

**FINE  
ARTS  
WORK  
CENTER**



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# THE WORK CENTER

The **FINE ARTS WORK CENTER** was founded in 1968 by a group of artists, writers, and patrons, including Stanley Kunitz, Robert Motherwell, Hudson D. Walker, Fritz Bultman, Salvatore and Josephine Del Deo, Phil Malicoat, Myron Stout, Jack Tworkov, among others. The founders envisioned a place in Provincetown, the country's most enduring art colony, where artists and writers could live and work together in the early phases of their careers. They believed that the freedom to pursue creative work within a community of peers is the best catalyst for artistic growth.

The Work Center is one of the few long-term residency programs in the United States bringing together literary and visual artists at critical early stages of their careers. Since its beginning fifty years ago, the Work Center has awarded **1,000 Fellowships** and has become one of the premier residencies of its kind.

In addition to its flagship **FELLOWSHIP PROGRAM**, the Work Center offers an annual **SUMMER WORKSHOP PROGRAM** lead by esteemed writers and artists and **24PEARLSTREET**, a nationally renowned online writing program. Program scholarships ensure the diversity and vibrancy of our student population.

Sustaining the year-round vitality of Provincetown as an historic art colony lies at the heart of the Work Center's mission. Public programming brings nationally recognized artists and writers to Provincetown for lectures, readings, and exhibitions – all free and open to the public – enjoyed by thousands of residents and visitors in the community.

**FAWC.ORG**

**FINE  
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ANINA MAJOR, *Nourished From The Root (detail)*, 2015, porcelain, rope, 18" x 74" x 18" – 2019-2010 Visual Arts Fellow – [aninamajor.com](http://aninamajor.com)

## OUR PROGRAMS

### THE FELLOWSHIPS

Each year the Fine Arts Work Center's Visual Arts and Writing Committees, composed of internationally renowned artists and writers, working with distinguished jurors, select ten emerging visual artists and ten emerging writers from a pool of 1,500 applicants from around the world. The selection process is rigorous, and **FELLOWSHIPS** are awarded entirely on the excellence of the applicant's work.

For the seven-month residency period of October 1 to April 30, the selected fiction writers and poets and 2D, 3D, and time-based media artists come to Provincetown to work on their creative practice. The Fellows receive living and studio space and a modest stipend; their only responsibility is to their work.

Writing Fellows present public readings of their work in the Stanley Kunitz Common Room; Visual Arts Fellows exhibit their work at the Work Center's Hudson D. Walker Gallery and in a group show at the Provincetown Art Association and Museum. All Fellows can participate in community outreach by teaching workshops in local schools and senior centers.

**FAWC.ORG/FELLOWSHIPS**

### APPLY FOR A FELLOWSHIP

Each year, the Work Center welcomes to Provincetown 10 emerging artists and 10 emerging writers for a seven-month residency program. This winter **FELLOWSHIP PROGRAM** represents the Work Center's core mission – to support emerging artists and writers in the crucial, early stages of their careers.

Fellows enjoy housing and workspace at the Work Center, a monthly stipend, and uninterrupted time in which to make their work. Past Fellows include artists Elliott Hundley, Lisa Yuskavage, Jennifer Packer, and Jack Pierson, as well as writers Jhumpa Lahiri, Michael Cunningham, Ann Patchett, and Nick Flynn.

To learn more, and to apply for your seven months of time and space, visit:

**FAWC.ORG/APPLY**

### THE SUMMER WORKSHOP PROGRAM

The Work Center's **SUMMER PROGRAM** offers 100 week-long workshops in creative writing and visual arts annually. The wealth of workshops taught by our extraordinary faculty, both new and returning, includes poetry, fiction, memoir, nonfiction, songwriting, playwriting, painting, drawing, printmaking, sculpture, and photography.

The faculty and location make this writing and creative arts program among the nation's finest and most attractive. Nightly readings and artist talks offer students a rare opportunity to learn from and interact with faculty at the highest levels of their disciplines. This aspect of the Work Center's program is distinctive, offering a community where students, staff, and faculty are devoted to creative practice and conversation.

New and continuing partnerships with Lambda Literary, Cave Canem, Kundiman, VIDA: Women in the Literary Arts, Mass Poetry Festival, MassLEAP (Massachusetts Literary Education Performance Collective), City of Boston – Mayor's Office of Arts and Culture, Indolent Books and the Provincetown Theater enhance our vibrant and nurturing community. Each summer nearly 800 enrollees participate in this program, which raises funds for the Work Center's distinctive Fellowship program.

**FAWC.ORG/SUMMER**

### 24 PEARL STREET ONLINE WRITING PROGRAM

Building on the Fine Arts Work Center's tradition of creative excellence and community, **24PEARLSTREET** offers its literary riches to the global community through innovative online writing workshops.

Program faculty include our Summer Program teachers, former Work Center Fellows, and a wide net of personal and professional colleagues who are among today's most accomplished poets and writers. At 24PearlStreet, poetry, fiction, and nonfiction workshops are available year-round to writers on every level. Writers can focus on doing their best work under the guidance of exceptional faculty, no matter where they are or what their schedule.

**FAWC.ORG/24**





## EXHIBITIONS, EVENTS & CELEBRATIONS

**EXHIBITION – JANUARY 24 – MARCH 1**  
VISUAL ARTS FELLOWS – GROUP SHOW  
PROVINCETOWN ART ASSOCIATION AND MUSEUM (PAAM)

**EXHIBITIONS – JANUARY 31 – APRIL 3**  
VISUAL ARTS FELLOWS – 10 SOLO SHOWS  
HUDSON D. WALKER GALLERY

**EXHIBITION – APRIL 10**  
STEPHEN PACE MID-CAREER  
ARTIST IN RESIDENCE – SOLO SHOW

**EXHIBITION – APRIL 17**  
2019-2020 VISUAL ARTS FELLOWS  
GROUP SHOW & OPEN STUDIOS

**EXHIBITION – MAY 15 – JUNE 1**  
DEMOCRACY OF THE LAND  
CURATED BY JAY CRITCHLEY  
PROVINCETOWN COMMUNITY COMPACT

**EXHIBITION – JUNE 5-21**  
STEAMROLLER COLLABORATIONS  
YVETTE DRURY DUBINSKY & VICKY TOMAYKO

**EXHIBITION – JULY 10-27**  
SUMMER AWARDS CELEBRATION  
FEATURED ARTIST (TBA)

**CELEBRATION – JULY 11**  
11TH ANNUAL SUMMER AWARDS CELEBRATION  
HOST: KATE CLINTON – HONOREES (TBA)

**EXHIBITION – DATES TBA**  
44TH ANNUAL ART AUCTION PREVIEW  
FEATURED ARTIST (TBA)

**EXHIBITION – DATES TBA**  
SUMMER PROGRAM – 25TH ANNIVERSARY  
PHOTOGRAPHY

**EXHIBITION – SEPTEMBER 4-7**  
THE ART OF MEMORY  
ALZHEIMER'S SUPPORT GROUP OF CAPE COD

**EXHIBITION – SEPTEMBER 11-20**  
OUTER CAPE ARTISTS IN RESIDENCE CONSORTIUM  
(OCARC) & PEAKED HILL TRUST'S ARTS AND SCIENCES  
RESIDENCY PROGRAM

**EXHIBITION – OCTOBER 9 – NOVEMBER 1**  
INCOMING VISUAL ARTS FELLOWS  
& VISUAL ARTS COMMITTEE

**[FAWC.ORG/CALENDAR](http://FAWC.ORG/CALENDAR)**





MEGAN HINTON, *Array (detail)*, 2015, oil on linen, 30" x 32" – 2020 Summer Program Faculty – [meganhinton.com](http://meganhinton.com)



Happy 25th Birthday Summer Program! In celebration, we invite you to give to our **SCHOLARSHIP FUND**. Scholarships are crucial to increasing the diversity and vibrancy of our student population and fostering a wide range of dialogue and creative outcomes.

A scholarship is often the only way young and emerging writers and artists are able to attend a summer workshop. Your donation will make it possible for a writer or artist to participate in a workshop who otherwise would not have the funds to do so – providing them with the possibility of a life transforming experience! A donation of \$650 will fund a scholarship in full or you may donate any amount you are able. All donations, small to large, are appreciated.

## PAM HOUSTON

1995-2020 Summer Program Faculty



*“The Fine Arts Work Center, now more than ever, is a sanctuary, an incubation chamber, a miracle enabler, a room of one’s own, a collaboration accommodation, a place where we are reminded that art can save lives (and does), that the truth will set you free (and does), that a few like-minded and determined people can change the world (and will). It is a place where you remember that everything is possible, it is a haven for beauty and trauma, shadow and light. My favorite week of summer, 25 years and counting. I wouldn’t miss it for the world.” PH*

## HERE’S WHAT A FEW OF OUR SCHOLARSHIP RECIPIENTS HAVE TO SAY

*“My experience at the Fine Arts Work Center this summer was extraordinary. I spent the years after my MFA program feeling lost in terms of my own work; Javier’s workshop revitalized my writing. The conversations our group had both inside and outside the classroom were uplifting as well as constructive. I am highly indebted to the FAWC’s generosity. I am grateful to have been given the opportunity to spend a week in beautiful Provincetown and make poetry a part of my life again.” BG*

*“My experience in Vievee Francis’s workshop, at FAWC, and in the Provincetown community in general was exceptional, perhaps even extraordinary. I hesitate to open with such grandiosity, but the week was memorable, instructional, challenging, nurturing, and explosive for my personal and professional creative development.” EC*

*“I’m so very grateful to have received a scholarship to the Fine Arts Work Center. It allowed me to participate in a highly productive, thought-provoking workshop, to make a great friend from Russia, and to spend time in Provincetown, one of the loveliest places I’ve ever encountered. I already feel nostalgic for the nights I spent strolling around in thick fog, looking at the many boats docked beside the pier, watching the fishermen unload their hauls, and looking back every so often to see the ghostly Pilgrim Monument towering above the shore. It was a wonderful experience, and I’m very appreciative.” DC*

## BE PART OF OUR CREATIVE COMMUNITY

With 100 weeklong workshops offered by renowned writers and artists, this year’s Summer Workshop Program presents classes in poetry, fiction, memoir, nonfiction, playwriting, painting, drawing, printmaking, sculpture, and photography. Our extraordinary **POETRY FESTIVAL** expands to two weeks, enlivening the campus with a concentration in poetry, and both our transformative **MEMOIR & CREATIVE NONFICTION WEEK** and galvanizing **SOCIAL JUSTICE: WRITERS & ARTISTS AS ACTIVISTS WEEK** return with beloved and new faculty and classes. All four themed weeks include workshops by renowned writers and artists, keynote presentations, nightly faculty readings and artist talks, and a student night.

## NEW THIS SUMMER!

The Work Center is thrilled to continue its new **WOMEN PLAYWRIGHTS SERIES**, under the generous mentorship of Paula Vogel. We debut our new **WRITING QUEER LIVES** series this summer. And the acclaimed **MASTER PRINTER SERIES** builds on a women printmakers initiative welcoming new faculty and master printers.

## RENOWNED FACULTY

The caliber of our Summer Workshops faculty is unparalleled. Nightly readings and artist talks offer students a rare opportunity to learn from and interact with faculty at the highest levels of their disciplines. This aspect of the Summer Workshops is distinctive, offering a community where students, staff, interns, and faculty are devoted to creative practice and conversation.

## COME FOR THE COURSE. STAY FOR THE VACATION.

The Fine Arts Work Center is in the heart of Provincetown, surrounded by 40 miles of pristine national seashore. Located at the extreme tip of Cape Cod, Provincetown’s thriving artists’ community welcomes you with its art galleries, museums, shops, theatre, music, whale watch trips and more.

## FACILITIES

The Work Center is centrally located on the site of the historic Days Lumberyard, home to working artists since 1914. Work Center facilities include 25 apartments, 14 large working studios/classrooms, a state-of-the-art print shop, digital media lab, student lounge, computer lab, an auditorium, art gallery, a book shop, and administrative and program offices. Students have 24-hour access to classrooms and studios, print shop, student lounge, digital media lab and computer lab.

## ACCOMMODATIONS

Each campus apartment comes with a kitchen and private bathroom and are available for students on a first-come, first-served basis. They generally book up quickly. Apartments rent for \$900 for 6 nights. Students bring sheets (full), towels, and toiletries. Wireless internet access and coin-operated laundry facilities are available. Apartments do not have telephones, televisions, or air-conditioning. Check-in is Sunday 4-6PM and check-out is Saturday by noon. Please note: We cannot accommodate early arrivals or late departures. The Work Center has a no pets/no smoking policy. Residents should plan on leaving their apartment clean; a nonrefundable cleaning fee will be charged for apartments that require extra cleaning. Be sure to review the cancellation/refund policy. Visit [FAWC.ORG/SUMMER](http://FAWC.ORG/SUMMER) for more information.

## PARKING

Parking at the Work Center is reserved for resident students and faculty only. Please visit our website at [FAWC.ORG/SUMMER](http://FAWC.ORG/SUMMER) for off-site parking information.

**DONATE NOW – FAWC.ORG/SUMMER25**

CELEBRATING  
**25**  
YEARS





**TUITION AND SCHEDULE**

The week begins on Sunday at 6 PM with an orientation and welcome reception. All classes run Monday-Friday. Please consult online course descriptions for materials and model fees.

**Writing 15-hour** 9AM-Noon or 1-4PM **\$650**

**Writing 20-hour** 9AM-1PM **\$750**

**Printmaking 15-hour** 9AM-Noon or 1-4PM **\$650**

**Studio Arts 15-hour** 9AM-Noon or 1-4PM **\$650**

**Studio Arts 20-hour** 9AM-1PM **\$750**

**CANCELLATION POLICY**

If you cancel your workshop and/or housing **prior to May 7**, you will receive a full refund, minus a \$75 cancellation fee for each workshop, and a \$75 fee for each housing cancellation. If you cancel your workshop and/or housing **after May 7, but before June 7**, you will receive a 50% refund. If you cancel your workshop and/or housing **after June 7**, you will forfeit your entire payment. In the unlikely event that your workshop is cancelled, you will receive a refund in full. Please note that any request to “switch” or “transfer” from one workshop to another is subject to all the same cancellation policies as listed above.

**SCHOLARSHIPS AND DISCOUNTS**

The Summer Workshops offer a number of student scholarships, as well as a range of tuition discounts for returning students, Work Center Supporting Members, and students who enroll in multiple workshops. Please see [fawc.org/summer](http://fawc.org/summer) for discount details and scholarship information. **The deadline for Scholarship submission is April 3.**

**FAWC.ORG/SUMMER****HOUSING PARTNERS**

We are pleased to announce a Housing Partnership with Provincetown B & Bs and hotels. These generous supporters offer reduced rates to Summer Program participants. The Work Center also has a list of private rentals. Please refer to [FAWC.ORG/SUMMER](http://FAWC.ORG/SUMMER) for details.

**Admiral's Landing** | **Angel's Landing** | **Ravenwood Inn** | **Rose Acre**  
**Salt House Inn** | **Seaglass Inn and Spa** | **Secret Garden Inn**  
**The Waterford Inn** | **Watermark Inn** | **White Horse Inn** | **8 Dyer**

**ADDITIONAL HOUSING OPTIONS**

Additional housing can be found in many hotels, motels, B&Bs, and campgrounds on the lower Cape. A comprehensive list of accommodations is available on the Provincetown Chamber of Commerce website [PTOWNCHAMBER.COM](http://PTOWNCHAMBER.COM). Book early as housing fills up!

**HOUSING SHARE**

Interested in sharing housing with a fellow student? Visit our Student Housing Share Community Forum at [FAWCsummerprogramshare.org](http://FAWCsummerprogramshare.org).

**REGISTRATION**

Registration operates on a first-come, first-served basis. Workshop levels include **Open**, **Intermediate** and **Advanced**. Classes are limited to ten students. Payment in full is required at the time of registration. Register online at [FAWC.ORG/SUMMER](http://FAWC.ORG/SUMMER).

WORKSHOPS LISTED IN THIS CATALOG ARE AS OF JANUARY 2020. PLEASE VISIT OUR WEBSITE FOR THE MOST UP-TO-DATE SCHEDULE, FULL BIOS, MATERIALS LIST, AND EVERYTHING YOU NEED TO BRING TO CLASS.

Each week begins with a welcome reception and orientation. Mornings begin with a continental breakfast. Nightly readings and artist talks are presented by program faculty. Thursday is student night, offering students an opportunity to share their work.

**SUNDAY**

**4-6PM** Check-in any time after 4PM at the Summer Program office. If you are staying on campus and plan on arriving later than 6PM, please let us know. No early arrivals.

**6PM** Orientation is held for students and faculty in the Stanley Kunitz Common Room and is required.  
**6:30PM** Introductory class meetings with faculty, followed by a welcome reception.

**MONDAY**

**8:30-9AM** Continental breakfast in lounge

**9AM-4PM** Daily 3-4 hour workshops (check course descriptions for times)

**6:00PM** Faculty reading & artist talk

**TUESDAY**

**8:30-9AM** Continental breakfast in lounge

**9AM-4PM** Daily 3-4 hour workshops (check course descriptions for times)

**6:00PM** Faculty reading & artist talk

**WEDNESDAY**

**8:30-9AM** Continental breakfast in lounge

**9AM-4PM** Daily 3-4 hour workshops (check course descriptions for times)

**6:00PM** Faculty reading & artist talk

**THURSDAY**

**8:30-9AM** Continental breakfast in lounge

**9AM-4PM** Daily 3-4 hour workshops (check course descriptions for times)

**4:30PM** Student Open Studios, Readings, and courtyard reception for students, faculty, and friends

**FRIDAY**

**8:30-9AM** Continental breakfast in lounge

**9AM-4PM** Daily 3-4 hour workshops (check course descriptions for times)

**6-8PM** Provincetown Gallery Stroll

**SATURDAY**

**BY NOON** Check-out for all students staying on-site

**GETTING TO PROVINCETOWN**

**BY AIR** – Cape Air flies direct from Boston's Logan Airport to Provincetown Airport at Race Point. Call 800.352.0714 or 508.771.6944 or go online at [FLYCAPEAIR.COM](http://FLYCAPEAIR.COM). To get from the Logan Airport to the ferry dock, take Boston Public Transit Silver Line Route 1 to the World Trade Center stop.

**BY BOAT** – Bay State Cruise Company [BAYSTATECRUISECOMPANY.COM](http://BAYSTATECRUISECOMPANY.COM) – 877.783.3779. Three 90-minute trips daily from Boston during the summer months. Boston Harbor Cruises [BOSTONHARBORCRUISES.COM](http://BOSTONHARBORCRUISES.COM) – 877.733.9425. Schedule varies weekly in summer months. Departs from Boston.

**BY BUS** – Plymouth & Brockton Bus Co. [P-B.COM](http://P-B.COM) – 508.746.0378 or 508.746.4795. Regular bus service from NYC, Boston, and Providence.

**BY CAR** – Provincetown is at the extreme tip of Cape Cod. The Fine Arts Work Center is located at 24 Pearl Street. From the Sagamore Bridge, follow Route 6 to Provincetown. Turn left at stoplight onto Conwell Street. Turn left at stop sign onto Bradford. Take the first left onto Pearl and the first left into our parking lot. Driving time from Boston is about 2 1/2 hours, from New York about 6 hours. Interested in sharing a ride with a fellow student? Visit our Travel Share Community Forum at [FAWCsummerprogramshare.org](http://FAWCsummerprogramshare.org).

**PROVINCETOWN EVENTS**

Provincetown is a vibrant cultural community with much to offer. There are a number of great websites that list what's happening (events, restaurants, bars, gallery openings, etc.) in town. Here's a few to take a look at: Provincetown Chamber of Commerce – [PTOWNCHAMBER.COM](http://PTOWNCHAMBER.COM), ptownie – [PTOWNIE.COM](http://PTOWNIE.COM), Provincetown Business Guild – [PTOWN.ORG](http://PTOWN.ORG), and the Tourism Office of Provincetown – [PROVINCETOWNTOURISMOFFICE.ORG](http://PROVINCETOWNTOURISMOFFICE.ORG).

**GETTING AROUND PROVINCETOWN**

Provincetown is a walking or biking town – driving and parking can be very challenging. There are taxi services, shuttle buses, pedi-cabs, and bicycle rentals available.

**PARKING**

Parking at the Work Center is reserved for resident students and faculty only. Please visit our website at [FAWC.ORG/SUMMER](http://FAWC.ORG/SUMMER) for off-site parking information.







MEMOIR & CREATIVE NONFICTION WEEK

SOCIAL JUSTICE WEEK

POETRY FESTIVAL – PART 1

POETRY FESTIVAL – PART 2

WEEK 1  
JUNE 7-12

**ERIN BELIEU**  
Vision & Revision:  
A Poetry Workshop

**SOPHIE CABOT BLACK**  
Paying Attention & Remembering to  
Open the Toolbox: A Poetry Workshop

**ANN HOOD**  
Finding the Story in Your Story:  
A Memoir Workshop

**SHOBHA RAO**  
Overcoming Our Fears:  
A Fiction Workshop

**PETE HOCKING**  
The Infinity of Nature:  
A Landscape Painting Workshop

**JOEL JANOWITZ**  
Painting Light:  
A Watercolor Workshop

**VICKY TOMAYKO**  
Silkscreen Printmaking  
**MASTER PRINTER SERIES**

WEEK 2  
JUNE 14-19

**GABRIELLE CALVOCORESSI**  
The Gong Keeps Going:  
Patience & Transformation in  
Our Most Challenging Poems

**MARCIE HERSHMAN**  
Truth & Lies: Alternative Facts at the  
Barricades of Fiction & Memoir

**REIF LARSEN**  
Voice Matters:  
A Fiction Workshop

**WENDY C. ORTIZ**  
Evocation through Experimentation:  
A Multi-Genre Workshop

**ROWAN RICARDO PHILLIPS**  
After Great Pain A Formal Feeling  
Comes: Exploring Experience  
Through Poetic Form

**MARK ADAMS**  
In the Footsteps of Thoreau:  
A Drawing & Writing Workshop

**YVETTE DRURY DUBINSKY  
+ VICKY TOMAYKO**  
Collaborative Printing With Stencils  
**MASTER PRINTER SERIES**

**JO HAY**  
Representational Painting:  
A Step-by-Step Guide

WEEK 3  
JUNE 21-26

**PETER CAMPION**  
Going to the Source:  
A Poetry Workshop

**AJA GABEL**  
The Story, The Engine,  
The Obsession: A Fiction Workshop

**ALEX  
MARZANO-LESNEVICH**  
Such a Character! Writing Family

**JOAN WICKERSHAM**  
Unlocking the Story

**MICHAEL PRODANOU  
+ LAURA SHABOTT**  
Drawing & Painting the Figure:  
A Visual Arts Duet

**MARIAN ROTH**  
The World of Camera Obscura

**FORREST WILLIAMS**  
Painting the Figure

**BERT YARBOROUGH**  
The Collaborative Print:  
The Deliberate & the Gestural  
**MASTER PRINTER SERIES**

WEEK 4  
JUNE 28 - JULY 3

**ALYSIA ABBOTT**  
Where to Begin?  
A Memoir Workshop

**ELISSA ALTMAN**  
Telling Your Story:  
Permission & the New Memoirist

**NICOLE J. GEORGES**  
Drawing a Line: Graphic Memoir

**ROBIN HEMLEY**  
The Meaning of Everywhere:  
Travels in Memory  
& Your Backyard

**DEBORAH MIRANDA**  
Writing Down Your Demons

**BRIAN TURNER**  
Connecting the Personal to the  
Political: A Memoir Workshop

**KATE CLARK**  
Figurative Sculpture:  
Exploring Nontraditional Materials  
to Create a Visual Story

**SIMONETTE QUAMINA**  
Printing Through the Collage  
**MASTER PRINTER SERIES**

**JAMES EVERETT STANLEY**  
Faces:  
A Portrait Painting Workshop

WEEK 5  
JULY 5-10

**JONATHA BROOKE**  
Secrets, Lies, & the Essential Truths:  
Finding Your Voice as a Playwright  
**WOMEN PLAYWRIGHTS SERIES**

**ADA LIMÓN**  
To Make a Human Thing:  
A Poetry Workshop

**SUSANNA SONNENBERG**  
Engaging the Experience:  
Making Meaning in Memoir

**JAVIER ZAMORA**  
Engagement in  
Poetry/Engaged Poetry

**LINDA BOND**  
Figure Drawing:  
Inside & Out

**JOANNE DUGAN**  
Picture Writing: A Collaborative  
Workshop for Writers  
and Photographers

**MEGAN HINTON**  
Abstract  
Representational Painting

**BERT YARBOROUGH**  
Open Print  
24-Hour Access  
**NO INSTRUCTION**

WEEK 6  
JULY 12-17

**MAHOGANY L. BROWNE**  
Nature & the Socio-Political Body

**GARRARD CONLEY**  
Multi-Genre Memoir

**PAM HOUSTON**  
Where the Personal Meets the  
Political (& always has):  
A Generative Workshop

**JAMES LECESNE  
+ RYAN AMADOR**  
The Future Perfect Project:  
A Writing & Performance Workshop  
for LGBTQ Teens & Young Adults

**PORSHA OLAYIWOLA**  
Dismantling the Tradition:  
On Form & Power

**SARAH SCHULMAN**  
Fiction & Nonfiction Workshop

**PAULA VOGEL**  
The Provincetown Bootcamp  
**WOMEN PLAYWRIGHTS SERIES**

**MARINA ANCONA**  
Radical Printmaking  
**MASTER PRINTER SERIES**

**JESS T. DUGAN**  
The Intimate Portrait

WEEK 7  
JULY 19-24

**ANDREA LAWLOR**  
Queer / Trans Fabulism: Writing the  
Mythic from the Margins  
**WRITING QUEER LIVES SERIES**

**MELINDA LOPEZ**  
The Playwrights Voice  
**WOMEN PLAYWRIGHTS SERIES**

**FRED MARCHANT**  
Living the Dream:  
A Poetry Workshop

**MARTHA RHODES**  
Revising & Generating,  
Creating New from the Old:  
A Poetry Workshop

**MARION WINIK**  
Memoir Boot Camp

**SARAH AMOS**  
Taking Line & Texture for a Walk:  
Collagraph on Cardboard  
**MASTER PRINTER SERIES**

**PAUL BOWEN**  
Drawing in Provincetown

**ADAM DAVIES**  
Photographing the Landscape:  
Explorations in Outer Cape Cod

**ROBERT HENRY**  
Expressive Painting

WEEK 8  
JULY 26-31

**TRACI BRIMHALL**  
Between Wilderness & Clarity:  
Turning Your Tension

**MICHAEL COLLIER**  
Translation & Revision:  
A Generative Poetry Workshop

**VIEVEE FRANCIS**  
The Sky is Falling: Ascendant &  
Descendent Gestures in the Poem

**KIMIKO HAHN**  
The Hybrid Poem

**MAJOR JACKSON**  
Writing to Imagine Ourselves:  
A Poetry Workshop

**GREGORY PARDLO**  
This is Not a Pipe:  
Voice in Poetry & Memoir

**DANIEL HEYMAN**  
Flying High:  
Woodblock Prints & Kite Making  
**MASTER PRINTER SERIES**

**RICHARD RENALDI**  
Beyond the Selfie:  
Representation & the Psyche

**PAUL STOPFORTH**  
Discovering Drawing

WEEK 9  
AUGUST 2-7

**TINA CHANG**  
Hybrid Beast

**NICK FLYNN**  
Poetry as Bewilderment

**PATTY LARKIN**  
Lyric, The Sound of Words:  
A Songwriting Workshop

**CAMPBELL MCGRATH**  
2020 Vision:  
Poetry & the World

**JOHN MURILLO**  
Cut, Scratch & Blend:  
Revision as Remix

**EILEEN MYLES**  
The Future:  
A Poetry Workshop in 2020

**MATTHEW OLZMANN**  
What You Know of the World is  
Wrong: Expectation & Surprise

**NICOLE SEALEY**  
Seeing is Believing:  
Drafting the Lasting Image

**FRED LIANG**  
Monoprinting: Magical  
Transformation, Creating  
Under Pressure  
**MASTER PRINTER SERIES**

WEEK 10  
AUGUST 9-14

**KRISTEN ARNETT**  
On Place: Writing Regional &  
Home Narrative in Fiction

**JILL BIALOSKY**  
Telling it Slant:  
A Memoir Workshop

**PAUL LISICKY**  
On Urgency: Memoir/Creative  
Nonfiction Through a Queer Lens  
**WRITING QUEER LIVES SERIES**

**T KIRA MADDEN**  
The Self, The Selves:  
A Workshop  
**WRITING QUEER LIVES SERIES**

**GAIL MAZUR**  
Writing Poems:  
Vision & Revision

**JUSTIN TORRES**  
Advanced Fiction Workshop

**RICHARD BAKER**  
Text & Image:  
A Painting Workshop

**ANDREW MOCKLER**  
Collaborate with a Master Printer:  
Monoprint Workshop  
**MASTER PRINTER SERIES**

**BEOWULF SHEEHAN**  
Seeing You: Storytelling, Storyteller  
& Photographic Portraiture

WEEK 11  
AUGUST 16-21

**MARK CONWAY**  
What You're Willing to Discover

**ANDRE DUBUS III**  
Do Not Think, Dream: Fiction &  
Creative Nonfiction Workshop

**NICK FLYNN**  
Memoir as Bewilderment

**MARIE HOWE**  
Eco Poetry: The Living Web

**RICHARD MCCANN**  
Writing From Life:  
Autobiography & Fiction

**VICTORIA REDEL**  
Possibilities & Necessities:  
A Fiction Workshop

**DANI SHAPIRO**  
Transforming Chaos into Art:  
A Workshop in Fiction & Memoir

**BERT YARBOROUGH**  
Open Print  
24-Hour Access  
**NO INSTRUCTION**



The Work Center is honored to continue its new **WOMEN PLAYWRIGHTS SERIES**, under the generous mentorship of Paula Vogel.



**JONATHA BROOKE**

**SECRETS, LIES, & THE ESSENTIAL TRUTHS: FINDING YOUR VOICE AS A PLAYWRIGHT**  
WEEK 5 - JUL 5-10



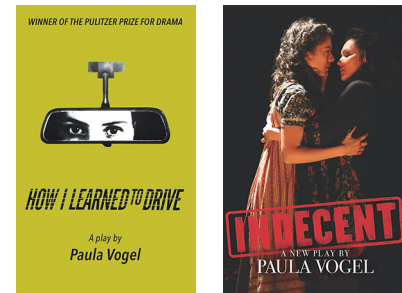
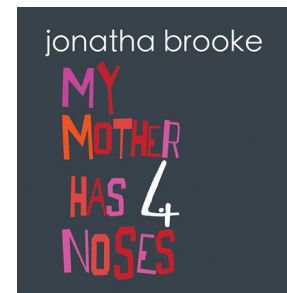
**PAULA VOGEL**

**THE PROVINCETOWN BOOTCAMP**  
WEEK 6 - JULY 12-17



**MELINDA LOPEZ**

**THE PLAYWRIGHTS VOICE**  
WEEK 7 - JULY 19-24



The Work Center's **MICHAEL MAZUR PRINT STUDIO** is a state-of-the-art facility that remains one of the best in the region. Here, artists can explore the print medium in a facility developed by one of Provincetown's most revered painters and printmakers.

We are pleased to continue our acclaimed series of printmaking workshops featuring Master Printers: **SARAH AMOS, MARINA ANCONA, FRED LIANG,** and **ANDREW MOCKLER.** The series includes advanced workshops offering artists an opportunity to practice their craft in collaboration with a master printer and to create an edition of prints.

Open-enrollment workshops will also be taught by acclaimed printmakers **YVETTE DRURY DUBINSKY, DANIEL HEYMAN, SIMONETTE QUAMINA, VICKY TOMAYKO** and **BERT YARBOROUGH.**

The print shop is equipped with two etching presses, a lithography press, facilities for etching and silkscreen, and a state-of-the-art ventilation system. For details on the print shop equipment, materials, and printmaking workshops, please visit **FAWC.ORG/SUMMER.**



**SARAH AMOS**  
WEEK 7 - JULY 19-24



**MARINA ANCONA**  
WEEK 6 - JULY 12-17



**FRED LIANG**  
WEEK 9 - AUGUST 2-7



**ANDREW MOCKLER**  
WEEK 10 - AUGUST 9-14



**YVETTE DRURY DUBINSKY**  
WEEK 2 - JUNE 14-19



**DANIEL HEYMAN**  
WEEK 8 - JULY 26-31



**SIMONETTE QUAMINA**  
WEEK 4 - JUNE 28 - JULY 3



**VICKY TOMAYKO**  
WEEK 1 - JUNE 7-12  
WEEK 2 - JUNE 14-19



**BERT YARBOROUGH**  
WEEK 3 - JUNE 21-26



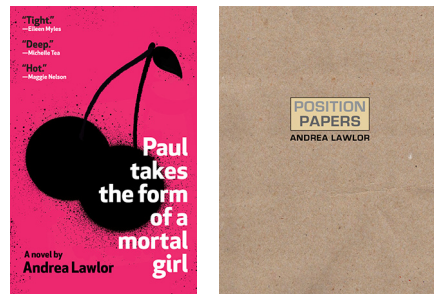
# WRITING QUEER LIVES SERIES

The Work Center debuts a new series of writing workshops, the **WRITING QUEER LIVES SERIES**, an opportunity for writers living outside the binary to give voice to their experience.



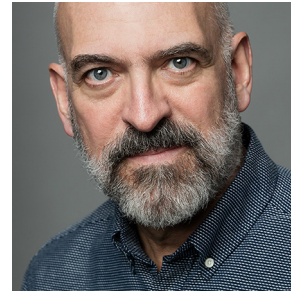
**ANDREA LAWLOR**

**QUEER / TRANS FABULISM: WRITING THE MYTHIC FROM THE MARGINS**  
WEEK 7 – JULY 19-24



**T KIRA MADDEN**

**THE SELF, THE SELVES: A WORKSHOP**  
WEEK 10 – AUGUST 9-14



**PAUL LISICKY**

**ON URGENCY: MEMOIR/CREATIVE NONFICTION THROUGH A QUEER LENS**  
WEEK 10 – AUGUST 9-14



JESS T. DUGAN, *Caprice*, 55, Chicago, IL, 2015, photograph, from her book *To Survive On This Shore* – 2020 Summer Program Faculty – [jessdugan.com](http://jessdugan.com)





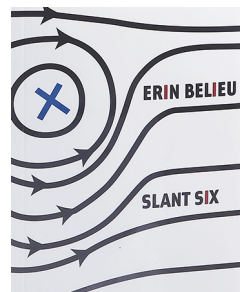
**ERIN BELIEU**

**VISION & REVISION:  
A POETRY WORKSHOP**  
9AM-Noon | \$650 | Open to All



In this workshop, you decide if you're more interested in generating new work or in sharing previously drafted work (or some combination of both). Read and discuss poems every day as models of various craft elements, and conclude each class with a generative exercise that you may wish to work on. I'll meet you where you're presently at with your poetic process, and offer you skills to keep you generating and revising your poems on your own, outside of workshop.

**ERIN BELIEU** is the author of five poetry collections, all from Copper Canyon Press, including the forthcoming *Come-Hither Honeycomb* (2020). Belieu's poems have appeared in places such as *The New Yorker*, *Poetry*, *The New York Times*, *AGNI*, *Ploughshares*, *Atlantic Monthly*, *Slate*, *Tin House*, and the *American Poetry Review*. She is the original co-founder (with Cate Marvin) of *VIDA: Women in Literary Arts*, and teaches in the University of Houston's MFA/Ph.D. Creative Writing Program.



**SOPHIE CABOT BLACK**

**PAYING ATTENTION & REMEMBERING TO  
OPEN THE TOOLBOX: A POETRY WORKSHOP**  
9AM-Noon | \$650 | Open to All



In this class we will deepen our individual voices by listening to poems written during our time together and from other sources. By using exercises, deconstruction, and other strategies, you will come away better understanding what you do best, while at the same time having pushed your work into a broader reach.

**SOPHIE CABOT BLACK** has three poetry collections from Graywolf Press which include *The Misunderstanding of Nature*, (Norma Farber First Book Award), and *The Descent*, (2005 Connecticut Book Award). Her third, *The Exchange*, received critical acclaim including a starred *Publisher's Weekly*, and which All Things Considered reviewed as "the book for you", and of which Billy Collins in *The New York Times* has said: "...she's concocted a way of speaking in poetry that's very fresh and daring."



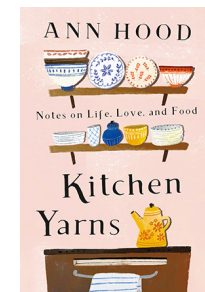
**ANN HOOD**

**FINDING THE STORY IN YOUR STORY:  
A MEMOIR WORKSHOP**  
9AM-Noon | \$650 | Open to All



Tara Westover said: "I think that when memoir goes wrong, it goes wrong from too much memory, too much detail. It's about clearing all that away and just getting to the story." This workshop will focus on clearing away what doesn't belong and finding and writing the story you want to tell within the larger story of your life. We will dig deep into each other's writing and emerge ready to write our memoirs.

**ANN HOOD** is the author of the bestselling novels *The Knitting Circle*, *The Obituary Writer*, and *The Book That Matters Most*, among others. Her memoir, *Comfort: A Journey Through Grief*, was a *NYT* Editor's Choice and was named one of the top ten non-fiction books of 2008 by *Entertainment Weekly*. She has won two Pushcart Prizes, two Best American Food Writing Awards, a Best American Spiritual Writing and a Best American Travel Writing Award.



**SHOBHA RAO**

**OVERCOMING OUR FEARS:  
A FICTION WORKSHOP**  
9AM-Noon | \$650 | Open to All



Hunter S. Thompson said, "Never turn your back on Fear. It should always be in front of you, like a thing that might have to be killed." Do we kill fear or keep it alive? How do we counter fear? We will focus on the many ways writers are tethered by fear and the many tools we have inside us to untether ourselves. It is too simple to say, 'Be courageous.' Using each other's work, writing prompts, deep discussion and generative exercises, we will dismantle our fear and mobilize its ever-patient and waiting twin, courage.

**SHOBHA RAO** is the author of the short story collection, *An Unrestored Woman*, and the novel, *Girls Burn Brighter*. She is the winner of the Katherine Anne Porter Prize in Fiction, and her story "Kavitha and Mustafa" was chosen for inclusion in *Best American Short Stories 2015*. *Girls Burn Brighter* has been longlisted for the Center for Fiction First Novel Prize and was a finalist for the California Book Award. She lives in San Francisco.



**PETE HOCKING**

**THE INFINITY OF NATURE:  
A LANDSCAPE PAINTING WORKSHOP**  
9AM-Noon | \$650 | Open to All



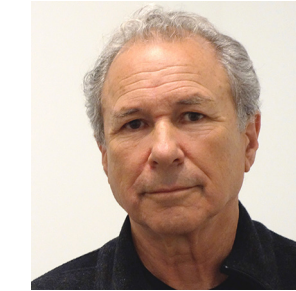
David Hockney once said his subject is the infinite variety of nature. In my experience, strong painting grows from one's engagement with the world through fieldwork research, active memory, a full range of sensory experience, and great note taking. Building on local field work done in the afternoons and evenings on your own, this workshop will consider composition as we build artworks in the studio. Designed for painters of any level, with the focus being on supporting participants individually to develop their voice and idiom as painters.

**PETE HOCKING** is a visual artist & writer based in Truro, MA. His work is concerned with personal narrative, place, poetics, and political consciousness. He teaches at Goddard College in the MFA in Interdisciplinary Arts and at Rhode Island School of Design. He's a founding board member of Provincetown Commons, an economic development center for the arts and creative economy. He's represented by Four Eleven Gallery in Provincetown.



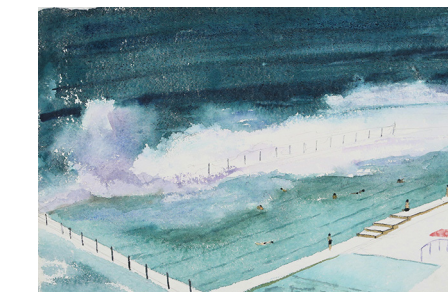
**JOEL JANOWITZ**

**PAINTING LIGHT:  
A WATERCOLOR WORKSHOP**  
9AM-Noon | \$650 +\$40 model fee | Open to All



This workshop explores watercolor's unique properties, including transparency and clarity, to bring "light" and "space" into one's work. Exercises include mixing and layering washes, using a full value scale from light to dark, adjusting color, and working wet-in-wet. Students are also encouraged to playfully explore the many surprises of watercolor as we build a working understanding of the medium. Class will work primarily from observation. Experienced students and those new to watercolor are welcome.

**JOEL JANOWITZ** has exhibited widely with over fifty solo exhibitions, most recently at Gallery Kayafas (Boston) in 2019. His work can be seen in many public collections including the Whitney Museum of American Art, The Brooklyn Museum, The Museum of Fine Arts, Boston, Harvard Art Museums, and Yale University Art Gallery. Janowitz received a Guggenheim Fellowship in Painting in 2013 and four Massachusetts Cultural Council Fellowships in Painting, the latest in 2016.



**MASTER PRINTER SERIES  
VICKY TOMAYKO**

**SILKSCREEN  
PRINTMAKING**  
9AM-Noon | \$650 + \$75 materials fee | Open to All



We will investigate a variety of approaches for printing original silkscreen images in a non-toxic environment. Techniques include hand-cut stencils, direct drawing and painting, and photo-silkscreen methods. Print on paper, fabric, wood, vinyl, etc. Learn a variety of methods to create an image on a screen and learn methods for multiple color registration. Simple enough for beginners and lots of applications for the artist. Come with a project in mind or experiment with all the techniques.

**VICKY TOMAYKO** is an artist who works with a variety of techniques to create one-of-a-kind prints and editions of silkscreen books. She manages the print studio for the Fine Arts Works Center during its seven-month residency program. She teaches silkscreen printing at Cape Cod Community College and the PAAM School. A former Fellow at the Work Center and recipient of two Ford Foundation Grants, she is represented by Schoolhouse Gallery in Provincetown and A.I.R. Gallery in Brooklyn, NY.





**GABRIELLE CALVOCORESSI**

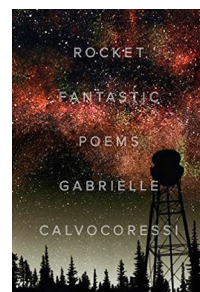
**THE GONG KEEPS GOING: PATIENCE & TRANSFORMATION IN OUR MOST CHALLENGING POEMS**

9AM-Noon | \$650 | Open to All



What makes you decide to give up on a poem that in your heart you really love and believe in? We'll think about how patience and being with feelings of discomfort and "failure" can open the gates to extraordinary poems. This is a supportive and joyful walk through the woods of our poems. We'll probably get lost, and then think about how we can keep going and find our voice anew. This class is open to any and all.

**GABRIELLE CALVOCORESSI** is the author of *The Last Time I Saw Amelia Earhart*, *Apocalyptic Swing*, and *Rocket Fantastic*, which won the Publishing Triangle's Audre Lorde Award for Best Book of Poems by a Lesbian Poet. Calvocoressi is the recipient of a Stegner Fellowship, Rona Jaffe Award, and residencies from the Lannan Foundation and Civitella Ranieri Foundation. Their poems appear in *American Poetry Review*, *Poetry*, and *The New Yorker*. They teach at the University of North Carolina at Chapel Hill.



**MARCIE HERSHMAN**

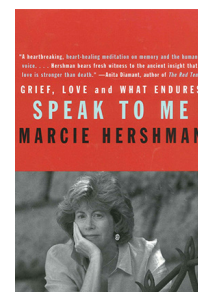
**TRUTH & LIES: ALTERNATIVE FACTS AT THE BARRICADES OF FICTION & MEMOIR**

9AM-Noon | \$650 | Open to All



How do you tell a story from your own life in a memoir if you can't recall every fact? Is it better to tell that story as a work of fiction, reshaping events as if you hadn't lived them? We'll look hard at memoir and fiction as we consider the weave of actual facts with those (not so) simply imagined. Each day of this generative workshop will be different, filled with in-the-moment writing exercises and discussions.

**MARCIE HERSHMAN** is the author of two novels *Tales of the Master Race* and *Safe in America*, and a memoir, *Speak to Me: Grief, Love & What Endures*. Her essays have appeared in *The New York Times Magazine*, *Boston Globe*, *Washington Post*, *Ms.*, *Tikkun*, *Ploughshares*, *Agni*, & on NPR. Anthologies include Norton Anthology of Women's Literature, Creative Nonfiction, American Fiction. She teaches at Tufts and leads a writing workshop in Boston.



**REIF LARSEN**

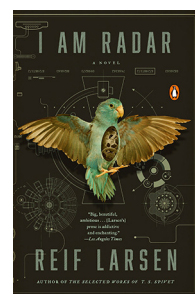
**VOICE MATTERS: A FICTION WRITING WORKSHOP**

9AM-Noon | \$650 | Open to All



We all know that feeling of encountering a strong narrative voice on the page. We are infected by its singularity, by its seduction, by its ruts and inconsistencies. But what, exactly, are the mechanics of a voice's authority? As writers, how do we sweep up our readers inside the inexplicable, honey-combed mind of a character? What do we put in and what do we leave out? We will work on mining and polishing the narrative voices in our own stories through in-class writing and revision. Bring a notebook! We will get out hands dirty...

**REIF LARSEN** is the author of the novels *I Am Radar* and *The Selected Works Of T.S. Spivet*, which was a *New York Times* Bestseller and adapted for the screen by Jean-Pierre Jeunet (Amélie). Larsen's essays and fiction have appeared in *The New York Times*, *The Guardian*, *GO*, *Tin House*, *McSweeney's*, *Travel & Leisure*, and *The Believer*. He is currently lives in Troy, NY.



**WENDY C. ORTIZ**

**EVOCATION THROUGH EXPERIMENTATION: A MULTI-GENRE WORKSHOP**

9AM-Noon | \$650 | Open to All



How do you write the difficult or the ineffable? How can we enter into new practices that enable us to write what evades us, or what deeply challenges us? Engage with getting at the difficult and the ineffable through the keyhole of experimentation. Each day will offer time for prompts, games, ritual, as well as structured workshop time with the writing you're most struggling with. Expect to tangle with mythology, dreams, divination, and visits with the surreal. A highly generative workshop.

**WENDY C. ORTIZ** is the author of *Excavation: A Memoir*, the prose poem memoir *Hollywood Notebook*, and the dreamoir *Bruja*. In 2016 *Bustle* named her one of "9 Women Writers Who Are Breaking New Nonfiction Territory." Her writing has appeared or been profiled in a number of places including *The New York Times*, *The Los Angeles Times*, *Joyland*, *FENCE*, and *McSweeney's*. Wendy is a psychotherapist in private practice in Los Angeles.



**ROWAN RICARDO PHILLIPS**

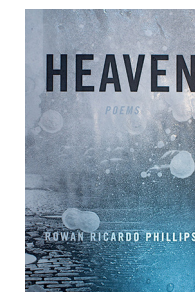
**AFTER GREAT PAIN A FORMAL FEELING COMES: EXPLORING EXPERIENCE THROUGH POETIC FORM**

9AM-Noon | \$650 | Open to All



This workshop focuses on poetic form. This will involve our studying, in brief, the history of these forms, their strict and loose interpretations, and how your formal poems can thrive in the present instead of seeming beholden to, and sounding like they were written, in the past. You will be expected to write a new poem in a new form for every workshop meeting. This workshop is designed both for all levels of poets, regardless of past experience with formal poetry.

**ROWAN RICARDO PHILLIPS** is the author of *The Ground, Heaven*, *When Blackness Rhymes with Blackness*, *The Circuit: a Tennis Odyssey*, and *Living Weapon*. He has been the recipient of a Whiting Writers' Award, a Guggenheim Fellowship, the GLCA New Writers Award, the Nicolás Guillén Outstanding Book Award, the PEN/Osterweil Prize for Poetry, the Anisfield-Wolf Book Award, and the PEN/ESPN Award for Literary Sportswriting. He lives in New York City and Barcelona.



**MARK ADAMS**

**IN THE FOOTSTEPS OF THOREAU: A DRAWING & WRITING WORKSHOP**

9AM-Noon | \$650 | Open to All



... you might have seen our tracks in the sand, still fresh, and reaching all the way from the Nauset Lights to Race Point, some thirty miles, for at every step we made an impression on the Cape, though we were not aware of it..." Henry David Thoreau, Cape Cod. Draw, write and walk the trails in Provincetown and Truro that Thoreau described in his three walking trips (1849, 1850, 1853). Your guide is master cartographer and artist Mark Adams.

**MARK ADAMS** has been a cartographer with the National Park Service for over 25 years and a painter showing at the Schoolhouse Gallery in Provincetown. He has also exhibited photography, scientific illustration and video art. He has traveled with a sketchbook in Asia, Central America and Europe and has recently illustrated and co-authored a geologic primer, *Coastal Landforms of Cape Cod* with geologists from the Center for Coastal Studies and Woods Hole Oceanographic Institution.



*"Having the opportunity to be at such an incredible place where the atmosphere of support and encouragement provided by the entire community of the Provincetown Fine Arts Work Center went beyond my expectations. The energy and inspiration I brought away from the entire experience will continue to influence my work and life." JB*

**SUMMER WORKSHOP SCHOLARSHIP RECIPIENT**

CELEBRATING  
**25**  
YEARS



**MASTER PRINTER SERIES**  
**YVETTE DRURY DUBINSKY + VICKY TOMAYKO**

COLLABORATIVE PRINTMAKING  
WITH STENCILS

9AM-Noon | \$650 + \$75 materials fee | Open to All



Experiments in Serendipity! Learn to use stencils in making one-of-a-kind prints with common elements. Media covered include monoprinting with oil based inks, cyanotype, relief printing, and ghosting. Explore the myriad ways stencils are useful. Come with a friend or colleague, join the class in making some large collaborative works and have time to make some prints on your own. Each with a solo practice, **YVETTE DRURY DUBINSKY** and **VICKY TOMAYKO** have been collaborating steadily on a series of prints for several years using a unique way of making prints together.

**YVETTE DRURY DUBINSKY** is an artist based in Truro, MA, St. Louis, MO and New York. She has had recent exhibitions at A.I.R. Gallery in New York and David Bruno Gallery in St. Louis and the Provincetown Art Association and Museum. She has an MFA from Washington University's Sam Fox School. Her work is in the collections of the St. Louis Art Museum, the Provincetown Art Association and Museum and other public and private collections.

**VICKY TOMAYKO** is an artist who works with a variety of techniques to create one-of-a-kind prints and editions of silkscreen books. She manages the print studio for the Fine Arts Works Center during its seven-month residency program. She teaches silkscreen printing at Cape Cod Community College and the PAAM School. A former Fellow at the Fine Arts Work Center and recipient of two Ford Foundation Grants, she is represented by Schoolhouse Gallery in Provincetown and A.I.R. Gallery in Brooklyn, NY.



**JO HAY**

REPRESENTATIONAL PAINTING:  
A STEP-BY-STEP GUIDE

9AM-1PM | \$750 + \$40 model fee | Open to All



This structured, rigorous, and lively class is designed to sharpen your understanding and use of color. Each day, a specific painting exercise will focus the attention and practice on one of the individual elements required to make a successful representational painting. The complexity of the exercise will increase as the week goes on. Drawing exercises inform the daily painting exercise. Instructor critiques. This class will benefit the development of all painting styles. Open to all levels.

British-American portrait painter **JO HAY** was born in Newcastle Upon Tyne, UK in 1964. She received her Bachelor of Arts from Middlesex University in London and Master of Arts cum laude, from the New York Academy of Art in NYC. Hay was the first recipient of the Lillian Orlowsky and William Freed Foundation Grant 2010 sponsored by the Provincetown Art Association and Museum. She is also the recipient of the New York Academy of Art Portrait Scholarship.



**DAVID HILLIARD**

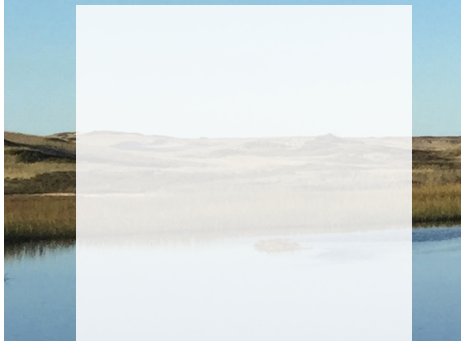
THE PHOTOGRAPHY  
AS LANGUAGE

9AM-1PM | \$750 + \$25 materials fee | Open to All



Explore photography as a universal storytelling language. Challenge your notions of what your photographs can do. You will concentrate on storytelling and finding clarity within what you make and how you speak about it. You may be a writer who longs to explore how plot can translate into imagery. Your stories may be fact or fiction, staged or found, poems or novels. Portfolio review offered for each participant.

**DAVID HILLIARD** creates large-scale multi-paneled color photographs, often based on his life or the lives of people around him. He exhibits nationally and internationally and has won numerous awards including the Fulbright and Guggenheim. His photographs can be found in the Whitney Museum of American Art in New York and the Museum of Fine Arts Boston, among others. He is regular visiting faculty at Harvard University, Massachusetts College of Art & Design and Lesley University.



**ALEX MARZANO-LESNEVICH**

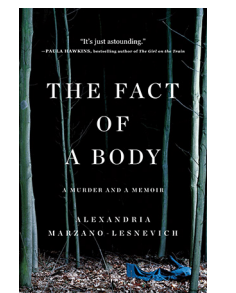
SUCH A CHARACTER!  
WRITING FAMILY

9AM-Noon | \$650 | Open to All



Who, reading Mary Karr's memoirs, could fail to imagine her knife-wielding, smart-talking Texan mother? When we write memoir or autobiographical fiction, our characters are drawn from the people we love, people we know best – those about whom we may have said, "They're such characters!" Why is it that sometimes those characters appear the blurriest in our drafts? We'll use daily writing exercises to develop characters that just happen to be our family members. We'll also discuss exceptional examples of family member characterization. Come prepared with family stories and ready to write!

**ALEX MARZANO-LESNEVICH** is the author of *The Fact of a Body: A Murder and a Memoir*, which received a Lambda Literary Award and the Prix France Inter-JDD, and was named to numerous "best of the year" lists. The recipient of fellowships from the NEA, MacDowell, and Yaddo, they have written for *The New York Times*, *Boston Globe*, and *Harpers*. They are an assistant professor at Bowdoin College.



**PETER CAMPION**

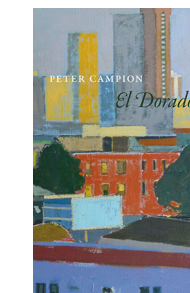
GOING TO THE SOURCE:  
A POETRY WORKSHOP

9AM-Noon | \$650 | Open to All



Improve your poems by considering the art more fully, from the inside out. Our goal will be to find new sources for our poems. What inspires us to write? How can we cultivate those energies while discovering new opportunities for our poems? Explore the formal elements of poetry – action, voice, sentence, phrase, line, sound, and metaphor – that offer new and surprising sources for our poems. Ours will be a collegial and supportive workshop environment, open to experienced writers and to beginners.

**PETER CAMPION** is the author of four collections of poems, *Other People* (2005,) *The Lions* (2009,) *El Dorado* (2013,) and *One Summer Evening at the Falls* (2020,) as well as a collection of essays, *Radical as Reality* (2019.) He is a recipient of the Guggenheim Fellowship and the Joseph Brodsky Rome Prize (Prix de Rome) from the American Academy of Arts and Letters. He teaches in the Creative Writing Program at the University of Minnesota.



**AJA GABEL**

THE STORY, THE ENGINE, THE OBSESSION:  
A FICTION WORKSHOP

1-4PM | \$650 | Open to All



We'll look at engines that power our stories, and obsessions that fuel our practice. Stories are born in all kinds of ways: an enigmatic character begging for understanding, a liminal location, a crystalline image, a hairpin plot turn, maybe even a piece of music, a photograph, or a talisman. Through readings, discussion, and craft lessons, we'll look at all these elements to discover they can power the path of writing your story. Through workshop critique and exercises we'll look at our own obsessions, and try to identify exactly what we're interested in articulating through writing.

**AJA GABEL's** debut novel, *The Ensemble*, is out now from Riverhead Books. Her short fiction can be found in the *Kenyon Review*, *Glimmer Train*, *BOMB*, and elsewhere. She studied writing at Wesleyan University and the University of Virginia, and has a PhD in Literature and Creative Writing from the University of Houston. She currently lives and writes in Los Angeles.





**JOAN WICKERSHAM**

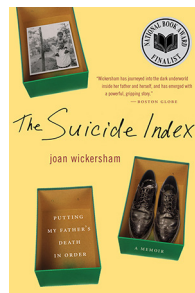
**UNLOCKING THE STORY**

9AM-1PM | \$750 | Open to All



What is my story and how do I tell it? This intensive workshop for fiction and memoir writers will focus on finding the story and telling it in the most frank, fresh, compelling way possible. The class will include both generative writing exercise and workshop discussion. We will look at different techniques, as well as working from prompts, all with the goal of unlocking the stories that most urgently need to be told.

**JOAN WICKERSHAM's** *The News from Spain* was named one of the year's best fiction picks by National Public Radio, *Kirkus*, and *The San Francisco Chronicle*. Her memoir *The Suicide Index* was a National Book award finalist. Her work has appeared in *Best American Short Stories*, *Best American Nonrequired Reading*, and many other publications, and she is a regular op-ed columnist for the *Boston Globe*. She has taught at Harvard, Emerson, UMass Boston and Bennington.



**MICHAEL PRODANOU + LAURA SHABOTT**

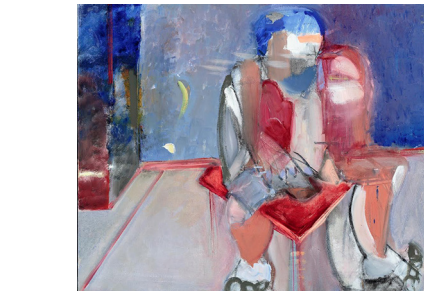
**DRAWING & PAINTING THE FIGURE: A VISUAL ARTS DUET**

9AM-Noon | \$650 + \$40 model fee | Open to All



Two of Provincetown's favorite artists join us as faculty for a weeklong workshop devoted to drawing and painting the figure. **MICHAEL PRODANOU** teaches drawing on Monday and Tuesday; **LAURA SHABOTT** teaches painting on Wednesday and Thursday. Friday brings both faculty together for a collaborative teaching day. Includes mid-week conversation with Prodanou and Shabott on the Art of the Figure. See website for faculty workshop descriptions & materials list.

**MICHAEL PRODANOU** a trained architect, began drawing and painting in 2000. His influences include Egon Shiele and the German Expressionists as well as Bay Area figure painters David Park and Nathan Olivera. Prodanou has had exhibitions at Rossetti Fine Arts in Ft. Lauderdale and in Provincetown at The School House Gallery, PAAM and The Fine Arts Work Center. He teaches in Provincetown and Ft. Lauderdale.



**LAURA SHABOTT** is a graduate from SMFA at TUFTS. Emily Mergel of *Artscope Magazine* writes "[the artist] continually draws inspiration from abstract expressionist Hans Hofmann and breaks forms into their most evocative essential... she seizes the opportunity to burst the gallery walls, speaking with intentional gesture in visual vocabulary all her own." Shabott has had multiple solo shows at Four Eleven Gallery and exhibits widely on Cape Cod. She lives with her husband in Provincetown

**MARIAN ROTH**

**THE WORLD OF CAMERA OBSCURA**

9AM-Noon | \$650 + \$25 materials fee | Open to All



Camera obscura photography creates images without a sharpening lens, linear focal plane, or factory set apertures and shutter speeds. The results are often dreamy and mysterious, both softer and more personal than images created in mechanical or digital cameras. You will learn all aspects of pinhole photography from camera construction to production of paper negatives and photographs. Participants need know nothing about photography to appreciate the power of camera obscura imagery to widen ones' visual vocabulary.

**MARIAN ROTH** has been working with camera obscura imagery for thirty years. She is the recipient of both Guggenheim and Pollock Krasner Fellowships. She maintains a studio in Provincetown, where she has lived since 1982. She is currently working in a small horse barn she converted to a camera obscura at Edgewood Farm. Marian is represented in Provincetown by On Center Gallery.



**FORREST WILLIAMS**

**PAINTING THE FIGURE**

9AM-Noon | \$650 + \$40 model fee | Open to All



Instruction in painting from the live model. You will be encouraged to create a basic palette from direct observation of the model, using oil paint. Setting up a composition on either canvas or panel will be considered. Students receive individual instruction as they develop two figurative paintings over the course of the week. Emphasis on basic forms of the figure as well as value and light and shadow. Bring two pre-tinted (and dry) canvases or panels.

**FORREST WILLIAMS** is a figurative painter who has shown his work in San Francisco, New York, Portland, Montreal, and for numerous summers at Provincetown's AMP gallery. He was an English major undergrad and then received his MFA in painting at the New York Academy of Art. He now lives and works in both New York City and Provincetown. This is his third summer teaching at the Fine Arts Work Center.



**MASTER PRINTER SERIES  
BERT YARBOROUGH**

**THE COLLABORATIVE PRINT: THE DELIBERATE & THE GESTURAL**

9AM-Noon | \$650 + \$75 materials fee | Open to All



Develop new ways of creating prints through a combination of multiple techniques and the exploration of different approaches to personal visual language making. The main objective is investigation of process, change and image development. Explore drypoint, monotype, chine colle and collage. We will also explore a variety of approaches to constructing work, through repetitive layering, manipulating ghost images and the use of transparent color.

**BERT YARBOROUGH** has a degree in Architecture from Clemson University and an MA and MFA in Photography from the University of Iowa. A former two-year resident Fellow at the Fine Arts Work Center, he served as Visual Coordinator for four years and is now the Chair of the Visual Committee. He has received two NH State Arts Council Grants in Painting, and NEA grant in sculpture, a Fulbright Fellowship to Nigeria, and a Visual Arts Residency Fellowship to Civitella Ranieri in Umbria, Italy.



**JAMES EVERETT STANLEY** *Land of Fools*, 2019, oil on canvas, 80" x 60" – 2002-2003 Visual Arts Fellow  
2020 Summer Program Faculty



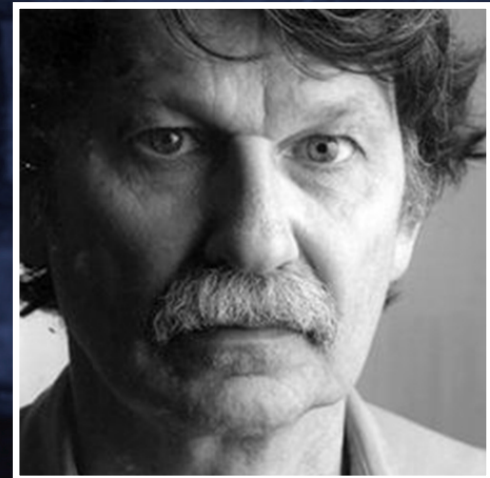
# MEMOIR & CREATIVE NONFICTION WEEK

## JUNE 28 - JULY 3, 2020

Dive deep into nonfiction. Transform real life experiences into art. Join us for an invigorating week featuring an outstanding faculty of writers and artists teaching workshops in memoir, essay, creative nonfiction, painting, portrait painting, figurative sculpture, and printmaking. Evening events include a keynote address by Gregory Orr, faculty readings and artist talks, student readings and open studios.

### KEYNOTE – GREGORY ORR

Sunday, June 28 7PM – Stanley Kunitz Common Room



**GREGORY ORR's** memoir, *The Blessing*, was chosen by *Publisher's Weekly* as one of the best non-fiction books of the year. He is the author of eleven collections of poetry. His most recent volumes include *The Last Love Poem I Will Ever Write*, *The River Inside the River*, *How Beautiful The Beloved*, and *Concerning the Book that is the Body of the Beloved*. Orr has received many awards and fellowships, including an Award in Literature from the American Academy of Arts and Letters, a Guggenheim Fellowship, two NEA Fellowships, and a Rockefeller Fellowship at the Institute for the Study of Culture and Violence.

Keynote is free for students attending a workshop this week. Tickets for the general public will be available at the door.

WEEK 4 JUNE 28–JULY 3

CELEBRATING  
25

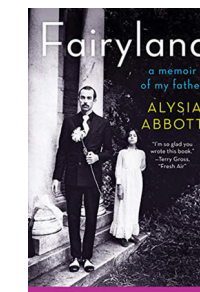
#### ALYSIA ABBOTT

WHERE TO BEGIN:  
A MEMOIR WORKSHOP  
9AM-Noon | \$650 | Open to All



One of the hardest aspects of writing memoir is knowing where your story begins. Some memoirs begin with the meeting of the writers' parents. This workshop will help students locate the different doorways into their stories. We'll read and discuss the beginnings of various published works and experiment with different approaches through daily writing exercises. This class is suitable for generating new material, or for revising the beginning of an existing work. No prior workshop experience is necessary.

**ALYSIA ABBOTT** is the author of *Fairyland: A Memoir of My Father*. Her work can be found in *The Boston Globe*, *The New York Times*, *OUT*, *TriQuarterly*, *Vogue* and elsewhere. *Fairyland* was a *New York Times* Editor's Pick and was awarded the ALA Stonewall Award, the Prix Heroine de Madame Figaro, and was a finalist for the Good Reads Choice Award. She instructs the Memoir Incubator Program at GrubStreet in Boston.



#### ELISSA ALTMAN

TELLING YOUR STORY: PERMISSION  
& THE NEW MEMOIRIST  
9AM-Noon | \$650 | Open to All



In this workshop, which will be both generative and workshop-focused, we will explore the magic in the mundane and the creation of engaging personal narrative. We will tackle bigger craft questions that will enable the new memoirist to move beyond constraints of fear and ownership to a place of creative clarity. Come with the memoir you are working on, a willingness to unravel process and permission, and an acknowledgement that the impulse to tell one's story must be honored.

**ELISSA ALTMAN** is the award-winning author of three memoirs including *Motherland*, *Treyf*, and *Poor Man's Feast*. Her work can be found in *Narrative*, *Tin House*, *The Washington Post*, *The Rumpus*, *LitHub*, *The Guardian*, *On Being*, and has been anthologized for six consecutive years in *Best Food Writing*. She has appeared live on the TEDx stage, at The Public Theater in New York, and was a finalist for the Frank McCourt Memoir Prize. She lives in Connecticut.



#### NICOLE J. GEORGES

DRAWING A LINE:  
GRAPHIC MEMOIR  
1-4PM | \$650 | Open to All



Explore and practice elements of story-telling in comics, with a focus on autobiography and fiction. Create original work through writing exercises and guided cartooning assignments and discuss work in a supportive atmosphere to highlight each artist's strengths. Learn the techniques, tools, and theory behind successful graphic narrative, as well as essential organizational techniques for the creation of short and long-form comics. Be peppered with professional practices tips along the way. This class is appropriate for both beginners and more advanced cartoonists.

**NICOLE J. GEORGES** is a writer, illustrator, podcaster, and professor. Her Lambda Award-winning graphic memoir, *Calling Dr. Laura*, was called engrossing, lovable, smart and ultimately poignant by Rachel Maddow. Nicole's 2nd graphic memoir, *Fetch, How a Bad Dog Brought Me Home*, is currently being developed for television. Nicole does a weekly queer feminist art podcast called Sagittarian Matters and teaches at California College of the Arts MFA in Comics Program.



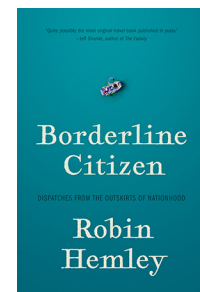
#### ROBIN HEMLEY

THE MEANING OF EVERYWHERE: TRAVELS  
IN MEMORY & YOUR BACKYARD  
9AM-Noon | \$650 | Open to All



The course will be a generative workshop exploring how we write about place and why. We will explore the places in memory that we keep returning to, journeys around our own rooms and backyards, being an insider in a place versus being an outsider, and fragmentary travel essays known as lapidaries. We will look at the works of several unique travel essayists and explore strategies for writing your own such essays.

**ROBIN HEMLEY** is the author of fourteen books, including most recently *Borderline Citizen: Dispatches from the Outskirts of Nationhood*, of which Jeff Sharlet writes: "Quite possibly the most original travel book in years." Hemley is the former director of the nonfiction writing program at the University of Iowa, a graduate of The Iowa Writers Workshop and a former Fine Arts Work Center Fellow.





**DEBORAH MIRANDA**

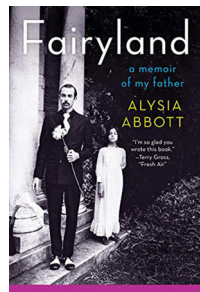
WRITING DOWN  
OUR DEMONS

1-4PM | \$650 | Open to All



"A combination generative and workshop for memoirists, utilizing the inspiration behind Lynda Barry's "auto-bifictional-ography" *One! Hundred! Demons!* in which she explores the deeper stories behind abstracts like love, shame, fear, anger, hate and yes, creativity. Writing memoir is a way to name, explore and re-shape our demons, using them to grow something beautiful, powerful, and healing. Through in-class writing exercises and readings, this workshop is structured to inspire as well as provide you with new tools to continue the work on your own afterwards.

**DEBORAH MIRANDA's** mixed-genre book *Bad Indians: A Tribal Memoir* (Heyday 2013), received the 2015 PEN-Oakland Josephine Miles Literary Award. The author of three poetry collections, *Indian Cartography*, *The Zen of La Liorona* and *Raised by Humans*, Miranda is a member of Sandra Cisneros' Macondo workshop. She is the Thomas H. Broadus Professor of English at Washing and Lee University, where she teaches literature and creative writing.



**BRIAN TURNER**

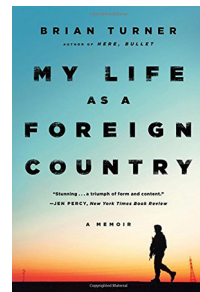
CONNECTING THE PERSONAL TO  
THE POLITICAL: A MEMOIR WORKSHOP

1-4PM | \$650 | Open to All



As we work on our own personal memoirs, we'll explore ways to connect the large-scale and public experiences with our own life journeys. This is an interactive course – in conversation with writers and thinkers across the globe. We'll experiment with form as the class progresses, considering fragmentation, collage, the interruption of time, the questioning of narrative space and progression, and more. A fun and challenging class that encourages the profound and sublime while leaning always toward surprise and delight.

**BRIAN TURNER** is the author of the memoir *My Life as a Foreign Country* (W.W. Norton) and two poetry collections. He edited *The Kiss: Intimacies from Writers* (W.W. Norton). He's published with *National Geographic*, *The New York Times*, *Harper's*, and *VQR*. Turner is a Guggenheim Fellow, a Lannan Literary Fellow, and a USA Fellow,—and he's received the Poet's Prize, an NEA, and the Amy Lowell Traveling Fellowship. He is the founding director of the MFA at Sierra Nevada College.



**KATE CLARK**

FIGURATIVE SCULPTURE: EXPLORING NONTRADITIONAL  
MATERIALS TO CREATE A VISUAL STORY

9AM-Noon | \$650 + \$40 model fee | Open to All



In this experimental class, Clark will guide each student to sculpt, out of clay, a very basic form of a life size head, (skull, eyes, nose mouth, neck – no sculpting experience necessary). Transforming the surface of an object can powerfully change that object's meaning, allowing the external to suggest an internal state of being. Students will collect or bring materials that are personal to them, i.e. natural materials, candy wrappers, vegetable skins, hardware, studio supplies. Supplies can be anything, as long as they can be manipulated to place on the surface of the bust to create a personal story. The final sculptures will show how non-traditional materials can transform a surface to create a personal narrative.

**KATE CLARK** is a sculptor who lives and works in Brooklyn, NY. She is a former Fine Arts Works Center Fellow and has exhibited in museum shows at the Aldrich Museum, Bellevue Arts Museum, Mobile Museum, Frist Center, Glenbow Museum, Musee de la Halle Saint Pierre, Nevada Museum, Newcomb Museum, Hilliard Museum, Biggs Museum, Royal Melbourne Institute of Technology, J. Paul Getty Museum and many others.



**MASTER PRINTER SERIES  
SIMONETTE QUAMINA**

PRINTING THROUGH  
THE COLLAGE

1-4PM | \$650 + \$75 materials fee | Open to All



This workshop aims to heighten awareness for visual thinking through the medium of relief printmaking, specifically focusing on collagraph printing techniques, and its ability to produce a wide range of marks. Students will further develop compositional skills through the collaged collagraph matrix. Professional printing etiquette will be learnt, while maintaining a focus on non-toxic studio practices.

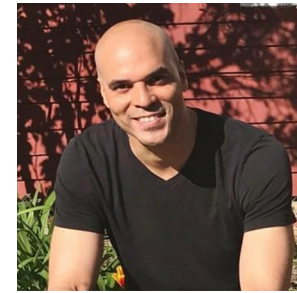
**SIMONETTE QUAMINA** earned her Master of Fine Arts in Printmaking from the Rhode Island School of Design. She is the recipient of the Elizabeth Foundation for the Arts Studio Program in New York City, the recipient of a 2017-2018 Fine Arts Works Center Fellowship, the 2017 Salem Art Works Fellowship and currently a 2020 Queen Sonja Print Award Nominee. She is an Assistant Professor of Printmaking at the Eastern Connecticut State.



**JAMES EVERETT STANLEY**

FACES:  
A PORTRAIT PAINTING WORKSHOP

9AM-Noon | \$650 + \$40 model fee | Open to All



Portraiture is the great abiding tradition of painting. In mastering the direct human gaze, an artist is able to distill and illuminate what might otherwise remain unarticulated: the desires, disappointments, and mysteries of the human condition. In this workshop we will work from a model as well as complete self-portraits. Explore the effects of light, color, composition and mark making as we consider, in brief daily lectures, historical and contemporary portrait work. Some painting experience is highly beneficial, though not required.

**JAMES EVERETT STANLEY** received his MFA in painting from Columbia University. A 2002-2003 Fellow at the Fine Arts Work Center, he is an alumnus of the Skowhegan School of Painting and Sculpture and was awarded a Sharpe-Walentas Studio Program fellowship in New York. His paintings have been shown widely, including solo and group exhibitions at Freight & Volume Gallery in New York, Fredric Snitzer Gallery in Miami, and Schoolhouse gallery in Provincetown.



**WOMEN PLAYWRIGHTS SERIES  
JONATHA BROOKE**

SECRETS, LIES, & THE ESSENTIAL TRUTHS:  
FINDING YOUR VOICE AS A PLAYWRIGHT

9AM-Noon | \$650 | Open to All



Develop your play or solo show. In this generative workshop, we will discuss character and story, timeline, arc. We'll dig and deepen, explore new ways into your narrative through various exercises, including dialoguing. Gain practice in writing scenes through prompts and "quick and dirty" writing assignments. Receive feedback through workshop discussion. Hone the skills to tell your own story.

**JONATHA BROOKE** is a highly acclaimed singer, songwriter, recording artist, and playwright. In 2014, Ms. Brooke debuted her one-woman theater piece, *My Mother Has Four Noses*, at the Duke Theater in NYC, a critics' pick in *The New York Times* and *Time Out Magazine*. She has written three other musicals: *Hopper and Death* and *Venice* with Anton Dudley; and *Quadroon*, with Joe Sample. She's currently working on *Switched* with Geoffrey Nauffts. Honors include a 2018 McKnight Artist Grant and the 2019 International Acoustic Music Awards for best artist and best song for "Put the Gun Down."



**ADA LIMÓN**

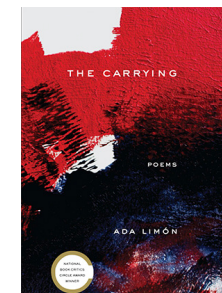
TO MAKE A HUMAN THING:  
A POETRY WORKSHOP

9AM-Noon | \$650 | Open to All



Designed for beginning to experienced poets who would like to finish older poems and create new poems. With a constant focus on balance – the light and the dark, the real and the artful, the lyric and the narrative – we'll explore how to make poems go deeper, get messier, get sharper, and feel more real and complete to ourselves. With rigorous in-class writing exercises and deep readings, we'll try to break open something new while breathing life into older work.

**ADA LIMÓN** is the author of five books of poetry, including *The Carrying*, which won the NBCC Award and named one of the top 5 poetry books of the year by *The Washington Post*. Her fourth book *Bright Dead Things* was a finalist for the National Book Award, a finalist for the Kingsley Tufts Award, and a finalist for the NBCC Award. She serves on the faculty of Queens University of Charlotte Low Residency M.F.A program, and the online and summer programs for the Fine Arts Work Center.





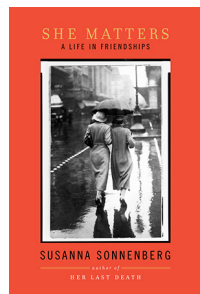
**SUSANNA SONNENBERG**

**ENGAGING THE EXPERIENCE:  
MAKING MEANING IN MEMOIR**  
9AM-Noon | \$650 | Open to All



How do we turn “what happened” into a story? How do we shift through the sheer wealth of anecdote in a lived life and give it narrative purpose? Is “the truth” enough? In a confidential environment, we will examine what makes a story. This is a vigorous memoir workshop in which we devoted laser focus to the tools and techniques of good writing in the service of the story. Students should expect to write frequently in class and to complete daily writing assignments, as well as to read their colleagues’ work closely.

**SUSANNA SONNENBERG** is the author of the memoirs *Her Last Death* and *She Matters: A Life in Friendships*, both *New York Times* Bestsellers. Her essays and personal narratives have been widely anthologized. She teaches workshops and writes in Missoula, Montana, where she has lived since 1993.



**JAVIER ZAMORA**

**ENGAGEMENT IN  
POETRY/ENGAGED POETRY**  
9AM-Noon | \$650 | Open to All



What keeps us engaged? What drives us down the page to the end of the poem? We will explore “speed” or “momentum,” by analyzing poems that keep our attention. But also, we will explore how as writers, we can be engaged with our surrounding world, to the point that we must do something about it. We will look at poems that have been a “call to arms” of sorts. To inspire our creativity, we will look at the current headlines to draw poetry from the media. This workshop will be half generative and half revision.

**JAVIER ZAMORA** was born in El Salvador and migrated to the US when he was nine. He was a 2018-2019 Radcliffe Institute Fellow at Harvard and has been granted fellowships from CantoMundo, Colgate University, the Lannan Foundation, the National Endowment for the Arts, the Poetry Foundation, and Stanford University. *Unaccompanied* is his first collection. He lives in Harlem where he’s working on a memoir.



**LINDA BOND**

**FIGURE DRAWING:  
INSIDE & OUT**  
9AM-Noon | \$650 + \$40 model fee | Open to All



Explore the interaction of structure, design, motion and expression in the human form by studying both the outer appearance and the inner anatomy of the body. In addition to improving visual language skills, drawing the human figure from observation helps to nurture states of concentration and focus. Working from the model and skeleton, we will balance traditional representational techniques with expressive, personal approaches to drawing the figure.

**LINDA BOND** is a Scholar at the Brandeis Women’s Studies Research Center, a former Fine Arts Work Center Fellow and MassArt faculty member. Exhibits include those at Kean University, Brattleboro Museum, Simmons College, MFA Boston and an April 2020 solo show at Drexel University. Her work is part of Brooklyn Museum’s Feminist Art Base and awards include those from the Pollock-Krasner Foundation, Puffin Foundation, Artist Resource Trust, the Foundation for Contemporary Art and the Massachusetts Cultural Council.



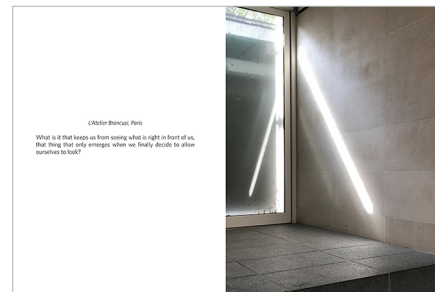
**JOANNE DUGAN**

**PICTURE WRITING: A COLLABORATIVE  
WORKSHOP FOR WRITERS & PHOTOGRAPHERS**  
9AM-Noon | \$650 + \$25 materials fee | Open to All



This highly experimental workshop invites photographers and writers to tell their stories in a new way. Make photographs about words and write words about photos. We will review practices of master artists using both text and image in books, conceptual projects and other formats as inspiration. Leave with a broad understanding of how to use the form to encourage an ongoing creative practice. All digital camera formats are welcome, including Android/iPhones. Experience at all levels – both in photography and writing – is welcome.

**JOANNE DUGAN** is a NYC-based visual artist/photographer who summered on Cape Cod as a child. Her work has been exhibited in the US, Europe and Japan and featured in the *NY Times T Magazine* and the *Harvard Review*. Her work has been published in 7 text/image books, including 2 fine-art monographs. She is on the faculty at the International Center of Photography and represented at Marlborough Gallery (NYC), Kopeikin (LA) and Black Box Projects (London).



**MEGAN HINTON**

**ABSTRACT  
REPRESENTATIONAL PAINTING**  
1-4PM | \$650 | Open to All



Abstract representational painting uses shapes, colors, forms, and gestural marks to discover a transformative process of looking and making art. Approach observational painting through abstract principles. Learn to make powerful painted imagery by distancing oneself from representation and eliminating unnecessary details to access what is essential in a picture. Painting techniques and prompts encourage an overhaul of conventional approaches to paintings. Constructive critique will be a component. Work on any type of water or oil-based paint on canvas, panel, or paper. All levels welcome.

**MEGAN HINTON** assembles materials in painting, printmaking, sculpture, and photography to reassemble personal and public narratives. They recently received an MFA in Studio Art from Mills College and have shown work at AMP Gallery in Provincetown, SOMArts Center in San Francisco, and The SUNY Adirondack Visual Art Gallery. In 2019 Hinton was awarded The Murphy Cadagon Scholarship from The San Francisco Foundation and an artist residency from 20 Summers in Provincetown.

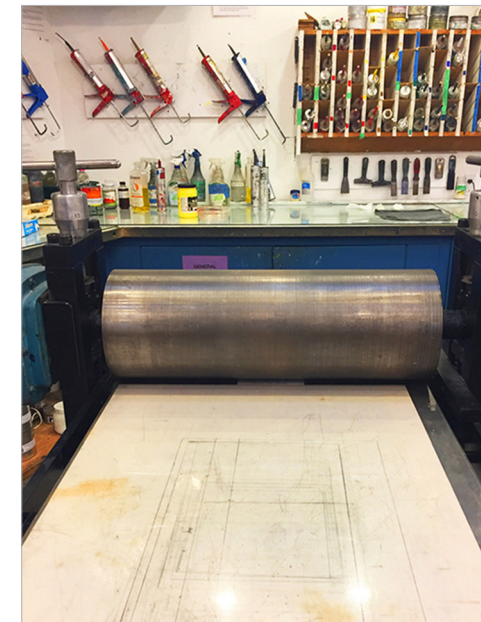


**BERT YARBOROUGH**

**OPEN PRINT  
24-HOUR ACCESS**  
\$450 + \$75 materials fee | Open to Experienced Printmakers



During this week, space will be opened in the print shop for experienced printers who have previously attended printmaking classes at the Fine Arts Work Center. Students work on their own independent projects and will have 24-hour access to the studio. *No instruction is provided. Please note no discounts apply to this workshop.*



**VICKY TOMAYKO**, *Sedum (detail)*, 2019, monotype, 26” x 20” – 1985-1986 Visual Arts Fellow  
2020 Summer Program Faculty – [vickytomayko.com](http://vickytomayko.com)



# SOCIAL JUSTICE WEEK WRITERS & ARTISTS AS ACTIVISTS JULY 12-17, 2020

An extraordinary week dedicated to social activism and radical artmaking. The week includes workshops by writers and artists whose work focuses on social and political issues, including the environment, climate change, racial justice, violence against women, LGBTQ rights, & immigration, all through the lens of creative action. Evening events include a keynote address, faculty readings and artist talks, student readings and open studios.

KEYNOTE  
**MAHOGANY L. BROWNE**  
Sunday, July 12 7PM  
Stanley Kunitz Common Room



**MAHOGANY L. BROWNE** is a writer, organizer, educator, and spoken word poet. She is the author of the YA poetry book *Black Girl Magic*, and the children's book *Woke Baby*. Her poetry collections include *Kissing Caskets* and *Redbone*. She co-edited the poetry anthology *The Breakbeat Poets Vol. 3: Black Girl Magic* and is at work on *WOKE: A Young Poets Guide To Justice*. Browne has appeared on HBO & PBS NewsHour. She is the Artistic Director of Urban Word NYC and the Poetry Coordinator at St. Francis College's MFA Program.

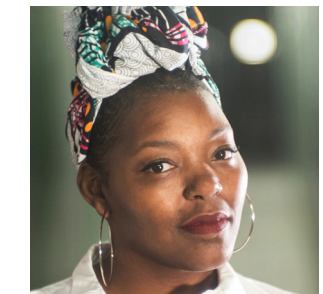
SPECIAL GUEST LECTURE  
**LINDA VILLAROSA**  
Wednesday, July 15 7:30PM  
Stanley Kunitz Common Room



**LINDA VILLAROSA** runs the journalism program at The City College of New York in Harlem and is an assistant professor of Media Communication Arts. She is a contributing writer to the *New York Times Magazine*, and part of the team that created the *Times'* 1619 Project, which examines the consequences of slavery and the contributions of black Americans. Formerly health editor of the *New York Times* and executive editor of *Essence Magazine*, and currently chair of the Feminist Press at CUNY, her numerous books include *Under the Skin: Race, Inequality and the Health of a Nation*, forthcoming from Doubleday.

Keynote and Special Guest Lecture are free for students attending a workshop this week. Tickets for the general public will be available at the door.

**MAHOGANY L. BROWNE**  
NATURE  
& THE SOCIO-POLITICAL BODY  
9AM-Noon | \$650 | Open to All



This generative workshop will examine poetic techniques by studying conversations between the poet, the social constructs and the laws of nature. Poems by Aracelis Girmay, June Jordan, Rumi & Ross Gay will be utilized as a literary blueprint in this writing experience. This workshop is designed to propel our imaginations as writers and critical thinkers. This is a safe space, and will include writing prompts, poetry analysis, editing techniques culminating with an opportunity to share out.

**MAHOGANY L. BROWNE** is a writer, organizer, educator, and spoken word poet. She is the author of the YA poetry book *Black Girl Magic*, and the children's book *Woke Baby*. Her poetry collections include *Kissing Caskets* and *Redbone*. She co-edited the poetry anthology *The Breakbeat Poets Vol. 3: Black Girl Magic* and is at work on *WOKE: A Young Poets Guide To Justice*. Browne has appeared on HBO & PBS NewsHour. She is the Artistic Director of Urban Word NYC and the Poetry Coordinator at St. Francis College's MFA Program.



**GARRARD CONLEY**  
MULTI-GENRE  
MEMOIR  
9AM-Noon | \$650 | Open to All



Some memoirists borrow from other genres. Some write from a surprising perspective. Explore the ways in which writers experiment with memoir. Examine, through poetry and fiction, commonplace techniques memoirists use to enrich narrative nonfiction. Learn how order and narrative distance can be adjusted to produce stronger sentences and deeper insight into the human condition. This class is a combination of generative exercises, discussion, and traditional workshops. Most important, this workshop is designed to inspire us to have fun with our prose.

**GARRARD CONLEY** is the author of the *New York Times* bestselling memoir *Boy Erased*, which has been translated in over a dozen languages and is now a major motion picture. Conley is also a creator and producer of the podcast *UnErased*, which explores the history of conversion therapy in America. His work can be found in *The New York Times*, *TIME*, *VICE*, *CNN*, *BuzzFeed*, *Them*, *Virginia Quarterly Review*, and *The Huffington Post*.



**JAMES LECESNE + RYAN AMADOR**  
THE FUTURE PERFECT PROJECT: A WRITING & PERFORMANCE WORKSHOP  
FOR LGBTQ TEENS & YOUNG ADULTS  
9AM-Noon | \$650 | Open to Teens/Young Adults (Ages 16-24)



**The Future Perfect Project** believes that the self-expression of youth is a declaration of a better future for us all. We work with a wide spectrum of non-normative teen-aged youth from around the United States (alt youth, queer youth and creative youth), providing them with a safe space, guidance to create performative art and the encouragement to express their unique vision of the world. We facilitate live performances for a larger community audience in an effort to help youth become more safe, seen and celebrated. On Thursday evening, we will present the personal stories, poems and songs of those participating in this weeklong workshop.

**JAMES LECESNE** wrote the short film *Trevor*, which won the 1995 Academy Award for Best Live Action Short and inspired the founding of The Trevor Project. He has written three novels for young adults and created *The Letter Q*, a collection of Letters by Queer Writers to their Younger Selves. *The New York Times* ranked him "among the most talented solo performers of his (or any) generation."

**RYAN AMADOR** is a singer, songwriter, and theatre-maker who has released three full length albums and five EPs of original music. He is best known for his queer-related music videos "Define Me" and "Spectrum", and songs "Saint of Love" and "Instead."



SPECIAL WORKSHOP  
FOR ALT, QUEER & CREATIVE YOUTH



**PAM HOUSTON**

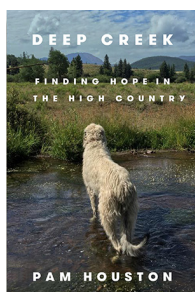
**WHERE THE PERSONAL MEETS THE POLITICAL (& ALWAYS HAS): A GENERATIVE WORKSHOP**

9AM-Noon | \$650 | Open to All



In these terrifying times, do stories of our personal traumas and triumphs even matter anymore? The answer is, a resounding yes. In this generative class we will use the tools of prose craft (point of view, dialogue, structure and form) to get our stories started. Then we will investigate how each beginning intersects with our values. Lean into the political nature of your work in fiction or nonfiction. We will talk about all the things it might mean to help.

**PAM HOUSTON** is the author of six books of fiction and nonfiction, all published by W.W. Norton, including *Deep Creek: Finding Hope In The High Country*, and *Cowboys Are My Weakness*. She teaches in the low residency MFA program at the Institute of American Indian Arts and at UC Davis, and is the co-founder and artistic director of the literary nonprofit, Writing By Writers. She lives in Colorado near the headwaters of the Rio Grande.



**PORSHA OLAYIWOLA**

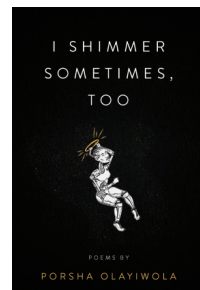
**DISMANTLING THE TRADITION: ON FORM & POWER**

1-4PM | \$650 | Open to All



Infrastructures hold tradition in place. Tradition creates social norms that last centuries. Infrastructure, both tangible and unseen, establish a system by which the norms never alter. This is true in history, social hierarchy, and literature. This course will focus on using form poetry to debunk larger societal hierarchies. Inspired by Jericho Brown's poetry collection, *The Tradition*, participants will engage classical form and create a 'new' form of poetry as they envision a future they've named. This course will be both generative and workshop-based.

**PORSHA OLAYIWOLA** is a writer, performer, educator and curator who uses afro-futurism and surrealism to examine historical and current issues in the Black, woman, and queer diasporas. She is an Individual World Poetry Slam Champion and the artistic director at MassLEAP, a literary youth organization. Olayiwola is an MFA Candidate at Emerson College. She is the author of *i shimmer sometimes* and is the current poet laureate for the city of Boston.



**SARAH SCHULMAN**

**FICTION & NONFICTION WORKSHOP**

9AM-Noon | \$650 | Open to All



A craft-based workshop for fiction and non-fiction writers on ALL levels: from true beginner to the multiply published, working on witnessing our extraordinary time and representing these experiences through the eyes of people who are often ignored or distorted in mainstream media. All are truly welcome, but especially people looking to write prose that transcends racial and cultural clichés, that looks complexly at queer and trans experiences with nuance, and that addresses the current and ongoing expressions of people with HIV, and children and survivors of the epidemic.

**SARAH SCHULMAN** is a novelist, playwright, nonfiction writer, screenwriter, and AIDS historian. Her 19 books include *The Cosmopolitans*, *Maggie Terry*, and *Conflict Is Not Abuse*. Forthcoming in 2021, *Let the Record Show: A Political History of ACT UP, NY* from FSG. Sarah's play *The Lady Hamlet* played at The Provincetown Theater in June 2019. Her collaboration with Marianne Faithful premieres in Manchester, UK in 2022.



**WOMEN PLAYWRIGHTS SERIES**

**PAULA VOGEL**

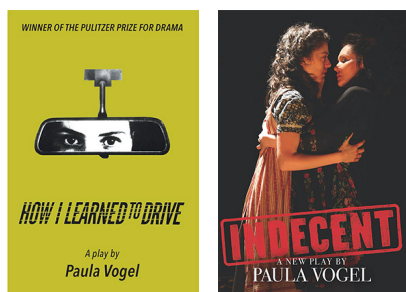
**THE PROVINCETOWN BOOTCAMP**

1-4PM | \$650 | Open to All



The "bootcamp" consists of daily exercises assigned that play with plot, character, dialogue, music and plasticity. We will not critique the specific exercise, but rather we will observe critically how all in the workshop define each element so that we come out of the workshop having gained theatrical tricks. We may have a short bake-off as well. That is, we will write a short play on assigned elements within a short period of time.

**PAULA VOGEL** is a Pulitzer Prize-winning playwright who ran MFA programs at Brown University and Yale School of Drama. She has taught around the world in colleges theatres and women's maximum security prisons, with veterans, parents, audiences and Board members. She has, in the words of the late John Simon, as many awards as "a black sofa collects lint." *How I Learned To Drive* will be revived on Broadway this spring. Her adaptation of *They Shoot Horses Don't They* will open in London in fall 2020



**MASTER PRINTER SERIES**

**MARINA ANCONA**

**RADICAL PRINTMAKING**

1-4PM | \$650 + \$75 materials fee | Open to All



Long considered a mechanism of change, printmaking and the printshop are sites of radical collaboration. Each participant identifies individual social justice issue(s); instructor and class burnish projects through thoughtful discussion and assistance. Social justice work in abstraction, with visual pleasure, with humor, is a process fostered by shared labor and critique. Using techniques based in monotype process, develop skills while completing a personal, meaningful body of work. Move toward a fluency in translating artistic and political visions into print. Demonstrations of basic oil-based monotype advancing to chine-colle and Xerox lithography. Work with multiple plates, second pulls/ghosts, wet and dry paper stencils and other mixed approaches.

**MARINA ANCONA** is an artist, master printer. She founded 10 Grand Press in 1999 (Brooklyn, NY) and satellite workshop (Santa Fe, NM.) Ancona's publishing projects have exhibited at Museum of Modern Art, Queens Museum, Whitney Museum of American Art, Kunsthalle Basel and in contemporary print collections of MOMA, Whitney Museum of American Art, and Metropolitan Museum.



**JESS T. DUGAN**

**THE INTIMATE PORTRAIT**

9AM-Noon | \$650 | Open to All



Making a photographic portrait is an intimate endeavor, requiring both photographer and subject to work together. Through critiques, presentations of classic and contemporary portrait photographers, demonstrations, and the daily creation of new photographs, investigate the elements that make a compelling portrait, including composition, lighting, subject, pose, gesture, and environment. We will focus in depth on strategies for working with subjects, including strangers, family, friends, and the self, gaining insight into methods for making emotionally resonant, visually dynamic photographs.

**JESS T. DUGAN** is an artist whose work explores issues of gender, sexuality, identity, and community. Her work is regularly exhibited internationally and is in the permanent collections of several major museums. She is the recipient of a Pollock-Krasner Foundation Grant, an ICP Infinity Award, and was selected by the Obama White House as a Champion of Change. She is represented by the Catherine Edelman Gallery in Chicago, IL.



**WRITING QUEER LIVES SERIES**

**ANDREA LAWLOR**

**QUEER / TRANS FABULISM: WRITING THE MYTHIC FROM THE MARGINS**

9AM-Noon | \$650 | Open to All



Queer and trans people have often found ourselves in the position of having to write ourselves into our own lives as well as writing our lives into literature – no wonder so many of us turn to fabulist writing to tell stories that don't fit into conventional structures. In this craft-focused multi-genre workshop, we will play with imitation, adaptation, re-telling, queering, and ekphrasis. We'll learn from examples of queer / trans fabulist writing, and practice techniques for using myths from world traditions. Primarily a generative workshop.

**ANDREA LAWLOR** teaches writing at Mount Holyoke College, edits fiction for *Fence* magazine, and has been awarded fellowships by Lambda Literary and Radar Labs. Their writing has appeared in various literary journals including *Ploughshares*, *the Millions*, *jubilat*, and *the Brooklyn Rail*. Their publications include a chapbook, *Position Papers* (Factory Hollow Press, 2016), and a novel, *Paul Takes the Form of a Mortal Girl* (Vintage, 2019), a finalist for the Lambda Literary and CLMP Firecracker Awards.





WOMEN PLAYWRIGHTS SERIES

MELINDA LOPEZ

THE PLAYWRIGHT'S VOICE

1-4PM | \$650 | Open to All



Whether you are a first time-playwright or the author of many scripts, everyone can use some lazy time in the summer to re-charge. Jump-start your writing through free-writing and short assignments. Follow where inspiration takes you, experimenting with form and character along the way. We'll also share selections of our own work in-class. The hope is that we all generate new material rather than re-write – although it's fine if you wish to focus on a draft in-progress. Bring a willingness to explore and discover (or re-discover) your playwright's voice.

MELINDA LOPEZ is an Artist-in-Residence at the Huntington Theatre Co, Boston. She is the recipient of the Mellon Foundation National Playwriting Residency Program and received the Elliot Norton Award for Sustained Excellence. Her plays include MALA, (also available on Audible) a new adaptation of Yerma, Becoming Cuba, Caroline in Jersey, Orchids to Octopi, Sonia Flew and many others. Her work has been produced all over the United States, and most recently in Cuba.



FRED MARCHANT

LIVING THE DREAM: A POETRY WORKSHOP

1-4PM | \$650 | Open to All



We will examine and discuss the energies of dreams in relation to our poems. There will be craft-lectures on dream-images, dream-stories, nightmares, visions, and visitations. We will read and discuss dream-related poems by writers ranging from the ancients to contemporaries, and there will be writing prompts. Ultimately, however, our workshop will focus on the work you do. The goal each day (and night) will be to write new poems or revise older ones that draw upon the untapped imaginative and linguistic energies we often find in dream.

FRED MARCHANT is the author of five books of poetry, the most recent of which is *Said Not Said* (Graywolf Press, 2017). Earlier books include *Full Moon Boat*, *The Looking House*, *Tipping Point*, and *House on Water, House in Air*. Marchant has co-translated work by several Vietnamese poets, and edited *Another World Instead: The Early Poems of William Stafford*. Emeritus professor of English, he is founding director of the Suffolk University Poetry Center in Boston.



MARTHA RHODES

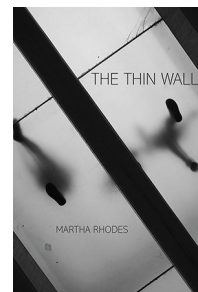
REVISING & GENERATING, CREATING NEW FROM THE OLD: A POETRY WORKSHOP

9AM-Noon | \$650 | Open to All



Our workshop will focus on participants' poems with an eye to revision, primarily. We'll discuss strategies that can be employed to both bring the poem to fuller realization, as well as ways that we can discover alternative possibilities for the poem. So, we will explore both "conventional" and more radical approaches to revision. There will be assignments and prompts to help with this process that you can bring to workshop or keep for yourself; there will be handouts of a wide range of poems for you to examine and, depending on the workshop size, discuss each morning.

MARTHA RHODES is author of five poetry collections, most recently *The Thin Wall* (2017, University of Pittsburgh). As director of Four Way Books, she has published such authors as Reginald Dwayne Betts, Andrea Cohen, Cynthia Cruz, Yona Harvey, John Murillo, and Gregory Pardlo. She teaches in the MFA Program at Warren Wilson College and at Sarah Lawrence College. She lives in NYC.



MARION WINIK

MEMOIR BOOT CAMP

1-4PM | \$650 | Open to All



After spending one session discussing brief manuscripts submitted in advance, the week is devoted to creating and workshoping new material using approaches that may be quite different than what you may have tried before. Class discussions will touch on persona, self-implication, ethics, formal matters, voice and prose style, the roles of imagination and research, the business of writing, and any other questions you have. There is a fair amount of reading and writing outside the three-hour class sessions.

MARION WINIK is the author of *The Big Book of the Dead*, *First Comes Love*, *Highs in the Low Fifties* and seven other books. She writes an award-winning column at BaltimoreFishbowl.com and has published in *The New York Times Magazine*, *The Sun*, and many other places. A board member of the National Book Critics Circle, she reviews for *People*, *Newsday*, *The Washington Post*, *Kirkus*, and her own podcast, *The Weekly Reader*. She was a commentator on NPR for fifteen years.



MASTER PRINTER SERIES

SARAH AMOS

TAKING LINE & TEXTURE FOR A WALK: COLLAGRAPH ON CARDBOARD

9AM-Noon | \$650 + \$75 materials fee | Open to All



Explore the collagraph technique perfected by Sarah Amos, with over 25 years of experience. The multiple plate process and layering technique that Amos uses is a wonderful way to achieve a rich painterly surface with both oil paint and etching ink. Artists will learn the multiple plate system and its registration capabilities, layering and application of paint, stenciling. Amos will illustrate techniques and give independent and class critiques. Artists can expect to create a body of work during this week workshop.

SARAH AMOS lives in Vermont and Australia and maintains an active exhibition schedule of her own work despite her intense commitment to teaching other artists. She is also a rotating Adjunct Professor at Dartmouth, Williams and Bennington College, where she has taught Printmaking and Drawing since 2007. She was the Master Printer for the Vermont Studio Center Press from 1988 to 2008. Her honors include awards from Joan Mitchell Foundation and Walter Gropius Master Artist Series.



PAUL BOWEN

DRAWING IN PROVINCETOWN

9AM-Noon | \$650 | Open to All



This class will take place along Provincetown's harbor. Be inspired by its wharves and blackened pilings, schools of fish breaking up the surface of the sea, brightly colored boats pulled up onto the beach, sailboats, dories, fishing boats and ferries moving in and out of view. With charcoal, pen, ink and graphite, we will search out our own inspiration, interpreting what we see in a thoroughly contemporary way.

PAUL BOWEN came to Provincetown from Wales as a Work Center Fellow in 1977 and stayed for almost thirty years. A resident of Vermont, he constructs sculpture from found wood and draws in a variety of media, including ink made from his own walnut trees. His work is in many museum collections including the Guggenheim Museum, New York, Museum of Fine Arts, Boston, and Walker Art Center, Minneapolis. In Provincetown, he is represented by Albert Merola.



ADAM DAVIES

PHOTOGRAPHING THE LANDSCAPE: EXPLORATIONS IN OUTER CAPE COD

1-4PM | \$650 + \$25 materials fee | Open to All



Explore and photograph the diverse landscape of Outer Cape Cod. As we take trips to some of the wilder and overlooked areas of the Cape, we will consider different methods of capturing natural sites with the camera. Through a variety of different activities – experimenting with depth of field and long exposures, composition, lighting, and assemblage – we will discuss how the camera can be operated and manipulated to create innovative images of the landscape. Students should bring a digital camera.

ADAM DAVIES is a recipient of grants from the American-Scandinavian Foundation and the DC Commission on the Arts and has attended residencies at the Chinati Foundation, Creative Alliance, Fine Arts Work Center, and Yaddo. Adam was named as Outstanding Emerging Artist at the 2015 DC Mayor's Arts Awards and was the recipient of the Clarence John Laughlin Award.



ROBERT HENRY

EXPRESSIVE PAINTING

9AM-Noon | \$650 + \$40 model fee | Open to All



We will explore a variety of techniques and strategies to make expressive oil paintings from quick observations of the model. The class will begin with the model taking the same pose in each of two, twenty-minute sessions. The pose will be an active one emphasizing stance and gesture. The artists will be using their starting works done from the model as the basis for developing expressive paintings without having the model except by request. I emphasize and encourage play, change and composition as a method for painting. I paint along with the class and demonstrate a few techniques that will help to expand the possibilities of playing with the medium of oil paint in order to further expression.

ROBERT HENRY has had numerous one-person exhibitions including shows at the Cortland Jessup Gallery and Barbara Inger Gallery in New York. He is Professor Emeritus at Brooklyn College.





# 5TH ANNUAL POETRY FESTIVAL – PART 1

## JULY 26-31, 2020

Join us in celebrating the power of poetry at the Work Center's 5th Annual Poetry Festival. The Festival includes weeklong poetry workshops by some of our nation's most inspired and awarded poets. This week also includes a curated series of visual arts workshops. Evening events include faculty readings and artist talks, student readings and open studios.

### KEYNOTE – MAJOR JACKSON

Sunday, July 26 7PM – Stanley Kunitz Common Room



**MAJOR JACKSON** is the author of five volumes of poetry, most recently, *The Absurd Man*. His edited volumes include *Renga for Obama* and *Best American Poetry 2019*. His poems, essays, and reviews have appeared in *The American Poetry Review*, *The New Yorker*, *The Paris Review*, and *The New York Times*. He teaches at the University of Vermont and is the recipient of honors from The Guggenheim Foundation, National Endowment for the Arts, and Whiting Foundation. He serves as poetry editor of the *Harvard Review*.

Keynote is free for students attending a workshop this week. Tickets for the general public will be available at the door.

WEEK 8 JULY 26-31

CELEBRATING  
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**TRACI BRIMHALL**  
BETWEEN WILDERNESS & CLARITY:  
TURNING YOUR TENSION  
9AM-Noon | \$650 | Open to All

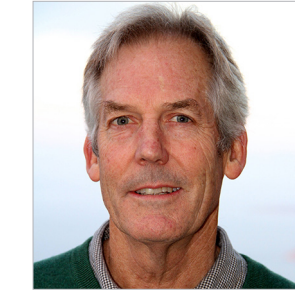


Learn how to create a balance of tension between clarity and wilderness, narrative and music, emotion and intellect. Use exercises to generate new work. If you have a natural gift for image and metaphor, what happens when you incorporate philosophy or meditation? If you tend to write simple, declarative sentences, how would your work change if you wrote a poem in a single, long, winding sentence and focused on the musicality of language rather than clarity? We will also workshop new pieces. Sign-up for a tune-up.

**TRACI BRIMHALL** is the author of *Come the Slumberless to the Land of Nod* (Copper Canyon), *Saudade* (Copper Canyon), *Our Lady of the Ruins* (W.W. Norton), and *Rookery* (Southern Illinois University Press). Her poems have appeared in *The New Yorker*, *Slate*, *Poetry*, *The Believer*, *The New Republic*, and *Best American Poetry*. A 2013 NEA Fellow, she's currently an Associate Professor and Director of Creative Writing at Kansas State University.



**MICHAEL COLLIER**  
TRANSLATION & REVISION:  
A GENERATIVE POETRY WORKSHOP  
9AM-Noon | \$650 | Open to All



Translation as (re)vision is a generative workshop in which cribs will be used to produce versions of poems by Cavafy, Rilke, Szymborska, and Prado. Workshop participants will collaborate on at least one translation. The workshop is designed to provide a practical understanding of translation as well as, and perhaps more importantly, foster skills that transfer easily to our own revision processes. This class does not require fluency in a language other than English or previous translation experience.

**MICHAEL COLLIER** has published seven collections of poetry, including, most recently, *My Bishop and Other Poems*, as well as a translation of Euripides's *Medea* and a volume of essays, *Make Us Wave Back*. The recipient of an Award in Literature from the American Academy of Arts and Letters and fellowships from the NEA and Guggenheim Foundation, he teaches at the University of Maryland and is a former director of the Bread Loaf Writers' Conferences.



**VIEVE FRANCIS**  
THE SKY IS FALLING: ASCENDANT  
& DESCENDENT GESTURES IN THE POEM  
9AM-Noon | \$650 | Open to All



Have you ever been asked, "Why don't you write happy poems"? There is a common assumption that the poem should "lift," "inspire," or at least suggest "hope." What if that is not your aim? What if your goal is to disarm, to allow the reader to take in the distress of a situation? We will look at how the poem builds toward its final moments and discuss the paradox of how ascendancy gestures may shut (down) the poem's possibilities while descendent gestures may open them (up). This is a generative workshop so we will be writing at least two poems and both will be revised.

**VIEVE FRANCIS** is the author of three books of poetry: *Blue-Tail Fly* (Wayne State University Press, 2006), *Horse in the Dark* (winner of the Cave Canem Northwestern University Poetry Prize for a second collection, Northwestern University Press, 2016) and *Forest Primeval* (winner of the Hurston Wright Legacy Award and the 2017 Kingsley-Tufts Poetry Award).

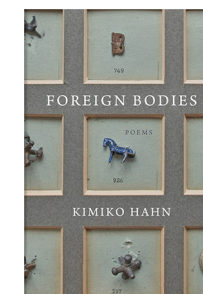


**KIMIKO HAHN**  
THE HYBRID  
POEM  
9AM-Noon | \$650 | Open to All



How to begin and how to make meaningful choices? Other questions: What kinds of choices are there? How to even make choices? We will begin each day with example texts for the sake of finding approaches and models. For the hands-on dimension of the class, we will mix up various texts, genres, and media. Students should expect to write new material, to literally rip up your old stuff, and to research in areas that may be unfamiliar. This is a generative workshop open to all.

**KIMIKO HAHN** is the author of the forthcoming *Foreign Bodies* (W.W. Norton, March 2020), and nine other books of poems, including: *Brain Fever* (W.W. Norton, 2014) and *Toxic Flora* (W.W. Norton, 2010), both collections prompted by science; *The Narrow Road to the Interior* (W.W. Norton, 2006) which received an American Book Award; and *Earshot* (Hanging Loose Press, 1992).





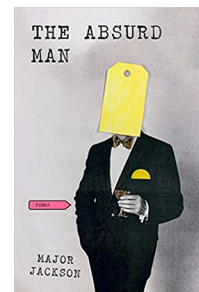
**MAJOR JACKSON**

WRITING TO IMAGINE OURSELVES:  
A POETRY WORKSHOP  
9AM-Noon | \$650 | Open to All



"I rhyme / to see myself, to set the darkness echoing." – Seamus Heaney, "Personal Helicon." Much of writing poetry is a discovery and honoring of the self. When we are attentive and courageously listen to the spirit of our moment, we find the language that reveals who we are. This generative workshop invites participants to write new poems based on exercises and guided discussions that explore ways we can open a door into ourselves and celebrate what is found there. All levels welcomed.

**MAJOR JACKSON** is author of five volumes of poetry, most recently, *The Absurd Man*. His edited volumes include *Best American Poetry 2019*. His poems, essays, and reviews have appeared in *The American Poetry Review*, *The New Yorker*, *The Paris Review*, and *The New York Times*. He teaches at the University of Vermont and is the recipient of honors from The Guggenheim Foundation, NEA, and Whiting Foundation. He serves as poetry editor of the *Harvard Review*.



**GREGORY PARDLO**

THIS IS NOT A PIPE:  
VOICE IN POETRY & MEMOIR  
9AM-Noon | \$650 | Open to All



Voice takes part in a dynamic conversation across the arts and across history, languages, cultures and traditions. A voice might incarnate an entire world in a few phrases, but it also probes, interrogates, and dismantles worlds. We will explore poetry, memoir, essay – any writing oriented around a first-person speaker – to chart exciting and contrary approaches to voice, and then write our own new work. Our goal is to engage in new approaches to the presentation of self. The workshop is generative.

**GREGORY PARDLO's** collection *Digest* won the 2015 Pulitzer Prize for Poetry. His other honors include fellowships from the Guggenheim Foundation, the National Endowment for the Arts and the New York Foundation for the Arts; his first collection *Totem* was selected by Brenda Hillman for the APR/Honickman Prize in 2007. He is Poetry Editor of *Virginia Quarterly Review* and teaches in the graduate writing program at Rutgers-Camden University. *Air Traffic*, a memoir in essays, was published in 2018.



**MASTER PRINTER SERIES  
DANIEL HEYMAN**

FLYING HIGH: WOODBLOCK PRINTS  
& KITE MAKING  
9AM-Noon | \$650 +\$75 materials fee | Open to All



Paper, sticks, a printed image, a bit of wind – that's enough to get this class off the ground. This class won't expect you to get barefoot and isn't for children. Instead it channels that childhood wonder as we use simple woodblock printing techniques to create kites that soar with beauty and color. Use oil-based block printing techniques, and wood or linoleum to print on light wash papers. Once printed, papers will be shaped and attached to the kite's wood structure, and you can fly it out the door. Or, you can take the idea of "kite" and make a soaring work of art.

**DANIEL HEYMAN** is a recipient of Guggenheim and Pew Fellowships, and received grants from Princeton University, Dartmouth College and RISD. Heyman's work is collected in many prestigious national institutions including the Metropolitan Museum of Art, the Getty Research Institute and the Library of Congress. Heyman is represented by Cade Tompkins Projects in Providence.



**RICHARD RENALDI**

BEYOND THE SELFIE:  
REPRESENTATION & THE PSYCHE  
1-4PM | \$650 +\$25 materials fee | Open to All



From the cave of Altamira, to Albrecht Dürer, to Kim Kardashian, humans have endeavored to create their own facsimile. This workshop will contemplate that evolution & reflect on the distances & similarities between the self-portrait & the selfie. Study & discuss self-portraitists through slide presentations, lectures, discussions, individual meetings, and field trips. Receive a daily self-portrait assignment & complete a separate small portfolio of self-portraits for a final critique. Explore broad issues regarding self-representation, especially relating to intimacy, psychology, identity, and sensuality.

**RICHARD RENALDI** received a BFA in photography from New York University in 1990. He is represented by Benrubi Gallery in New York and Robert Morat Galerie in Berlin. Five monographs of his work have been published, including *Richard Renaldi: Figure and Ground* (Aperture, 2006); *Fall River Boys* (Charles Lane Press, 2009); *Touching Strangers* (Aperture, 2014); *Manhattan Sunday* (Aperture, 2016); *I Want Your Love* (Super Labo, 2018). He was the recipient of a 2015 fellowship from the John Simon Guggenheim Memorial Foundation.

**PAUL STOPFORTH**

DISCOVERING  
DRAWING  
9AM-Noon | \$650 | Open to All



Regardless of experience or levels of skill, drawing connects all of us to a sense of being present and engaged directly with the act of creation. This course involves an intensive process of discovering directions and concepts through very focused, explorative drawings that make use of objects found in and around the world that is Provincetown. In the studio these found source materials will be transformed through a process of imaginative drawing from the ordinary into the extraordinary.

Early in his career **PAUL STOPFORTH** created work that was startling its courageous engagement with the repressive society in which he lived. Invited to be Artist-in-Residence at Tufts University, Stopforth left South Africa for the United States. He took a teaching position at Harvard University and taught drawing on the faculty of the School of the Museum of Fine Arts Boston. Stopforth has exhibited in galleries and museums in South Africa, the United States and Europe. He is represented by The Schoolhouse Gallery in Provincetown.



**RICHARD RENALDI**, 5:19 (detail), from the "Manhattan Sunday" project, 2019, 48" x 60" –2020 Summer Program Faculty – renaldi.com



# 5TH ANNUAL POETRY FESTIVAL – PART 2

## AUGUST 2-7, 2020

Join us in celebrating the power of poetry at the Work Center's 5th Annual Poetry Festival. The Festival includes weeklong poetry and songwriting workshops by some of our nation's most inspired and awarded poets. This week also includes a curated series of visual arts workshops. Evening events include faculty readings and artist talks, student readings and open studios.

### KEYNOTE – TERRANCE HAYES

Sunday, August 2 7PM – Stanley Kunitz Common Room



**TERRANCE HAYES** is the author of six poetry collections: *American Sonnets for My Past And Future Assassin*, a finalist for the National Book Award, National Book Critics Circle Award, and TS Eliot Prize; *How to Be Drawn*; *Lighthouse*, winner of the 2010 National Book Award for poetry; *Muscular Music*, recipient of the Kate Tufts Discovery Award; *Hip Logic*, winner of the 2001 National Poetry Series, and *Wind in a Box*. His prose collection, *To Float In The Space Between: Drawings and Essays in Conversation with Etheridge Knight*, was a finalist for the National Book Critics Circle Award and winner of the Pegasus Award for Poetry Criticism. Hayes has received fellowships from the MacArthur Foundation, Guggenheim Foundation, and Whiting Foundation, and is a professor of English at New York University.

Keynote is free for students attending a workshop this week. Tickets for the general public will be available at the door.

WEEK 9 AUGUST 2-7

CELEBRATING  
25

#### TINA CHANG

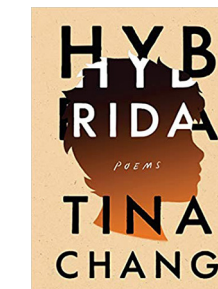
HYBRID BEAST

9AM-Noon | \$650 | Open to All



The word hybrid comes from the Latin hybrida which means mongrel, a creature of mixed breed. We will explore the many ways in which poetry is increasingly a hybrid beast, as innovative and exciting projects are envisioned across the genres. We will discuss the process by which poets collaborate, and we will practice the poem-as-collage, ekphrastic poem, pecha kucha, erasure, the zuihitsu, and the many formal experiments that make the current environment of poetry so eclectic.

**TINA CHANG**, Brooklyn Poet Laureate, is the author of *Half-Lit Houses*, *Of Gods & Strangers*, and most recently *Hybrida* which was named A Most Anticipated Book of 2019 by NPR, Lit Hub, *The Millions*, *O Magazine*, *Publisher's Weekly* and was named a *New York Times Book Review* New & Noteworthy collection. She is also the co-editor of the anthology *Language for a New Century: Contemporary Poetry from the Middle East, Asia, and Beyond*. Chang teaches at Sarah Lawrence College.



#### NICK FLYNN

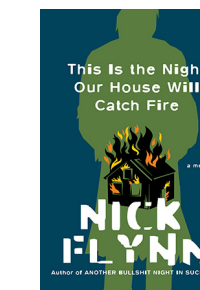
POETRY AS BEWILDERMENT

9AM-Noon | \$650 | Open to All



Frost once said: Poems are about what you don't mean as well as what you do mean. In our week together I would like to examine this idea by thinking about the concept of "bewilderment" and how it gets acted out in our poems – either through syntax, our access to the duende, leaps into the unconscious, or simply circling around what is unsaid, unknown, unrealized. This will be a generative workshop, in the sense that we will look closely at work brought in to find ways to transform it, go deeper into the shadow world.

**NICK FLYNN** has worked as a ship's captain, an electrician, and as a case-worker with homeless adults. He is the author of five collections of poetry, most recently *I Will Destroy You*, and the memoir trilogy *The Ticking is the Bomb*, *Another Bullshit Night in Suck City*, and *The Reenactments*. He has two books forth-coming, the multi-media retrospective *Stay: A Self-Portrait* (March 2020) and the memoir *This Is the Night Our House Will Catch Fire* (August 2020).



#### PATTY LARKIN

LYRIC, THE SOUND OF WORDS: A SONGWRITING WORKSHOP

9AM-Noon | \$650 | Open to All



For all levels of songwriters who want to delve into lyric writing as a way to expand the colors of their palette. We will use the work of favorite poets and songwriters as templates and sample a varied cross section of musical styles for inspiration. Our goal is to create lyrics that are as close to truth and beauty as possible. We'll move along the continuum of the lyric landscape by engaging in writing exercises, group songwriting, song sculpting, and shared notes, musical and otherwise.

**PATTY LARKIN** is a singer songwriter who studied English Literature in Oregon and Jazz in Boston, and feels she has learned something from every song she has ever heard. Patty has released 14 albums, most recently *Bird In A Cage*, a collection of poets' work set to song. She continues to tour the US and Canada, and holds an honorary doctorate from Berklee College of Music. Her songs have been used in film and TV and covered by various artists.



#### CAMPBELL MCGRATH

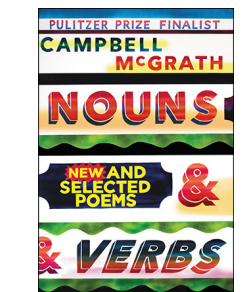
2020 VISION: POETRY & THE WORLD

9AM-Noon | \$650 | Open to All



Dynamic poems are grounded in the real world: language is rooted in the tongue, emotions stab at the heart, memories flash across a movie screen in the mind. Before we can mirror the world we need to see it clearly, and to capture it on the page entails the creation of concrete imagery, well-engineered syntax, and deftly-hewn lines. Over the course of the week we will write poems and haiku, read Elizabeth Bishop, Yusef Komunyakaa and Basho, workshop what we have written, and generally enjoy our deep immersion in Poetry Land.

**CAMPBELL MCGRATH** is the author of eleven books of poetry, most recently *Nouns & Verbs: New and Selected Poems*, and *XX: Poems for the Twentieth Century*, a finalist for the 2017 Pulitzer Prize. He lives with his family in Miami Beach and teaches at Florida International University, where he is the Philip and Patricia Frost Professor of Creative Writing and a Distinguished University Professor of English.





**JOHN MURILLO**

**CUT, SCRATCH & BLEND:  
REVISION AS REMIX**  
9AM-Noon | \$650 | Open to All



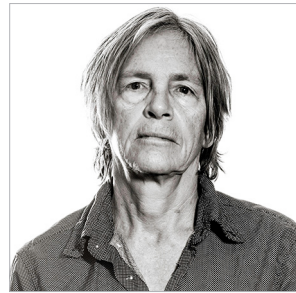
"Poetry," writes Yusef Komunyakaa in his essay collection *Blue Notes*, "is an act of meditation and improvisation. And need is the motor that propels the words down the silent white space." In this workshop, participants will consider various perspectives on the revision process and explore strategies for re-drafting poems-in-progress. While this class is open to poets of all levels of experience, those who stand to gain the most are those who've already amassed a sizeable body of work – poems, drafts, notes – with which they are, for the most part, dissatisfied and eager to improve. It is imperative that participants come with an open mind and a willingness to surprise themselves.

**JOHN MURILLO** is the author of the poetry collections *Kontemporary Amerikan Poetry* and *Up Jump the Boogie*. He is assistant professor of English at Wesleyan University and teaches in the low residency MFA program at Sierra Nevada College. He lives in Brooklyn.



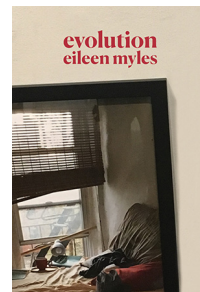
**EILEEN MYLES**

**THE FUTURE:  
A POETRY WORKSHOP IN 2020**  
1-4PM | \$650 | Open to All



I've always liked poetry workshops. You meet a weird and interesting new group of people, you'll write a poem you never imagined and you are turned on to work by poets you've never read before. I want us all to write poems that embrace landscape, politics, transness and queerness and all forms of sexuality, the right to dance and stay still. Pets have a place in poetry. We will let our animals speak through us and the night sky is full of messages and we will speak them in our work. Language is change so come ready. Get a new notebook, a new pen, bring your computer, and we will begin.

**EILEEN MYLES** is a poet, novelist, screenwriter and art journalist. They were born in Boston (1949) and moved to NYC in 1974 to be a poet. They are the author of 21 books including *evolution* (poems) and *Afterglow* (a dog memoir) and *Chelsea Girls*. They're a Guggenheim fellow and have received awards from the Foundation for Contemporary Art, Warhol/Creative Capital, Clark Art Institute, the American Academy of Arts & Letters, and the Lambda Literary Foundation.



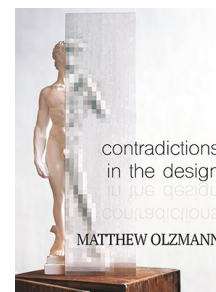
**MATTHEW OLZMANN**

**WHAT YOU KNOW OF THE WORLD IS WRONG:  
EXPECTATION & SURPRISE**  
9AM-Noon | \$650 | Open to All



Robert Frost famously wrote, "No surprise for the writer, no surprise for the reader." That sounds great, but how exactly is "surprising" work actually created. This generative class will focus on how writers consciously shape a sense of expectations for the reader, expectations which might later be intensified or overthrown. We'll write and workshop new poems throughout the week, and we'll leave the session with several poems and a handful of new skills that can sustain us.

**MATTHEW OLZMANN** is the author of two collections of poems, *Mezzanines*, which was selected for the 2011 Kundiman Prize, and *Contradictions in the Design*, both from Alice James Books. His third book, *Constellation Route*, is forthcoming in January 2022. He's received Fellowships from Kundiman, the Kresge Arts Foundation and the Bread Loaf Writers' Conference. His poems, stories, and essays have appeared in *Best American Poetry*, *Kenyon Review*, *New England Review*, *Necessary Fiction*, *Brevity*, among others.



**NICOLE SEALEY**

**SEEING IS BELIEVING:  
DRAFTING THE LASTING IMAGE**  
9AM-Noon | \$650 | Open to All



In *The Poet's Companion*, Kim Addonizio and Dorianne Laux argue that images should "produce a bit of magic, a reality so real it is 'like being alive twice.'" As poets, after mining our respective memories, how do we deepen a reader's experience with the poem via the image? How does one draft a lasting image – an image readers will remember? This workshop will explore the image, its implications, as more than mere scenery. This workshop seeks to focus the image at the poem's center. Participants will review poems with images that reverberate and re-imagine their own poems with images that idle.

**NICOLE SEALEY** is the author of *Ordinary Beast*, finalist for the PEN Open Book and Hurston/Wright Legacy Awards, and *The Animal After Whom Other Animals Are Named*. Her honors include a 2019 Rome Prize and Stanley Kunitz Memorial Prize from APR. Her work has appeared in *The New Yorker*. Formerly executive director at Cave Canem, she is a Hodder Fellow at Princeton University.



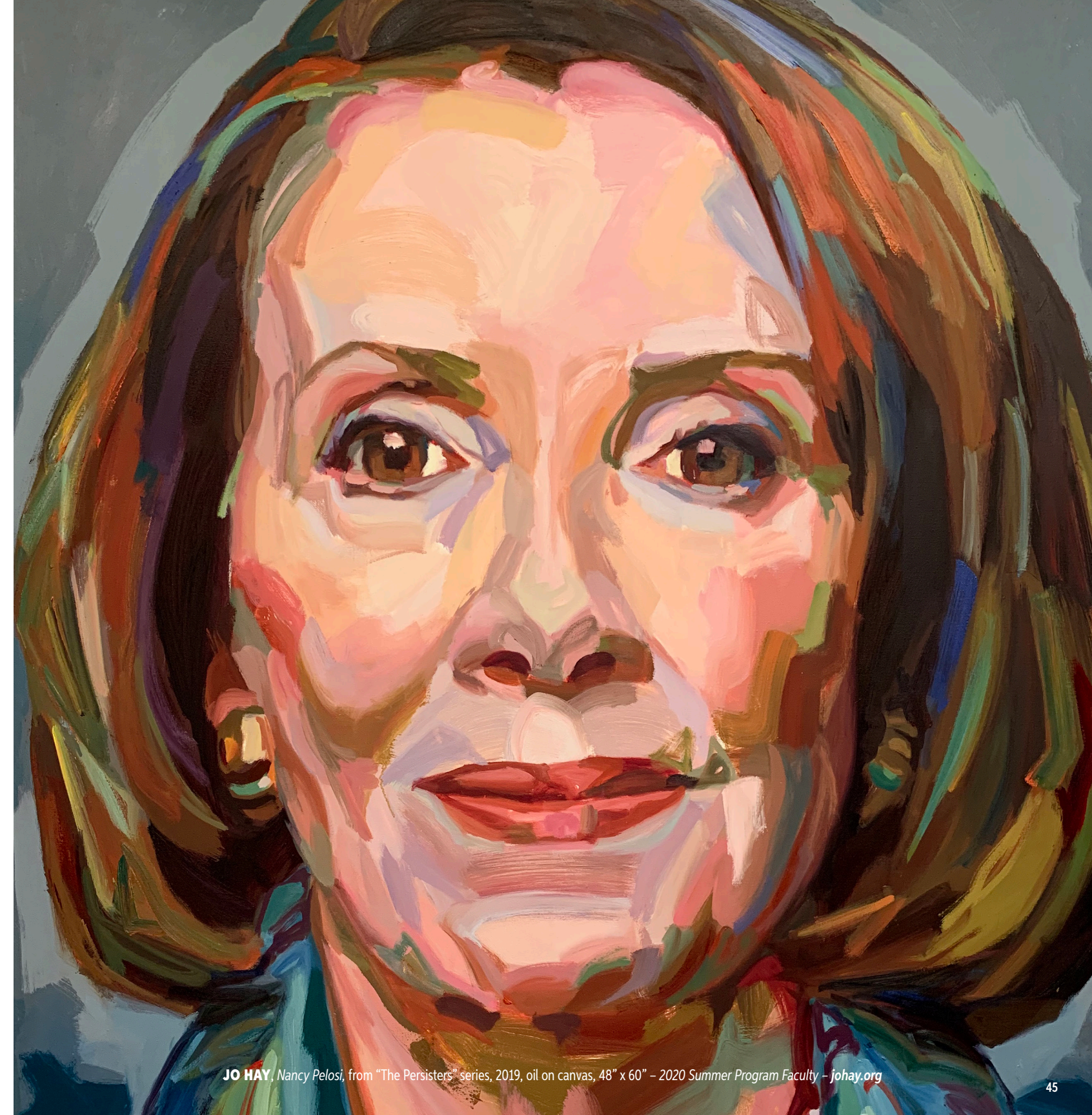
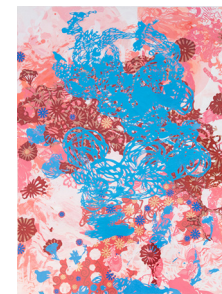
**MASTER PRINTER SERIES  
FRED LIANG**

**MONOPRINTING: MAGICAL TRANSFORMATION,  
CREATING UNDER PRESSURE**  
9AM-Noon | \$650 + \$75 materials fee | Open to All



Bridge the immediacy of drawing with the processes of printmaking. Develop visual ideas in a serial, yet exploratory approach. Ideal both for artists with limited printmaking experience, and advanced printmakers eager to learn traditional and alternative printmaking techniques. Through classroom demonstrations and one-on-one instruction, learn an array of monoprinting/monotypes and alternative techniques – including reductive printing, color printing, image and text transfer and chine-collé – and employ these methods to magically transform your own images into a cohesive suite of portfolio prints.

**FRED H. C. LIANG** received a BFA from the University of Manitoba, and a MFA from Yale University. His honors include MCCA Grants in painting, printmaking and works on paper. Liang's work is in numerous public and private collections, including Fidelity, the Gund Collection, Addison Museum of American Art and the Rose Art Museum. He recently exhibited work at the Currier Museum of Art in NH, Inside Out Museum in Beijing and the ICA, Addison Museum.



JO HAY, *Nancy Pelosi*, from "The Persisters" series, 2019, oil on canvas, 48" x 60" – 2020 Summer Program Faculty – johay.org





**KRISTEN ARNETT**  
ON PLACE: WRITING REGIONAL & HOME NARRATIVE IN FICTION  
9AM-Noon | \$650 | Open to All



Workshop attendees will spend time discussing the craft of place and regional writing in narrative fiction. Readings will be provided by the instructor with a focus on the craft of place writing. The course will be fifty-percent workshop focused and fifty-percent generative, with time in each class allotted for discussion of work completed the previous session.

**KRISTEN ARNETT** is the *NYT* best-selling author of the debut novel *Mostly Dead Things* (Tin House, 2019). She is a queer fiction and essay writer. She was awarded Ninth Letter's Literary Award in Fiction and is a columnist for Literary Hub. Her work has appeared in the *New York Times*, *North American Review*, *Guernica*, *McSweeney's*, *PBS Newshour*, and elsewhere. She is a Spring 2020 Shearing Fellow at Black Mountain Institute. Her next two books, *Samson: A Novel* and *With Foxes: Stories*, will be published by Riverhead Books.

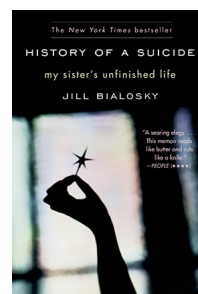


**JILL BIALOSKY**  
TELLING IT SLANT: A MEMOIR WORKSHOP  
9AM-Noon | \$650 | Open to All



Emily Dickinson wrote, "Tell all the truth/but tell it slant." This workshop offers narrative strategies for digging deeper in memoir and personal essay by investigating Dickinson's dictum. How does a piece of writing, whether personal essay or memoir transform itself from personal experience into artfulness? How can a fictive voice be called upon in a memoir piece? Jill Bialosky will offer writing prompts and exercises to generate new material and reshape or refocus existing material. We will look at select poems, memoir pieces and personal essays as guideposts for transformation.

**JILL BIALOSKY's** most recent memoir, *Poetry Will Save Your Life*, was published in 2017. She is the author of four collections of poetry, three critically acclaimed novels, and the *New York Times* bestselling memoir *History of a Suicide: My Sister's Unfinished Life*. Her poems and essays appear in *The New Yorker*, *O Magazine*, *Paris Review*, *The Nation*, *The New Republic*, *Kenyon Review*, and *American Poetry Review*.



**WRITING QUEER LIVES SERIES**  
**PAUL LISICKY**  
ON URGENCY: MEMOIR/CREATIVE NONFICTION THROUGH A QUEER LENS  
9AM-Noon | \$650 | Open to All

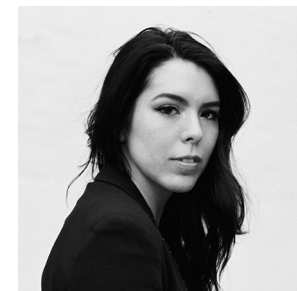


What does it mean to write memoir and creative nonfiction as a queer person in 2020? What silences do we sense in the archive and in ourselves? How do we tap into our personal urgency to fill up those spaces with imagination? We'll think about all those questions and more, alongside matters of craft: voice, structure, sonics, description, polarity, openings, closing. We'll look at your manuscript. We'll work hard and make sure that play and seriousness share the same space.

**PAUL LISICKY's** six books include *The Narrow Door*, *Unbuilt Projects*, and *Lawnboy*. His work has appeared in *The Atlantic*, *Conjunctions*, *Fence*, and *The New York Times*. His awards include fellowships from the Guggenheim Foundation, NEA, and the Fine Arts Work Center. He is an Associate Professor in the MFA Program at Rutgers University-Camden and lives in Brooklyn. His sixth book, *Later*, a memoir about early 1990s Provincetown, will be published by Graywolf Press in 2020.

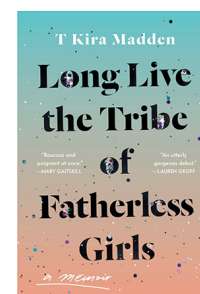


**WRITING QUEER LIVES SERIES**  
**T KIRA MADDEN**  
THE SELF, THE SELVES: A WORKSHOP  
9AM-Noon | \$650 | Open to All



How do we take the sprawl of our lives and distill the right moments to deliver that *umph* of the most effective stories? How do we magnify the electricity in the mundane? This generative workshop will focus on isolation and compression, on finding narrative "heat" in our memories, our selves, and all the selves we've been. The scaffolding behind published works will serve as blueprints and gateways for generative writing exercises, and we will workshop submissions (all genres welcome) with the writer leading the way.

**T KIRA MADDEN** is a writer, photographer, and amateur magician. A recipient of fellowships from the New York Foundation for the Arts, Hedgebrook, *Tin House*, the MacDowell Colony, and Yaddo, she serves as the founding Editor-in-chief of *No Tokens*, a magazine of literature and art. She is the author of the 2019 *New York Times* Editors' Choice memoir, *Long Live the Tribe of Fatherless Girls*, and currently teaches at Sarah Lawrence College.

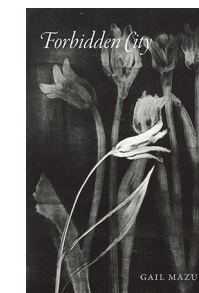


**GAIL MAZUR**  
WRITING POEMS: VISION & REVISION  
9AM-Noon | \$650 | Open to All



Often the best, most surprising inspirations for revision comes from close readings of poems new to us. Together we'll look at the work of several poets and write new poems. Every day! We'll give ourselves and our writing a figurative shake or two, talk about each others' works, we'll keep going, and see poems in new ways.

**GAIL MAZUR** is author of 9 books of poems, including *They Can't Take That Away from Me*, finalist for the National Book Award; *Zeppo's First Wife*, winner of the Massachusetts Book Prize and finalist for *The LA Times* Book Prize; and *Figures in a Landscape*, *Forbidden City*, and *Land's End: New & Selected Poems* (2020). She has served on the Writing Committee of the Work Center for many years and taught in Emerson College's and Boston University's MFA Programs. She lives in Provincetown and Cambridge, where she is founding director of the Blacksmith House Poetry Series.

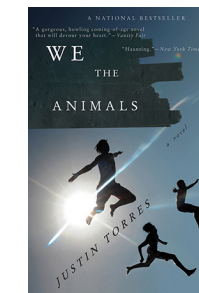


**JUSTIN TORRES**  
ADVANCED FICTION WORKSHOP  
9AM-Noon | \$650 | Advanced



This course is for students who are already at work on a longer project – be that a short story collection, a novel, or some poetic hybrid of genres – and are looking for critical feedback. The workshop is intensive; we will look at two student pieces per class (short stories or excerpts from the longer work) plus outside reading from masters. Please be prepared to read and annotate the manuscripts of your peers, and eager to share your insights. In return, I promise a thoughtful, lively class.

**JUSTIN TORRES** has published short fiction in *The New Yorker*, *Harper's*, *Granta*, *Tin House*, *The Washington Post*, and other publications. A graduate of the Iowa Writers' Workshop, Justin's novel *We the Animals* has been translated into fifteen languages and was recently adapted into a film. It premiered at the Sundance Film Festival and was nominated for five Independent Spirit Awards.



**RICHARD BAKER**  
TEXT & IMAGE: A PAINTING WORKSHOP  
9AM-Noon | \$650 | Open to All



Through exercises, continuous discussion, and individual consultation, you will explore some of the ways words and images can coexist, supplement, or challenge one another in the context of making paintings. Open to various mediums and all forms of visual expression. A desire to experiment with the intersection of text and image is the essential ingredient for participation in this workshop. Emphasis on improvisation, experimentation, and exploration. A high-minded spirit of playfulness and adventure is the guiding principle.

**RICHARD BAKER** is the recipient of a Pollock-Krasner Foundation Grant and a New England Foundation for the Arts Grant. His solo exhibitions include works at Albert Merola Gallery in Provincetown, MA, and Tibor de Nagy Gallery in New York. His work is included in the public collections of The Contemporary Museum in Honolulu, HI, and Museum of Fine Arts in Boston, MA. He currently teaches painting at Rutgers University.





**MASTER PRINTER SERIES  
ANDREW MOCKLER**

**COLLABORATE WITH A MASTER PRINTER:  
MONOPRINT WORKSHOP**

9AM-Noon | \$650 + \$75 materials fee | Intermediate/Advanced



This course offers the chance for a small group of students with some experience in printmaking to hone their craft in collaboration with a master printer. Working on a series of prints, each artist will explore their ideas in woodcut, intaglio, and monoprint, or possibly a combination of these. Experiment with different papers, inking techniques, and registration of colors. Participants will come away with a group of prints at a very high level, and an understanding of professional standards.

**ANDREW MOCKLER** is an artist and master printer. At Jungle Press Editions, he has worked with celebrated artists for over 25 years. His collaborations can be found in the Museum of Modern Art, Metropolitan Museum of Art, NY, The Whitney Museum, NY, The Museum of Fine Arts, Boston, and the Baltimore Museum of Art, among others. His own art has been exhibited in New York, Los Angeles, Cologne, Germany, The Addison Gallery of American Art, Andover, Mass., and The Herbert F. Johnson Museum of Art, Ithaca, NY. He teaches at Hunter College in New York City.



**BOWULF SHEEHAN**

**SEEING YOU: STORYTELLING, STORYTELLER  
& PHOTOGRAPHIC PORTRAITURE**

9AM-Noon | \$650 + \$25 materials fee | Open to All



What a portrait tells us about its subject's story is as subjective as each of us. Through the application of philosophy, practice, and technique, the photographer can better speak to a subject's story, making compelling images to draw the viewer in, to pique curiosity, to engender learning what that subject had to say. The vitality of portraiture is its ability to preserve the story each of us tells. This workshop will encourage and hone your skill at telling the story of the storyteller.

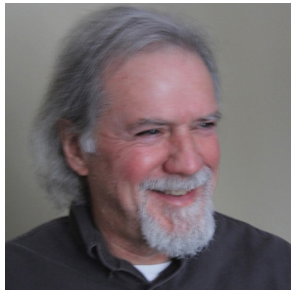
**BOWULF SHEEHAN** is a photographer of portraiture and performance in the arts and humanities. He has photographed better than eight hundred writers from more than fifty countries. His work has been published in the likes of *Elle*, *Esquire*, *The New Yorker*, *Newsweek*, *Time*, *Vanity Fair*, and *Vogue* and exhibited at the Museum of the City of New York, Dostoevsky Museum, International Center of Photography, and Smithsonian National Museum of African American History and Culture.



**MARK CONWAY**

**WHAT YOU'RE WILLING TO DISCOVER:  
A POETRY WORKSHOP**

9AM-Noon | \$650 | Open to All



Yusef Komunyakaa said, "Don't write what you know. Write what you are willing to discover." In this poetry workshop we'll concentrate on writing toward the deep, difficult-to-reach poem, writing that relies on intuition, half-glimpsed inner visions, our truest take on the world. To get there we'll go by hunch and faith, duende, and the maps left by others in the form of poems. The emphasis will be on challenging habits of mind rather than polishing existing poems. We'll generate new work and workshop the writing that is most pressing to you. Overall, the emphasis will be on challenging habits of mind rather than polishing existing poems.

**MARK CONWAY**'s third book of poetry, *rivers of the driftless region*, was published by Four Way Books in 2019. His work has appeared in *The Paris Review*, *Slate*, *Boston Review*, *American Poetry Review*, *Kenyon Review Online*, *Ploughshares*, the *PBS NewsHour* and *Bomb*. He teaches at The Loft in Minneapolis and lives in rural Minnesota.



**ANDRE DUBUS III**

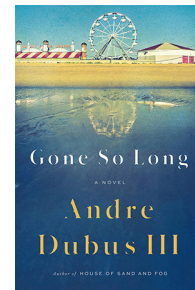
**DO NOT THINK, DREAM: FICTION  
& CREATIVE NONFICTION WORKSHOP**

1-4PM | \$650 | Open to All



If I teach nothing in my writing classes, I teach this: do not outline your novel or novella or short story or essay. Do not think out the plot, the narrative arc, the protagonist's journey. Instead, try to find the story through an honest excavation of the characters' total experience of the situation. Do that, and I promise the story will begin to write itself. I will seek to demystify those writerly tools and skills that can penetrate the mystery of story itself. Both a workshop-based and generative class.

**ANDRE DUBUS III**'s books include his most recent novel, *Gone So Long*, the *New York Times*' bestsellers *House of Sand and Fog*, *The Garden of Last Days*, and his memoir, *Townie*. Mr. Dubus has been a finalist for the National Book Award. His honors include a Guggenheim Fellowship, two Pushcart Prizes, and an American Academy of Arts and Letters Award. His books are published in over twenty-five languages, and he teaches full-time at the University of Massachusetts Lowell.



**NICK FLYNN**

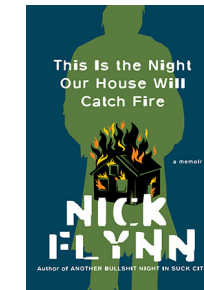
**POETRY AS  
BEWILDERMENT**

9AM-Noon | \$650 | Open to All



In *The Unnamable*, Beckett offers this: "Dear incomprehension, it's thanks to you I'll be myself in the end." In our week together, I would like to examine this idea by thinking about the concept of "bewilderment" and how it gets acted out in our writing – either through syntax, our accessing the duende, leaps into the unconscious, or simply circling around what is unsaid, unknown, unrealized. This will be a generative workshop, in the sense that we will look closely at work we bring in to find ways to transform it, go deeper into the shadow world.

**NICK FLYNN** has worked as a ship's captain, an electrician, and as a case-worker with homeless adults. He is the author of five collections of poetry, most recently *I Will Destroy You*, and the memoir trilogy *The Ticking is the Bomb*, *Another Bullshit Night in Suck City*, and *The Reenactments*. He has two books forth-coming, the multi-media retrospective *Stay: A Self-Portrait* (March 2020) and the memoir *This Is the Night Our House Will Catch Fire* (August 2020).



**MARIE HOWE**

**ECO POETRY:  
THE LIVING WEB**

9AM-Noon | \$650 | Open to All



This is a generative writing workshop where we will be concentrating on the living web of world around us (whales, sharks, clams, birds, trees, wind, flowers, mosquitoes, stars, moon, ocean, turtles, ants, fox... ). We will wander in the world, look and look and look, wonder and question and learn. We will write from observations, and although we may write poems that emanate from the human self we will try to move over to make room for the many other beings that live within and around us. We will spend some class time in the outside world and some in the inside room. Bring notebooks to carry, the willingness to shift consciousness and the desire to look, wonder, and generate a great deal of writing.

**NOTE:** *As this workshop fills quickly with a long wait list, Marie has requested that students who have taken her workshop within the past five years (2015-2019) refrain from registering so that new students may have the opportunity to work with her. Thank you.*

**MARIE HOWE**'s newest book of poems is *Magdalene*. She is also the author of the collections *The Kingdom of Ordinary Time*, *What the Living Do* and *The Good Thief*. She currently teaches at Sarah Lawrence College and NYU. In 2012, she was named State Poet of New York.



**RICHARD MCCANN**

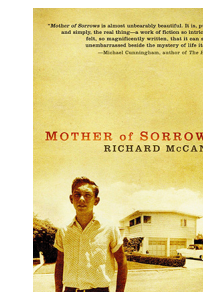
**WRITING FROM LIFE:  
AUTOBIOGRAPHY & FICTION**

9AM-Noon | \$650 | Open to All



"The secret to writing," writes Dorothy Allison, "is that fiction never exceeds the reach of the writer's courage... until I start telling the stories that were hardest for me, writing about exactly the things I was most afraid of and unsure about, I wasn't writing worth a damn." In this intensive, one-week workshop for prose writers writing from autobiographical experience, we'll work toward the writing of those life stories – whether in fiction, memoir, or personal essay – that seem the hardest and most necessary to tell.

**RICHARD MCCANN** is the author of *Mother of Sorrows*, a work of fiction, and *Ghost Letters*, a collection of poems. His fiction, creative nonfiction, and poetry have appeared in *The Atlantic*, *Ms.*, *Esquire*, *Ploughshares*, *Tin House*, and in numerous anthologies. His honors include fellowships from the Guggenheim Foundation and the National Endowment for the Arts. He is currently working on a memoir, *The Resurrectionist*.



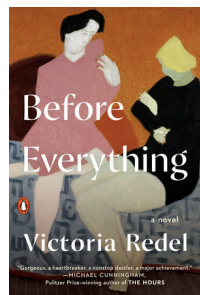


**VICTORIA REDEL**  
POSSIBILITIES & NECESSITIES:  
A FICTION WORKSHOP  
9AM-Noon | \$650 | Open to All



This workshop focuses on possibilities within a work of fiction – what are the possibilities and limitations found in choices of narrative point of view, syntax, time, memory, story structure, sentences, omission, openings, closure, objects, dialogue, and a narrative’s leaps and speed. How do we clear away obvious ways of sounding on the page in order to uncover necessary voices? What are our essential and necessary stories? How do we witness and render the physical world on the page? This is a generative workshop. Be ready to write all week and come away with new drafts and beginnings.

**VICTORIA REDEL** is the author of three books of poetry and four books of fiction, including her newest novel *Before Everything* (Viking Penguin in the USA and Sceptre in the UK). Her work has been widely anthologized and translated into 11 languages. She is on the faculty of Sarah Lawrence College.

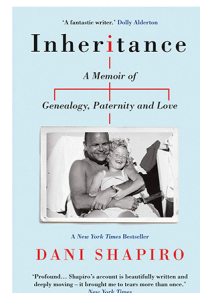


**DANI SHAPIRO**  
TRANSFORMING CHAOS INTO ART:  
A WORKSHOP IN FICTION & MEMOIR  
9AM-Noon | \$650 | Open to All



The most helpful writing workshops are ones in which the group acts as a single organism, its sole purpose being to help the piece of work at hand become its best possible self. Memoir, fiction – it’s all storytelling. Whether you’re bringing in pages of a memoir-in-progress or a work of fiction, we approach the page with an eye towards structure, character, voice, place, detail. Find the tenacity and take-no-prisoners courage to do your finest work.

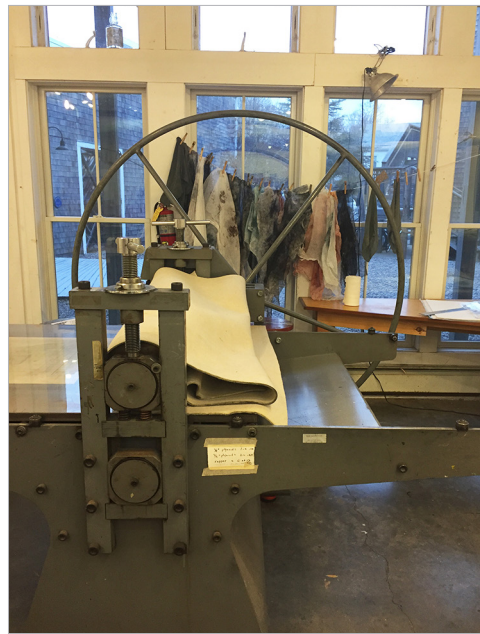
**DANI SHAPIRO** is the author of the instant *New York Times* best-selling memoir, *Inheritance*, which was published in January 2019 by Knopf. Her other books include the memoirs *Hourglass*, *Still Writing*, *Devotion*, and *Slow Motion*, and five novels including *Black & White* and *Family History*. Along with teaching writing workshops around the world, Dani has taught at Columbia and New York University, and is the cofounder of the Sirenland Writers Conference in Positano, Italy.



**BERT YARBOROUGH**  
OPEN PRINT  
24-HOUR ACCESS  
\$450 + \$75 materials fee | Open to Experienced Printmakers

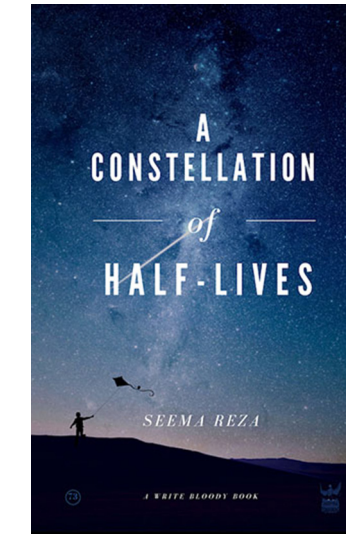
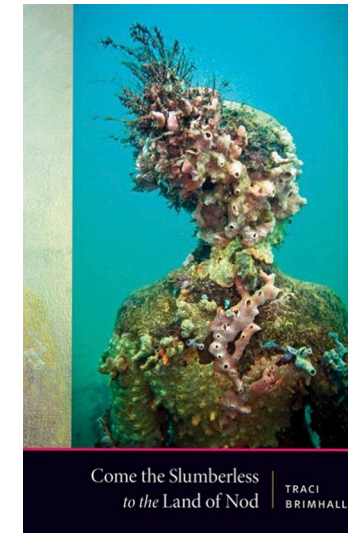
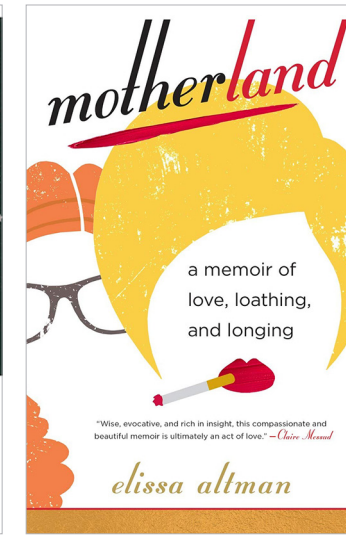
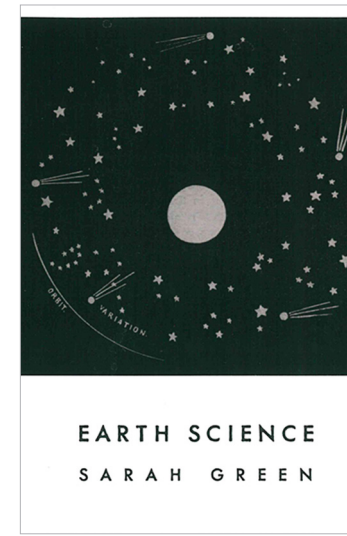
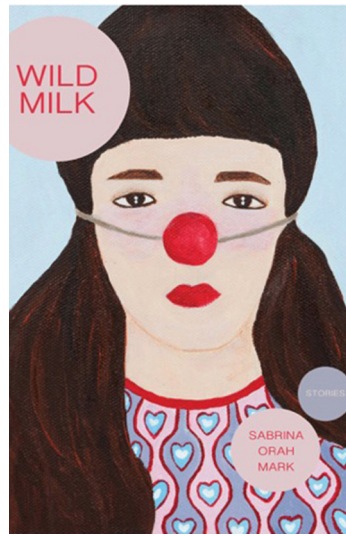
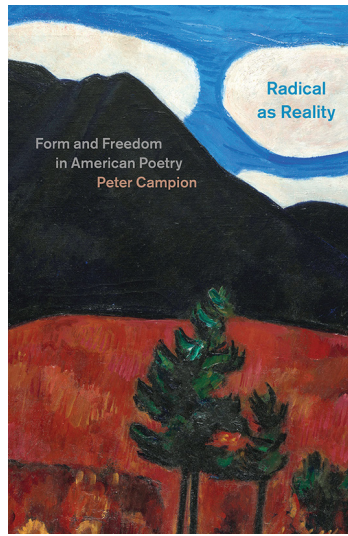
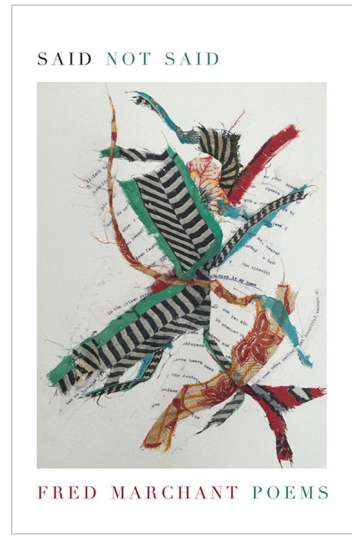
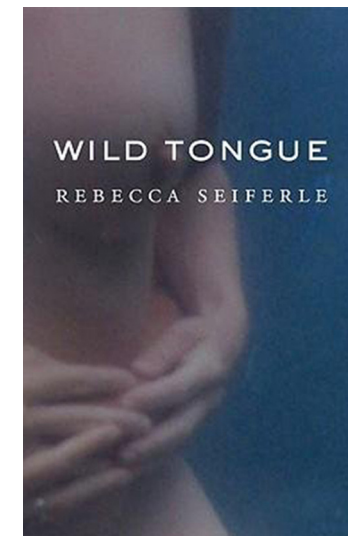
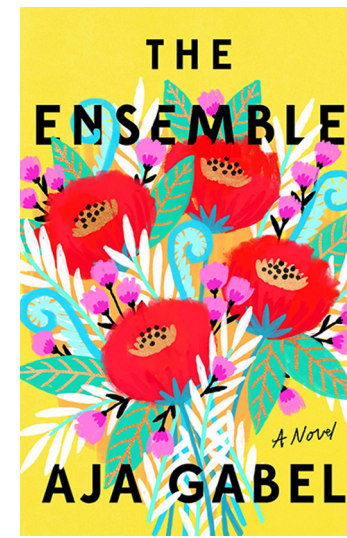
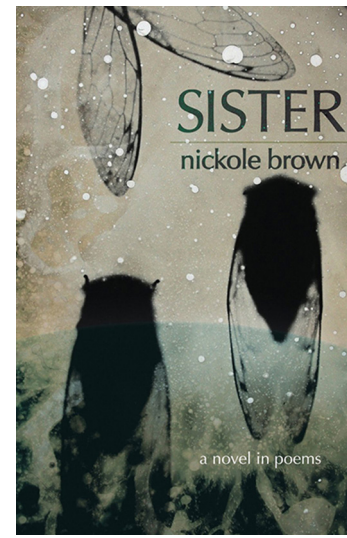
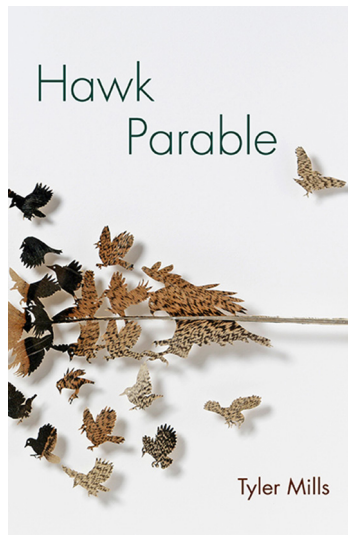
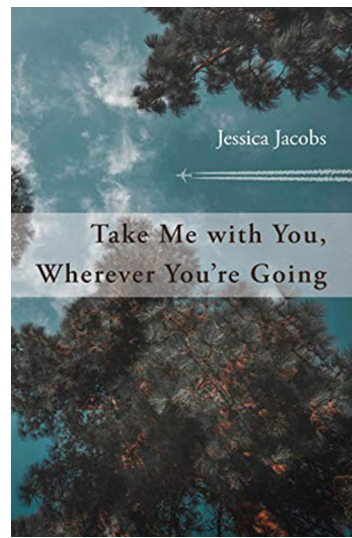
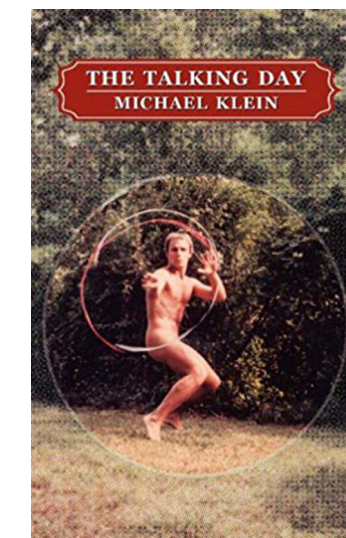
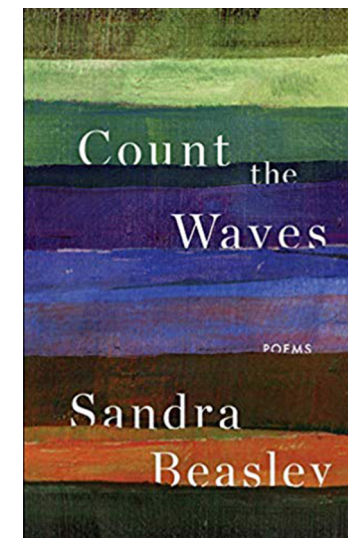
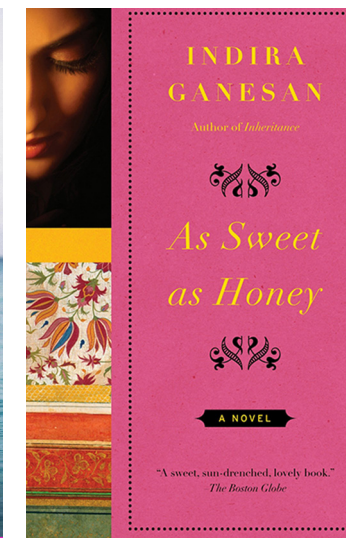
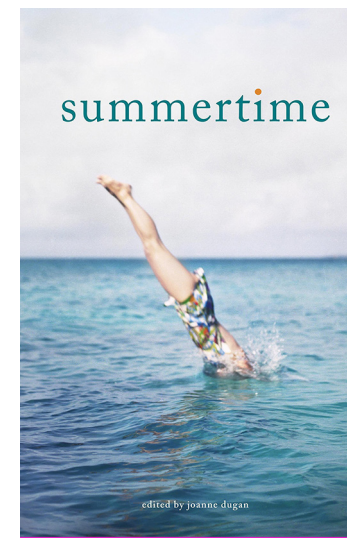
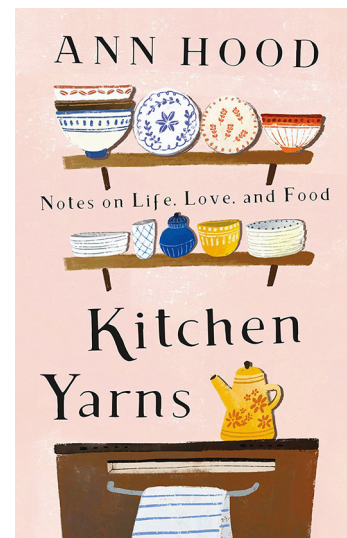
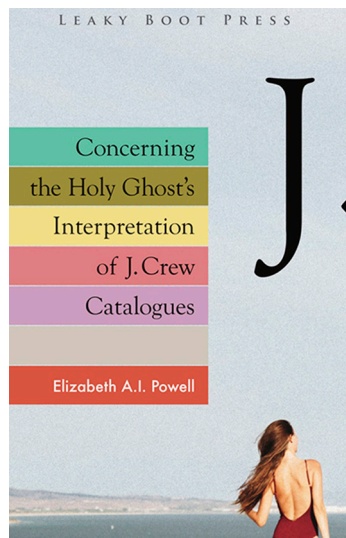
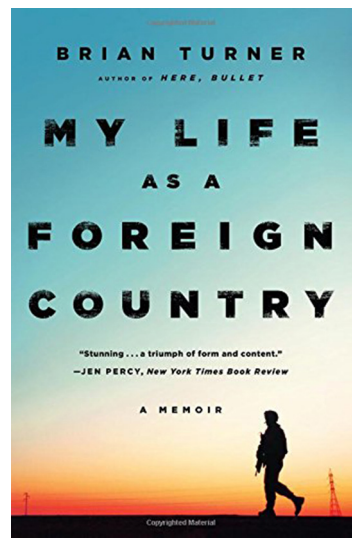


During this week, space will be opened in the print shop for experienced printers who have previously attended printmaking classes at the Fine Arts Work Center. Students work on their own independent projects and will have 24-hour access to the studio. *No instruction is provided. Please note no discounts apply to this workshop.*



JOEL JANOWITZ, *Swimming Alone ab*, 2018, monprint, 26.25" x 34.5" – 2020 Summer Program Faculty – [joeljanowitz.com](http://joeljanowitz.com)







# 24PEARLSTREET ONLINE WRITING PROGRAM

YEAR-ROUND CLASSES IN POETRY, FICTION AND NONFICTION

## BE A PART OF OUR CREATIVE COMMUNITY... ONLINE

Building on the Work Center's tradition of creative excellence and community, 24PearlStreet offers dynamic and flexible online writing workshops led by an esteemed faculty of poets and writers. At 24PearlStreet, you'll challenge yourself to do your best work under the guidance of exceptional faculty, no matter where you are or what your schedule. The program runs during the fall, winter, and summer, and features workshops in nonfiction, fiction, and poetry.

We are proud to offer workshops that don't require special equipment, software, or training. For our classes, the only technical requirements are access to a computer and the internet. We make the online component simple and transparent, freeing you to focus on your teacher, your classmates, and your work. Students tell us that they've done some of their best work through our engaging and productive online learning model. We continually hear that students love the supportive workshop communities fostered by our dedicated faculty and participants.

## STUDY WITH RENOWNED FACULTY

Our faculty members, all nationally-recognized writers, will help you to achieve your writing goals through discussions, writing assignments, and critique. You'll finish the term with renewed motivation for your writing and fresh ideas for ways to move forward in your work.

## HOW THE ONLINE PLATFORM WORKS

- Workshops are capped at 12 or 15 students.
- Each workshop has its own online classroom – a blog where you can view assignments, post and read work, comment on your classmates' work, and receive comments about your work from your classmates and teacher.
- There is no "live" or synchronous component, so you can do the work when it's convenient for you.

**LEARN FROM ACCLAIMED WRITERS AND POETS, WHEREVER YOU ARE, WHENEVER YOU WANT.**

## TO REGISTER

Visit [24PEARLSTREET.ORG](http://24PEARLSTREET.ORG).

- Browse our **catalog** to select your class.
- Complete your registration and submit payment.
- Several discounts are available, including a 10% discount for students of the Fine Arts Work Center's Summer Program and returning 24PearlStreet students. Discounts cannot be combined.

**GO ONLINE TO SEE OUR COMPLETE CATALOG OF FACULTY AND CLASSES!**

**POETRY FICTION NONFICTION**  
**FAWC.ORG/24**

## HERE'S WHAT A FEW OF OUR STUDENTS HAVE TO SAY

*"I can't believe such a wonderful resource exists, and I wish I could be enrolled in one of these classes all the time!"*

*"The class gave me the structure and support I needed to write two essays I wouldn't have otherwise, one of which I'm continuing to work on and will be submitting to journals."*

*"[The workshop was] fantastic – extremely stimulating, engaging, inspiring. It left me with a renewed sense of excitement and possibility regarding my creative work."*

*"I'm so grateful for these workshop offerings. It keeps me active in the poetry community when I'm not able to attend in-person workshops (that is a rarity for me these days), and I find them to be incredibly valuable."*

*"I think you raise the bar for workshops. There seems to be a demand for high-quality teaching. To be honest: there just is no b.s./game playing in your workshops. It's all about learning, pushing beyond our knowledge, challenging ourselves creatively, respect for all."*

# A NEW SCHOLARSHIP FOR UNDERSERVED WRITERS

## INTRODUCING THE JILL MCDONOUGH SCHOLARSHIP FOR UNDERSERVED WRITERS

Poet **JILL MCDONOUGH**, founding director of 24PearlStreet and Fine Arts Work Center Fellow (2000-2001), shepherded 24PearlStreet through its formative years and established a program that annually creates opportunities for hundreds of working writers. Throughout her career, she has been dedicated to supporting underserved writers, including teaching incarcerated college students through Boston University's Prison Education Program and offering College Reading and Writing Classes in Boston jails through UMass Boston's MFA Program. The Jill McDonough Scholarship for Underserved Writers was created in 2019 to honor Jill's work at 24PearlStreet and in the world beyond.



**The Jill McDonough Scholarship for Underserved Writers** is awarded to writers who experience disparities in access and inclusion. This full-tuition scholarship was founded to promote equity on the basis of race, ethnicity, national origin, sexual orientation, gender identity, and religious belief. We also encourage writers who have been previously incarcerated to apply.

To learn more, please visit [FAWC.ORG/24SCHOLARSHIPS](http://FAWC.ORG/24SCHOLARSHIPS).



**SAM MESSER**, *The Flood*, 2014, oil on canvas, 50" x 40" – Visual Arts Fellow 1981-1982 – [sammesser.com](http://sammesser.com)



# WINTER 2020 ONLINE WRITING WORKSHOPS

# WINTER 2020 ONLINE WRITING WORKSHOPS



**SABRINA ORAH MARK**  
*Hybrid Forms*  
**MULTI-GENRE**  
JANUARY 13 – FEBRUARY 7



**SANDRA BEASLEY**  
*Mapping Your Memoir  
from Start to Finish*  
**NONFICTION**  
JANUARY 13 – MARCH 6



**INDIRA GANESAN**  
*Narrative Magic:  
A Fiction Workshop*  
**FICTION**  
JANUARY 13 – FEBRUARY 7



**TYLER MILLS**  
*Radical Revision: Preparing  
Poems for Publication*  
**POETRY**  
JANUARY 13 – FEBRUARY 7



**JOANNE DUGAN**  
*Writing Pictures: An Exploration  
of Text and Image*  
**MULTI-GENRE**  
JANUARY 13 – FEBRUARY 7



**ANNE SANOW**  
*Liftoff: Beginning  
That Story Draft*  
**FICTION**  
JANUARY 13 – FEBRUARY 7



**SARAH GREEN**  
*This is the Year: A New  
Writing Habit Starter*  
**MULTI-GENRE**  
JANUARY 20 – FEBRUARY 14



**AJA GABEL**  
*Writing Love Stories*  
**FICTION**  
JANUARY 20 – FEBRUARY 14



**ELIZABETH POWELL**  
*Writing Poems That Matter*  
**POETRY**  
JANUARY 20 – FEBRUARY 14



**MICHAEL KLEIN**  
*Writing Social Justice  
in Poetry and Essays*  
**MULTI-GENRE**  
JANUARY 20 – FEBRUARY 14



**KRISTINA MARIE DARLING**  
*Collaboration Across Genres  
and Principles*  
**MULTI-GENRE**  
JANUARY 27 – FEBRUARY 21



**PETER CAMPION**  
*Form from Feeling  
and Feeling from Form*  
**POETRY**  
JANUARY 27 – FEBRUARY 21



**ELISSA ALTMAN**  
*Intimacy, Permission, and the  
Heart of the Story*  
**NONFICTION**  
JANUARY 27 – FEBRUARY 21



**BRIAN TURNER**  
*A Big Wide World:  
A Poetry Workshop*  
**POETRY**  
JANUARY 27 – FEBRUARY 21



**REBECCA SEIFERLE**  
*The Poem's Intention*  
**POETRY**  
JANUARY 27 – FEBRUARY 21



**ANN HOOD**  
*Writing the Personal Essay*  
**NONFICTION**  
JANUARY 27 – FEBRUARY 21



**LEILA CHATTI**  
*Sweetbitter: Poems of Love,  
Longing, and the Exquisite Pain*  
**POETRY**  
JANUARY 27 – FEBRUARY 21



**JESSICA JACOBS**  
*"In the Beginning:" Exploring Questions of  
Spirituality & Religion Through Poetry*  
**POETRY**  
FEBRUARY 3 – FEBRUARY 28



**KIM ADDONIZIO**  
*The Art of the Short Poem*  
**POETRY**  
FEBRUARY 3 – FEBRUARY 28



**NICKOLE BROWN**  
*Writing in the Age of Loneliness:  
Eco-Literature & the Writer's Task*  
**POETRY**  
FEBRUARY 3 – FEBRUARY 28

**WATCH FOR OUR UPCOMING SUMMER & FALL WORKSHOPS**

**VISIT [FAWC.ORG/24](http://FAWC.ORG/24) TO SEE OUR COMPLETE CATALOG**



# BECOME A MEMBER

## FRIENDS OF THE WORK CENTER MEMBERSHIP PROGRAM

The Fine Arts Work Center invites you to become a FRIEND of our creative community and receive a variety of benefits, including workshop tuition discounts, a chance to win a weeklong residency, and a summer workshop or a 24PearlStreet online workshop.

### YOUR MEMBERSHIP SUPPORTS

- The Fellowship Program, 7-month residencies for emerging writers and artists
- The Summer Program, workshops in creative writing and visual arts
- 24PearlStreet, year-round online writing workshops
- Cultural Events, including readings, artists talks and gallery openings

### LEVELS AND BENEFITS

#### \$50 INDIVIDUAL (\$25 Student or Seniors)

- 10% off Work Center books & merchandise
- Free admittance to Summer Program faculty readings and artist talks
- Invitation to all exhibitions and special events, including Fellowship Open Studios
- Recognition in our annual report

#### \$85 DUAL

- All the benefits of the Individual Membership, times two!

#### \$150 SUPPORTING

- All the benefits of an Individual Membership, plus:
- \$50 tuition discount for summer workshops and 24PearlStreet online workshops
- Entry into a drawing to win a weeklong residency at the Work Center

#### \$250 SUSTAINING

- All the benefits of a Supporting Membership, plus:
- Entry into a drawing to win a summer workshop or 24PearlStreet online workshop

#### \$500 ADVOCATE

- All the benefits of a Sustaining Membership, plus:
- Autographed first edition book or print by a Fine Arts Work Center Fellow
- Underwriting of 2 tickets for Fellows to attend our Summer Awards Celebration in Provincetown

#### BEST FRIEND (All the benefits listed above)

- \$550 24PearlStreet Scholarship
- \$650 Summer Workshop Scholarship
- \$1,000 Fellow Arts Materials Stipend
- \$5,000 Fellow Living Stipend

[FAWC.ORG/MEMBER](http://FAWC.ORG/MEMBER)



HANNAH E. MORRIS, *In-Between*, 2018, oil on canvas, 66" x 65.5" – Visual Arts Fellow 2019-2020 – [hannahemorris.com](http://hannahemorris.com)

# THANK YOU

## FINE ARTS WORK CENTER STAFF

**BETTE WARNER** Co-Executive Director  
**RICHARD MACMILLAN** Co-Executive Director  
**CARY RAYMOND** Marketing & Communications  
**KELLE GROOM** Director of Education Programs  
**DAWN WALSH** Summer Program Managing Director  
**NAYA BRICHER** Administration, Technology, & Development Coordinator  
**GEMMA LEGHORN** 24PearlStreet Program Manager  
**KIRSTEN ANDERSEN** Writing Coordinator  
**LYDIA MARIE HICKS** Visual Arts Coordinator  
**BAILEY BOB BAILEY** Building & Grounds Manager  
**JEROME GREENE** Building & Grounds Associate  
**BARBARA GRANDEL** Housekeeping Manager  
**DAWN ZIMILES** Webmaster  
**SUSAN BLOOD** Grantwriter  
**SCOTT SHIELDS** Bookkeeper

## COVER IMAGE



PETE HOCKING, *For My Prayer Has Always Been Love*, 2019, oil on panel, 36" x 36"  
2020 Summer Program Faculty

## SUMMER WORKSHOPS IMAGE



MEGAN HINTON, *Array*, 2015, oil on linen, 30" x 32"  
2020 Summer Program Faculty

## WORKBOOK 2020

DESIGN Cary Raymond

PRODUCTION Bette Warner, Kelle Groom, Dawn Walsh, Gemma Leghorn

[FAWC.ORG](http://FAWC.ORG)

The FINE ARTS WORK CENTER is an equal opportunity provider and employer. Funding for the Fine Arts Work Center is provided by the Massachusetts Cultural Facilities Fund, a program of the Commonwealth of Massachusetts, administered through a collaborative arrangement between MassDevelopment and the Massachusetts Cultural Council. In accordance with Federal law and U.S. Department of Agriculture policy, this institution is prohibited from discriminating on the basis of race, color, national origin, age, disability, religion, sex, and familial status. (Not all prohibited bases apply to all programs). To file a complaint of discrimination, write USDA, Director, Office of Civil Rights, 1400 Independence Avenue, S.W., Washington, D.C. 20250-9410 or call 800.795.3272 (voice) or 202.720.6382 (TDD).

## WE GRATEFULLY ACKNOWLEDGE THE GENEROUS AND ONGOING SUPPORT FROM OUR SPONSORS



## OUR HOUSING PARTNERS

Admiral's Landing | Angel's Landing | Ravenwood Inn | Rose Acre  
 Salt House Inn | Seaglass Inn and Spa | Secret Garden Inn  
 The Waterford Inn | Watermark Inn | White Horse Inn | 8 Dyer

AS OF PRINTING





JAKE TRYOLI, *A Breath of Fresh Air (detail)*, 2019, oil on cotton canvas, 30" x 24" – Visual Arts Fellow 2019-2020 – jaketryoli.com

## NOTES

**WE LOOK FORWARD TO SEEING  
ALL OF YOU THIS SUMMER!**



**DAWN WALSH**  
Summer Program Managing Director

**KELLE GROOM**  
Director of Education Programs





# FINE ARTS WORK CENTER

**FINE ARTS WORK CENTER IN PROVINCETOWN**  
24 Pearl Street | Provincetown, MA 02657 | 508.487.9960 | **FAWC.ORG**

#### **COVER IMAGE**

**PETE HOCKING**, *For My Prayer Has Always Been Love (detail)*, 2019, oil on panel, 36" x 36" – 2020 Summer Program Faculty – [petehocking.com](http://petehocking.com)

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