Summer Workshop Program 2023

Creative writing and visual arts workshops in Provincetown
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Welcome!

Whether it’s your first time here or you are a long-time summer workshop student, we are delighted to welcome you to the Fine Arts Work Center in beautiful Provincetown for the 2023 Summer Workshop Program.

This year we have put together a selection of more than 60 workshops for you to choose from, offered over the course of nine weeks. In addition, we kick off the summer with our two-week Summer Project Residency that enables artists and writers to take advantage of time on-site for self-directed work.

We are excited by the rich array of courses you will find in this catalog. Our renowned writing and visual arts faculty have designed wide-ranging offerings in poetry, creative writing, memoir, painting, printmaking, photography, and more. Our workshops are suitable for all levels of skill, and we know that you’ll find one that’s right for you.

We are proud of the community we create together. This year, you will see many new faculty in the catalog listings who bring expertise and fresh perspectives to the Work Center. You will also see familiar faces of beloved teachers who have contributed to the Summer Workshop Program for years. We are confident that this diverse combination of new and familiar will create a stimulating and rewarding experience.

We are committed to making the Summer Workshop Program as accessible and welcoming as possible. The FAWC Scholars program will significantly increase participation by outstanding young artists and writers, low-income artists and writers, queer artists and writers, artists and writers of color, local residents, and others from systematically marginalized communities.

We are also working hard to create an environment in which everyone feels valued and welcomed. Our newly adopted Values, Community Guidelines, and other resources will help students and faculty embrace the opportunities for learning, growth, and creative connection that our increasingly diverse community provides.

Learn more about the FAWC Scholars Awards program and scholarship opportunities on page 38. If you are interested in supporting our efforts to increase access to the Summer Workshop Program, please consider making a tax-deductible donation to our Access Fund, outlined on page 38.

We couldn’t engage in important community-building work without our partners. We are grateful to the generous foundations and individuals that support the program; the academic institutions who partner with us to provide scholarships; the hotels, inns, and B&Bs who make housing affordable for students; and the local businesses that donate goods and services.

Being part of a creative community that spans artistic disciplines is truly transformative. We hope you will join the FAWC community this summer.

David Simpson, Program Director
Sara Siegel, Summer Program Manager
Our Programs

Summer Workshop Program
Our Summer Workshop Program offers over 60 week-long workshops in visual arts and creative writing to hundreds of students over the course of nine weeks each summer. We invite nationally recognized artists and writers to Provincetown to teach our open enrollment workshops and to participate in readings and artist talks that are free and open to the public.

The Fellowship
The Work Center is internationally known for our Fellowship program, which grants seven-month residencies in Provincetown to 20 emerging writers and artists each year. The Fellowship has provided sustained time and space to over 1,000 emerging artists and writers over the course of our 50+ year history.

24PearlStreet Online Writing Program
Our 24PearlStreet online writing program provides students with the opportunity to work on their craft wherever they are, year-round. Our virtual model combines convenience with the opportunity to work with the same caliber of faculty members as those that teach in our Summer Workshop Program.

Returning Residency
The Returning Residency Program enables Summer Program faculty and students, past Fellows, collaborative residents, and alumni of the MassArt/FAWC MFA to re-energize creatively and connect to other artists and writers by offering apartments and studios at reduced rates during select weeks in the spring and fall.

General Info

Please visit our website at www.fawc.org/summer to register for classes and find complete information regarding getting to and staying in Provincetown, full tuition and cancellation policies, your week-at-a-glance, information about scholarships, and class materials lists.

COVID-19
Our top commitment is your safety. Health recommendations regarding COVID-19 change frequently. In light of this, depending on the state of the virus, precautions could include requiring all students, faculty, and guests to show proof of vaccination and proof of a negative test result no more than 72 hours before arrival, and that masks be worn in all indoor locations on campus. We will share our complete set of policies as we approach the start of the Summer Workshop Program.
Tuition and Cancellation
$800 for a 15-hour visual arts or writing workshop. Three hours per day, Monday through Friday, one week.

If you cancel your workshop three weeks or more before the workshop start date, you will receive a full refund minus a $75 cancellation fee. If you cancel your workshop less than three weeks prior to the workshop start date, you will forfeit your payment in full. In the event that your workshop is canceled by us, you will receive a full refund. Any request to switch or transfer from one workshop to another is subject to a $75 workshop transfer fee.

FAWC Scholars Awards
The Fine Arts Work Center is committed to increasing access to our Summer Workshops for people from systematically marginalized communities. The FAWC Scholars Awards are designed to help us do that. FAWC Scholars Awards cover the cost of tuition for Cape Cod residents, and the cost of tuition, housing, and a travel stipend for those coming from further away.

To learn more and to apply for a FAWC Scholars Award, visit www.fawc.org/scholarships by March 1, 2023.

Housing and Parking
The Fine Arts Work Center has a limited number of apartments available for students on a first-come, first-served basis. All apartments have a full-sized bed, kitchen, private bath, and wireless internet. Apartments do not have a telephone, television, or air-conditioner (fans are available). Bedding, towels, and linens will be provided, but students must bring their own toiletries. Coin-operated laundry facilities are available for students staying on-site. Smoking and pets are not allowed in any of the Fine Arts Work Center buildings.

The cost of an apartment is $1,000 for six nights. Payment in full is due at time of registration, based upon availability. Check in is on Sunday between 4–6 pm and check out is by noon on Saturday. If you cancel your housing three weeks or more before the workshop start date, you will receive a full refund minus a $75 cancellation fee. If you cancel your housing less than three weeks prior to the workshop start date, you will forfeit your payment in full.

Parking at the Work Center is reserved for staff, faculty, and students staying on-site. All other students must secure off-site parking. Please note that parking in Provincetown in the summer is challenging.

Please visit www.fawc.org/housing-parking for our list of off-site housing partners and visit www.provincetown-ma.gov for town parking information.

Week at a Glance

**Sunday**
4–6 pm Check in
6 pm Orientation in the Stanley Kunitz Common Room
6:30 pm Introductory class meetings with faculty in assigned rooms
6:45–7:30 pm Welcome reception

**Monday–Wednesday**
8:30–9 am Continental breakfast
9 am–4 pm Three-hour workshops in assigned classrooms/studios*
6 pm Faculty reading and artist talk in Stanley Kunitz Common Room**

**Thursday**
8:30–9 am Continental breakfast
9 am–4 pm Three-hour workshops in assigned classrooms/studios
4:30 pm Student reception and open studios
5:30 pm Student readings

**Friday**
8:30–9 am Continental breakfast
9 am–4 pm Three-hour workshops in assigned classrooms/studios
6 pm Provincetown gallery stroll (independent activity)

**Saturday**
By 12 pm Check out for all students staying on-site

* Workshops meet 9 am – 12 pm, or 1 pm – 4 pm. Please check workshop descriptions for specific times.
** A detailed schedule of faculty readings and artist talks will be provided upon check-in.
Summer Workshops Faculty

Aaron Aceves  Alexander Chee  Alexandra Teague  Andrea Lawlor¹  Andrew Mockler  Bishakh Som  Brandy Colbert

Candace Perry  Carmen Maria Machado  Celeste Lecesne  Chen Chen²  Dani Shapiro³  David Hilliard  Deborah Taffa

Eileen Myles  Forrest Williams  Fred Liang  Gail Mazur  Garrard Conley  James Stroud  Janine Wong

Jess T. Dugan  Jessica Jacobs  Joan Wickersham  Joe Diggs  JooHee Yoon  Kate Clark  Kimiko Hahn

Kyle Lukoff  Leah Johnson  Liz Bradfield  Lyle Ashton Harris  Marie Howe  Mark Adams  Matthew Olzmann
Summer Workshops Faculty

Melissa Febos  Melissa Wilkinson  Mike Curato  Millian Giang Pham  Monica Youn  Nabil Gonzalez  Nick Flynn

Nydia Blas  Oliver Baez Bendorf  Paloma Barhaugh-Bordas  Paul Bowen  Paul Lisicky  Pete Hocking  Porsha-Olayiwola

Rashod Taylor  Ronaldo Wilson  Rowan Ricardo Phillips*  Rubens Ghenov  Sara Farizan  Sarah Schulman  Seema Reza⁵

Simonette Quamina  Susanna Sonnenberg  Tina Chang  Tomas Vu  Vicky Tomayko  Victoria Redel⁶  Vievee Francis

Zehra Khan

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The Lavender Press  
Bishakh Som  
Queertopia:  
A Zine-making Workshop  
Jess T. Dugan  
The Intimate Portrait |
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Monoprint: Woodcut and Collograph  
Pete Hocking  
It Starts With a Feeling  
Nydia Blas  
Constructing the Photographic Image |
| Six          | July 9–15      | James Stroud  
Jumpstart Etching:  
Photo-Etching on Copper  
David Hilliard  
Taking Inventory;  
What Matters Now?  
Rubens Ghenov  
Telegraph Signals:  
Painting in Abstraction |
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Monotype Through the Screen: Merging Screen Printing and Drawing  
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Artist Books and Book Forms  
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The Power of Nonfiction Literature for Young People: A Critique Workshop |
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Watercolor Painting Using Collage |
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Experiments with Relief Printmaking  
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Painting the Figure  
Mark Adams  
Thoreau on the Beach: A Drawing & Writing Workshop |
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Weeks One and Two
Summer Project Residency
June 4–17

This component of the Summer Workshop Program is an opportunity for artists and writers to take advantage of two weeks on-site for self-directed work. Summer Project Residencies offer time and space to make progress on your creative projects.

**Summer Project Residency**
Rate is for two weeks
- Studio Apartment: $2,200
- 1 BR Apartment: $2,500
- 2 BR Apartment: $3,000
- Visual Arts Studio: $400 (can only be booked with housing)

“I loved being on the FAWC campus and in the bright, peaceful, clean studio—where I was free to make a mess. I couldn’t have been happier.”
Week Three
June 18–24

Orientation on Sunday; Workshops Monday through Friday

Vicky Tomayko

June 18–24
$800 | $75 materials fee
9 am–12 pm
Printmaking
Open

Silkscreen Printmaking
Silkscreen is a graphic medium for the artist and artisan. Printing can be done on a variety of surfaces including paper and fabric. This workshop will provide an introduction for beginners as well as advanced silkscreen methods for those who have more experience. Learn several ways to create an image including hand-cut stencil, direct drawing, the photo process, and reduction printing. Make an edition of prints or work on monotypes. Registration for multi-colored work will be covered in detail. We have everything you need to explore the basics. The inks are non-toxic acrylic-based water clean up.

Vicky Tomayko is an artist and printmaker who lives in Truro, MA. She manages the printshop for the Fine Arts Work Center. During the seven-month Fellowship Program she leads workshops, facilitates projects, and works to maintain and improve the printmaking experience. Tomayko also teaches silkscreen at Cape Cod Community College. Her work can be seen at Schoolhouse Gallery in Provincetown and A.I.R. Gallery in Brooklyn, NY.

Zehra Khan

June 18–24
$800
9 am–12 pm
Multimedia
Open

Multi-Media Experimental Art
This workshop challenges your art making habits through experiments and play with multi-media, process, and output. We will use unconventional materials (found objects, organic matter, land/environment), try varied processes (drawing, sculpture, text, performance, photography, video, collaboration), and discuss the different experiences of creative output (online, in–real-life, gallery, museum, public, permanent/impermanent). Through experiments with the unfamiliar we will focus on problem-solving, spontaneity, and creative expansion.

Zehra Khan is a multidisciplinary artist whose work includes drawing, sculpture, installation, performance, and painting—the latter often on her fellow humans. She received an MFA from the Massachusetts College of Art and Design at the Fine Arts Work Center in Provincetown in 2007, and a BS from Skidmore College. Khan loves traveling to art residencies including Yaddo, the Studios of Key West, Ox-Bow, I-Park, the Vermont Studio Center, Art Space Sonahmoo in Korea, and Space A in Kathmandu. Khan lived year-round in Provincetown from 2007–2018, and now lives in Chicago where she is a member of the gallery Tiger Strikes Asteroid.

Paul Bowen

June 18–24
$800
9 am–12 pm
Drawing
Open

Drawing Provincetown
We will draw along Provincetown’s harbor with its wharves, blackened pilings, schools of fish breaking up the sea’s surface, sailboats, fishing boats, and ferries moving in and out of view—all of which have inspired artists for over a hundred years. We also will look at the geometry of houses, narrow streets, and a local cemetery. We will find our interpretations with charcoal, pen, ink, and graphite. This class is open to everyone.

Paul Bowen came to Provincetown from Wales and lived there for three decades. A Vermont resident, he constructs found wood sculptures and
Every Story is a Haunted House Story

During this workshop, we will break down the haunted house genre to its essential elements—ghosts, metaphor, memory, the uncanny, the philosophy of space, the intrusion of the past onto the present, and the relationship between author and story, story and reader, and author and reader—and explore how they function as a blueprint for all fiction. The workshop is a mix of readings, conversation, and generative/responsive writing; please come prepared to write and share.

Carmen Maria Machado is the author of the bestselling memoir *In the Dream House*, the graphic novel *The Low, Low Woods*, and the short story collection *Her Body and Other Parties*, which was a finalist for the National Book Award. Her essays, fiction, and criticism have appeared in *The New Yorker, The New York Times, Granta, Vogue, This American Life, Tin House, McSweeney’s Quarterly Concern*, and elsewhere. She holds an MFA from the Iowa Writers’ Workshop and has been awarded fellowships and residencies from the Guggenheim Foundation, Yaddo, Hedgebrook, and the Millay Colony for the Arts. She lives in Brooklyn.

Sound and Sense in Poetry

This workshop offers poets of all levels an opportunity to study how ideas and sound work together to enhance poems. In other words, we will work on making your poems sound as good as possible while keeping the ideas in them clear. A poem is always about the relationship between its sonic and imaginative parts; this is what convinces the ear that the subject is not only real but also important. For this reason, we will study techniques used by poets across various eras as well as workshop your own poems extensively in search of the keenest balance between these three pillars of the art of poetry: sound, subject, and the imagination.

Rowan Ricardo Phillips is the author of numerous books, including most recently *Living Weapon* and *The Circuit*. He is the recipient of a Whiting Award, a Guggenheim Fellowship, the PEN/Joyce Osterweil Award for Poetry, the Anisfield-Wolf Book Prize, the Nicolás Guillén Outstanding Book Award, and the PEN/ESPN Award for Literary Sportswriting. His translations from the Catalan have appeared widely. He is a frequent contributor to *The New York Times Magazine* and the poetry editor of *The New Republic*.

Against Silence

“Against Silence” will teach you to break down your inhibitions and barriers to telling, as we examine and experiment with the great powers in voice, language, narrative tension, and scene setting. We will work from generative prompts, discussion, and short readings. You will be expected to respect everyone in the room, to work rigorously, and to complete daily assignments. You will also have a private conference with me to discuss your writing.

Carmen Maria Machado

June 18–24
$800
9 am–12 pm
Fiction
Open

Rowan Ricardo Phillips

June 18–24
$800
9 am–12 pm
Poetry
Open

Susanna Sonnenberg

June 18–24
$800
9 am–12 pm
Memoir
Open
Writing Submission Required

Rowan Ricardo Phillips draws with various media, such as inks made from walnuts, squid, and toner. His work is in many collections, including The Guggenheim Museum, New York; The MFA, Boston; and the Walker Art Center, Minneapolis. His work is represented by the Albert Merola Gallery in Provincetown; Pulp in Holyoke, MA; and Tayloe Piggott Gallery in Jackson Hole, WY.
Susanna Sonnenberg is the author of two memoirs, *Her Last Death* and *She Matters: A Life in Friendships*, both published by Scribner and New York Times Bestsellers. Her creative personal nonfiction and reviews have appeared in a wide variety of magazines, newspapers, and anthologies. She teaches memoir and other writing classes online and in person from Missoula, Montana, where she has lived for 30 years.

**Jump Starts for Cold Mornings**

How do we free ourselves from what we think we’re supposed to be writing, and head for the sometimes scary—and always far more interesting—territory of messy experience and complex emotion? In this generative workshop, we’ll work from prompts suggested by our own lives and experiences, finding rich new resources to draw on for future work. Please bring a notebook and a few photographs of personal significance.

Joan Wickersham is the author of *The Suicide Index*, a National Book Award finalist, and *The News from Spain*. Her fiction, essays, and poetry have appeared in many publications, including *The Best American Short Stories* and *The Best American Nonrequired Reading*. She writes a regular op-ed column for *The Boston Globe*. Wickersham has taught fiction and memoir at Harvard, Emerson, UMass Boston, and the Bennington Writing Seminars.

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**Week Four**

**Queer Week**

**June 25–July 1**

Orientation on Sunday; Workshops Monday through Friday

The Fine Arts Work Center is excited to host our first-ever Queer Week during Week Four. Special guest curator Andrea Lawlor has put together a stellar group of faculty this week. A mix of returning and new faces, this week’s faculty will provide a rich variety of workshops to challenge and bring together students in an environment infused with celebration of the LGBTQ+ community.

**The Lavender Press**

This workshop will explore several methods for creating prints using and inspired by local plants. Participants will spend time walking and gathering plants each day. Back in the studio, we will work with monoprint techniques to explore transparent color layering, stencils using leaves and stems, and serial image-making that builds on a central focus over the week. In addition to organic stencils, participants will learn techniques for translating photographic imagery using paper lithography.

Paloma Barhaugh-Bordas earned a BA in studio arts with distinction from Carleton College and an MFA in print media from Rhode Island School of Design. Barhaugh-Bordas is an artist, activist, and educator who uses a connection-based approach to build community through their creative and scholarly practice. Their solo exhibition at the Handwerker Gallery in ▶
Queer / Trans Fabulism: Writing the Mythic From the Margins

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 through a series of generative exercises we'll practice techniques for using myths from world traditions (as well as fairy tales and fables) in our own writing, perhaps as structural underpinning, perhaps as inspiration, perhaps in some other way. While there will be opportunities to share drafts and receive feedback, this is primarily a generative workshop.

Queertopia: A Zine-making Workshop

In the absence of mainstream structures that accept, nurture us and let us thrive, we as queer and trans folks have always had to imagine and create our communities and culture. What if we could expand the scale of that imagination to encompass a neighborhood, a vicinity, a city, an entire world? What if you could make manifest your own ideal sense of a place? What would your queer/trans utopia look like? In this primarily generative workshop, we’ll use the language of cartography, comics, memoir, and zine-making to draw, write, and create a document that will serve as a sort of travel guide to your personal vision, to your own private Queertopia.

Bishakh Som is an Indian-American trans femme visual artist and author. Her work has appeared in The New Yorker, The Boston Review, and The Georgia Review, amongst other publications. Her graphic novel Apsara Engine (The Feminist Press) is the winner of a 2020 Los Angeles Times Book Prize for Best Graphic Novel and a 2021 Lambda Literary Award winner for Best LGBTQ Comics. Her graphic memoir Spellbound (Street Noise Books) was also a 2021 Lambda finalist. Som’s artwork has been exhibited at The Society of Illustrators, the Grady Alexis Gallery, De Cacaofabriek, and Art Omi.

The Intimate Portrait

Making a photographic portrait is an intimate endeavor, requiring both photographer and subject to work together to create a compelling image. In this workshop, participants will investigate their motivations for making portraits, strengthen their skills working with people, and engage deeply with issues in contemporary photography through lectures, demonstrations, and critique. While we will address some technical aspects of photography, this workshop will focus primarily on the emotional and conceptual elements of portraiture.

Jess T. Dugan is an artist whose work explores issues of identity through photography, video, and writing. Their work has been widely exhibited and is in the permanent collections of over 45 museums throughout the United States. Their most recent monograph, Look at me like you love me, was published by MACK in 2022.
Seedy Verse: Queer/Trans Ecopoetry
Perhaps you have a sense that your poems could be messier, not cleaner. Perhaps you are tired of decontaminated art. We will read and write poems that are complex, organic, impure, dirty, steamy, trans, queer, ripe... and because of all those things, fertile—seedy in every sense of the word. We will write alongside breath, desire, sharing, play, embrace, change, sensation, tension, rhythm, and/or meaning. And we will collaborate with those other elements, earth, fire, water, wind. Though you will have the opportunity to share new drafts and get feedback, this is primarily a generative workshop. We will accumulate. We will make heaps. We will practice the art and science of mixing the compost pile. Let’s see what happens.

Oliver Baez Bendorf is a poet and teacher based in the Pacific Northwest. His latest book, Consider the Rooster, is forthcoming from Nightboat Books in 2024. He is the author of two previous collections of poetry: Advantages of Being Evergreen and The Spectral Wilderness. He has received fellowships and awards from the National Endowment for the Arts, The Publishing Triangle, CantoMundo, and the Wisconsin Institute for Creative Writing. His poems have been published in American Poetry Review, BOMB, Denver Quarterly, The Nation, Orion, POETRY Magazine, and elsewhere, andanthologized in Best American Poetry and Troubling the Line: Trans and Genderqueer Poetry and Poetics. He has taught poetry at University of Wisconsin-Madison, Kalamazoo College, 826DC, The Queens Center for Gay Seniors, Warren Wilson College, and Bread Loaf Environmental Writers’ Workshop. He holds degrees from the University of Wisconsin-Madison and University of Iowa.

Nonfiction Essay Lab
Conventional essay forms offer us familiar containers in which to pour our content. And essays are traditionally driven by content. It is a formula that works. The problem with formula, and the familiar, is that it lulls the imagination and protects the psyche. But what happens when we lead with structure? What happens to our content when it meets an unfamiliar container? Sometimes, by disrupting the familiar forms that narrative takes, we can find a truer story. In this workshop, we will examine short essays by contemporary masters and generate work using borrowed forms from diverse sources such as playlists, bestiaries, instruction manuals, and letters.

Melissa Febos is the bestselling author of four books, most recently, Girlhood, winner of the National Book Critics Circle Award in criticism, and Body Work: The Radical Power of Personal Narrative. She is the recipient of awards and fellowships from the Guggenheim Foundation, the National Endowment for the Arts, MacDowell, Lambda Literary, The Black Mountain Institute, The Barbara Deming Foundation, The British Library, the Bogliasco Foundation, and others. She is an associate professor at the University of Iowa.
**Self-Censorship, Writing, and Reclamation**

Self-censorship is pervasive for LGBTQ+ writers, whether we are considering being out at work or addressing intergenerational trauma. How can we recuperate what we have hidden even from ourselves—much less others—as we set out to write fiction, and how can we write about it meaningfully, without harming or re-traumatizing ourselves or others? A works in progress workshop for those who are trying to overcome old and new internal and external censors.

Alexander Chee is the bestselling author of the novels *Edinburgh* and *The Queen of the Night*, as well as the essay collection *How To Write An Autobiographical Novel*. A contributing editor at *The New Republic*, his essays and stories have appeared in *The New York Times Magazine*, *T Magazine*, *The Sewanee Review*, and he is the editor of *Best American Essays 2022*. He is a 2021 United States Artists Fellow, a 2021 Guggenheim Fellow in Nonfiction, and the recipient of a Whiting Award and a NEA Fellowship. He teaches as an associate professor of English and Creative Writing at Dartmouth College.

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**Monoprint: Woodcut and Collograph**

In this Master Printer Series workshop, each participant will work to develop a group of prints that explores a range of variations on a theme. We will work with monotype and other print techniques including woodcut, drypoint, and collograph. Over the week, each artist will work toward achieving a body of work that has a cohesive sensibility of theme and form, but which may display a variety of color, texture, and effect.

Andrew Mockler is a painter and master printer living in Brooklyn, NY. At his printmaking workshop, Jungle Press Editions, Mockler collaborates with artists in lithography, etching, woodcut, and monoprint. He has taught at Yale School of Art, RISD, and Columbia University. He has lectured at Cornell University, The Metropolitan Museum of Art, Christie’s New York, and The Baltimore Museum of Art. His works in painting and printmaking have been exhibited in galleries and museums, including The Addison Gallery of American Art, The Herbert F. Johnson Museum of Art, George Billis Gallery (New York and Los Angeles), and Metaphor Gallery (Brooklyn).

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**It Starts With a Feeling**

Richard Diebenkorn once said that every painting starts with a feeling. In my view, feeling comes from the totality of our experience of a place or thing—fieldwork research, memory, mnemonic tools, and a full range of sensory experience. Direct, spontaneous picture making allows a painter to capture something ephemeral and unexpected, and slower work in the studio—often developed from reference material—provides space for considered composition. We’ll consider both strategies in this workshop. Workshop participants are invited to work with still life, self-portraiture, landscape, or abstraction with the goal of discovering ineffable qualities.
Weeks Four and Five

Nydia Blas

July 2–8
$800 | $25 materials fee
1 pm–4 pm
Photography
Intermediate

Constructing the Photographic Image
This workshop will explore the ways that photography works as a metaphoric platform. We will consider how to construct images, as opposed to finding them in the world. Working in the style of photographic tableau vivant, students will make photographs inspired by fiction/poetry/lyrics/dreams and ideas/concepts. Additionally, we will investigate how subject, prop, gestures/action, backdrop, and costume/clothing work together to convey specific information. Each image will be carefully considered and staged before lens. This workshop will be playful, thoughtful, reflective, and fun.

Nydia Blas is a visual artist who grew up in Ithaca and currently resides in Atlanta. She holds a BS from Ithaca College, and received her MFA from Syracuse University in the College of Visual and Performing Arts. She is an Assistant Professor in the Department of Art and Visual Culture at Spelman College. She has taught courses for the High Museum of Art, Anderson Ranch, Image Text MFA program at Ithaca College, and Syracuse University in the Department of Transmedia. She has completed artist residencies at Constance Saltonstall Foundation for the Arts and The Center for Photography at Woodstock. Her work has been commissioned by The New York Times, New York Magazine, The New Yorker, Airbnb, Harper’s Bazaar, and more.

Monica Youn

July 2–8
$800
9 am–12 pm
Poetry
Open

Word as Medium
In this workshop, we will be focusing intensively on contemporary poetic craft — workshopping participants’ existing poems, but also looking at how a widely diverse array of poets have responded to a given challenge — from sonics to lineation, from disjunction to revision. Students will receive readings geared toward each topic as well as generative daily exercises that will push you out of your comfort zone and into new practices and approaches. Prepare to stretch and strengthen some new poetic muscles!

Monica Youn is the author of four collections of poetry, most recently FROM FROM (Graywolf Press 2023). She has been awarded a Guggenheim Fellowship, the Levinson Prize, and the William Carlos Williams Prize and has been a finalist for the National Book Award, the National Book Critics Circle Award, and the Kingsley Tufts Award. The daughter of Korean immigrants and a former constitutional lawyer, she is an Associate Professor of English at UC Irvine.
Deborah Taffa

July 2–8
$800
9 am–12 pm
Creative Nonfiction
Intermediate
Writing Submission Required

The Many Voices of Creative Nonfiction
In this workshop we will engage in creative nonfiction with an eye to its shape shifting possibilities. We will read a lyric essay, a braided essay, a traditional essay, and a couple of memoirs. By examining the possibility of styles that the genre presents, we empower ourselves as writers. Students will generate work and receive feedback from the instructor. The only requirement is to come ready to engage in new forms.

Deborah Jackson Taffa is the director of the MFA CW program at the Institute of American Indian Arts in Santa Fe, NM. Winner of the PEN Jean Stein Grant, her memoir WHISKEY TENDER is forthcoming from HarperCollins Harper in 2023. A recipient of fellowships from MacDowell, Hedgebrook, Tin House, Public Space, Rona Jaffe, and the University of Iowa in Iowa City where she earned her MFA degree in Creative Writing, she is a citizen of the Quechan (Yuma) Nation and Laguna Pueblo. Her work can be found in the Boston Review, LARB, A Public Space, Salon, and elsewhere.

Chen Chen

July 2–8
$800
1 pm–4 pm
Poetry
Open

Letters, Constellations, Dreams, Correspondences
In this generative workshop, we’ll read, discuss, and practice epistolary forms—mainly in poetry with some shoutouts to nonfiction and fiction. We’ll each also write an actual letter to send via snail mail. Participants can expect to draft at least five poems. Poet-correspondents such as Aracelis Girmay, Jean Valentine, Matthew Olzmann, Jennifer S. Cheng, Mary Ruefle, Amy Gerstler, Victoria Chang, Allison Titus, and Emily Dickinson will be our guides.

Chen Chen is the author of two books of poetry, Your Emergency Contact Has Experienced an Emergency (BOA Editions, 2022) and When I Grow Up I Want to Be a List of Further Possibilities (BOA Editions, 2017), which was longlisted for the National Book Award and won the Thom Gunn Award. His work appears in many publications, including Poetry and three editions of The Best American Poetry. He has received two Pushcart Prizes and fellowships from the NEA and United States Artists. He is core poetry faculty for the low-residency MFA programs at New England College and Stonecoast.

Kimiko Hahn

July 2–8
$800
9 am–12 pm
Poetry
Open

Capturing the Hybrid Text (Poetry and Otherwise)
The Chimera is a mythological animal created from different beasts. Is this your work or an area you’d like to explore? In this generative workshop, we will literally mix things up to create a new unified experience. You can expect to write new material, rip up old stuff, and research captivating fields. By Friday, you’ll have a number of new projects. Past participants surprised themselves and one another. Experience in one genre is recommended.

Kimiko Hahn casts a wide net for subject matter. In her new collection Foreign Bodies, she revisits the personal as political while exploring the immigrant body, the endangered animal’s body, objects removed from children’s bodies, hoarded things, and on. Previous books Toxic Flora and Brain Fever were prompted by fields of science. The Narrow Road to the Interior takes title and forms from Basho’s famous journals. Honors include a Guggenheim Fellowship, PEN/Voelcker Award, and Shelley Memorial Prize. Hahn is a distinguished professor in the MFA Program in Creative Writing & Literary Translation at Queens College, The City University of New York.
Week Six
July 9–15

Orientation on Sunday; Workshops Monday through Friday

Jumpstart Etching: Photo-Etching on Copper
In this Master Printer Series workshop, students will get far into the etching process by transferring drawings from clear films to copper plates coated with a photosensitive resist. Once the plates are processed photographically and etched into the plates, they can be developed further by using traditional etching techniques. Photo-copper plates will be available from the instructor at material cost.

James Stroud is a painter and master printer who is the Founder/Director of Center Street Studio, a professional printmaking workshop that prints and publishes contemporary prints with emerging and established artists. His work is represented in several public collections including the National Gallery of Art in Washington, D.C.; The Boston Museum of Fine Arts; the Pushkin Museum in Moscow, Russia; the Yale University Art Gallery; the Hood Museum of Art at Dartmouth College; and the Fogg Art Museum.

Taking Inventory; What Matters Now?
We’re all overwhelmed lately. An ongoing pandemic. Social, economic, and political upheaval, as well as continued battles to maintain basic human rights. In this intensive workshop, we will explore photography as a universal, storytelling language with which to explore “what matters now” as we move forward in our lives. What stories need to be told and how should we skillfully craft them? How do we best photograph our feelings? This will be our journey. Your stories may be fact or fiction, staged or found, poems or novels. Whether building on an existing body of work or kickstarting something new, you’re free to explore text, multiple images, bookmaking, collage, even the use of audio/music. All working methodologies are welcome.

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. Hilliard’s work appears in many publications and is represented by the Yancey Richardson Gallery in NYC, Jackson Fine Art in Atlanta, and in Provincetown by the Schoolhouse Gallery.

Telegraph Signals: Painting in Abstraction
This workshop focuses on the condition abstraction presents in amalgamating disparate parts of our psychology and philosophy in the medium of painting. Specific prompts will provide fodder for the creation of a visual language which may arrive from a representational substrate to ultimately morph in the abstract. We will delve in both past and contemporary painting to augment our perception of the lineage of abstraction and the possibilities it may present today.
Ruben Ghenov was born in São Paulo, Brazil and immigrated to the US in 1989. Ghenov has shown nationally in both solo and group exhibitions, notably Morgan Lehman Gallery (NY), Mindy Solomon Gallery (FL), Geoffrey Young Gallery (MA), Marginal Utility (PA), TSA Brooklyn (NYC), and The Philadelphia Museum of Art. He teaches painting and drawing at the University of Tennessee, Knoxville. Ghenov has been featured in Art in America, Hyperallergic, The Village Voice, Bomb Magazine, Title Magazine and The Philadelphia Inquirer.

Seema Reza

July 9–15
$800
9 am–12 pm
Poetry/Memoir
Intermediate

Dream/Body: Experiment & Discovery with Form & Voice
This generative hybrid poetry/memoir workshop will introduce writers of all levels to new facets of their own most essential stories. Using experimental forms to tap into unfamiliar parts of the creative mind, we’ll spend time each class examining and discussing example texts, writing in response to prompts, and analyzing our own discoveries. The workshop will include resources for self-care while writing difficult material, as well as tips for getting unstuck that will serve writers well after the workshop ends.

Seema Reza is the author of the books A Constellation of Half-Lives and When the World Breaks Open. She is the CEO of Community Building Art Works, a non-profit organization that brings workshops led by professional artists to service members, veterans, and clinicians, and is featured in the 2018 HBO documentary We Are Not Done Yet. Her writing has been widely anthologized and has appeared in The Washington Post, McSweeney’s, The LA Review, LitHub, and Electric Literature among others. Case studies from her work with military populations have appeared in Post-Traumatic Stress Disorder and Related Diseases in Combat Veterans.

Gail Mazur

July 9–15
$800
9 am–12 pm
Poetry
Open

Writing and Revising, a Poetry Workshop
Sometimes, writers might have a nagging feeling a poem doesn’t work, but they are not confident about how to revise. During this week, we will talk about poems we love (everyone should bring at least one of those), write poems, and read and revise poems participants bring to the table. Walking in Provincetown itself can be an inspiration, so bring your tools and be prepared to surprise yourself!

Gail Mazur is the author of eight collections of poems, the most recent LAND’S END: New and Selected Poems (University of Chicago Press, 2020). She has taught widely, including in the graduate programs of Boston University, University of Houston, and Emerson College. She is founding director of the Blacksmith House Poetry Series in Cambridge, where she lives when not in Provincetown.

Porsha Olayiwola

July 9–15
$800
9 am–12 pm
Poetry
Intermediate

Positive Obsession: A Poetry Workshop
Many writers say they’ve only written one poem. It is not a saying of trickery, but one of obsession. There is always a poem we seem to keep writing. Disciplined obsession is often a tool of poets to get ‘as close to the bone’ as possible. Writing “the same poem” can allow us to express every nook within every detail, as specifically as possible and from several vantage points. Poetic form comes from a type of obsession as well, whether around a rhyme scheme, a meter count, line repetition, language, or diction. We will explore writers with obsessions in an attempt to implode the recurring motifs, characters, and symbols that show in our own work. This writing intensive will be both generative and workshop-based. We will move...
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Fine Arts Work Center

Through readings, exercises, and rituals that inspire and ignite a muse. Writers should expect a workshop setting in which feedback is shared and given by the instructor and colleagues.

Porsha Olayiwola is a native of Chicago who writes, lives, and loves in Boston. Olayiwola is a writer, performer, educator, and curator. She is an Individual World Poetry Slam Champion and the founder of the Roxbury Poetry Festival. Olayiwola is Brown University's 2019 Heimark Artist in Residence as well as the 2021 Artist in Residence at the Isabella Stewart Gardner Museum. She is a 2020 Poet Laureate Fellow with the Academy of American Poets. Olayiwola earned her MFA in poetry from Emerson College and is the author of *i shimmer sometimes, too*. Olayiwola is the current Poet Laureate for the city of Boston and the Jacob Ziskind Poet in Residence at Brandeis University. Her work can be found in or is forthcoming from *TriQuarterly Magazine, Black Warrior Review, The Boston Globe, Essence Magazine, Redivider, The Academy of American Poets, Netflix, Wildness Press, The Museum of Fine Arts,* and elsewhere.

**On Urgency: A Memoir and Creative Nonfiction Workshop**

What does it mean to write memoir and creative nonfiction in 2023? How to write out of our personal urgency while also asking questions about community, care, survival, and power—all that is wrong with the world and all we'd like to make better? How does it feel to be alive right now? We'll think about those questions alongside all the matters of craft: voice, structure, aboutness, sonics, description, polarity, openings, closings. We'll do this through the frame of your own manuscript while also looking at a few short examples of outside work. There will be time for exercises. Along the way we'll work hard, look after each other, and make sure that play and seriousness share the same space.

Week Seven
July 16–22
Orientation on Sunday; Workshops Monday through Friday

Monotype Through the Screen: Merging Screen Printing and Drawing
In this workshop participants will explore the merging of two processes: drawing and monotype screen printing. We will develop a set of drawings to work from, although students are encouraged to come with some sketched ideas/concepts that can further be developed during class time. Basic sketches will be transformed into complete compositions using water-based drawing media and a silkscreen with and without stencils. This is a fully exploratory workshop that encourages students to come with an open mind and be willing to investigate and apply the unique results from monotype screen printing to create successful compositions. This workshop is ideal for artists with no to limited printmaking knowledge, as well as more advanced and experienced printmakers.

Nabil Gonzalez uses various printmaking techniques as a form of representing erasure and loss of identity through matrix repetition, referencing social and political issues affecting the border between the United States and Mexico. She is a Professor at the University of Texas, El Paso where she teaches Printmaking, Drawing, and Graphic Design. She received her MFA in Printmaking from the Rhode Island School of Design.

Artist Books and Book Forms
Explore the possibilities inherent in the book’s function as a repository of images and ideas. Experiment with bookbinding structures, formats, and materials, using your own artwork and/or writing. Experiment with bookbinding techniques to understand how the book sets a stage for your work. Each student will make six book models, cutting and collaging their own work to test out the possibilities of pacing, structure, sequencing, and scale of text and image. We will then take one model and develop it further so that it can be used as a final artist book or a mock up for production.

Janine Wong is an artist, architect and graphic designer who taught design and book arts at University of Massachusetts Dartmouth. She makes artist books and prints often in collaboration with scholars and scientists. Her most recent projects include artist books in collaboration with MIT scientists working out of Woods Hole Oceanographic Institute researching plankton blooms and deep ocean currents. She exhibits her work nationally and is included in several public institutions including Boston Museum of Fine Arts, Yale University Art Gallery, and Harnett Museum of Art at the University of Richmond.

Figurative Sculpture: Using Non-Traditional Materials to Build a Narrative
Transforming the surface of an object can powerfully change that object’s meaning, allowing the external to suggest an internal state. You will sculpt a very basic life size bust, referencing a model. The transformation and storytelling begins as you cover the head with collected materials, such as natural materials, candy wrappers, cigarette butts, vegetable skins, studio supplies. This workshop is meant to be experimental, a step towards a larger exploration of expressive materials.

Nabil Gonzalez
July 16–22
$800 | $75 materials fee
9am–12pm
Printmaking
Open

Janine Wong
July 16–22
$800
9 am–12 pm
Bookbinding
Open

Kate Clark
July 16–22
$800 | $40 model fee
$40 materials fee
9 am–12 pm
Sculpture
Intermediate
Kate Clark is a sculptor who lives in Brooklyn, NY. Her interspecies sculptures present the viewer with hybrids that transcend human limitations by expanding the boundaries of identity, gender, and origin. They have been exhibited over the past 15 years across the US, France, England, Korea, and Australia. She has exhibited at the Aldrich Museum, Bellevue Arts Museum, Mobile Museum, Frist Center, Glenbow Museum, Musée 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. Clark has collaborated with Claudia Rankine, Kanye West/Desiigner, and NatGeo.

Jumpstart Your Nonfiction Project
If you’re feeling overwhelmed by research, intimidated by structure and/or narrative possibilities, or otherwise stuck in pre-drafting limbo, this workshop will present you with generative prompts, examples drawn from skilled writers, and opportunities to go hands-on with your nonfiction project. There will be a mix of discussion, in-class writing, and workshops which focus primarily on the higher-order issues of drafting a longer project. Expect the practical above the lyrical, though we will make time to appreciate excellent writing. We’ll have a lot of fun, too!

Garrard Conley is the author of the memoir Boy Erased (Penguin/Riverhead, 2016) and the forthcoming novel, Cana: a romance (Penguin/Riverhead). He is the creator and producer of the podcast Unerased: the History of Conversion Therapy in America (Stitcher, 2018). He has written for The New York Times, The Oxford American, The Independent, TIME, VICE, CNN, and others. Conley currently holds an Assistant Professor of Creative Writing position at Kennesaw State University and is the Executive Director of Georgia Writers. He is currently at work on a book of criticism and a novel.

Strangeness, Curiosities, and Defamiliarization
This workshop will explore the concept that poetry should “make the strange familiar, and the familiar strange.” How does a poem take something ordinary and charge it with wonder and mystery? How does something wild and surreal feel immediately connected to our daily lives? Let’s talk about how that happens. This will be a generative workshop where we’ll write and workshop new poems. Hopefully, when we’re done, we’ll have a handful of new poems, ideas for poems we’ve yet to begin, and a few new tools to carry into the strangeness of our art.

Matthew Olzmann is the author of Constellation Route, as well as two previous collections of poetry: Mezzanines (selected for the 2011 Kundiman Prize) and Contradictions in the Design. A recipient of fellowships from Kundiman, MacDowell, and the National Endowment for the Arts, Olzmann's work has appeared in Best American Poetry, The New York Times, The Pushcart Prizes, Kenyon Review, New England Review, and elsewhere. He is an assistant professor of English and Creative Writing at Dartmouth College and also teaches in the MFA Program for Writers at Warren Wilson College.
Fainting at the Cy Twombly House Or: The Power of Ekphrasis!

In this workshop we will generate work based on art. Expect to walk away with four new poems. I will respond to the first poems from each student, and we will workshop the last two poems in class. Each day will consist of a mini lecture, in-class writing, and workshopping. Students will have the same and sufficient amount of workshop time for an encouraging critique.

Vievee Francis is the author of four books of poetry: *Blue-Tail Fly*, *Horse in the Dark*, and *Forest Primeval* (Hurston Wright Legacy Award and the 2017 Kingsley-Tufts Poetry Award). *The Shared World* is forthcoming (Northwestern University Press). Her work has appeared in numerous journals, textbooks, and anthologies, including *Poetry*, *Best American Poetry* (*6x*), *American Journal: Fifty Poems for Our Times*, and *Angles of Ascent: A Norton Anthology of Contemporary African American Poetry*, among others. She is an associate professor of English and Creative Writing at Dartmouth College and was recently awarded The Aiken-Taylor Award for Modern American Poetry.

Story

Every story we tell is the myth of our lives struggling to be heard. This workshop is designed to explore your individual myth, give voice to your emotional, political, and personal truth, and create a structure that will carry your story into the world. Whether you are working on a screenplay, a TV pilot, a stage-play, a one-person show, or a novel, knowing how stories work can lead you into a deeper understanding of the story you want to tell and the best way to present it.

Celeste Lecesne (he/they) wrote the short film *Trevor*, which won an Academy Award for Best Live Action Short, and he is co-founder of The Trevor Project, the only nationwide lifeline for LGBTQ+ youth. For over 30 years, Lecesne has been telling stories as a playwright, actor, screenwriter, author, and producer. *The New York Times* has ranked him “among the most talented solo performers of his (or any) generation.” Lecesne is also the co-founder and Artistic Director of The Future Perfect, a national arts initiative dedicated to amplifying the voices of LGBTQ+ youth.
Week Eight
Youth Lit Week
July 23–29

Orientation on Sunday; Workshops Monday through Friday

Coinciding with Family Week in Ptown, our first-ever Youth Lit Week will feature faculty who are renowned in the field of young people’s literature. Special guest curator Kyle Lukoff has developed an exciting week that presents a range of workshops to help artists and writers improve their craft.

Block Printing from History
In this workshop, we will explore how to create images using the block printing technique, working with a softer version of linoleum that is easy to carve for artists of all levels. Looking to the past for inspiration, we will observe spot printing techniques from classic picture books of the 1950s, along with contemporary examples, to gain a better understanding of working graphically in a limited color palette. After familiarizing ourselves with the materials through collaborative exercises, we will dive in to create a larger two color print using a selection of animal-themed poetry as inspiration. The goal of this workshop is to visually interpret the written word while experimenting with the unique constraints of block printing.

JooHee Yoon is an artist and educator whose practice spans illustration, design, and printmaking. Much of her work is influenced by her time experimenting with traditional printmaking techniques. Her drawings can often be seen in publications such as The New York Times, and she has exhibited widely both in the US and abroad. In 2015 her first picture book, a contemporary take on the James Thurber classic The Tiger Who Would Be King, was named one of The New York Times 10 Best Illustrated Children’s Books. Currently she teaches in the illustration department at RISD along with working on publishing projects.

Picture Book Illustration
In this workshop we will discuss the fundamentals of picture book illustration: composition, color, character design, layout, and more. We'll talk about how to harness all of these tools to create a compelling visual narrative. For more intermediate to advanced students, we will deep dive into refining your portfolio and/or book dummy to get you ready for pitching your book to publishers. For those starting out, get ready for an intense everything-you-wanted-to-know workshop about illustrating books!

Mike Curato is the author and illustrator of picture books including the award winning Little Elliot series and Where Is Bina Bear?, as well as Flamer, his debut young adult graphic novel, which was awarded the 2020 Lambda Literary Award and the 2021 Massachusetts Book Award. He also illustrated What Are You? by Christian Trimmer, All the Way to Havana by Margarita Engle, Worm Loves Worm by J.J. Austrian, The Power of One by Trudy Ludwig, and What If... and The Sharey Godmother, both written by Samantha Berger. He lives in Northampton, MA.
The Power of Nonfiction Literature for Young People: A Critique Workshop

This workshop is tailored for students who have started a nonfiction project and would like to receive critical feedback on their work in progress. We will look at pieces from each student throughout the course and provide feedback. Additionally, we will assess the fundamentals of writing nonfiction for young people, as well as the components that make it such a fascinating and timeless genre; the process of research; and the basics of a nonfiction proposal. Young adult, middle grade, and picture book nonfiction projects are all welcome.

Brandy Colbert is the author of several books for children and teens, including *Black Birds in the Sky: The Story and Legacy of the 1921 Tulsa Race Massacre*, which won the Boston Globe-Horn Book Award for Nonfiction and was a finalist for the American Library Association's Excellence in Young Adult Nonfiction Award; *Little & Lion*, a Stonewall Book Award winner; and *The Only Black Girls in Town*. Her writing has been published in *The New York Times*, as well as critically acclaimed anthologies for young people. She is on faculty at Hamline University's MFA program in writing for children and lives in Los Angeles.

Raise Your Voice: A YA Workshop On Crafting Believable Characters

You've nailed down the plot of your novel. You've mastered structure and form. But now it's time to tap into an authentic voice for your character, and no amount of eavesdropping on teenagers in line at Starbucks is helping you craft a believable narrator. In this workshop, we'll use examples from both YA and middle grade texts as a lens through which to interrogate the form and function of voice-driven stories. We will split our time together between craft-focused discussions and brief generative sessions intended to help hone who your character is and how to make them spring forth from the page fully-formed. No work will need to be prepared prior to class.


Writing for Young Readers

Whether you are a beginner, a novice, or someone deeply entrenched in kid lit publishing, let’s get together and workshop middle grade and young adult works in a supportive and focused atmosphere. Students should bring existing work for critique; whether it’s the beginnings of a first draft or one of the last revisions, we’ll explore and discuss how to get your story where you’d like it to be. We will also generate new writing with prompts and questions that will help you get into the age of your characters. The goal of the workshop is to revitalize and sustain your passion for your work and to add fuel to finish a draft when you leave.

Sara Farizan (she/her) is the award-winning and critically acclaimed author of the young adult novels *Dead Flip, Here to Stay, Tell Me Again How a Crush Should Feel*, and the Lambda Literary award winning *If You Could*. ▶
Be Mine, which was named one of TIME magazine’s 100 Best YA Books of All Time. She has stories in the anthologies Fresh Ink, All Out, The Radical Element, Hungry Hearts, Come On In, and Fools in Love. She also had a dream come true in writing a DC comics middle-grade graphic novel, My Buddy Killer Croc and the middle grade novel Opportunity Knocks for Scholastic.

**Writing Picture Books**

Picture books — shorter, illustrated stories, intended to be read aloud to younger children — are a distinct art form all their own. A good picture book often echoes formalist poetry, using a strict, tight structure that provides a strong skeleton for the plot to cling to. This workshop will examine, in granular detail, how picture books utilize this key concept, first with a close reading and analysis of carefully-chosen mentor texts. Following group discussion and brainstorming, students will use these takeaways to either generate new work or refine existing projects. Students can expect to leave with a deeper understanding of how to craft picture books, along with new or improved manuscripts and tips about the publication process along the way.

Kyle Lukoff is the author of many books for young readers. His debut middle-grade novel, Too Bright To See, received a Newbery honor, the Stonewall award, and was a National Book Award finalist. His picture book When Aidan Became A Brother also won the Stonewall Award, and his book Call Me Max has been banned in schools across the country. He has forthcoming books about mermaids, vegetables, death, and lots of other topics. While becoming a writer he worked as a bookseller for ten years, as well as a school librarian for nine.

**Young Adult Writing**

This introductory workshop will focus on young adult writing. Students will have the option to submit previously written short stories or excerpts of a longer work, the protagonists of which should be between ages 13 and 18 (not required). Those who submit will receive feedback from fellow students as well as the instructor with an option for one-on-one conferences. Students can also expect generative writing exercises (via writing prompts and visual inspirations). Ultimately, participants will walk away with the ability to see the world through the eyes of a young person and write poignantly in their own voice.

Aaron H. Aceves (he/him) is a bisexual, Mexican-American writer born and raised in East L.A. He graduated from Harvard College and received his MFA from Columbia University. His fiction has appeared in jmww, Epiphany, and them., among other places. He currently lives in Texas, where he serves as an Early Career Provost Fellow at UT Austin, and his debut novel, This Is Why They Hate Us, was released by Simon & Schuster Books for Young Readers.
Week Nine
July 30–August 5

Orientation on Sunday; Workshops Monday through Friday

**Special Broadsided Press Workshop Series.** This week we are offering three workshops focused on making broadsides—taught by members of the Broadsided Press editorial team. Whether you’re a writer or a visual artist, or someone who wants to work on designing broadsides, we have a workshop for you!

**Poetic Art Making: Generating Visual Ideas From Writing**
*(Part of the Broadsided Press workshop series)*

Participants in this workshop will work collaboratively and individually to generate new work in response to poems—both historic and new-made in the concurrent workshop led by Alexandra Teague. Collaboratively, we will experiment with a range of different strategies to generate new ideas inspired by writing, poetry, and prompts to jumpstart the art process. These experiments will incorporate a range of drawing, painting, and water-based media, but students will move beyond these initial collaborative experiments to create individualized larger scale and or more involved art works using your material or medium of choice.

Millian Pham often wrangles with conveying difficult ideas across different materials and mediums. She believes that a strong message can be best received through good craft, sound aesthetic decision, and building the right context. Her works have been shown nationally and internationally. She has attended residencies at I-Park, ACRE, Hambidge, and the Virginia Center for the Creative Arts. She received a BFA in Painting and Printmaking (University of Tulsa) and MFA in Sculpture (University of Florida). She currently serves as Art Editor for Broadsided Press, teaches at Auburn University, and is represented by Strata Gallery in Santa Fe, New Mexico.

**Artful Writing: Re-Seeing Your Writing Through Visual Art**
*(Part of the Broadsided Press workshop series)*

Countless writers have been inspired by visual art—both as a subject and to learn to see closely and better understand their own medium (language!). How might a poem be “painterly”? Or even “sculptural”? How can images help us experience our words anew? In this interactive workshop, we’ll write in response to art made in real time in Millian Pham's workshop, discuss ekphrastic poems, and create text/art collaborations, including broadsides inspired by Broadsided Press.

Alexandra Teague is the author of a forthcoming memoir, a novel, and three books of poetry, most recently *Or What We’ll Call Desire* (Persea 2019), which considers representations of women in art, and gives voice to both artworks and models. She is also co-editor of *Bullets into Bells: Poets & Citizens Respond to Gun Violence* and *Broadsided Press: Fifteen Years of Poetic and Artistic Collaboration*, and a founding member of the BASK interdisciplinary arts collective. A former Stegner, NEA, and Civitella Ranieri Fellow, she is a professor in and co-directs the MFA program at University of Idaho.
Making Broadsides: Bringing Poetry and Art into Conversation
(Part of the Broadsided Press workshop series)

Broadsides, single-sheet publications combining art and poetry, have a long and rich history dating back to the 16th century. This workshop will focus on the magic of bringing poems and art into relation as singular publications. Come as an artist inspired by how text and image converge. Come as a poet curious about typography’s power. Come as a designer seeking to engage in public-facing creative work. Inspired by the model of Broadsided Press we’ll be using poems and art generated by students in Alexandra Teague’s poetry and Millian Pham’s visual arts concurrent workshops. We’ll explore form, relationality, and dip into technology. We’ll seek spaces/places to share our creations in Provincetown.

Elizabeth Bradfield designs most of the work published by Broadsided Press. She launched the journal in 2005 and continues to be fascinated by how poetry and art, together, can amplify each other and reach new audiences. Author of five collections of poetry, she has co-edited Broadsided Press: Fifteen Years of Poetic/Artistic Collaboration, 2005-2020 and Cascadia Field Guide: Art, Ecology, Poetry. Her poems have appeared in The New Yorker, Atlantic Monthly, Poetry, The Sun, and her honors include the Audre Lorde Prize and a Stegner Fellowship. Based on Cape Cod, Bradfield works as a naturalist and teaches at Brandeis University.

Monoprinting: Creating Under Pressure

Bridge the immediacy of drawing with the processes of printmaking. You will focus on developing visual ideas in a serial, yet exploratory approach. This workshop is ideal both for artists with limited printmaking experience, and advanced printmakers eager to learn traditional and alternative printmaking techniques of committing their creative ideas and impulses to prints. Learn how to harness monotype’s versatility and fluidity, while exploring its ability to extract the aesthetic qualities characteristic of oil/watercolor paintings and drawings. Investigate the unique, conceptual, and aesthetic possibilities of your visual inclinations, and draw inspiration from the campus’s breathtaking surroundings during walk-abouts.

Fred H. C. Liang received a BFA from the University of Manitoba and an MFA from Yale University. His honors include Massachusetts Cultural Council Arts 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 at Brandeis University. Liang’s most recent exhibitions include the Milwaukee Art Museum, the Addison Museum of American Art in Massachusetts, XC.Hua Gallery in Berlin, and Jerez de la Frontera Gallery at the University of Cadiz. He was the recipient of the 2020 Joan Michell Foundation Grant and Boston Foundation’s Brother Thomas Fellowship in 2021. Liang is a professor at the Massachusetts College of Art and Design in Boston, MA, where he is the Coordinator of the Printmaking Department.

“I appreciated having a space available 24/7 in which to create.”
Land’s End: Explorations in Photography

In this workshop students will be provided a forum in which to explore and engage the relationship between photography, landscape, and contemporary art. Through class assignments and readings we will develop a critical vocabulary for understanding the ways personal experience can be documented and articulated within an image to speak to larger ideas and concepts. We will utilize the camera as a tool to search for new ways of understanding and seeing one’s own body within larger social contexts. The workshop will be designed to challenge and push our individual practice to the next level while engaging in the historic significance of Provincetown as an outsider sanctuary. Please read Lands End: A Walk in Provincetown by Michael Cunningham, and bring this book with you.

Lyle Ashton Harris has cultivated a diverse artistic practice ranging from photography and collage to installation and performance art. His work explores intersections between the personal and the political, examining the impact of ethnicity, gender, and desire on the contemporary social and cultural dynamic. Harris has been widely exhibited internationally, including most recently in “Lyle Ashton Harris: Ektachrome Archive” at the Institute for Contemporary Art, Miami. A solo exhibition of his works spanning three decades was presented by the Rose Art Museum at Brandeis University in 2022. Harris is represented in the permanent collections of The Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Solomon R. Guggenheim Museum, New York; the Whitney Museum of American Art, New York; the Tate Modern, London, UK, among many others. Harris is a Professor of Art at New York University and lives in New York. His book Today I Shall Judge Nothing That Occurs was published by Aperture in 2017.

A Constructive Approach to Painting

“Go a little bit out of your depth and when you feel that your feet aren’t quite touching the bottom, you’re just about in the right place to do something exciting.”—David Bowie

This workshop is about developing one’s point of view, exploring, and expanding one’s compositional agility, as well as building one’s vocabulary of depiction. We will explore ‘doing something exciting’ with painting where we will connect your intuitive process with your painting. While the instructor will work with oil paint, participants are invited to bring their preferred painting medium (oil, acrylic, watercolor, etc.) or two-dimensional mixed media supplies. Participants are encouraged to bring source material (still life objects, mirrors for self-portraits, photographs, drawings, etc.) to prompt their paintings.

Joseph Diggs was born to a military family in Croix Chapeau, France and grew up on Cape Cod where he now lives and paints. Diggs’s work is housed in many private collections on the Cape, nationally, and internationally. Diggs earned his BFA at Southeastern Massachusetts University then returned, after years of travel and work experience, to earn his MFA from the Massachusetts College of Art and Design Program at the Fine Arts Work Center in Provincetown, MA. He is currently represented by the Berta Walker Gallery of Provincetown, MA.
Hybrid Poetry: Liminal Spaces, Sensual Blur

In this multi-genre poetry workshop we will invest in the spark, collision, and inspiration of poetry and other genres. We will workshop poems while responding to generative writing prompts where poems work in collaboration with memoir, photography, collage, and raw, collected material. Students are asked to experiment wildly and delve into the inventive play of language that crosses artistic boundaries. The workshop will culminate in an optional collaboration with artist and teacher Fred Liang which will result in a print of one's own poem to take home. No collaborative experience needed but passion and congenial cooperation will be highly embraced.


Making a Play

Create. Build. Construct. Playwrights, like wheelwrights, are fabricators. We take our stories and shape words into a dramatic form called a play. In this workshop we’ll work at being play builders, using techniques of craft, borrowing from the greats, and discussing the elements that make a play. We’ll work primarily in the short form, using a mix of discussions, generative exercises, and workshopping of plays in progress, to produce new or revised work by the end of the week.

Candace Perry is a Cape-based playwright with over fifty short and long plays that have been performed in festivals and theaters in the US and Ireland. Regionally, she's won awards, been selected as a commissioned playwright, and served as a playwright-in-residence. Though she's written and published in other forms, she finds that the making of a play presents the greatest opportunity and challenge for creating work that might change the world, or nudge it in the right direction. Her writing life has been enriched and interrupted by relationships, activism, teaching, travel, open water swimming, and her clinical social work career. She lives in Wellfleet, MA.
Drawing into Print
In this workshop, students will be introduced to the fundamental techniques of drawing through monoprints and collages. Students are welcome to bring their own images, themes, or pre-existing work if they would like. The objective of the course is to provide students with an interdisciplinary link between drawing and printmaking and challenge the porous boundary between the two. Drawing is the most important and crucial part of any printmaking method, and prints can in turn refine and revolutionize the way drawings are produced. Using pen and ink, pencil, brushes, conventional, and unconventional drawing media, students will work to discover imagery and the peculiarities of their technique, which they can then bring to printmaking. While the workshop will focus on generating work, there will be opportunities for group and individual critique as well as open discussions throughout each class. For students who wish, there should be ample time to develop a portfolio of prints. However, the ultimate goal of the course is simply to learn and have fun in the process of making.

Tomas Vu was born in Saigon, Vietnam and at the age of ten moved with his family to El Paso, Texas. Vu received a BFA from the University of Texas, El Paso, and went on to earn an MFA from Yale University. He has been a professor at Columbia University School of the Arts since 1996 and was appointed the LeRoy Neiman Professor of Visual Arts in 2000. In 1996, Vu helped to found the LeRoy Neiman Center for Print Studies. Since its inception, he has served as Director/Artistic Director of the Neiman center.

Connecting with People Through Portraiture
“A portrait is not made in the camera but on either side of it.”
— Edward Steichen

Portraits, at their core, are about connection and being able to capture that dialog with your camera. In this workshop we will explore how to gain trust with your subjects, communicate your vision for the portrait, address fears when approaching strangers, and how to create a space for intimacy and relationship in your portrait process. We will also examine composition, lighting, and directing while discussing successful photographers to help further our work. Students should bring a sample of their work for discussion and for personalized feedback to help improve and further their art practice. We will be photographing throughout the week and end with a final critique on the last day of class. Students will need to work digitally as you will be image processing, editing, and printing throughout the workshop.

Rashod Taylor is an emerging contemporary photographer whose work is a window into the Black American experience. Taylor attended Murray State University and earned a Bachelor’s degree in Art with a specialization in Fine Art Photography. He has since exhibited and been published nationally.
Melissa Kay Wilkinson

August 6–12
$800
9 am–12 pm
Painting/Collage
Open

Watercolor Painting Using Collage
Always wondered how to create more contemporary, unique, and original paintings with found source photographs? This workshop uses both the traditional and digital collage as the foundation for watercolor painting. From beginning to advanced skill sets, students will be immersing themselves in the glitched found image of the 21st century. Through instruction in both paper collage and photoshop, students will create paintings based on these collages. Once a mockup plan is formalized through corrupting, cutting, repeating, and fragmentation, students will embark on creating an original water-media painting from these sources. Students will explore transfer drawing techniques, color theory, flesh tone, and a personally voiced expression of photorealism utilizing photographic sources. Students will leave with a more developed technique in watercolor and insight into a more contemporary approach to painting without the traditional hangups about “working from the photograph.”

For the last 20 years Melissa Wilkinson has served as an academic teaching at various institutions throughout the country. She received her BFA in painting from Western Illinois University in 2002 then went on to receive her MFA in painting from Southern Illinois University in 2006. Her work has been featured in wide reaching publications throughout the country including three editions of New American Paintings and the Manifest Drawing Annual four times. She has shown in various galleries nationally and internationally including South Korea, Canada, India, and Art Basel Miami and has won numerous awards throughout her career. She has won several fellowships and grants including the Arkansas Arts Council Fellowship in Painting in 2012, a Middle East Studies Grant to create an image archive in Israel in 2016, and a National Women in the Arts Grant to do the same at the Smithsonian in 2019. Her work is among private collections throughout the country and abroad. She serves as Assistant Professor of Art-Painting at Appalachian State University in Boone, NC. She splits her time with studios in both North Carolina and the Hudson Valley in New York. She is represented by OnCenter Gallery in Provincetown.

Ronaldo Wilson

August 6–12
$800
9 am–12 pm
Interdisciplinary
Open

Composing Across Fields: Writing, Art, and Performance
Across writing, visual, and sound art, students will engage with the work of interdisciplinary writers and artists: Krista Franklin, Cecilia Vicuña, Addie Tsai, and Guillermo Goméz Peña, among others, by way of close study and interdisciplinary prompts (exploring images and objects; taking walks, notes, recordings, and making video) as methods to create their own interdisciplinary compositions of writing, art, and performance. Students will create two to three hybrid works, and/or performances inspired by their encounters.

Ronaldo V. Wilson is the author of Narrative of the Life of the Brown Boy and the White Man, winner of the Cave Canem Prize; Poems of the Black Object, winner of the Thom Gunn Award for Gay Poetry and the Asian American Literary Award in Poetry; Farther Traveler: Poetry, Prose, Other, finalist for
Sarah Schulman
August 6–12
$800
9 am–12 pm
Prose
Open

Prose Writing for All Levels
This workshop examines the fundamental craft issues in fiction and nonfiction. It is designed to be helpful to writers from early beginners, to those who have already published books. Students are invited to come in with ten page excerpts of existing works-in-progress, or a collection of notes, or even a description of an idea. Any starting point will work. This workshop is only open to students who have never worked with Schulman before.

Sarah Schulman is a novelist, playwright, screenwriter, nonfiction writer, and AIDS historian. She holds an endowed chair in Creative Writing at Northwestern University. Her 20th book, LET THE RECORD SHOW: A Political History of ACT UP, New York 1987-1993 was published in 2021.

Eileen Myles
August 6–12
$800 | $40 model fee
9 am–12 pm
Poetry
Open

Pathetic Poetry
I’ve been obsessed with the notion of the pathetic since the aughts. It’s no accident that I’m a poet and that’s all I have to offer in this workshop. Poetry is a pathetic practice, touching in every sense of the word. We will write a poem every day of the class, we will focus on generating poems and reading them—ones from the great world of previous writing—I love Schuyler, Simone White, Joan Larkin, and George Oppen for instance. It’s an embodied practice so we’ll walk and see how it feels to watch a movie with our bodies in “class.”

Eileen Myles (they/them) came to New York from Boston in 1974 to be a poet, subsequently novelist and art journalist. Their many books include Pathetic Literature (forthcoming) which they edited, and a “Working Life” (poetry, forthcoming). Myles’s awards include a Guggenheim, a poetry award from the Foundation for Contemporary Arts, and in 2022 they were inducted into the American Academy of Arts & Letters. Their books have been translated into many languages and Chelsea Girls just won France’s Les Inrockuptibles prize for best foreign novel. They live in New York and Marfa, TX.

Jessica Jacobs
August 6–12
$800
1 pm–4 pm
Poetry
Open

A Sanctuary in Time: Exploring the Sacred with Poetry
In our shared week, we'll strive to step outside the rush of ordinary time to create together a space of inspiration and contemplation, exploring questions as old as human consciousness: Why are we here? How do we live knowing we will die? What does it mean to be good? For writers of all levels, of all spiritual traditions or none, this workshop will be a blend of close reading, open exchange, guided writing exercises, and discussions of how craft can help us embody and communicate even the most abstract ideas. While there will be opportunities to share drafts and receive feedback, this is primarily a generative workshop.

Jessica Jacobs is the author of Take Me with You, Wherever You’re Going (Four Way Books), winner of the Devil’s Kitchen and Goldie Awards; Pelvis with Distance (White Pine Press), winner of the New Mexico Book Award and a Lambda Literary Award finalist; and Write It! 100 Poetry
Week Eleven
August 13–19

Orientation on Sunday; Workshops Monday through Friday

Simonette Quamina
August 13–19
$800 | $75 materials fee
9 am–12 pm
Printmaking
Open

Experiments with Relief Printmaking
Participants in this workshop will explore the multiple possibilities of working from a matrix and combining printmaking techniques to create layered multi-sensory images which challenge traditional notions of the “Print” and collage. Focusing on relief print techniques, we will cover methods in Collagraphy, Silk Aquatint, Frottage and other alternative printmaking methods. Challenges will occur as we experiment and use familiar materials in unconventional ways, but this will serve as a means to fostering new ideas.

Simonette Quamina was born in Ontario, Canada and spent her early childhood living between South America, the Caribbean, and New York City. She earned her Bachelor of Arts from the City College of New York, and a Master of Fine Arts in Printmaking from the Rhode Island School of Design. She maintains an active studio in New York City, and she is an Assistant Professor of Printmaking at the Massachusetts College of Art and Design.

Forrest Williams
August 13–19
$800 | $40 model fee
9 am–12 pm
Painting
Open

Painting the Figure
Instruction in painting from the live model. Students 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 (student's choice) will be considered. Students will receive individual instruction as they develop two figurative paintings over the course of the week. We will emphasize the basic forms of the figure as well as value and light and shadow. Students should arrive with two pre-tinted (and dry) canvases or panels, which will provide a ready-made ground upon which to build the paintings.

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 at Davidson College 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 fourth summer teaching at FAWC.

Mark Adams
August 13–19
$800
9 am–12 pm
Drawing & Writing
Open

Thoreau on the Beach: A Drawing & Writing Workshop
In this workshop we will shoulder a bag and walk trails and beaches in Provincetown and Truro including some of Henry David Thoreau’s paths and observations, using drawing methods suitable for beginners and the advanced, including pencil, ink and brush, value study and basic watercolor, and compose energetic sentences that complement the images. The sketchbook is a way of traveling and recording what your eyes uniquely see, in a particular moment in geography and time. The result is your experience.
Mark Adams is a painter/cartographer showing at the Schoolhouse Gallery in Provincetown, with 30 years experience in the National Park Service, currently artist/scientist in residence at the Center for Coastal Studies, Provincetown. He has exhibited installations, prints, photography, scientific illustration, and video art. His retrospective “Expedition” was at the Provincetown Art Association Museum in 2017. He has traveled with a sketchbook in Asia, Central America, and Europe and has illustrated and co-authored a geologic primer, Coastal Landforms of Cape Cod with geologist Graham Giese from the Center for Coastal Studies.

Memoir As Bewilderment
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 and go deeper into the shadow world—in this it is also a radical revision workshop.

Nick Flynn’s most recent books include: This Is the Night Our House Will Catch Fire (Norton, 2020); and Stay: threads, collaborations, and conversations (Ze Books, 2020), which documents twenty-five years of his collaborations with artists, filmmakers, and composers. He is also the author of five collections of poetry, including I Will Destroy You (Graywolf, 2019). His bestselling memoir Another Bullshit Night in Suck City (Norton, 2004), was made into a film starring Robert DeNiro (Focus Features, 2012), and has been translated into fifteen languages. His next book, Low, is forthcoming (Graywolf, 2023).

Possibilities & Necessities: A Fiction Workshop
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 five books of fiction and four poetry collections, most recently Paradise (2022). Her work has been widely anthologized, translated, and her novel, Loverboy, was adapted for a feature film. She has been the recipient of numerous awards including fellowships from the Guggenheim foundation and the NEA. She teaches at Sarah Lawrence College.
Dani Shapiro
August 13–19
$800
9 am–12 pm
Fiction/Memoir
Open

Transforming Chaos into Art: A Workshop in Fiction & Memoir
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 will approach the page with an eye towards structure, character, voice, place, and detail. Find the tenacity and take-no-prisoners courage to do your finest work.

Dani Shapiro is a bestselling novelist and memoirist and host of the podcast Family Secrets. Her work has been featured in The New York Times, The New Yorker, Vogue, and Time. She has taught at Columbia and New York University and is the co-founder of the Sirenland Writers Conference. Her new novel, Signal Fires, was published by Knopf in October 2022.

Marie Howe
August 13–19
$800
9 am–12 pm
Poetry
Open

Doing It Differently: Generative Workshop/ Radical Revision
Stanley Kunitz once cautioned us against clichés of speech, but he went on to caution us against clichés of thought and feeling as well. What are clichés of thought and feeling? What are ours? How do we undermine and revise thought habits, feeling habits and composition habits, so that writing (and revision) can become a way of discovering the new? Come prepared to get a little lost. Come ready to generate a lot of writing. Come ready to destroy what you might have had in mind. Who knows what might come of it? This workshop is only open to students who have never worked with Howe before.

Our Values and Community Guidelines

The Fine Arts Work Center is an artist-led organization based in Provincetown and connected to the world. We support artistic freedom, nurture creative connections, and make possible artistic achievements important to the larger culture.

Our Values
Freedom | We believe that providing artists with the freedom of time and space to focus on artistic practice within the beautiful natural environment of Outer Cape Cod creates an expansive sense of possibility and leads to creative transformation.

Rigor | We value excellence and believe in artistically significant work. Our community continually shapes and reshapes important conversations about arts and letters.

Responsiveness | We strive to create a welcoming and generative environment supportive of artists. By providing individuals the resources they need to thrive, we hope to enrich people’s intellectual, artistic, and aesthetic lives.

Inclusion | We believe that a diversity of voices strengthens our public discourse and that this leads to cultural vibrancy. We work to evolve as an organization that honors our legacy while repairing historic inequities.

Stewardship and Care | We are committed to the mindful stewardship of our natural, human, financial, and physical resources.

Community Guidelines
The Fine Arts Work Center strives to create and maintain an environment that is truly welcoming and safe for people from systematically marginalized communities. Our aim is to nurture a community in which we all hold ourselves and each other accountable, celebrate difference, and work with integrity to build the trust necessary to make creative connections.

To ensure that every member of the FAWC community experiences a sense of belonging and is able to participate to their fullest extent, we expect all members of the FAWC Summer Workshop Program community—whether staff, instructor, student, or guest—to treat one another with respect and understanding. We commit to the following Community Guidelines, and ask that the rest of our community members do the same (adapted from Resource Media):

* Be mindful of power dynamics. Power shows up in many different ways—be aware of how you might be unconsciously using your privilege and power, even without meaning to.

* Be accountable. The things we say or do may have a negative impact on others, despite our intent. Be accountable for the impact of your actions and words even if you didn’t intend that impact.

* Assume positive intentions. Everyone comes in with a different set of lived experiences and knowledge. Seek first to understand and assume positive intentions in all interactions.

* Be open. Receive feedback respectfully when your ideas or behavior are challenged. It is a gift when someone takes the time and risk to give feedback. Thank them for the learning opportunity and recognize you may have work to do.

* Be kind. Give feedback respectfully when challenging someone’s ideas or behavior. Consider providing feedback privately to invite deeper discussion.

* Embrace learning and growth. This work is sometimes uncomfortable and uncertain. We will make mistakes along the way. Remember, we are all here to learn and grow, both individually and collectively.

If anyone in the FAWC community does or says something that makes another member of the FAWC community feel uncomfortable or unwelcome, we ask that you bring it to our attention immediately, so we can quickly determine appropriate next steps.

For more information and resources on the different elements of the work around issues of diversity, equity, and inclusion, please visit www.fawc.org/deiresources or use this QR code.
The Fine Arts Work Center Summer Workshop Program provides unparalleled opportunities for writers and artists to improve their craft by working with respected faculty members and serious, supportive fellow students. The creative community we nurture has benefited thousands of students over the years.

**Access.** We are committed to continually improving access to our Summer Workshop Program. We want to ensure that people from communities historically underserved by FAWC are not prevented from participating in our programs due to financial circumstances, and that our Summer Workshop Program serves a truly diverse community.

Our **FAWC Scholars Awards Program** is designed to do just that. Our goal for 2023 is to offer 50 FAWC Scholars Awards that completely cover the costs of tuition for one workshop, housing and transportation, and a further 30 FAWC Scholars Awards that cover tuition for Cape Cod residents.

Our **FAWC Scholars Awards** honors the proud legacy of the Work Center while repairing historic inequities by ensuring that our Summer Workshop Program is truly welcoming to people with low incomes, people of color, people from the LGBTQ+ community, young people, and people from other systematically marginalized communities.

And you can help.

**Join Us.** Your tax-deductible gift to our **Access Fund** will help us deliver on our promise to increase access to our programs and improve the quality of the experience for all involved.

To support our **FAWC Scholars Awards** program by making a tax-deductible donation to our **Access Fund**, please visit www.fawc.org/accessfund. You can learn more about scholarship opportunities at the Fine Arts Work Center by visiting www.fawc.org/scholarships.

We are able to increase the reach of the FAWC Scholars Awards Program thanks to our Program Partners. A wide range of collaborators—including academic institutions, businesses, foundations, other aligned nonprofits, and generous individual donors to our Access Fund—have made it possible for us to more than double our commitment to increasing access to our Summer Workshops through scholarships.

We are grateful to our Program Partners, who help us create a richer, more diverse community and a more rewarding experience for everyone participating in our Summer Workshops.

Our list of scholarship partners is constantly growing. Please check our website at www.fawc.org/scholarships to see an up-to-date list.

**Academic Institutional Partners**
- Kennesaw State University
- Lesley University
- Massachusetts College of Art and Design
- Queens College, City University of New York
- Rhode Island School of Design
- University of Texas, El Paso
- New York University
- Susquehanna University
- University of Houston
- Washington University in St. Louis

**Business Partners**
- East End Books

**Nonprofit and Other Partners**
- Community Building Art Works
- Georgia Writers
- Mass Poetry
- Lambda Literary
- IAIA
- Cave Canem
- Kundiman
- City of Boston
Photo by Kelle Groom

Photo by Robert Benson
Prime Housing Partners

We are also grateful to our Housing Partners, who are enthusiastic and creative collaborators in our effort to provide housing to FAWC Summer Workshop students this summer.

8 Dyer Hotel
Cape Codder Hotel
Captain’s House/Chicago House
Harbor Hotel Provincetown
Howard’s End Guest House
Provincetown Inn

(We will have a more updated list for you when you arrive for your workshop.)

“I’m blown away by the amazing community of artists and writers that gathers here, and the opportunities to connect with everyone formally through FAWC events and informal gatherings.”
24PearlStreet Online Writing Program

Writers—continue to cultivate your craft with 24PearlStreet, the Fine Arts Work Center's online writing program. Book your next FAWC experience by browsing through our online catalog to find a workshop to sharpen your skills in poetry, memoir, short fiction, novel-writing, and more.

24PearlStreet features virtual workshops offered in asynchronous, LIVE, or sprint environments. Experience the rigor that our faculty is recognized for and the responsiveness of a welcoming and generative community of artists.

Recent faculty include Elissa Altman, Curtis Bauer, Gayle Brandeis, Chloe Caldwell, Leila Chatti, Martha Collins, Brendan Constantine, Kristina Marie Darling, Joanne Dugan, Rebecca Morgan Frank, Joan Kwon Glass, Ann Hood, Reif Larsen, Dorianne Laux, Joseph Legaspi, Tyler Mills, Cleyvis Natera, Martha Rhodes, Chloe Garcia Roberts, Susanna Sonnenberg, Melissa Studdard, Nova Ren Suma, Deborah Taffa, Brian Turner, Leah Umansky, Erika Wurth, and more.

There is a workshop suited for you. By joining the Fine Arts Work Center’s online writing community, you will realize your best work, renew your inspiration for writing, and make space for fresh ideas to influence your practice.

To learn more about 24PearlStreet's online offerings, please email Program Manager Jennifer Jean at jjean@fawc.org.

“I was one of the six lucky workshop participants in John Murillo’s [24PearlStreet] workshop last week. Truly one of the best teachers I’ve had. Would follow him anywhere. You’ve done a great job running the workshops overall.”
24 Pearl Street
Provincetown, MA 02657
508.487.9960
fawc.org

Photo by Kelle Groom

Photo by Julia Cumes

Photo by Robert Benson