup Kitchen - A Week Before Christmas.* Graphite and gouache. © 1992, Sue Coe

## Oil Painting: From the Ground Up!

### John Fincher

Participants will study the construction of landscape painting from photographs and preparatory drawings through various stages of development, alternating glazed and opaque paint layering to build and enrich the surface. Emphasis will be placed on maintaining the integrity of compositional structure with painted line throughout the process. A quick drying medium (Winsor-Newton liquin) will be used to accelerate progress. Critiques will be individually offered, with group discussions when appropriate.

John Fincher is a native Texan who was schooled in art at Texas Technological College (BA 1964); and at the University of Oklahoma (MFA 1966). After teaching painting and drawing at Wichita State University for nine years, he moved to Santa Fe, New Mexico in 1976 to pursue a career in painting. His work is contained in numerous public and private collections, and he has received critical attention regionally and nationally. He has been the recipient of a Helene Wurlitzer Foundation artist-in-residence fellowship. Fincher is represented by the Horwitch-LewAllen Gallery in Santa Fe and by the Susan Duval Gallery in Aspen, Colorado.



*Four Seasons: Santa Cruz.* © 1994, John Fincher. Photo: Herb Lotz

## Open Textile Construction Rebecca Medel

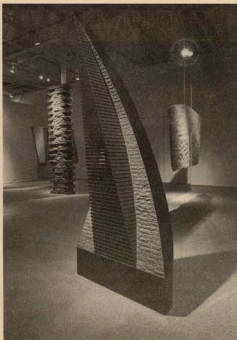


This workshop will explore various fiber and fabric techniques and processes such as lace stitch coiling, knotted and knotless netting, twining, fabric etch, and pulled thread with the intent of fabricating open structures through which light can pass and be part of the work. Workshop participants will produce two and three-dimensional work involving one or several of the processes. **Fee: \$25.00**

Rebecca Medel, Assistant Professor at the Tyler School of Art in Philadelphia, has exhibited her work throughout the United States, in Europe, Africa, and South America. Her work is included in the collections of the Stedelijk Museum, Amsterdam, Netherlands; Museum Belierive, Zurich, Switzerland; Musee des Arts Decoratifs, Lausanne, Switzerland; and the Musee de la Tapisserie, d'Aix-en-Provence, France. Rebecca has received three NEA artist fellowships and received the Bronze Medal at the Triennial of Tapestry in Lodz, Poland in 1985. Ms. Medel received her BFA from Arizona State University and her MFA from UCLA.

*Microcosm (detail).* Knotted cotton and linen. Rebecca Medel.





Foreground: *Vanishing Edge Round*, Black granite, 1994  
 Background left: *Las Mesas Columnas*, 1994.  
 Background right: *Hanging Waves*, 1994.  
 Jesús Bautista Moroles. Photo: Art Industrial, Robert Ziebell

## Sculpture Jesús Bautista Moroles

This workshop will take participants through all the steps necessary in the creation of limestone, marble and granite sculpture, beginning with selection of stone. Participants will learn the use of all the tools used in stone sculpture, including the basics of carving with pneumatic air tools, cutting with diamond blades and shape carving with carborendium grinders as well as hand and machine polishing. Participants will select their own stone, and work on sculptures from 30-50 lbs in weight. Workshop includes field trips to Granite Quarry to select stone and learn about equipment and techniques for working larger stone pieces. Workshop sessions include portfolio reviews and discussions of trends in sculpture: abstract and figurative.

Registration is limited to 15 participants, and is restricted to participants of intermediate or (preferably) advanced experience working with stone. **Fees: \$50 plus cost of stone.** Tools will be provided. Workshop participants may purchase their own tools through the Oklahoma Arts Institute for an additional fee. **NOTE:** This workshop involves strenuous physical work, and requires working with high-powered tools and machinery.

**Jesús Bautista Moroles** was born in Corpus Christi, Texas in 1950, and was raised in a Dallas barrio. He received his Bachelor of Fine Arts from the University of North Texas, and spent the year from 1978-79 in apprenticeship to figurative sculptor Luis Jimenez. After spending a year in Pietrasanta, Italy in 1979, Moroles began, in 1980, making the body of work for which he is widely known. In 1982, Moroles received the prestigious Awards in the Visual Arts Fellowship. Moroles' most visible public sculpture is "Lapstrake" 1987, a massive 22 feet tall, 64 ton work located across from the Museum of Modern Art in New York. Moroles' work has been the subject of numerous articles and reviews in *ArtNews*, *Artis*, *Artforum*, *Artspace*, *Artweek*, *Newsweek*, *Time* and the *New York Times*. This is his second residency at the Oklahoma Fall Arts Institutes.

## Printmaking Jaune Quick-To-See Smith

This will be a hands-on, interactive workshop which will explore innovative techniques and materials used in printmaking which are safe for the studio or classroom. The workshop will concentrate on two forms of printmaking: essentially monotype and collagraph etching. But these may be expanded or combined as participants develop their work. The monotype process will include photocopy transfer. Collagraph etching is a safe alternative to traditional acid etching and can resemble engraving, drypoint, soft-ground, aquatint and mezzotint using polymers and carborundum grit. With a printer assisting at the press, this will be an exciting and fast-paced workshop resulting in rich painterly prints with tonal and textural subtleties. The additional bonus is that the process will be safe for you, your students and the environment.

**Jaune Quick-To-See Smith** is a painter/printmaker who exhibits internationally. She is an enrolled member of the Flathead Nation, MT, and an activist/spokesperson for contemporary Native American art. She has founded two Native co-ops; organized and curated numerous touring exhibits of Native art. Smith has lectured at over 100 universities internationally; juried for numerous organizations; printed at workshops nationwide; served on many boards including the College Art Association, NY. Her work has been reviewed in the *New York Times*, *ArtNews*, *Art in America*, *Village Voice* and *Art Forum*. Smith's work is in numerous collections including the National Museum of Women in the Arts and the Museum of Modern Art. Awards include Bial de Cuenca Purchase Award 1995 and an Honorary Doctorate from the Minneapolis College of Art and Design in 1992.

*Celebrate 40,000 Years of American Art*. Collagraph Etching.  
 1995, Jaune Quick-To-See Smith.



**For Beginners: a Beginning Drawing & Printmaking Workshop is offered October 24-27. See page 13 for details!**

# WRITING

October 17-20, 1996



Photo: Joanna Ethredge Morrissey

## Fiction Rosa Shand

Life is too fragile to be left to nature. Some feeling of this sort seems to lie behind all our attempts to frame a bit of the world, to hold up time a minute so we can mold life into art; more specifically in this workshop, so we can shape life into fiction. Few of our words are saved, even in our own lifetime — unless, that is, we find the form they ask for, unless we discover the shape that makes words richer than we see them everyday. Finding that pattern is the struggle, and that is writing fiction.

So in this workshop we will read and discuss brief examples of good fiction. We will talk about the origins of a story, how to structure a story, and how to handle dialogue and setting. A part of the time we'll write brief exercises, and we'll work toward developing scenes that might one day lead to stories. Many of us may also want to read and discuss each others' work.

Rosa Shand has published around 25 stories in the last few years — in *Nimrod*, *Massachusetts Review* (forthcoming), *Indiana Review*, *Northwest Review*, *Chelsea*, *Chariton Review*, *ACM*, *Writers' Forum*, etc. A collection was a finalist in the AWP competition. One of the stories won the Katherine Anne Porter Prize and a "Special Mention" in the *Pushcart Prize*; and three others have been selected for NPR's *Sound of Writing*. (PEN Fiction Project), one of which was read at the Library of Congress. Shand has also held fellowships at Yaddo and at the MacDowell Colony.

## Poetry E. Ethelbert Miller

Poetry is about community and sharing. E. Ethelbert Miller sees the poem as being a gift. He also believes every writer creates work which is part of a cultural tradition. Discovering one's voice in a changing world is often difficult. How do we address the political and personal challenges of our time? What is the purpose of poetry? This class will link poetic expression to personal and social concerns. There will also be discussion about literary politics and pursuing the literary career during a period of economic transition.

E. Ethelbert Miller is the director of the African American Resource Center at Howard University. He is the author of *Where are the Love Poems for Dictators?* (1996) and *First Light: Selected and New Poems* (1994). He is also the editor of *In Search of Color Everywhere* which was awarded the 1994 PEN Oakland Josephine Miles Award. He is the founder and director of the Ascension Poetry Reading Series, one of the oldest literary series in Washington, D.C. Mr. Miller serves on the boards of the Institute for Policy Studies, The Associated Writing Programs and the PEN/Faulkner Foundation. He hosts "Vertigo On The Air" a weekly radio program on WPFW in Washington D.C. Mr. Miller was awarded the Mayor's Art Award for Literature in 1982. He received the Public Humanities Award from the D.C. Community Humanities Council in 1988. In 1993, the literary community of Washington awarded him the Columbia Merit Award. Recently Mr. Miller was awarded the 1995 O.B. Handison Jr. Poetry Prize. In the Spring of 1996, Mr. Miller will serve as the Jessie Ball Dupont Scholar at Emory & Henry College.



## Non-fiction Ronald Christ



This workshop will explore styles of prose, focusing on the choices you make and the effects you achieve. Writers will exchange samples of their work and comment on each other's style as well as discuss alternatives. Then the class will experiment with some of these devices and tactics in order to see how its writing can be excited by different possibilities and plausibilities. In short, we will play the game of prose seriously, hoping to expand our repertoires of expression. Stretching and shrinking back as needed and wanted, students will also consider questions of writing to the expectations of audiences and writing beyond the expectations of the class.

Ronald Christ taught literature, writing and rhetoric for twenty-five years at Rutgers University before moving to New Mexico, where he continues to write and translate, as well as to co-publish Lumen Books. He has recently completed translations of *The Architecture of Josep Maria Jujol* (Lumen Books) and Diamela Eltit's novel *Lumpérrata* (Serpent's Tail). He has written a catalogue essay for a major installation, *On Translation*, to be shown in Atlanta concurrently with the Olympics and is now writing the principal essay for a monograph on the Argentine artist Marcelo Bonevardi to be published by the University of Texas Press.



## Screenwriting James Ragan

This workshop will examine the elements of creating the original or adapted feature-length screenplay, with an emphasis on "premise writing." Through the study of currently accepted Hollywood screenplay formats, the lectures and class discussions will concentrate on character, situation, premise, and the relationship of these elements to the development of the story. Other class work will include a focus on creative problems in writing for the screen through in-class analysis of each participant's work. The instructor hopes these studies will provide a fresh, provocative look at screenwriting, and develop individual talent. Participants will be asked to bring the opening ten pages of their screenplays as samples of their work.

**James Ragan** is the Director of the Graduate Professional Writing program at the University of Southern California and a recent Fulbright Professor of Poetry in Yugoslavia and China. As a screenwriter, he worked on the Academy Award nominee *Number One* with Dyan Cannon and with Albert S. Ruddy Productions at Paramount Pictures on numerous films including *The Longest Yard* and *How the West Was Won*. He has written the screenplay *The Man for Clint Eastwood* based on the life of Howard Hughes and the original screenplay adaptation for the novel *Rose of Versailles*, filmed in France as *Lady Oscar* with Academy Award winning Director Jacques Demy. In addition, he has had professional and advisory

associations with Goldie Hawn, Cathy Lee Crosby, and Burt Lancaster productions and with various films including *The Deerhunter*, *Matilda*, *The Border*, and Volker Schlöndorff's *The Voyager*. Ragan's play productions include *Saints* and *Commedia* with Raymond Burr. He is the author of four books of poetry and a recipient of the Emerson Poetry Prize, an NEA and a Telly Award. His work has been nominated for two Pushcart Prizes, a PEN Center West Poetry Prize, the Walt Whitman Center Book Award and the Pulitzer Prize.

## Writing for Children

### Anna Grossnickle Hines

In this workshop we will investigate the process of writing for children, from getting the ideas through building and shaping the story. We'll explore the various genres and forms the work may take and the importance of keeping the audience in mind. Using writing exercises and taking a careful look at the work of class participants, we'll discuss the elements that make a strong manuscript, problems writers often encounter and ways to overcome them.

**Anna Grossnickle Hines** has written over thirty books for children, including three middle-grade novels and many self-illustrated picture books. Among the honors her books have received are a Science Teachers of America Best Books of the Year, a Bank Street College Best Books, a Pennsylvania State Library Association Carolyn W. Field Honor Award, and several Junior Literary Guild and Book of the Month Club selections. She has been called "sorceress of the ordinary" for her ability to take everyday events in the lives of children and turn them into picture books. Having earned her Bachelors and Masters Degrees in Human Development at Pacific Oaks College in Pasadena, California, Ms. Hines taught elementary and preschool before establishing her writing career. She now lives and works in Milford, Pennsylvania.



For Beginners: A Beginning Writing Workshop is offered October 24-27.  
See page 12 for details!

# FOR BEGINNERS

October 24-27, 1996



## Beginning Acting Jack Clay

Mr. Clay will work with each workshop participant individually. Participants will enjoy a beginner's exploration of language, both printed and spoken; and the basics of action and characterization.

**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 over 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, four 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. He is now Emeritus Professor of Drama at the University of Washington, but he continues to lecture and teach throughout the country.

## "You Ought to Write That Down" Judith Kitchen

Has anyone ever told you you should write your stories? Have you ever wondered what to do with your most poetic thoughts? This session will help you put those dreams into practice. The writing workshop is designed for beginners (or those who have kept their work hidden away in a drawer). We will read examples of good writing, discuss them, and then do some in-class exercises in the areas of fiction, nonfiction, and —yes— even poetry. After that, you'll choose a longer project to work on and we will begin the process of talking about revision. Guaranteed fail proof! You'll go home with a knowledge of writing techniques, ideas of how you'd like to present your material, and the confidence to sit down and begin.

**Judith Kitchen** is the author of three books — poetry, criticism, and essays. She teaches nonfiction writing at SUNY Brockport in upstate New York and is currently compiling an anthology of short nonfiction to be published by Norton. She received her BA in American Literature from Middlebury college, Vermont, and her MFA in Creative Writing from Warren Wilson College, Swannanoa, North Carolina. Judith has received numerous awards for her work, including a Fellowship from the National Endowment for the Arts, a Pushcart Prize, and an Individual Artist's Fellowship in Poetry from the New York Foundation for the Arts. She is the editor of a Norton anthology of short nonfiction pieces called *In Short*.



Photo: Jim Dusen



## Beginning Photography & Darkroom Konrad Eek

This workshop will include a brief overview of the history of photography, a discussion of the properties of different films, lenses, and cameras, tips on composition and the use of available light. Participants will take field trips into the surrounding area to create new images, and will receive instruction on the methods of processing black and white film, and making black and white prints. Time in the darkroom will be provided with individual instruction allowing participants to process and print some of their images.

**Fee: \$15**

**Konrad Eek** received his Bachelors of Fine Arts degree from the University of Oklahoma in 1988. He has exhibited in numerous one-person and group shows, and his work appears in the permanent collection of the Fred Jones Memorial Art Museum at the University of Oklahoma, and in the Midwest Photography Archives. For four years, he worked as Production Manager for Steven Michael Studios, a catalogue photographer in Dallas. Konrad taught Darkroom Technique at the Oklahoma Summer Arts Institute from 1991 to 1995. Currently, he is a photographer at Pro-Graphic Images in Oklahoma City.



Mark Sisson

## Beginning Drawing & Printmaking

### Mark Sisson & Dan Kiacz

Workshop participants will create drawings and unique prints from various still life set-ups and the Quartz Mountain landscape. You will work with materials expressively with minimal emphasis on technical facility or "drawing ability." This is an introductory course designed to acquaint participants with basic issues in crafting a drawing and a print. We will work with traditional drawing materials like charcoal and pencil on paper and with contemporary printmaking materials including reusable plastic plates and inks. You should bring two or three small objects of personal significance to draw from and incorporate into your work. This workshop will feature two instructors to give participants individual attention in drawing and printmaking skills.

Fee: \$15

**Mark Sisson** was born in Ann Arbor Michigan in 1957. He earned a BFA from the University of Michigan in 1979. And an MFA from the University of Wisconsin-Madison in 1984. While there he was heavily influenced by the politically satirical works of Warrington Colescott and Raymond Gloeckler. Mr. Gloeckler also introduced him to the art of woodcut (relief printmaking). After working his way through a portion of the University of Wisconsin system as a temporary instructor and sabbatical replacement, in 1989 Mark Sisson joined the faculty of the Oklahoma State University, where he is currently an Associate Professor of Art. Prints and drawings by Mark Sisson have been in numerous juried and invitational national exhibitions where they have received over 40 awards. His works are in many public and private collections.

**Dan Kiacz** came to the University of Oklahoma in 1973 with a BFA and an MFA from Ohio University. His area of expertise is Printmaking with special emphasis in Serigraphy; his classes also include Lithography and Etching. Since 1973, his work has appeared in over 200 international, national and regional exhibitions including *Boston Printmakers*, *Wesleyan International*, "Colorprint USA," and the *United States Information Agency Touring Print Invitational*. While at the University of Oklahoma, Kiacz received entry into the British Specialist Printmaking Program and pursued a year of study in England. In 1991 he was a Visiting Professor at Universidad Autonoma de Guadalajara in Guadalajara, Mexico. Professor Kiacz also presents annual courses in both Santa Fe and New York. A recipient of numerous teaching awards, in 1992 he received both the Outstanding Faculty Award, College of Fine Arts and Oklahoma State Regents Award for Higher Education. Kiacz has worked with the Oklahoma Fall Arts Institutes for many years as a printmaking instructor. He is currently producing a body of work based on Edwards Hicks' "The Peaceable Kingdom."



Dan Kiacz



## Cherokee Basket Weaving

### Mavis Doering

In this fun, hands-on workshop, participants will learn to weave a double-walled basket in the technique used by the Western Cherokee. Participants will also receive instructions on gathering and processing natural materials for both baskets and dyes. Each student will be able to construct two medium-sized baskets during the workshop. Fee: \$15.

**Mavis Doering** is a member of the Cherokee Nation of Oklahoma and a descendent of the Ghigau (Beloved Woman of the Cherokees). Mavis learned the basics of basketweaving from her mother and after taking classes and workshops sponsored by the Cherokee Nation, she became a professional basketweaver in 1975. She is a third generation weaver, her grandmother having woven rugs 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, selection as a participant in the Smithsonian Folklife Festival, and a showing at the National Cowboy Hall of Fame.

# PAST FACULTY

## of the Oklahoma Fall Arts Institutes

### Choral Music

CHARLENE ARCHIBOUE/Conductor/  
Los Alamos, CA/1994  
ROONEY EICHENBERGER/Conductor/  
Tallahassee, FL/1995  
WESTON NOBLE/Conductor/Decora, IL/1992  
DENNIS SHROCK/Scholar/Norman, OK/1992

### Photography

WILLIAM ALBERT ALLARD/Batesville, VA/1986  
MORLEY BAER/Carmel, CA/1987  
CRAIG BARBER/Seattle, WA/1995  
RUTH BERNHARD/San Francisco, CA/1988  
KEVIN BLUBESK/Beirmington, VT/1990  
MARSHA BURNS/Seattle, WA/1987  
PAUL CAPONIGRO/Santa Fe, NM/1985, 1986  
KEITH CARTER/Beaumont, TX/1992  
MARTHA CASANAVE/Monterey, CA/1991  
WILLIAM CLIFT/Santa Fe, NM/1989  
A.D. COLEMAN/Stone Island, NY/1992  
MARIE COSINDAS/Boston, MA/1986  
JUDY DATER/New York, NY/1995  
NICHOLAS DE VORSE/Aspen, CO/1993  
DICK DURRANCE/Rockport, ME/1984  
DAVID FITZGERALD/Oklahoma City, OK/1983  
SALLY GALL/New York, NY/1995  
RALPH GIBSON/New York, NY/1994  
PHILIP HYDE/Taylorsville, CA/1984  
CHRISTOPHER JAMES/Boston, MA/1995  
MICHAEL KENNA/San Francisco, CA/1990  
DOUGLAS KIRKLAND/Los Angeles, CA/1993, 1994  
MARK KLETT/Tempo, AZ/1992  
ROBERT GLENN KETCHUM/Los Angeles, CA/1988  
JANE ALEXANDER/Carmel, CA/1991  
JOHN LOENGRAND/New York City, NY/1989  
DAVID LUBBERS/Grand Rapids, MI/1988  
SALLY MANN/Lexington, VA/1989  
MARY ELLEN MARKING/New York, NY/1993  
TOM MILLEA/Carmel, CA/1987  
ARNSOLD NEWMAN/New York, NY/1994  
TED ORLAND/Santa Cruz, CA/1985, 1994  
OLIVIA PARKER/Manchester, MA/1991  
STEPHEN PERLOFF/Scholar/Philadelphia, PA/1992  
BERNARD PIROSKY/France/1983  
NEIL SELKIRK/New York, NY/1986  
JOHN SEXTON/Carmel Valley, CA/1992  
LYNN STERN/New York, NY/1991  
GEORGE T'CE/Beila, NJ/1990  
JERRY UELSMANN/Gainesville, FL/1989  
COLE WESTON/Carmel, CA/1991  
HUNTINGTON WITHERILL/Monterey, CA/1990  
DON WORTH/Mill Valley, CA/1985

### Theater

JOANNE AKALATIS/Director/New York, NY/1990  
JANE ALEXANDER/Actor/Carmel, NY/1984  
LOU ANTONIO/Director/Burbank, CA/1989  
JOHN LEE BEATTY/Sage Designer/  
New York, NY/1990  
ROBERT BENEDETTI/Director/Valecia, CA/1985  
JOHN BISHOPP/Playwright & Director/  
New York, NY/1986  
JONATHAN BOLT/Playwright/New York, NY/1994  
MARGARET BOOKER/Director/Sarasota, FL/1992  
CATHERINE BURNS/Actress/New York, NY/1989  
KATHLEEN CAHILL/Play & Screenwriter/  
Cambridge, MA/1988  
DOUGLAS CAMPBELL/Actor/Toronto, Canada/1995  
LONNY CHAPMAN/Actor/Los Angeles, CA/1990  
JACK CLAY/Director/Seattle, WA/1989, 1992  
IRENE CONNORS/Voice & Movement Specialist/  
Valecia, CA/1984, 1985  
MORTON DA COSTA/Director/West Redding, CT/1987  
RICHARD DRESSER/Playwright/New York, NY/1990  
LYLE DYE/Director/Akron, OH/1983



Actress Jane Alexander & Director Ed Sherin

MICHAEL FEINGOLD/Scholar/New York, NY/1991  
MARIE IRENE FORNES/Playwright/New York, NY/1991  
EARLE GISTER/Actor & Teacher/New Haven, CT/1993  
REIL HOULE/Mime/San Francisco, CA/1983  
WOODIE KING, JR./Director/New York, NY/1992  
WERNER KLEMPERER/Actor/New York, NY/1986  
WILLIAM LEVITS/Director/Tallahassee, FL/1983  
ALLAN MILLER/Actor and Director/Los Angeles, CA/1990  
DENISE NICHOLAS/Actress/Los Angeles, CA/1994  
JAMES NICOLA/Director/New York, NY/1995  
PEGGY O'BRIEN/Scholar/New York, NY/1991, 1992, 1995  
MICHAEL TOLY/DO/Actor/Washington, DC/1991  
SYBIL ROSEN/Playwright/New York, NY/1986  
AMY SALTZ/Director/New York, NY/1994  
ED SHERIN/Director/Carmel, NY/1984  
RICHARD THOMAS/Actor/Los Angeles, CA/1988  
ERNEST THOMPSON/Playwright/Marina Del Rey, CA/1985  
MICHAEL TOLY/DO/Actor/Washington, DC/1991, 1992, 1995  
SAM WOODHOUSE/Director/San Diego, CA/1989  
AL YOUNG/Screenwriter/Palo Alto, CA/1989

### Visual Arts

TIMOTHY BARRETT/Papermaker/Kalamazoo, MI/1984  
TOM BERG/Painter & Printmaker/Narburg, NM/1989  
CAROLYN BRADY/Painter/Baltimore, MD/1989  
CHRISTOPHER BROWN/Painter/Berkeley, CA/1990  
HOWARD BUCHWALD/Painter/New York, NY/1989  
JAMES BUTLER/Painter/Bloomington, IL/1986  
WATTERSON COLESCOTT/Printmaker/Mt. Horeb, WI/1991, 1992  
KATHRYN CLARK/Papermaker/Brookston, IN/1985  
ALAN COBER/Illustrator/Bozling, NY/1985  
DON EDDY/Painter/New York, NY/1987  
MELVIN EDWARDS/Screenwriter/New York, NY/1990  
RICHARD FINCH/Printer/Bloomington, IL/1993  
JANET FISH/Painter/New York, NY/1993  
PETER FRANK/Critic/Los Angeles, CA/1990  
NATHAN GOLDSTEIN/Painter & Author/Boston, MA/1987, 1988, 1994  
JUAN GONZALEZ/Painter/New York, NY/1983, 1984  
PATRICIA GONZALEZ/Painter/Houston, TX/1992  
ROBERT GORDY/Painter & Printmaker/  
New Orleans, LA/1985  
HAROLD GREGOR/Critic/Bloomington, IL/1994  
GERRIT HENRY/Critic/New York, NY/1989  
RICHARD HUNT/Sculptor/Chicago, IL/1984  
DAN KIACZ/Printer/Normal, OK/1983  
SUZANNE KLOTZ/Sculptor/Sedona, AZ/1989  
KAREN KUNCI/Printer/Avoca, NE/1995  
NORMAN LALIBERTE/Sculptor/Nahant, MA/1988  
ALFRED LESLIE/Painter/New York, NY/1995  
JAMES MCGARRELL/Painter/Newbury, VT/1995  
DELOSS MCGRAW/Painter/Scottsdale, AZ/1995

MARGARET A. U.K./Mixed Media/Chicago, IL/1993  
MARTI MAY/Oakton, TX/1991  
MELISSA MILLER/Painter/Austin, TX/1991  
JESUS BALTIMA/BORLES/Sculpsor/  
Rockport, TX/1995  
FRANCES MYERS/Printer/Mt. Horeb, WI/1992  
DANN NARDI/Sculptor/Bloomington, IL/1994  
DON NICE/Printer/Garrison, NY/1983  
PATSY NORVELL/New York, NY/1991  
PETER PAGLIASSI/Printer & Critic/New York, NY/1988  
HOLLY ROBERTS/Mixed Media/Cornell, NM/1994  
CLARE ROMANO/Printer/New York, NY/1994  
JOHN ROSS/Printer/New York, NY/1994  
IREN SCHIO/Mixed Media/Santa Fe, NM/1991, 1992  
PAUL SOLIDNER/Ceramicist/Claremont, CA/1987  
TOM VAN SANT/Artist & Designer/Los Angeles, CA/1986  
JEANETTE PASTIN/BLOAN/Printer/River Forest, IL/1990  
LAURIE SPENCER/Sculptor/Tulsa, OK/1993  
CYNTHIA THOMPSON/Sculptor/Portland, ME/1992  
JAMES WINN/Printer/Sycamore, IL/1986  
JEROME WITKIN/Printer/Syracuse, NY/1990

### Writing

LINSEY ABRAMS/Fiction Writer/New York, NY/1987  
ROBIE BERN/Novel/Tuscaloosa, AL/1995  
MARVIN BELL/Post/Iowa City, IA/1985, 1986, 1993  
GEORGE BARRETT/Fiction/Post/Santa Cruz, CA/1991  
BRUCE BROOKS/Fiction/Spine Spring/MD/1992  
OLGA BROUMAS/Post/Provincetown, MA/1990, 1994  
RON CARLSON/Short Fiction/Tempo, AZ/1991  
RONALD CHRIST/Non-Fiction/New York, NY/1992  
LUCKIE CLIFTON/Post & Children's Writer/  
Santa Cruz, CA/1987, 1990  
ROBERT CREELEY/Post/Buffalo, NY/1989  
CRESCENT DRAGON/WAGON/Children's Writer/  
Eureka Springs, AR/1993  
LARS ENGLE/Scholar/Tulsa, OK/1992  
TESS GALL/Actress/Post/Syracuse, NY/1984  
GEORGE GARRETT/Fiction/Writer/Charlotteville, VA/1990  
REGINALD GIBBONS/Poet, Fiction writer/Evanston, IL/  
1991, 1994  
DIANE GLANCY/Fiction writer/St. Paul, MN/1995  
LEE GUTKIND/Creative non-fiction/Pittsburgh, PA/1994  
GAIL E. HALEY/Children's writer, Illustrator/Boone, NC/1994  
DONALD HALL/Post/Dunbar, NJ/1988  
STEVE HARRISON/Journalist/Austin, TX/1987  
STEVIE HELLER/Fiction/Manhattan, KS/1992  
SHELBY HEARON/Fiction/Writer/White Plains, NY/1988  
AMY HEMPEL/Short Story Writer/New York, NY/1989  
DAVID HICKEY/Essayist & Critic/Ft. Worth, TX/1985  
EDWARD HIRSH/Post/Bouston, TX/1987  
LINDA HOGAN/Post/Hillsdale, CO/1989  
JAQUELINE JACKSON/Springfield, IL/1991  
CHARLES JOHNSON/Fiction/Writer/Seattle, WA/1986  
WILLIAM KITTRIDGE/Fiction/Writer/Missoula, MT/1988  
JOHN LANE/Poet & Essayist/Beyson City, NC/1986  
GERALDINE LITTLE/Poet & Short Fiction/Mt. Holly, NJ/1992  
PHILIP LOPATE/Essayist/New York, NY/1989  
ED LUEDERS/Non-Fiction/Writer/Salt Lake City, UT/1990  
HEATHER MCHUGH/Post/Seattle, WA/1992  
LARRY MCMURTRY/Writer/Writer/Washington, DC/1984  
DIANE MCCURRY/Book/Biographer/San Francisco, CA/1995  
KAY MORGAN/Journalist/Writer/Bloomington, WA/1986  
JOHN MURRAY/Environmental Writer/Parkburg, AK/1989  
TOBY Q'LOSON/Post & Fiction/Writer/Philadelphia, PA/1990  
ALICIA OSTRICKER/Post/Printer, NJ/1993  
JAMES RAGAN/Post & Screenwriter/Beverly Hills, CA/1985  
FRANCINE RINGOLD/Scholar/Tulsa, OK/1991  
MARK SINGER/Journalist/New York, NY/1985  
JANE SHELL/Author/Writer/Seattle, WA/1992  
MARK SHELL/TON/Adams, OH/1991  
PEGGY SHUMAKER/Post/Estor, AK/1995  
ANITA SKREEN/Olema, MI/1991  
JOYCE CAROL THOMAS/Children's Writer/Berkeley, CA/1995  
LEONARD TOURNEY/Fiction/Santa Barbara, CA/1994  
TERRY TEMPEST/Novel/LAMES/essayist/Salt Lake City, UT/1988  
ROBLEY WILSON/Fiction/Cedar Falls, IA/1993

# REGISTRATION FORM

1996 Oklahoma Fall Arts Institutes

Return this form (with \$125 deposit) to: **The Oklahoma Arts Institute • P.O. Box 18154 • Oklahoma City, OK • 73154.** Phone: (405) 842-0890 Fax: (405) 848-4538. **Feel free to photocopy this form as necessary.**

Name: \_\_\_\_\_ Preferred Name (for Name tag): \_\_\_\_\_  
Last First

Sex:  Male  Female Age: \_\_\_\_\_ County of residence: \_\_\_\_\_  
(This information used to help make rooming assignments.)

Mailing Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Home Phone: (\_\_\_\_) \_\_\_\_\_ Work Phone: (\_\_\_\_) \_\_\_\_\_

Ethnicity (This information is voluntary in accordance with the 1968 Civil Rights Act as amended):  
 Native American  African American  Hispanic  Asian  White (not of Hispanic Origin)  Other:

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

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

Will you be applying for graduate credit?  Yes  No Have you ever attended the OFAI before?  Yes  No  
 If yes, list year(s) and workshops attended: \_\_\_\_\_

## Workshop Registration

Because classes fill quickly, please select a first, second and third choice, and prioritize them by writing "1," "2," or "3" in the first column. In the second column, list your level of expertise for that class: "B" (beginner), "I" (intermediate), or "A" (advanced). Some classes are restricted to advanced participants.

Choral Music / Theatre Institute	Choice	Level
September 26-29	1,2,3	B,I,A
Choral Music, Doreen Rao		
Acting, Jonathan Bolt		
Directing, Gitta Honegger		
Scene Design, Ann Sheffield		

Visual Arts Institute:	Choice	Level
October 10-13	1,2,3	B,I,A
Drawing, Sue Coe		
Painting, John Fincher		
Printmaking, Jaune Quick-To-See Smith		
Open Textile Construction, Rebecca Medel		
Stone Sculpture, Jesús Bautista Morales		

Beginners' Institute	Choice	Level
October 24-27	1,2,3	B,I,A
Writing, Judith Kitchen		
Acting, Jack Clay		
Drawing / Printmaking, Mark Sisson/Dan Kiaz		
Photography, Konrad Eek		
Basketweaving, Mavis Doering		

Photography Institute:	Choice	Level
October 3 - 6	1,2,3	B, I, A
A Personal Photography, Tom Millea		
Color, Light & Gesture, Jay Maisel		
Documentary, Antonin Kratochvil		
Workshop TBA: Please send me info.		

Writing Institute:	Choice	Level
October 17-20	1,2,3	B,I,A
Fiction Writing, Rosa Shand		
Poetry Writing, E. Ethelbert Miller		
Screenwriting, James Ragan		
Writing for Children, Anna G. Hines		
Non-fiction, Ronald Christ		

## Accommodations (All accommodations are double occupancy.)

If available, which type of housing accommodation do you prefer?  
 Lodge double room (with roommate)  
 Cabin or duplex with kitchenette (2-4 cabinmates)

If possible, may I room with (name, hometown): \_\_\_\_\_

Do you smoke?  Yes  No Prefer vegetarian meals?  Yes  No  
 Do you wish to be contacted by other participants about carpooling to / from Quartz Mountain?  Yes  No

## Payment — Make all checks or money orders payable to the Oklahoma Arts Institute.

Enclosed is my payment in full (\$450 tuition, room and board)  Enclosed is my \$125 deposit  
 I am paying by  Visa  Mastercard Amount: \_\_\_\_\_ Expiration date: \_\_\_\_\_  
 Name as it appears on card: \_\_\_\_\_ Credit card #: \_\_\_\_\_  
 Signature: \_\_\_\_\_

## Terms of Registration

I understand that, unless the Institute is otherwise instructed in writing, signing this registration form constitutes a release for any photographs taken of me at the Oklahoma Fall Arts Institutes. I also understand that my written comments may be used for public relations for the program. If I am unable to attend the workshop, I understand that I must notify the Oklahoma Arts Institute 14 days prior to the first day of class in order to be refunded the total tuition paid, less the \$25 processing fee. I hereby waive any and all claims for myself and my heirs and personal representatives against the Oklahoma Arts Institute, Quartz Mountain Lodge, the State of Oklahoma and any of their agents, servants or employees for injury, illness, or loss of personal property, by theft or otherwise, which my result from my participation in such workshop.

Signature of Registrant: \_\_\_\_\_ Date: \_\_\_\_\_

# SPREAD THE WORD!

## ABOUT THE OKLAHOMA ARTS INSTITUTE

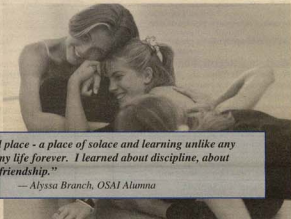
### GREAT OPPORTUNITIES FOR TEENS AND ADULTS

Would you like us to send an Oklahoma Fall Arts Institutes Course Catalogue to a friend or colleague? Just fill out the form below and return it with your registration, and we'll put their free catalogue in the mail TODAY!

### THE OKLAHOMA SUMMER ARTS INSTITUTE

*A chance of a lifetime for young artists.*

The Oklahoma Summer Arts Institute is a two week residential school which provides intensive pre-professional training to artistically talented Oklahoma high school students, ages 14 - 18. Through a statewide, competitive audition process, 230 students are selected each year to attend in one of the eight disciplines offered: acting, ballet, choral music, drawing, modern dance, orchestral music, photography or poetry. The Institute takes place each June at Quartz Mountain lodge, in southwest Oklahoma.



*"I think of Quartz Mountain as a truly magical, sacred place - a place of solace and learning unlike any other. My time at Quartz Mountain literally changed my life forever. I learned about discipline, about dedication, about individuality, and the importance of friendship."*

— Alyssa Branch, OSAI Alumna

In the isolated and beautiful natural environment of Quartz Mountain, students are immersed in classes, seminars, rehearsals and performances. Like at the Fall Arts Institutes, Summer Institute courses are taught by professional artists of national reputation. Small classes allow a one-on-one relationship between student and instructor. The daily schedule includes six hours of class and additional time set aside for coaching and/or individual study. Evening lectures, demonstrations, and performances give students the opportunity to experience each of the art forms represented at the Institute. A positive peer group of other talented and enthusiastic teens from all over the state allows students to make lifetime friendships and strengthen their confidence in the value of the arts to others as well as to themselves.

Students of the Oklahoma Summer Arts Institute learn a lot about their art form. But just as important are the lessons they learn about themselves. The rigorous schedule requires discipline and focus and often results in a stretching of students' abilities beyond what they believed themselves capable of. The Arts Institute environment can open up whole realms of possibility and creativity within the students who attend, challenging them to even greater potential, higher goals and increased confidence and enthusiasm. These are strengths they will apply not just in the arts, but in every area of their life, long after the summer is over.

Do you know a young Oklahoman who would benefit from such an experience?

Fill out the form below and you could help him or her take the first step to Quartz Mountain.

Auditions for the 1997 Summer Arts Institute will begin in January. Application materials will become available in December.

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### I want to Spread the Word!

Please send information about the Oklahoma Arts Institute to:

Send  Summer (teens)  Fall (adults) Information to:

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Send  Summer (teens)  Fall (adults) Information to:

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Return this form to the Oklahoma Arts Institute, P.O. Box 18154, Oklahoma City, OK 73154. For more information, call (405) 842-0890.



# OKLAHOMA ARTS INSTITUTE

## Board and Staff

### Board Officers

#### Chairman

C. Kendrick Ferguson  
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## CAPITAL IMPROVEMENTS CAMPAIGN: DONORS TO PHASE I

The Oklahoma Arts Institute has entered into an Agreement with the State of Oklahoma to develop Quartz Mountain into a regional arts and conference center with a national reputation. Phase I of Capital Improvements was completed in 1989 and consists of five studio pavilions, an outdoor amphitheater and a library. Phase II, a performing hall/conference center, is currently under way with completion projected for 1998. The rebuilding of Quartz Mountain Lodge with expanded housing and public rooms will begin in 1997 and is also projected for completion in 1998. The Oklahoma Arts Institute gratefully acknowledges Phase I donors (\$100,000+) for providing funding to match state appropriations.

### Great Plains Amphitheater

Southwestern Bell Foundation, Oklahoma City

### Lone Wolf Pavilion

The McCasland Foundation, Duncan

### Buffalo Pavilion

The Kerr Foundation, Oklahoma City

### Prairie Falcon Pavilion

Sarkeys Foundation, Norman

### Diamondback Pavilion

The MacKlansburg-Hulseley Family, Oklahoma City

### Wildcat Pavilion

Conoco, Inc., Ponca City

### Beverly Badger Memorial Library

John S. Badger  
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## MOUNTAIN MOVERS OF THE ENDOWMENT CAMPAIGN

The Institute's endowment was established in 1985 with the award of a prestigious Challenge Grant from the National Endowment for the Arts. To establish a named or designated fund, a gift must be \$10,000 or more. A \$3 million scholarship campaign to permanently underwrite scholarships in the amount of \$15,000 each for 200 students in the summer program is currently underway. The Oklahoma Arts Institute gratefully acknowledges the following "Mountain Movers" who are securing the future of the programs of the Oklahoma Arts Institute.

### OKLAHOMA SUMMER ARTS INSTITUTE PROGRAM FUNDS

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Conoco Inc., Ponca City

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Gracye B. Kerr Fund, Oklahoma City

#### Kerr Foundation Modern Dance Fund

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In every organization there is a group of committed donors who loyally contribute large gifts each year for the purpose of underwriting annual operations. For the Institute, the Quartz Crystal Club, donors of \$1,000 and more, is this group. The Oklahoma Arts Institute gratefully acknowledges the generous support of its Quartz Crystal Club members who have contributed to the Institute's annual operating fund between April 1, 1995 and July 1, 1996.

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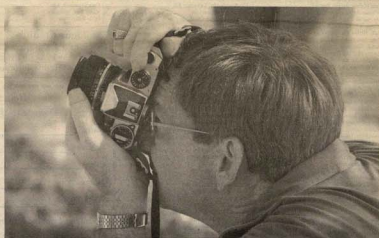
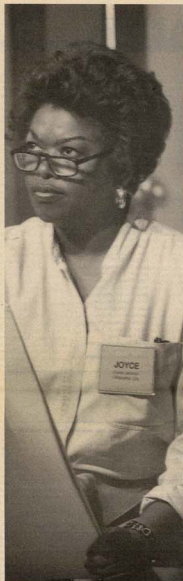
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