

# AndersonRanch arts center

## summer 2011 WORKSHOP CATALOG



# DIGITAL MEDIA & PHOTOGRAPHY

The Digital Media & Photography program offers workshops in image capture, composition, lighting, digital and traditional darkroom processing, historic alternative processes, video, animation, multimedia, physical computing and programming. All workshops are rooted in the same idea: powerful art requires rigorous inquiry into techniques and ideas.

The media labs are equipped with Apple G5 computers, 20-inch calibrated monitors, Epson inkjet printers, flatbed and film scanners and digital media software, including the Adobe Creative Suite and Final Cut Pro. Course programming permitting, you may also access strobe lighting equipment, tungsten lighting equipment, audio and video recording equipment, a Howtek D4000 drum scanner, Nikon CoolScan film scanners, Epson flatbed scanners and Epson large-format printers. Our black & white darkroom facilities include Saunders 4500 diffusion head enlargers with "dial-in" contrast control, Schneider lenses, negative carriers for all standard formats from 35 mm to 4"x 5", a compressed air system, water temperature control, UV exposure units and sheet or roll film processing.

## DIGITAL MEDIA & PHOTOGRAPHY SKILL LEVELS:

Open to all – Students of any skill and knowledge level.

Level I – Students are new to photography and digital media and have no formal training in photography, video, multimedia or animation. Students have basic computer literacy.

Level II – Photography students have a basic understanding of photography principles and technology and are comfortable using an SLR camera in manual mode. Digital Media students have a basic understanding of video, multimedia or animation software. Students have basic computer skills and are comfortable using a Macintosh computer.

Level III – Photography students have some formal training and significant experience making, capturing and digitally processing images. Digital Media students have some formal training in conceptual and technological aspects of video, multimedia or animation and are versed in the appropriate software applications. Students have a portfolio of their artwork.

Level IV – Photography students have advanced skills and knowledge of photography and digital image processing. Digital Media students have advanced skills and knowledge of video, multimedia or animation. Students are self-motivated and have multiple portfolios of their artwork.

Contact Artistic Director Andrea Wallace with questions at 970/923-3181 x233.



Emily Fannon, *Untitled (Grand Tetons)*

## June 6 - 10 Photo Encaustic Emily Fannon

**SKILL LEVEL:** II and up, with basic Photoshop knowledge required.

**CONCEPT:** Merge encaustic painting techniques with digital photography using collage, painting and transfer processes. Students use the encaustic medium to transform digital prints, adding layers of meaning. Emily provides daily assignments designed to teach encaustic painting techniques, and we engage in daily discussions of each others' work.

**MEDIA & TECHNIQUES:** Encaustic painting and collage on wood panel, digital printing on fine art digital papers, Adobe Photoshop and laser transfers.

**ACTIVITIES:** We demonstrate encaustic painting and collage techniques, perform digital printing and assign photo encaustic collage projects. We use digital prints of students' own photographic imagery, supplemented by found imagery.

**FACULTY:** Emily Fannon is the Studio Coordinator in Digital Media and Photography at Anderson Ranch. Originally from New York, she received her BA from Saint Mary's College, Notre Dame, Indiana. She shows her work in the Roaring Fork Valley and teaches at Anderson Ranch.

[www.emilyfannon.com](http://www.emilyfannon.com)

Tuition: \$1145 / Studio Support Cost: \$1345  
Studio Fee: \$150 Code: P0101 Enrollment Limit 10



Andrea Wallace, *Untitled* (detail)



Bea Nettles, *Basso Loco (Dante's Descent into Hell)* (detail)



Screen capture from Adobe Lightroom

## June 6 - 10 Getting Started with Digital SLR

Andrea Wallace

### SKILL LEVEL: I

**CONCEPT:** Learn to control all the buttons, knobs, levers and menu items on your Digital SLR camera without fear or intimidation. Students leave this course with a thorough knowledge of what the camera's controls do, and which ones are best for each student's personal shooting style. This workshop explores all the latest DSLR functions and fully capitalizes on the power of new digital technology.

**MEDIA & TECHNIQUES:** Digital SLR cameras, memory cards (including CompactFlash and secure digital), lenses, tripod, remote cord and favorite gadgets.

**ACTIVITIES:** We instruct on digital camera and lens functions, shooting, downloading and editing. Nearby field trips explore some of the Rocky Mountains' most beautiful areas.

**FACULTY:** Andrea Wallace is the Artistic Director of Digital Media and Photography at Anderson Ranch. She received her MFA from the University of Colorado at Boulder. Before coming to Anderson Ranch, she worked as Assistant Professor at Lake Forest College and Willamette University. Her film, *Rochell and Brian*, a documentary about teenage pregnancy, premiered at the New York International Independent Film Festival in 2006. She has exhibited nationally and internationally with numerous shows throughout the Americas, Europe, China and the Middle East.

[www.andreawallace.com](http://www.andreawallace.com)

## June 13 - 17 Alternative Media Workshop: sunprinting with cyanotype and Van Dyke brown

Bea Nettles

### SKILL LEVEL: II & III

**CONCEPT:** Learn the unique qualities of two antiquarian processes: cyanotype and Van Dyke brown printing. We use digital transparencies and explore other image generation methods such as copy machines and the photogram, with layering and experimentation encouraged. Plan to use the sunshine as an exposure source and spend time out of the darkroom. Students may combine their prints into a hardbound, handmade journal at the end of the week.

**MEDIA & TECHNIQUES:** Cyanotype and Van Dyke brown printing on artist's papers using digital negatives and other light resists, and hardbound concertina album.

**ACTIVITIES:** We give morning demonstrations followed by afternoon hands-on print creation. Evenings are spent generating negatives and resists and making further prints using exposure units.

**FACULTY:** Bea Nettles has taught photography to over one thousand students and delivered lectures and workshops internationally. Her textbook, *Breaking the Rules: A Photo Media Cookbook*, reached two generations of readers. She received two National Endowment for the Arts Fellowships. Her work has been reviewed in *The New York Times*, *Chicago Tribune*, *Art in America*, *Art Week* and *Art News*, and is reproduced internationally.

[www.beanettles.com](http://www.beanettles.com)

## June 13 - 17 Digital Image Processing in Adobe Photoshop Lightroom 3

Emily Fannon

### SKILL LEVEL: I & II

**CONCEPT:** Learn to love digital work flow using Adobe Photoshop Lightroom 3. Developed by photographers for photographers, Lightroom's work flow seamlessly integrates photo file management, processing and presentation in a single software environment. We discuss every step of the digital photographer's work flow, from raw capture to creative processing to final output as digital prints.

**MEDIA & TECHNIQUES:** Digital photography, Adobe Photoshop Lightroom 3 and digital printing.

**ACTIVITIES:** We discuss digital image capture and file management, and demonstrate image processing, digital printing and methods for digital sharing and output. Friendly class conversations focus on making the most of the pictures we take.

**FACULTY:** Emily Fannon is the Studio Coordinator in Digital Media and Photography at Anderson Ranch. Originally from New York, she received her BA from Saint Mary's College, Notre Dame, Indiana. She shows her work in the Roaring Fork Valley and teaches at Anderson Ranch.

[www.emilyfannon.com](http://www.emilyfannon.com)

Tuition: \$1145 / Studio Support Cost: \$1345  
Studio Fee: \$50 Code: P0102 Enrollment Limit 10

Tuition: \$1145 / Studio Support Cost: \$1345  
Studio Fee: \$125 Code: P0204 Enrollment Limit 10

Tuition: \$1145 / Studio Support Cost: \$1345  
Studio Fee: \$50 Code: P0203 Enrollment Limit 12



Lou Jones, NYC Time Square (detail)



Kate Leonard, Untitled



## June 20 - 24 Lighting the World, Flash Photography with Speedlights

Lou Jones

**SKILL LEVEL:** II & III

**CONCEPT:** Imagination is the only aspect of photography more important than lighting: no matter the format, capture or content, the veracity and mood of an image is defined by light. The most significant advancement in lighting is Speedlights. Whether enhancing nature, creating a formal portrait, documenting a social happening, covering a news event, illuminating an interior or managing an advertising shoot, Speedlights reduce your equipment, anxiety and cost while increasing your creativity and output. This workshop improves students' creative control with small, portable flashes in every phase of picture making.

**MEDIA & TECHNIQUES:** Digital SLRs and laptops, simple single flash, and multiple Speedlight schemes.

**ACTIVITIES:** We provide daily class instruction and demonstrations on each lighting method. We begin by learning the equipment and build to a full arsenal of lighting techniques. Group and individual assignments ensure each student experiences ample hands-on participation.

**FACULTY:** Lou Jones has spent more than two decades perfecting the craft of commercial photography with clients as diverse as Nike, Peugeot, *People* magazine and Mobil. His lifelong passion for social documentary has brought him to make work for organizations like Amnesty International and the Olympics. Lou has exhibited his fine art nationally and has published four books.

[www.fotojones.com](http://www.fotojones.com)

## June 20 - July 1 Photographic Collage: integrative approaches for painting and monotype

Kate Leonard

**SKILL LEVEL:** II & III

**CONCEPT:** This workshop looks at the intersections of photography, painting and printmaking. Students practice collage and photomontage as well as transfer and decal techniques to integrate photographic images and text with painted surfaces and monotypes. Unlike traditional cutting and pasting, Kate's approach allows text and image to be transferred as both opaque and translucent layers.

**MEDIA & TECHNIQUES:** Traditional collage combined with digital manipulation of imagery, output to Xerox gum transfer, Thermofax silkscreen and encaustic, image transfers to painted panels or printed on paper through the press, reductive approaches such as scraping paired with additive approaches using encaustic and digital polymer grounds. We also use a small etching press to create monotypes on paper.

**ACTIVITIES:** Each morning begins with technical demonstrations followed by afternoon work time and critique. In the second week, work progresses to larger artworks tailored to each student.

**FACULTY:** Kate Leonard is a Professor of Art at Colorado College where she directs the Graphics Research Lab, an innovative space for printmaking and photography. She received an American Scandinavian Foundation grant in 2008 for her innovative photographic transfer paintings.

## June 20 - 24 Editing with Final Cut Studio

Abba Shapiro

**SKILL LEVEL:** I & II

**CONCEPT:** Editing tools are crucial to realizing artistic goals. When a video artist understands these tools, his or her creativity is free to flow through the medium. Students learn how to use video editing tools by breaking down the post-production work flow to its simplest components. Abba provides valuable tips to maximize efficiency and professional performance.

**MEDIA & TECHNIQUES:** Final Cut Studio, including Final Cut Pro, Motion, Soundtrack Pro, Color and DVD Studio Pro, along with additional software to aid individual work flow.

**ACTIVITIES:** The class begins with a discussion of video formats and hardware, moves into editing with Final Cut Studio, and finishes with distribution to various platforms, including Internet, DVD and mobile devices.

**FACULTY:** Abba Shapiro is an award-winning writer/producer/director with over 25 years experience in video and film production. His clients include *USA Today*, ABC, CNN, Univision, NASA and The CW. Abba is also a lead instructor for Apple's Pro Video Apps certified training program, certifying other instructors to teach all of Pro Video Applications. His online training includes Lynda.com and iTunes. He is also co-author of the advanced editing tips and tricks book, *Final Cut Studio on the Spot*.

Tuition: \$1145 / Studio Support Cost: \$1345  
Studio Fee: \$125 Code: P0307 Enrollment Limit 12

Tuition: \$1295 / Studio Support Cost: \$1495  
Studio Fee: \$175 Code: P0308 Enrollment Limit 10

Tuition: \$1145 / Studio Support Cost: \$1345  
Studio Fee: \$50 Code: P0306 Enrollment Limit 10



David Hiser, *Independence Pass Pond* (detail)



David Julian, *Sea Horse on Velvet* (detail)



Jonathan Harris, *Madness* (detail)

## June 25 Digital Photography Field Workshop

David Hiser 7 AM - 4 PM

**SKILL LEVEL:** Open to all

**CONCEPT:** Photograph some of the most scenic landscapes in the Rocky Mountains: locations near Aspen/Snowmass with mountain views, sparkling streams, a multitude of wildflowers and 100-year-old artifacts from bygone mining days. This “photographer’s dream tour” reveals many possibilities that may be revisited later with in-depth visual exploration.

**MEDIA & TECHNIQUES:** Digital cameras, on-site critiques and group discussions on high dynamic range techniques, black & white conversion, lens filters and best time of day for working on site.

**ACTIVITIES:** David introduces the historical and scenic significance of each location and works with each student throughout the day. Students spend at least an hour at each site and driving/hiking times are kept to a minimum.

**FACULTY:** David Hiser is a photojournalist and photography educator who has led workshops and seminars throughout North America. He has been published in over 100 *National Geographic* publications and his stock photo archive is represented internationally by Getty Images.

[www.photospen.com](http://www.photospen.com)

## June 27 - July 1 Imagination with a Camera & Photoshop

David Julian

**SKILL LEVEL:** II - IV

**CONCEPT:** Longing for new inspiration and creative growth through photography? This workshop blends artful composition, imaginative vision and a range of photographic skills. We focus on imagination and experience, supported with one-on-one technical assistance. Create personal photographs that reveal a unique artistic voice.

**MEDIA & TECHNIQUES:** Digital cameras, processing images with Adobe Photoshop including raw processing, color & tonal adjustments and creative layer masking, and printing with Epson printers.

**ACTIVITIES:** We begin with inspiring presentations and interactive sharing of images and experiences. We photograph at unique locations rich in story and beautiful in detail. With hands-on demos in Photoshop, we explore the powers of the digital darkroom and create crafted composites to turn ideas into art.

**FACULTY:** David Julian is a widely-published photographer. His teaching method blends technical processes with pure artistic vision. His publications include *Nikon World*, *After Capture* and *PRINT*.

[www.davidjulian.com](http://www.davidjulian.com)

## June 27 - July 1 Personal Geographies: understanding your story

Jonathan Harris

**SKILL LEVEL:** III & IV

**CONCEPT:** We live our lives immersed in technology, yet we rarely use it to look within ourselves. How can we combine the concepts of computer science, such as data visualization, non-linear narrative and multi-resolution portraiture, with the tools of technology, such as Processing and Open Frameworks? Can we leverage technology with the classical introspection found in solitude, self-reflection and sublime nature to deepen our understanding of ourselves as individuals? Using personal artifacts, individual memories and computer programming, students study their life experiences to develop a deeper understanding of their life stories.

**MEDIA & TECHNIQUES:** Photography, Processing, Open Frameworks and data visualization, personal artifacts, family heirlooms, mementos and memories.

**ACTIVITIES:** Class includes contemplation, walks, discussions, presentations and programming.

**FACULTY:** Jonathan Harris blurs the boundaries between visual art, computer science, anthropology and storytelling. His projects range from building the world’s largest time capsule (with Yahoo!) to documenting an Alaskan Eskimo whale hunt on the Arctic Ocean. The winner of three Webby Awards, Jonathan’s work has been exhibited at the Museum of Modern Art and Le Centre Pompidou, and has been featured at the TED conference and on NPR, BBC, CNN and Bhutanese television.

[www.number27.org](http://www.number27.org)

Tuition: \$250  
Code: P0309 Enrollment Limit 12

Tuition: \$1145 / Studio Support Cost: \$1345  
Studio Fee: \$75 Code: P0411 Enrollment Limit 12

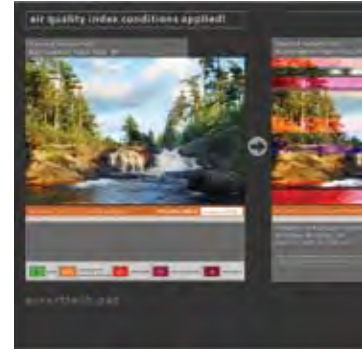
Tuition: \$1145 / Studio Support Cost: \$1345  
Studio Fee: \$75 Code: P0410 Enrollment Limit 10



Angela Faris Belt, *Luna Moth* (detail)



Phil Borges, *Kinesi 6, Mt. Nyiru, Kenya*



Cary Peppermint & Leila Christine Nadir, *Eclipse* (detail)

## July 4 - 8 Elements of Photography Angela Faris Belt

**SKILL LEVEL:** I & II

**CONCEPT:** Interested in a holistic approach to photography? Through an intensive, hands-on study, students learn to make images that really express their artistic visions. Angela teaches the elements of photographic language. By applying the camera's technical attributes—like framing and composition, focus and depth of field, shutter speeds and motion—students learn to make images with more visual interest. We also explore special equipment that expands the creative use of photography, taking our pictures to the next level.

**MEDIA & TECHNIQUES:** Digital camera with manual exposure capabilities and tripod; optional use of Lensbaby, neutral density and Polarizing filters, pinhole lens cap and extension tubes; and Adobe Photoshop Lightroom 3 to import, view and critique images.

**ACTIVITIES:** Angela provides numerous image examples with in-class and field demonstrations. We take daily field trips to shoot some of Colorado's most scenic locations near Anderson Ranch.

**FACULTY:** Angela Faris Belt exhibits nationally and abroad. She has received several prestigious grants and fellowships for both her fine art work and contributions in photography education. Professor of Photography at the Art Institute of Colorado in Denver, Angela is author of the textbook *The Elements of Photography: Understanding and Creating Sophisticated Images* (Focal Press, 2007).

[www.angelafrisbelt.com](http://www.angelafrisbelt.com)

## July 4 - 8 Environmental Portraiture & the Personal Project Phil Borges

**SKILL LEVEL:** III & IV

**CONCEPT:** The most important skill in visual communication is understanding and focusing on the photographer's intention: what is the taker trying to say with his image? We use environmental portraits and short biographies to draw attention to what we care about, exploring topics through the personal stories of the individuals involved. We investigate the process of building a photographic project from initial conception, to creation and distribution (including exhibits, books and internet multimedia). Phil shares his experiences in developing a photo concept, finding financial partners and distributing the final product.

**MEDIA & TECHNIQUES:** Digital photography, Adobe Photoshop Lightroom 3.

**ACTIVITIES:** The week is divided among lectures, demonstrations, making and evaluating environmental portraits, and class critiques. Phil spends time discussing each student's work and direction. Discussion topics include: lighting techniques, approaching and creating rapport with subjects, post-production, and enhancing and styling imagery in Lightroom.

**FACULTY:** For over 25 years, Phil Borges has been visiting and documenting indigenous and tribal cultures around the world. His award-winning books have been published in four languages. Phil was honored with the 2003 Lucie Humanitarian Award at the Annual International Photography Awards in Los Angeles and the 2007 Purpose Prize.

[www.philborges.com](http://www.philborges.com)

## July 4 - 8 Nature 2.0: ethics and aesthetics of digital landscapes Cary Peppermint & Leila Christine Nadir

**SKILL LEVEL:** II & III

**CONCEPT:** In this workshop, Cary and Leila lead artistic investigations into digital eco-art that engages the physical landscapes surrounding Anderson Ranch Arts Center and the networked landscapes that technologically infuse our global culture. Through both theory and practice, we emphasize open source software for sustainable, creative solutions for both physical and networked environments. Students create hybrid new media works that exist both online and off.

**MEDIA & TECHNIQUES:** Multiple software applications to create digital, mixed-media artworks, including web applications, data visualizations, digital imaging, networked performance, sound and internet art.

**ACTIVITIES:** Class meetings involve a mix of philosophical readings, digital media creative practice, technical exercises and critique. Brief readings on the ethics and aesthetics of digital media and the environmental movement are distributed daily for class discussion.

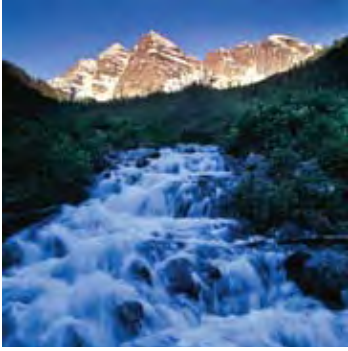
**FACULTY:** Cary Peppermint and Leila Christine Nadir co-founded ecoarttech to explore environmental issues, convergent media and technologies from an interdisciplinary perspective. Recent exhibitions include the Whitney Museum of American Art, Neuberger Museum of Art, Sonoma Art Museum and the European Media Art Festival. Cary teaches at Colgate University, and Leila is a Mellon post-doctoral fellow in environmental humanities at Wellesley College.

[www.ecoarttech.net](http://www.ecoarttech.net)

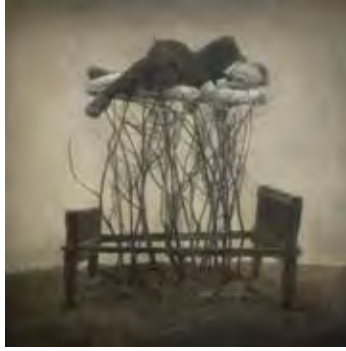
Tuition: \$1145 / Studio Support Cost: \$1345  
Studio Fee: \$50 Code: P0513 Enrollment Limit 12

Tuition: \$1145 / Studio Support Cost: \$1345  
Studio Fee: \$50 Code: P0512 Enrollment Limit 10

Tuition: \$1145 / Studio Support Cost: \$1345  
Studio Fee: \$125 Code: P0514 Enrollment Limit 10



David Hiser, *Maroon Peaks Cascade* (detail)



Shana & Robert ParkeHarrison, *Forest Bed*



Joshua Davis, *Honeyhive (brown)* (detail)

## July 9 Digital Photography Field Workshop

David Hiser 7 AM - 4 PM

**SKILL LEVEL:** Open to all

**CONCEPT:** Photograph some of the most scenic landscapes in the Rocky Mountains: locations near Aspen/Snowmass with mountain views, sparkling streams, a multitude of wildflowers and 100-year-old artifacts from bygone mining days. This “photographer’s dream tour” reveals many possibilities that may be revisited later with in-depth visual exploration.

**MEDIA & TECHNIQUES:** Digital cameras, on-site critiques and group discussions on high dynamic range techniques, black & white conversion, lens filters and best time of day for working on site.

**ACTIVITIES:** David introduces the historical and scenic significance of each location and works with each student throughout the day. Students spend at least an hour at each site and driving/hiking times are kept to a minimum.

**FACULTY:** David Hiser is a photojournalist and photography educator who has led workshops and seminars throughout North America. He has been published in over 100 *National Geographic* publications and his stock photo archive is represented internationally by Getty Images.

[www.photosaspen.com](http://www.photosaspen.com)

## July 11 - 15 Realizing Your Personal Vision (with a little inspiration from nature)

Shana & Robert ParkeHarrison

**SKILL LEVEL:** III & IV

**CONCEPT:** Defining, sustaining and evolving an artistic vision is the constant challenge of every artist. This workshop guides students to develop and define a personal voice through intense discussion, focused reflection and honing photographic skills. We begin each day by examining the work of well-known artists and discussing their messages, why the work is important and what makes it uniquely theirs. There are opportunities for reflection, image making in the landscape and refining photographic skills. Students work individually with the ParkeHarrisons to develop their photographic and conceptual message.

**MEDIA & TECHNIQUES:** Digital SLR cameras, Adobe Photoshop Lightroom 3 and Epson digital printers.

**ACTIVITIES:** Activities include daily one-on-one and group discussions, critiques, image making, hikes, studio time, and editing, developing and printing images.

**FACULTY:** Shana and Robert ParkeHarrison explore the triangular relationship of humans, technology and nature. They combine sculpture, painting, set design, performance, photography and implied narrative to create constructed, dreamlike images. Their works are included in numerous collections, including the Los Angeles County Museum of Art, Whitney Museum of American Art, Museum of Fine Arts, Houston, San Francisco Museum of Modern Art and The Art Institute of Chicago.

[www.parkeharrison.com](http://www.parkeharrison.com)

## July 11 - 15 Dynamic Abstraction: accelerating creativity with HYPE

Joshua Davis

**SKILL LEVEL:** III & IV, basic understanding of Flash and ActionScript required.

**CONCEPT:** Adobe Flash together with ActionScript 3 makes for a wildly creative and powerful tool set. Joshua leads students through the concepts of rapidly prototyping creative work in Flash and illustrates how to start building fun, creative and rewarding Flash work in minutes instead of hours. Students leave with source files, including the HYPE framework, and many samples of how to use it for the rapid expression of creativity.

**MEDIA & TECHNIQUES:** Adobe Flash CS5, ActionScript 3 and HYPE on Macintosh computers.

**ACTIVITIES:** Students use Adobe Flash CS5, ActionScript 3 and HYPE to advance their basic Flash design skills, to develop working prototypes of interactive designs and animation, and to create and complete a small project. Joshua demonstrates HYPE, a creative coding framework built on top of AS3, presents methods to speed up production and achieve greater flexibility, and gives hands-on exercises and extensive one-on-one help.

**FACULTY:** Joshua Davis is a New York based artist, designer, and technologist producing both public and private work for companies, collectors, and institutions. Joshua gives lectures, teaches workshops, exhibits work in gallery and museum institutions, and participates in the international design scene.

[www.joshuadavis.com](http://www.joshuadavis.com)

Tuition: \$250  
Code: P0515 Enrollment Limit 12

Tuition: \$1145 / Studio Support Cost: \$1345  
Studio Fee: \$150 Code: P0617 Enrollment Limit 10

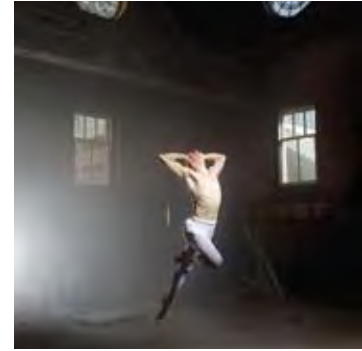
Tuition: \$1145 / Studio Support Cost: \$1345  
Studio Fee: \$75 Code: P0616 Enrollment Limit 10



David Hilliard, *Bluebird* (detail)



Lorna Simpson, *Mouths* (detail)



Allen Birnbach, *Untitled* (detail)

July 18 - 29

## Photographic Print as Idea & Object

David Hilliard & Jonathan Singer

**SKILL LEVEL:** III & IV

**CONCEPT:** This two-week workshop encourages students to explore the many levels of thinking about, shooting and printing photographs. Examine in depth the concepts, craft and history behind the images we make and how we shape our studio practices. This is a critique-based experience with strong emphasis on the craft of fine art digital printmaking and work flow. Jonathan and David work with each student to design an optimal work flow suited to individual working styles and goals.

**MEDIA & TECHNIQUES:** Digital photography, digital printmaking and digital work flow using Adobe Photoshop Lightroom and Adobe Photoshop.

**ACTIVITIES:** Daily activities include presentations on artists' projects, readings and field trips. Each student works on an individual project, either continuing an ongoing body of work or jumping into something new. We question and refine our technical choices and further define our personal visions, considering the photograph as both image and fine art object.

**FACULTY:** David Hilliard received an MFA from Yale University. He is currently an assistant professor at the Massachusetts College of Art & Design. David exhibits his photographs nationally and internationally and has won numerous awards, including a Fulbright Scholarship and Guggenheim Fellowship. [www.davidhilliard.com](http://www.davidhilliard.com)

Jonathan Singer is a photographer, print maker and founder of Singer Editions, a fine art digital printmaking atelier. [www.singereditions.com](http://www.singereditions.com)

Sponsored by Karen and Jim Frank

July 18 - 22

## Concepts in Photography

Lorna Simpson

**SKILL LEVEL:** III & IV

**CONCEPT:** This workshop looks at photographic practice and conceptual methods behind photography. There are many different ways to work with photography: found objects that relate to the historical archive, appropriation, performance-based works and modes of presentation. Lorna presents a variety of contemporary artists who use photography in these ways.

**MEDIA & TECHNIQUES:** Digital SLR cameras, Adobe Photoshop Lightroom 3 and Epson digital printers.

**ACTIVITIES:** Activities include individual and group critiques, discussions of works-in-progress, studio time and photographic presentations.

**FACULTY:** Lorna Simpson received her MFA from the University of California, San Diego. Her work has been exhibited at the Museum of Modern Art, New York; the Museum of Contemporary Art, Chicago; the Miami Art Museum; and the Walker Art Center, Minneapolis. She has participated in such important international exhibitions as the Hugo Boss Prize at the Guggenheim Museum, New York, and Documenta XI in Kassel, Germany. In 2010, her work was the subject of a retrospective at the Walker Art Center, and was included in group shows at the Museum of Modern Art and the Ellipse Foundation.

[www.lsimpsonstudio.com](http://www.lsimpsonstudio.com)

July 25 - 29

## Mastering Light

Allen Birnbach

**SKILL LEVEL:** II & III

**CONCEPT:** Light—whether natural or artificial—is essential to a great image. This workshop provides a clear understanding of lighting theory and its relationship to form, texture and content. We cover tools for measuring, creating and shaping light in both indoor and outdoor situations, using daylight, strobes and hot lights. The goal is to give the photographer a tool set for using light in any situation to serve the creative vision.

**MEDIA & TECHNIQUES:** Digital SLRs, in-studio single light sources, multi-light setups, on-location strobes and natural light.

**ACTIVITIES:** Daily activities include demonstrations, either in-studio or on location, followed by student exercises in the same environment. We progress from simple setups to complex ones to build student confidence.

**FACULTY:** Allen Birnbach has worked as a photographer for over 30 years. His client assignments have taken him to over 20 countries, and resulting images have been recognized in Photo District News, The New York Art Director's Club One Show, *Print* magazine, *Communication Arts* magazine, and *Photo Design* magazine, among others. He is an instructor at the University of California at Los Angeles Extension and teaches workshops worldwide. [www.allenbirnbach.com](http://www.allenbirnbach.com)

Tuition: \$1400 / Studio Support Cost: \$1800  
Studio Fee: \$175 Code: P0719 Enrollment Limit 10

Tuition: \$1145 / Studio Support Cost: \$1345  
Studio Fee: \$125 Code: P0718 Enrollment Limit 10

Tuition: \$1145 / Studio Support Cost: \$1345  
Studio Fee: \$150 Code: P0820 Enrollment Limit 10



Bill Ellzey, *Sangre de Cristos*



Lori Grinker, *Former prostitutes in a rehabilitation program, Monrovia, Liberia, 1996 (detail)*



Heather Ujiie, *Cry Wolf (detail)*

## July 25 - 29 Composition & Light in Outdoor Photography

Bill Ellzey

**SKILL LEVEL:** II - IV

**CONCEPT:** Everyone has a unique way of seeing. This workshop explores how to see and compose images in the landscape, considering photographic techniques that make the ordinary extraordinary. We create images ranging from lichen and wildflowers to majestic vistas, seeking and honing each student's personal vision of the landscape.

**MEDIA & TECHNIQUES:** Digital SLR cameras; lenses; tripod and remote cord; favorite gadgets; Adobe Photoshop Lightroom 3.

**ACTIVITIES:** We take nearby field trips to some of the most beautiful areas of the Rocky Mountains with reflective lakes, ghost towns, cascading streams and wildflowers. Studio time is spent downloading and processing images.

**FACULTY:** Bill Ellzey has been a photographer for over 40 years. The camera has taken him on assignment or for teaching to Egypt, Alaska, India, China, Japan, Mexico, Patagonia and Bhutan. His work is published nationally and internationally in books, textbooks and magazines, including *National Geographic*, and exhibited in numerous galleries and collections.

[www.billellzey.com](http://www.billellzey.com)

## August 1 - 5 The Art of the Social Documentary

Lori Grinker

**SKILL LEVEL:** II & III

**CONCEPT:** How do you interpret an experience through your viewfinder, documenting contemporary, social, political, economic and cultural issues? How do you photograph a neighborhood, a job, an intimate moment, a street or a realization? Photographic projects can convey new understandings and can function as both social documents and works of art. Students learn to create narratives, expand and strengthen existing projects, and get at the heart of a situation without disrupting the natural course of events. Working on individual assignments, students develop skills to create an inspired photograph in any situation.

**MEDIA & TECHNIQUES:** Digital image making, image editing with Adobe Photoshop Lightroom 3, and digital printing.

**ACTIVITIES:** We review student works-in-progress as well as critique new work created from individual assignments. We discuss project ideas and execution, obstacles and how to overcome them, and look at related contemporary and historical projects. Lori works personally with students in the field.

**FACULTY:** Lori Grinker's photographs have been featured in major magazines throughout the world, and are held in many collections, including the San Francisco Museum of Modern Art. Her book, *AFTERWAR*, garnered a W. Eugene Smith Memorial Fund Fellowship, a Hasselblad Foundation grant, and the Ernst Haas award. [www.lorigrinker.com](http://www.lorigrinker.com)

## August 1 - 5 Textile Design & Digital Printing

Hitoshi Ujiie & Heather Ujiie

**SKILL LEVEL:** II & III, experience with Adobe Photoshop required.

**CONCEPT:** This workshop focuses on continuous and repeated surface patterns as a form of personal expression. Students learn the basic digital inkjet printing process, which—based on revolutionary technical advances—requires no transferring device. This non-impact printing method uses digital images displayed on a computer monitor and transmits them instantaneously onto a textile substrate. This process expands creative options and broadens imaging possibilities on fabrics.

**MEDIA & TECHNIQUES:** Introductory textile design using Adobe Photoshop, printing on fabrics with the Epson 1400 and Sawgrass Technologies textile pigment bulk ink printing system.

**ACTIVITIES:** The course consists of daily lectures and instruction. Students work on computer textile design methods, including file preparation, file format, basic repeat and coloring. Students then print their images on fabrics with inkjet printers.

**FACULTY:** Hitoshi Ujiie received his MFA from the University of Georgia. He is head of textile printing at Philadelphia University. [www.hitoshiujiie.com](http://www.hitoshiujiie.com)

[www.hitoshiujiie.com](http://www.hitoshiujiie.com)

Heather Ujiie designs printed textiles for the high-end home furnishing market. She teaches textile design at Moore College of Art & Design and Philadelphia University.

[www.heatherujiie.com](http://www.heatherujiie.com)

Tuition: \$1145 / Studio Support Cost: \$1345  
Studio Fee: \$75 Code: P0821 Enrollment Limit 12

Tuition: \$1145 / Studio Support Cost: \$1345  
Studio Fee: \$150 Code: P0922 Enrollment Limit 10

Tuition: \$1145 / Studio Support Cost: \$1345  
Studio Fee: \$75 Code: P0924 Enrollment Limit 12



Rauch brothers, Animation still, "Danny & Annie"



Coco Fusco, Salute 4 close up (detail)



Jer Thorp, Sustained Silent Reading

August 1 - 5

## Animating Sounds from Life

Mike Rauch & Tim Rauch

**SKILL LEVEL:** II & III, knowledge of animation fundamentals required.

**CONCEPT:** Discover animation's rich history of employing documentary audio and field recordings. Students create do-it-yourself animations using documentary audio and field recordings as the soundtrack. Both documentary and more interpretive and abstract approaches are examined. Those with interests in everything from character animation to motion graphics are welcome. Combining traditional and digital processes is encouraged.

**MEDIA & TECHNIQUES:** Adobe Photoshop, Adobe Flash, Final Cut Pro, Adobe Soundbooth and Adobe After Effects are available (though these softwares are supported, they are not formally taught).

**ACTIVITIES:** Students begin by exploring abstract and interpretative uses of documentary and field recordings. Then, in a series of short animations, we move toward projects where the worlds of sound and image become more closely intertwined. Students have the opportunity to gather their own field recordings as well as use audio freely available through sites like archive.org.

**FACULTY:** Mike and Tim Rauch are best known for their work directing the animated series *StoryCorps*, airing on the PBS flagship documentary program, *POV*. They formed Rauch Brothers Animation to produce independent animation that entertains, inspires and informs. Their clients range from Sesame Workshop's The Electric Company to corporations such as Mountain Dew.

[www.rauchbrothers.com](http://www.rauchbrothers.com)

August 8 - 12

## For the Record: video documents and live acts

Coco Fusco

**SKILL LEVEL:** II & III

**CONCEPT:** The intersection of video and performance has fascinated artists since the 1960s. In today's media-saturated world, video is a tool for self-expression, for anyone who seeks a public platform. This workshop explores the history, theory and practice of performance video. We view and discuss classic works by contemporary artists such as Joan Jonas, Martha Rosler, Linda Montano, Marina Abramovic, Dan Graham, and SooJa Kim. We also create our own works.

**MEDIA & TECHNIQUES:** Video cameras, Final Cut Pro and SoundTrack Pro.

**ACTIVITIES:** We give presentations on the history of performance video and video examples of performance video. The group discusses ways to create compelling video documents. Students work individually and in groups to create their own video documents, followed by group critique.

**FACULTY:** Coco Fusco is a New York-based interdisciplinary artist, writer and professor at Parsons The New School for Design. She is a recipient of a 2003 Herb Alpert Award in the Arts. Coco's performances and videos have been included in two Whitney Biennials, the Sydney Biennale, The Johannesburg Biennial, The Shanghai Biennale, InSite O5, Transmediale, The London International Theatre Festival, VideoBrasil, Performa05, the Tate Liverpool and the Centre d'Art Contemporain La Synagogue de Delme in France.

[www.thing.net/~cocofusco](http://www.thing.net/~cocofusco)

August 8 - 12

## Visualizing Data & Creating Code

Jer Thorp

**SKILL LEVEL:** I

**CONCEPT:** Processing is a software sketchbook for developing ideas. Since its simple beginnings at MIT, Processing has emerged as an invaluable tool for media artists, designers, and programmers worldwide. We learn the basics of Processing and create interactive sketches. Then we dive into the exciting and diverse world of data visualization, working with data from a variety of sources (including *The New York Times* and Twitter), and explore how information can be visualized in novel and engaging ways. Final projects can be output to print, the web and mobile devices.

**MEDIA & TECHNIQUES:** Processing, a simple, Java-based programming language.

**ACTIVITIES:** This workshop is largely hands-on as students work through a series of engaging exercises, learning concepts and creating interesting things. A self-defined, end-of-workshop project allows students to explore individual concepts.

**FACULTY:** Jer Thorp is an artist and educator from Vancouver, Canada. A former geneticist, his digital art practice explores the many-folded boundaries between science and art. His work has been featured by *The New York Times*, *The Guardian*, *BusinessWeek* and CBC. Jer is a contributing editor for Wired UK, and a frequent lecturer at conferences and universities around the world. He is currently Data Artist in Residence at *The New York Times*.

[www.blprnt.com](http://www.blprnt.com)

Tuition: \$1145 / Studio Support Cost: \$1345  
Studio Fee: \$75 Code: P0923 Enrollment Limit 10

Tuition: \$1145 / Studio Support Cost: \$1345  
Studio Fee: \$50 Code: P1025 Enrollment Limit 10

Tuition: \$1145 / Studio Support Cost: \$1345  
Studio Fee: \$75 Code: P1026 Enrollment Limit 10



Greg Gorman, *Andrew and Kevin Atherton* from *Cirque Du Soleil's "Varekai"* (detail)



Angie Buckley, *Approval* (detail)

August 15 - 19

## Bringing It All Together: digital capture to digital printing

Greg Gorman & R. Mac Holbert

**SKILL LEVEL:** III & IV, portfolio review and faculty interview required.

**CONCEPT:** Join legendary photographer Greg Gorman and fine art digital printmaker R. Mac Holbert for a comprehensive week of digital capture, optimization and output. This workshop is evenly divided between on-location shooting and in-studio digital processing. Greg and Mac have a unique collaborative teaching style that focuses on working individually with students. Take your digital skills to the next level with this workshop.

**MEDIA & TECHNIQUES:** Adobe Photoshop, Macintosh computers, Epson printers, digital cameras and monitor calibration software; automating downloads, image processing and creative techniques to enhance digital output quality.

**ACTIVITIES:** Shooting on location with models at amazing Colorado locales. Short lectures that outline critical issues such as color management and work flow. One-on-one guidance as students work on preparing their own images for print.

**FACULTY:** Greg Gorman is an internationally renowned portrait photographer with numerous magazine covers and several fine art photography books to his credit.

[www.gormanphotography.com](http://www.gormanphotography.com)

R. Mac Holbert is the co-founder of Nash Editions, widely regarded as the world's first digital print-making studio focusing solely on photography.

[www.rmacholbert.com](http://www.rmacholbert.com)

Sponsored by Becky and Mike Murray

August 15 - 19

## Digital Photography

Angie Buckley

**SKILL LEVEL:** I & II

**CONCEPT:** This workshop introduces the technical aspects of digital photography and the concepts behind photographic images. Emphasis is placed on technical skills, creative picture making, editing and evaluating images. Students leave with a thorough knowledge of what the camera's controls do and which controls are best for each style of shooting. Instruction includes: apertures, shutters, equivalent exposures, using available light, portraiture and other conceptual topics.

**MEDIA & TECHNIQUES:** Digital SLR cameras, memory cards and (optional) tripod.

**ACTIVITIES:** We cover digital camera and lens functions, shooting, downloading and editing, and take nearby field trips to some of Colorado's most scenic areas.

**FACULTY:** Angie Buckley received her BA from Ohio University and her MFA from Arizona State University. Recent exhibitions include Savannah College of Art and Design, New York University and others. Angie currently teaches at the University of Colorado, Denver, and she is active as a portrait photographer.

[www.angiebuckley.com](http://www.angiebuckley.com)



2011

## ANNUAL ART AUCTION

Anderson Ranch Arts Center's celebrated Annual Art Auction returns on Saturday, August 13, 2011. The event is the Ranch's largest fundraiser of the year and is a long-standing highlight of the lively summer season with silent and live auctions of over 250 works of art plus gourmet picnic lunch. We thank all the artists, collectors and galleries who generously donate artwork, much of which was made at the Ranch or produced specifically for this event. The auction is free and open to the public; lunch is available for a modest price. Funds raised support the creative and educational programs of the Ranch. Visit the online auction catalog at [andersonranch.org/2011auction](http://andersonranch.org/2011auction).

Tuition: \$1400 / Studio Support Cost: \$1600  
Studio Fee: \$150 Code: P1128 Enrollment Limit 12

Tuition: \$1145 / Studio Support Cost: \$1345  
Studio Fee: \$50 Code: P1127 Enrollment Limit 12



Ali Momeni, *A Tentative Call To The Other*



David Hiser, *Angel Arch Star Tracks* (detail)



Nora Feller, *Diane Keaton*

August 15 - 19

## Animated Theater: drawing, light, electronics and gesture

Ali Momeni

**SKILL LEVEL:** II - IV

**CONCEPT:** This workshop takes an interdisciplinary approach to working with live-electronics, kinetics, light and imagery. Students explore the basics of electronics work with micro-controllers and strategies for using light and movement to animate a miniature space. The metaphor of an animated theater invites students to integrate their own creative practices (in two- or three-dimensional media) into miniature mixed-media installations.

**MEDIA & TECHNIQUES:** Electronics, Arduino-based micro-controllers, electromechanics (motors, solenoids and servos), dynamic lighting (LEDs), software and programming (Arduino IDE, Cycling '74 real-time programming and Max/MSP/Jitter).

**ACTIVITIES:** Lectures on software environment, demonstrations on working with circuits, motors and lights, explorations of existing new media works and working time.

**FACULTY:** Ali Momeni was born in Isfahan, Iran, and emigrated to the United States at the age of 12. He studied composition, improvisation and performance with computers at the Center for New Music and Audio Technologies at the University of California, Berkeley. After three years in Paris as a performer, researcher and consultant, he joined the faculty of the Department of Art at the University of Minnesota.

[www.alimomeni.net](http://www.alimomeni.net)

August 20

## Digital Photography Field Workshop

David Hiser 7 AM - 4 PM

**SKILL LEVEL:** Open to all

**CONCEPT:** Photograph some of the most scenic landscapes in the Rocky Mountains: four locations near Aspen/Snowmass with mountain views, sparkling streams, a multitude of wildflowers and 100-year-old artifacts from bygone mining days. This "photographer's dream tour" reveals many possibilities that may be revisited later with in-depth visual exploration.

**MEDIA & TECHNIQUES:** Digital cameras, on-site critiques and group discussions on high dynamic range techniques, black & white conversion, lens filters and best time of day for working on site.

**ACTIVITIES:** David introduces the historical and scenic significance of each location and works with each student throughout the day. Students spend at least an hour at each site and driving/hiking times are kept to a minimum.

**FACULTY:** David Hiser is a photojournalist and photography educator who has led workshops and seminars throughout North America. He has been published in over 100 *National Geographic* publications and his stock photo archive is represented internationally by Getty Images.

[www.photoaspen.com](http://www.photoaspen.com)

August 22 - 26

## Environmental Portraiture: the world is your studio

Nora Feller

**SKILL LEVEL:** II & III

**CONCEPT:** Making a great portrait means capturing the essence of the subject in his or her environment: creating a picture, not merely taking one. In this workshop, we learn composition and angle in a realistic location setting, using lighting to enhance the subject in his or her environment. We discuss essential communication skills needed to connect photographer and subject.

**MEDIA & TECHNIQUES:** Incandescent light, ambient light, reflective light, portable flash, strobes and Speedlights; digital SLR cameras; and digital processing with Adobe Photoshop Lightroom 3.

**ACTIVITIES:** We begin in the studio, reviewing major portrait photographers of the 20th century and then proceed to the essential elements of the environmental portrait: selecting the situation, the pose, the props, the light and even the wardrobe of the subject. We learn on location in realistic situations. There are class critiques and open discussions throughout the week as we develop skills and confidence.

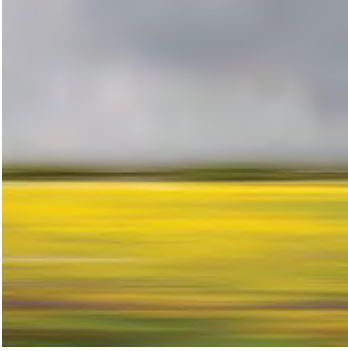
**FACULTY:** Nora Feller has more than 25 years of experience on the international stage. She travels between Aspen, New York and Paris, photographing for corporate, entertainment and editorial clients, including *The New York Times*, HBO, Forbes, *Time* and *Condé Nast*. Her portfolio includes world leaders, media celebrities, business executives and artists.

[www.norafeller.com](http://www.norafeller.com)

Tuition: \$875 / Studio Support Cost: \$1075  
Studio Fee: \$125 Code: S1111 Enrollment Limit 10

Tuition: \$250  
Code: P1129 Enrollment Limit 12

Tuition: \$975 / Studio Support Cost: \$1175  
Studio Fee: \$175 Code: P1231 Enrollment Limit 10



Danae Falliers, *Wildflowers* (detail)



Screen capture from Adobe Lightroom

August 22 - 26  
**Imaging the Landscape:  
photographic drawing**  
Danae Falliers

**SKILL LEVEL:** II & III, with a working knowledge of Adobe Photoshop required.

**CONCEPT:** Explore an interdisciplinary approach to digital photography by blending photographic images with drawing, line work, layer blending, compositing and reduction. Students create images incorporating digital darkroom techniques, image manipulation and compositing. We shoot on-site in Aspen and edit, manipulate and create original works in Adobe Photoshop. Develop a unique style, and create the landscape of your imagination.

**MEDIA & TECHNIQUES:** Digital SLR camera, Adobe Photoshop and Wacom Tablets.

**ACTIVITIES:** This workshop provides an overview of digital cameras, digital darkroom instruction and drawing techniques using Adobe Photoshop.

**FACULTY:** Danae Falliers is an artist and teacher, currently working in and around Houston, Texas. She earned her BFA from California College of the Arts and her MFA from University of Southern California, both in photography. She is interested in the line between photography and drawing; fast and still; pop and conceptual; handmade and fabricated; art and design; psychological and spiritual; fixed and limitless; abstract and representational. Recent gallery shows include: Robischon Gallery, Denver; Freisen Gallery, Sun Valley, LAUNCH Projects, Santa Fe, and Webster Collections, Santa Fe.  
[www.studiotodo.com](http://www.studiotodo.com)

August 29 - September 2  
**Digital Image Processing in  
Adobe Photoshop Lightroom 3**  
Andrea Wallace 1 - 5 PM

**SKILL LEVEL:** I & II

**CONCEPT:** Learn to love digital work flow using Adobe Photoshop Lightroom 3. Developed by photographers for photographers, Lightroom's work flow seamlessly integrates photographic file management, processing and presentation in a single software environment. We discuss every step of the digital photographer's work flow, from raw capture to creative processing to final output as digital prints.

**MEDIA & TECHNIQUES:** Adobe Photoshop Lightroom 3.

**ACTIVITIES:** We discuss digital image capture and file management, and demonstrate image processing, digital printing and methods for digital sharing and output. Friendly class conversations focus on making the most of the pictures we take.

**FACULTY:** Andrea Wallace is the Artistic Director of Digital Media and Photography at Anderson Ranch. She received her MFA from the University of Colorado at Boulder. Before coming to Anderson Ranch, she worked as Assistant Professor at Lake Forest College and Willamette University. Her film, *Rochell and Brian*, a documentary about teenage pregnancy, premiered at the New York International Independent Film Festival in 2006. She has exhibited nationally and internationally with numerous shows throughout the Americas, Europe, China and the Middle East.  
[www.andreawallace.com](http://www.andreawallace.com)



## 2011 RECOGNITION DINNER

The 15th Annual Recognition Dinner will be held on Saturday, July 9, 2011. Each year, via a gala event, Anderson Ranch Arts Center celebrates creativity and service to the arts by recognizing the accomplishments of key figures in the art world. The 2011 honorees are Laurie Simmons and Carroll Dunham, National Artist Award, and Melva Bucksbaum and Raymond Learsy, Service to the Arts Award. All proceeds support Anderson Ranch programs.

Above: Garth Clark, Mark DelVecchio, George Woodman, Betty Woodman  
2010 Recognition Dinner Honorees

Tuition: \$975 / Studio Support Cost: \$1175  
Studio Fee: \$100 Code: P1230 Enrollment Limit 10

Tuition: \$500 / Studio Support Cost: \$700  
Studio Fee: \$50 Code: P1333 Enrollment Limit 12



Jan Kabili, *Bird on a Wire* (detail)



Devil's Garden, Escalante Canyon

## August 29 - September 2 Digital SLR Video

Greg Poschman 1 - 5 PM

### SKILL LEVEL: I & II

**CONCEPT:** The latest generation of digital single lens reflex cameras not only produces incredible still pictures but also powerful moving images. Whether you are a filmmaker transitioning from a video camera to a DSLR or a photographer exploring the potential of video, this workshop teaches the video capabilities of the digital SLR. Participants use storytelling as a platform to learn about camera setup, lenses, exposure, audio capture, shooting formats and basic work flow in Final Cut Pro.

**MEDIA & TECHNIQUES:** Digital SLR cameras, lenses, tripod, audio equipment and Final Cut Pro.

**ACTIVITIES:** Studio time is divided between equipment demonstrations and work flow using Final Cut Pro. Students explore storytelling as we shoot footage on location to gain hands-on camera experience.

**FACULTY:** Greg Poschman is a director of photography and filmmaker based in Aspen, Colorado. Greg travelled for many years making adventure, wildlife and cultural film television programs for *National Geographic*, BBC, Audubon Society, ESPN and the major networks. He received three national Emmy awards for directing and cinematography. Greg has designed digital SLR-based camera systems for documentary and aerial cinematography. He teaches workshops in documentary filmmaking and digital storytelling.

## August 29 - September 2 Raw & High Dynamic Range Photography

Jan Kabili

**SKILL LEVEL:** II - IV some Adobe Photoshop experience required.

**CONCEPT:** If you use a digital SLR or prosumer camera, you're probably already shooting raw photos, appreciating all the advantages of an artistic approach that begins with shooting and continues with processing your photos to fulfill your vision. In this workshop, we learn and practice the many nuances of processing raw photos in Adobe's Camera Raw, the raw converter that comes with Photoshop and works as a complex digital darkroom.

**MEDIA & TECHNIQUES:** Digital SLR cameras, Adobe Camera Raw and Photoshop CS5; controlling white balance, exposure, contrast and color, and achieving special effects like color to black & white conversion, split-toning and lens correction.

**ACTIVITIES:** We cover raw photography workflow from shooting to processing in Camera Raw, with fine-tuning in Photoshop, including the HDR (high dynamic range) imaging features in Photoshop CS5. We shoot bracketed exposures in the field then combine multiple photographs in Photoshop to display a wider range of tonal values than the camera can capture in a single photo.

**FACULTY:** Jan is best known for her many Photoshop video training courses at Lynda.com, the premier online training service. She has written *Photoshop for the Web Hands-On-Training* with Lynda Weinman, and *How to Wow: Photoshop for the Web* with Jack Davis, and has penned scores of articles for *Macworld*, *Photoshop User*, and other leading digital imaging magazines and blogs.

<http://lynda.com/jankabili>

## September 11 - 23 The Canyons of Escalante

Mark Klett & Jonathan Singer

### SKILL LEVEL: II - IV

**CONCEPT:** Drawn to the beauty and solitude of the high desert landscape, artists and writers have long been inspired by the canyon country of southern Utah. This field expedition offers an intensive and exhilarating exploration of the colorful sandstone canyons of the Escalante River. Difficult to access without an experienced guide, Escalante Canyon is one of the wildest uninhabited places left in the western United States, yet it has an intriguing cultural history that includes ancient Native American petroglyphs and pictographs, the mysterious disappearance of the 20th-century writer/wanderer Everett Ruess, and its ever changing termination in Lake Powell, site of on-going environmental controversy. Participants experience breathtaking vistas, ancient ruins and rock art, as well as signs and symbols of modern culture. In addition, the Mark covers large-format capture as he creates images during the expedition.

The field portion of this workshop begins and ends in Boulder, Utah, where we spend our first night at one of the town's beautiful lodges. Plan to arrive on Sunday, Sept. 11 by 4 pm. We begin by getting acquainted and discussing the itinerary and philosophy of the coming week. On Monday we meet our outfitter, Grant Johnson of Escalante Canyon Outfitters. Grant is experienced with Anderson Ranch photography groups and knows the cultural history of the area. While we are in the canyon, our days are reserved for photography, led by Mark's expertise, thoughts and philosophy on the elements of great pho-

Tuition: \$500 / Studio Support Cost: \$700  
Studio Fee: \$50 Code: P1332 Enrollment Limit 10

Tuition: \$950 / Studio Support Cost: \$1150  
Studio Fee: \$50 Code: P1334 Enrollment Limit 12



Mark Klett, *View from the Tent* (detail)



Mark Klett, *Six Quarter Moons* (detail)

tographs. Mark shares his technical skills and works closely with each participant. We hold evening discussions around the campfire, with one evening reserved for a nighttime photography excursion. Participants need to be in good physical shape. During the four nights and five days in the canyon, we hike a few miles each day, carrying a day pack and camera equipment. Our overnight gear, food and other items are handled by pack horses. Most hikes are moderate but expect some scrambling and tent camping. We hike out of the canyon on Friday, Sept. 16 and return to the lodge in Boulder for the overnight.

After breakfast on Saturday morning (Sept. 17), we return to Anderson Ranch where the workshop continues under the direction of Jonathan Singer of Singer Editions. For the next week (Sept. 18 - 23), participants work on their own images and have the opportunity to take advantage of Jonathan's extensive digital printmaking expertise. Students participate in group discussions that focus on aesthetic considerations as well as advanced digital imaging and printmaking techniques. Under Jonathan's guidance, students design a digital workflow best suited for their own working style and aesthetic goals. Students have access to large-format printing and have the option to develop an individual portfolio.

**FACULTY:** Mark Klett photographs the intersection of cultures, landscapes and time. His background includes working as a geologist before turning to photography. Mark has received fellowships from the Guggenheim Foundation, the National Endowment for the Arts, the Buhl Foundation, and the Japan/US Friendship Commission. His work has been exhibited and published both nationally and internationally for over 30 years, and is held in over 80 museum

collections worldwide. He is the author of thirteen books including *Saguaros* (Radius Press and DAP, 2007), *After the Ruins* (University of California Press 2006), *Yosemite in Time* (Trinity University Press, 2005), and *Third Views, Second Sights* (Museum of New Mexico Press 2004). Mark Klett is Regents' Professor of Art at Arizona State University in Tempe.

[www.thirdview.org](http://www.thirdview.org)

Jonathan Singer is a photographer, print maker and founder of Singer Editions, a fine art digital printmaking atelier specializing in the production of limited edition photography. Founded in 1995, Singer Editions was at the very forefront of digital printmaking as it emerged as a viable medium for fine art.

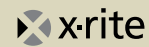
[www.singereditions.com](http://www.singereditions.com)

**Tuition:** \$2,200 \*Cost includes meals while camping, and lodging in Boulder. Participants are responsible for their own meals at the lodge, housing and meals at Anderson Ranch and travel arrangements to Boulder, UT and from Boulder, UT to Snowmass Village, CO.

**Studio Fee:** \$150  
**Deposit:** \$500 **Registration Fee:** \$150  
**Payment in Full by:** July 15, 2011  
**Code:** FESC0911 **Enrollment Limit:** 8



Anderson Ranch thanks its educational partners for supporting our Digital Media & Photography program with their products and services.



## GENERAL REGISTRATION INFORMATION

- Registration requests can be submitted by mail, fax, email, online or in person during the Early Application period. We will gladly answer questions over the phone, but due to the volume of calls in January, Anderson Ranch is unable to take registration requests by phone during this initial sign-up period. We will contact you to let you know we received your application, as well as to make sure we understand your choices and to assess your skill level. If you have not heard from us within a week of submitting your application, please contact us to make sure we received your request.
- Please read the workshop description carefully before enrolling to ensure that the workshop is appropriate for your skill level.
- Anderson Ranch accepts all persons regardless of race, color, national origin, gender, sexual orientation or religion. You must be at least 18 years old to attend an adult workshop.
- Unacceptable behavior: Anderson Ranch reserves the right to refuse registrations from participants who have a history of disruptive behavior or to dismiss any student (without a refund) who disrupts our learning or living community.

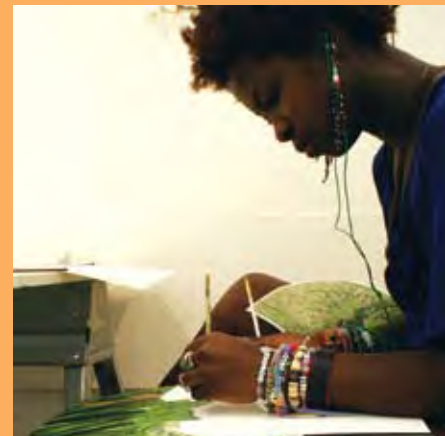
## ADULT REGISTRATION

- Please note that studio workshops for adults meet from 9 am to 5 pm, Monday through Friday, for one or two weeks (unless otherwise noted in the description). Studios are open 24 hours a day, but outside of class time certain machinery and equipment may only be used during shop monitor hours. The hours for your particular studio/media will be specified on the supply list.
- Early Application for adults is open until January 21, 2011. If a workshop has more enrollment requests than spaces available by January 21, all requests for that workshop will be entered in a random drawing. If the workshop goes to lottery and your name is not selected for a space in the workshop, you will automatically be added (in the order drawn) to a waiting list. In recent years, only a handful of workshops have gone to lottery. If you applied for a workshop that does not go to lottery and your skill level is appropriate, you will be enrolled in the workshop.
- Early Application candidates will be notified of their enrollment or waitlist status by February 11, 2011. These applicants will have until February 25, 2011 to withdraw from any workshop without penalty.

- Standard Registration: Applicants whose requests are received after January 21, 2011 will be enrolled (or waitlisted, depending on workshop availability) on a first-come, first-served basis, as long as your skill level is appropriate.
- Registration for adults is confirmed upon receipt of a confirmation packet via US Postal Service. If you applied by January 21, you will receive a packet by February 11, 2011 containing a confirmation of registration for workshop(s) and housing that shows payments made. The Student Handbook, also included, contains important information about housing and check-in procedures, Monday morning orientation, the Café and meals, maps, shipping of supplies, etc.

## CHILDREN'S REGISTRATION

- Early Application for children and teens is open until January 21, 2011. If a workshop has more enrollment requests than spaces available by January 21, all requests for that workshop will be entered in a random drawing. If the workshop goes to lottery and your child's name is not selected for a space in the workshop, his or her name will automatically be added (in the order drawn) to a waiting list.
- Early Application candidates will be notified of their enrollment or waitlist status by February 11, 2011. These applicants will have until February 25, 2011 to withdraw from any workshop without penalty.
- Standard Registration: Applicants whose requests are received after January 21, 2011 will be enrolled (or waitlisted, depending on workshop availability) on a first-come, first-served basis, as long as your child's age is appropriate for the workshop.
- We reserve the right to limit children to three workshops if demand is high for a particular age group. Also, children must be the correct age for the workshop as of the first day of class.
- Registration for children is confirmed upon receipt of a confirmation. If you applied by January 21, 2011 you will receive a confirmation of registration by February 11, 2011 for workshop(s) showing payments made. We will mail a Participation Waiver and Release Agreement in early spring; please complete the waiver form and mail it back to the Ranch prior to the start of the first workshop. Some workshops for older children may also have a supply list of suggested materials or tools to bring to the workshop; those will be mailed with the waiver form. These supplies represent an additional expense.



“My workshop was a wonderful experience filled with fantastically creative and welcoming individuals.”



## GETTING TO ANDERSON RANCH

The most convenient way to get to Anderson Ranch is to fly into the Pitkin County Airport in Aspen (ASE). Travel discounts to Aspen on United Airlines, our preferred carrier, are available only through Frosch Travel of Aspen; please contact Wendy at 866-594-2305 or 970-925-1645 (Monday through Friday, 9 am - 12:30 pm and 1:30 - 5 pm Mountain time) or by email at [wendy.weaver@frosch.com](mailto:wendy.weaver@frosch.com).

Van service from Denver International Airport (DEN) is available through Colorado Mountain Express (800-525-6363 or 970-926-9800 or online at [www.cmex.com](http://www.cmex.com)). Several airlines also have summer service into Eagle County Airport (EGE), which is about 1-1/2 hours from Anderson Ranch, but you would need to rent a car since ground transportation to the Snowmass Village area is not available in the summer.

## WORKSHOP PAYMENT

A deposit is required to reserve space in a workshop and in Ranch-provided housing. The Ranch accepts Visa, MasterCard, American Express, personal checks, bank checks, traveler's checks, money orders or cash. The balance of tuition, studio fee and housing is due 60 days prior to the start of your first workshop. We will automatically charge the balance to the credit card on file when it comes due, unless you have made other arrangements prior to the due date. If payment in full is not received by the due date, you may risk forfeiting your enrollment and housing space and also incur a cancellation fee.

## WORKSHOP FEES AND EXPENSES INCLUDE:

**TUITION:** To reserve a space in a workshop, a \$300 deposit per workshop is required. If the total of tuition and studio fee is less than \$300—as with most children's workshops—all monies are due at the time of registration.

**STUDIO FEE:** This fee covers general studio maintenance, use of facilities and some materials. Please refer to your supply list for an explanation of what the studio fee covers.

**REGISTRATION FEE:** A one-time fee is charged per student per summer regardless of how many workshops you take. The adult fee is \$55 and the children's fee is \$30. This fee is due in full at the time of initial registration, and is non-refundable upon cancellation or withdrawal.

**HOUSING DEPOSIT:** \$100 per week of housing reserved.

**SUPPLY LISTS:** We will mail supply lists and post them as part of the course description on our web site at a later date. Anderson Ranch does its best to work with faculty to devise a comprehensive list of supplies, tools or materials that you may need during the workshop of the workshop. You may be asked to bring more than you will actually use. Anderson Ranch is in a location that makes obtaining tools and supplies difficult once you are here, hence the broad range of materials suggested on the supply list. The acquisition and cost of these items are your responsibility.

## CANCELLATION POLICIES

### CANCELLING A SUMMER WORKSHOP

To cancel a summer workshop registration and receive a refund, notify us at least 30 days before the start date of your workshop. If we are given the required 30 days' notice, we will refund your payments less the registration fee (\$55 for adults, \$30 for children) and the cancellation fee (\$100 per adult workshop, \$30 per children's workshop). No refunds will be issued for cancellations made within 30 days of the start of the workshop. We are required to process refunds in the same manner in which payment was received; i.e., if payment was made by check, then we would issue a refund by check; likewise, if payment was made by credit card, then a credit would be issued to the same card. It is our policy to send documentation of the refund for your records.

### CANCELLING A HOUSING RESERVATION

To cancel housing and receive a refund, notify us at least 30 days before the start of your reservation. If we are given the required notice, we will refund your payments less a \$50 cancellation fee per week reserved. No refunds will be issued for cancellations made within 30 days of the start of the housing reservation.

### CANCELLING A FIELD EXPEDITION

To cancel a field expedition registration and receive a refund, notify Anderson Ranch by the "pay in full" date. If Anderson Ranch is notified by the "pay in full" date, we will refund your payments less the registration fee (\$150 per person) and a cancellation fee (\$200 per field expedition). No refunds will be issued for cancellations made after the "pay in full" date.

## TRANSFERS

You may transfer from one workshop to another or from one housing option to another, space permitting. To do so, please notify us at least 30 days before the start of your workshop or housing reservation and pay a \$25 transfer fee. Registrations are not transferable to another person.

## WAITING LISTS

When a workshop or field expedition fills, we start a waiting list. There is no charge to be on the waiting list. If space becomes available, we contact the first person on the list. That person then has 24 hours to register before we move on to the next person. If a space becomes available within 30 days of the start of a workshop, the registrar may contact all those on the waiting list and the space will be given to the first person to register.

## IF THE RANCH CANCELS A WORKSHOP

Occasionally Anderson Ranch must cancel a workshop due to low enrollment, faculty illness or other unforeseen circumstances. We will notify you if a workshop or field expedition for which you have registered has been cancelled. You may then enroll in another workshop or field expedition (based on availability) or receive a full refund of tuition, housing, studio and applicable registration fees. Notification of cancellation will normally occur one month prior to the beginning of the workshop; in rare cases, however, it may be less. Anderson Ranch is not responsible for losses incurred due to off-Ranch housing, travel or other arrangements.

## SCHOLARSHIP OPPORTUNITIES

Anderson Ranch is dedicated to offering opportunities to promising artists and increasing access to our programs for a diverse group of participants. Applications for scholarship support are encouraged. Specific scholarships are funded by Ranch supporters, both individuals and foundations, either through endowed funds or special gifts. We are grateful for these important gifts; a complete list of supporters is available in our Annual Report.

**All scholarship applications are reviewed based on:**

- Artistic merit
- Potential for artistic development through our programs
- Diversity including age, geographic location, ethnic background
- Financial need

Applicants are encouraged to address these points as appropriate in their cover letters.

Most scholarship awards cover part or all of the tuition; the registration fee, studio fee, housing, meals, travel and supplies are the responsibility of the participant.

**Please check the box on the scholarship application if you are eligible for the following special scholarship fund:**

### HEARST SCHOLARSHIP FUND

The William Randolph Hearst Scholarship Fund is for graduating high school seniors and currently-enrolled undergraduate students. There are a limited number of Hearst Scholarships available that sometimes go beyond the basic tuition grant; in cases of greater need, it could also cover studio fee and additional assistance toward room and/or board. You must check off the appropriate box on the application form in order to be considered.

## SCHOLARSHIP APPLICATION PROCEDURE

Please use the application form on page 72 or on our website. When applying, please indicate your first, second and third workshop choices, as well as any housing preferences. There is no fee to apply, but if you are awarded a scholarship you will be required to submit a \$300 deposit to accept your award. If you wish to take a particular workshop whether or not you receive a scholarship, you are encouraged to register for the workshop in addition to submitting a scholarship application. That way, if you are awarded a scholarship, your account will be credited for the amount of the scholarship. However, you will be required to pay your workshop and housing deposits at the time of registration and you will be assessed cancellation fees if you cancel.

**ADULT SCHOLARSHIP APPLICATION DEADLINE:** Complete applications for adult scholarships must be received by March 14, 2011.

**NOTIFICATION DATE:** April 4, 2011.

**CHILDREN'S SCHOLARSHIP APPLICATION DEADLINE:** Complete applications must be received by March 14, 2011. Please see the application form for special instructions regarding children.

**NOTIFICATION DATE:** April 4, 2011.

Applications submitted after these deadlines will be considered only if space and funding permit.

## OTHER SCHOLARSHIP OPPORTUNITIES

### THE FURNITURE SOCIETY AND POWERMATIC STUDENT WORKSHOP SCHOLARSHIP

The Furniture Society and Powermatic will offer competitive scholarships for students to attend one- or two-week workshops in 2011 at Anderson Ranch Arts Center. For complete details and application visit [www.furniture-society.org](http://www.furniture-society.org) or the scholarship section on [www.andersonranch.org](http://www.andersonranch.org).

### STUDENT/TEACHER SCHOLARSHIPS

A 50% tuition scholarship is offered to full-time students, K-12 teachers and college professors on a space-available basis. In order to receive this scholarship, you must wait until 30 days prior to the start of the workshop to enroll. If a workshop you are interested in is still open 30 days before the start date, you may enroll at half the cost of tuition; you will be asked to submit documentation of your status as a student or teacher. Tuition, studio fee, registration fee and housing (if available) are all due in full at the time of registration.

## A WORD ABOUT ADULT WORKSHOP PRICING...

Throughout the workshop catalog, you will notice a "Tuition Price" and a "Studio Support Cost." Through fundraising efforts, the Ranch underwrites each adult student on average of \$200 per week. Many have asked to know the Studio Support Cost of a workshop and have offered to pay it. As with the two previous years, we again give students a choice when signing up for a class. There may be two prices listed with the option to either pay the "Tuition Price" or the "Studio Support Cost." The difference between the "Tuition Price" and the "Studio Support Cost" is a tax-deductible donation to the Ranch.

In advance, many thanks for your support.

## RECEIVING COLLEGE CREDIT FOR RANCH WORKSHOPS

Many colleges and universities in the United States such as University of Colorado at Boulder, may be willing to offer college credit to enrolled students for workshops taken at Anderson Ranch. To learn more, contact the registrar at your school or Anderson Ranch's registrar.

If you are not currently enrolled in a college or university, you may qualify for undergraduate college credit for most Ranch workshops through Colorado Mountain College (CMC). This requires that you also register with CMC and pay their fees at least 30 days prior to the start of your workshop. For current fees or to enroll with CMC, please call 970-925-7740.

## ACCOMMODATIONS

Space is limited for all housing options. Housing is available on a first-come, first-served basis. The earlier you make your housing request, the better your chance of receiving your preferred choice. To ensure your housing reservation, you must pay in full 60 days prior to the start date of your stay.

Housing check-in begins at noon on the Sunday before your workshop. Checkout is by 10:00 am the Saturday following your workshop. Smoking and pets are not permitted in any Anderson Ranch housing. Anderson Ranch provides economical housing. If you prefer luxury accommodations, contact Stay-Aspen-Snowmass at 888-649-5982 or online at [www.stayaspensnowmass.com](http://www.stayaspensnowmass.com).

## SPECIAL REQUESTS

Our goal is to meet your needs. Please let us know if you have physical limitations—walking, stairs, vision, etc. However, we are unable to guarantee bed size, special amenities or specific housing assignments.

## WYLY HOUSE DORMITORY

The dorm is a two-story, co-ed building located on the Anderson Ranch campus next to the Café. There are 18 bedrooms and a common area. Dormitory housing includes meals in the Anderson Ranch Café; no food is allowed in the dormitory. There are coin-operated washers and dryers. Phones are not available in the dormitory or rooms.

The rooms are clean and modest. We offer Option A for a 2-person shared room/shared bath; Option Q for a 4-person shared room(single sex)/shared bath; Option B1 for a private room/private bath; or Option B2 for a private room/shared bath. Private rooms are extremely limited. The 2-person shared rooms, Option A, have two single beds and a vanity sink; every two rooms are connected by one co-ed bath. The 4-person shared rooms, Option Q, have two sets of bunk beds and one attached bathroom. No students under 18 will be housed in the dormitory.

### Dorm (Room and Board Options)

- **Option Q** — \$495 per week  
4-person shared room (single sex), shared bath (Café meals included)
- **Option A** — \$635 per week  
2-person shared room, co-ed bath (Café meals included)
- **Option B1** — \$975 per week  
Private room, private bath (Café meals included)
- **Option B2** — \$850 per week  
Private room, co-ed bath (Café meals included)

**Please Note:** The State of Colorado and Pitkin County require us to charge 10.4% sales tax on lodging. In addition, the Town of Snowmass Village assesses a 2.4% lodging tax on all lodging arranged through the Ranch. Therefore, a total accommodation tax of 12.8% will be added to your housing invoice.

## OFF-CAMPUS HOUSING INFORMATION

We may have some (very limited) off-campus housing opportunities for students that could include shared and private housing. A complete listing will be available after April 15, 2011. Inquire with the Anderson Ranch Housing Department for more information at 970-923-3181.

## MEALS

Freshly prepared meals are served in our on-campus Café. Both a vegetarian and a meat-based option are available at each meal. We can not accommodate specific food preferences, dietary requirements, or handle medical reactions/allergies. We encourage those with special dietary needs to book a condominium, which has facilities where you may prepare your own meals.

Five breakfasts \$45.00	One breakfast \$9.00
Five lunches \$75.00	One lunch \$15.00
Five dinners \$90.00	One dinner \$18.00
Full meal plan \$250.00	

Full meal plan includes dinner on Sunday, three meals a day Monday through Friday, and Continental breakfast on Saturday. We are unable to refund unused portions of meal tickets.

## PETS

Pets, other than Anderson Ranch pets or service animals such as Seeing Eye dogs, are not allowed on the grounds, in cars in the parking lot or in Anderson Ranch-provided housing.

## TRANSPORTATION AND PARKING

Parking is limited. For most workshops, you do not need a car. Buses and shuttles run to Snowmass Village and Aspen, and many are free. There are also taxis and airport limos.

## CAMPING

Snowmass Village ordinances prohibit camping in tents, RVs or vehicles on the Anderson Ranch campus and within the town of Snowmass Village. Camping is fairly limited within a 15- to 20-mile radius of Anderson Ranch. For general information about Forest Service campgrounds, please contact the Aspen Ranger District at 970-925-3445; they cannot take reservations, though, so to book a campsite from 6 months to 4 days in advance, call 877-444-6777 or go online to [www.recreation.gov](http://www.recreation.gov) or [www.fs.usda.gov/whiteriver](http://www.fs.usda.gov/whiteriver).

The Aspen-Basalt Campground (970-927-3405) is privately owned and located in Basalt; they recommend that you book your campsite at least two months in advance.

## COVER IMAGES

**Front cover images - top to bottom:** Shana & Robert ParkeHarrison, *Redtide*; Jacques Vesery, *Une Triade De Mon Moi Intérieur*; Fred Tomaselli, *Migrant Fruit Thugs* (detail) **Back cover images - left to right:** Judy Glantzman, *Holofrenes*; Christa Assad, *Transformer Teapot*; David Hilliard, *Bluebird* (detail)

Please print clearly. Use one form per student.

**2011 SUMMER WORKSHOP APPLICATION** – This application must be completed by all students (adults and children) either from this catalog or online. Adult and Children's applications received by January 21, 2011 will be included in the early application process; applications received after January 21, 2011 will be registered on a space-available basis.

STUDENT NAME \_\_\_\_\_ MALE / FEMALE \_\_\_\_\_

MAILING ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

DAYTIME PHONE \_\_\_\_\_ EVENING PHONE \_\_\_\_\_ CELL \_\_\_\_\_

FAX \_\_\_\_\_ E-MAIL \_\_\_\_\_ BIRTH DATE \_\_\_\_\_

IF THE STUDENT IS A CHILD PLEASE COMPLETE THE FOLLOWING: PARENT'S NAME \_\_\_\_\_

Please indicate your first, second and third choices for each workshop you would like to enroll in. Please attach another sheet for additional workshop choices if you would like to enroll in more than three classes. Also indicate if you are hoping to attend with friends or a family member. We will do our best but cannot guarantee your request.

1st Workshop	1st Choice	2nd Choice	3rd Choice
Workshop #			
Instructor			

2nd Workshop	1st Choice	2nd Choice	3rd Choice
Workshop #			
Instructor			

3rd Workshop	1st Choice	2nd Choice	3rd Choice
Workshop #			
Instructor			

	1st Choice	2nd Choice	3rd Choice
Housing			
Meal Plan			

**CANCELLATION POLICY:** In order to cancel a workshop or housing reservation and receive a refund, you must notify us at least 30 days before the start date of your workshop or housing reservation. If we are given the required 30 days' notice, we will refund your deposits less the registration fee (\$55/Adult – \$30/Child), a workshop cancellation fee (\$100 per adult workshop; \$30 per children's workshop), and a housing cancellation fee (\$50 per week of housing reserved). No refunds will be issued for cancellations made within 30 days of the start date of the workshop or housing reservation. If we cancel a workshop, you have the option of transferring to another workshop, based on availability, or we will refund your payments in full.

\_\_\_\_\_ I have read and I understand the cancellation policy. (Please initial)

Deposits will be due upon acceptance into workshop(s) and housing to hold your space. The balance is due in full 60 days prior to the start of your first workshop. We will automatically charge your balance to the credit card on file unless you have made other arrangements prior to the due date.

Please check one:  I wish to pay the Tuition Price.  
 (See page 2 for details)  I wish to pay the Studio Support Cost.

Deposit\* (\$300 per workshop) \_\_\_\_\_  
 Housing Deposit (\$100 per week reserved) \_\_\_\_\_  
 Registration Fee (\$55/Adult – \$30/Child) \_\_\_\_\_  
**Total Deposit Due** \_\_\_\_\_

\*If the cost of the class is less than \$300, then full payment is due as the deposit.

Payment method:  Check, Money Order or Cashiers Check enclosed  
 Visa, Mastercard or American Express

Card Number: \_\_\_\_\_ Exp. \_\_\_\_\_ CVC \_\_\_\_\_

Cardholder's Name \_\_\_\_\_ Signature \_\_\_\_\_

I wish to make a tax-deductible donation of \$ \_\_\_\_\_ to support a workshop scholarship.

**FOR HOUSING PURPOSES**

Please describe physical limitations (walking, stairs, etc.) and/or any roommate or guest requests:

Please print clearly. Use one form per student.

## 2011 SCHOLARSHIP APPLICATION – Applications must be received by March 14, 2011 to be considered for scholarships.

STUDENT NAME \_\_\_\_\_ DAYTIME PHONE \_\_\_\_\_ EVENING PHONE \_\_\_\_\_  
 MAILING ADDRESS \_\_\_\_\_ CELL \_\_\_\_\_ E-MAIL \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_ MALE / FEMALE \_\_\_\_\_ BIRTH DATE \_\_\_\_\_

Please indicate your first, second and third choices for workshops. We will do our best to place you in one of your choices if you are awarded a scholarship, although we make no guarantees. Incomplete applications will not be considered and will be returned.

	1st Choice	2nd Choice	3rd Choice
Workshop #			
Instructor			

	1st Choice	2nd Choice	3rd Choice
Housing			

## APPLICANTS FOR ADULT SCHOLARSHIPS

Must be received by March 14, 2011. Please enclose the following materials to complete your application:

- Cover letter explaining your qualifications, your financial need and how this opportunity would contribute to your artistic development.
- Your current resume.
- 10 digital images (jpeg's - 4" x 6" at 150 dpi) of your work on a CD. For time-based work submit up to 5 minutes of a Quick Time video, DVD's will be accepted.
- Page describing your images with corresponding numbers, title, date, medium and dimensions.
- Names and phone numbers of three professional references and your relationship to each.
- Self-addressed, stamped envelope with SUFFICIENT POSTAGE to return your portfolio.
- Please check here ONLY if you are a graduating high school senior or an undergraduate college student to be considered for the William Randolph Hearst Scholarship.

## APPLICANTS FOR CHILDREN'S SCHOLARSHIPS

Must be received by March 14, 2011.

PARENT'S NAME \_\_\_\_\_ CHILD'S BIRTH DATE (REQUIRED) \_\_\_\_\_  
 CHILD'S SCHOOL \_\_\_\_\_ TEACHER'S NAME \_\_\_\_\_

Please enclose a letter stating your financial need and how the workshop would benefit your child. This application and your letter are all you need to apply for Children's Scholarships. Please do not send artwork.

**SCHOLARSHIP DEPOSIT:** The balance of tuition, studio fee and registration fee is due in full upon acceptance of the scholarship.

**SCHOLARSHIP CANCELLATION POLICY:** Scholarships are non-transferable. If your child needs to cancel a workshop and we are given the required 30 days' notice, we will refund your deposit less the \$30 registration fee. No refunds will be issued for cancellations made within 30 days of the start of the workshop.

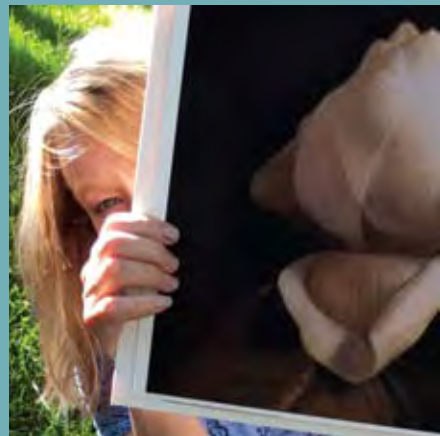
\_\_\_\_\_ I have read and I understand the cancellation policy. (Please initial)

**SCHOLARSHIP DEPOSIT:** If you are awarded a scholarship, you will be asked to submit a \$300 deposit to accept it and reserve your space. The deposit can be applied to your balance when due (60 days prior to the start of your workshop) or it will be refunded upon your arrival at Anderson Ranch.

**SCHOLARSHIP CANCELLATION POLICY:** If you need to cancel your workshop and/or housing and we are given the required 30 days' notice, we will refund your deposits less the \$55 registration fee, \$100 cancellation fee (per workshop) and the \$50 housing cancellation fee (per week of housing reserved). If you cancel within 30 days of the start of your workshop, no refund will be issued, i.e., you will forfeit your \$300 deposit and any additional monies paid. If we cancel a workshop, you will have the option of either a full refund or transferring to another workshop, space permitting.

\_\_\_\_\_ I have read and I understand the cancellation policy. (Please initial)

Please mail to Anderson Ranch Arts Center, PO Box 5598 (USPS), 5263 Owl Creek Rd. (UPS, FedEx, etc.), Snowmass Village, CO 81615. Overnight delivery to Snowmass Village is not available from all areas. Please plan accordingly.



“Anderson Ranch is not only about arts, but also about personal growth.”

# AndersonRanch arts foundation

5263 Owl Creek Road  
PO Box 5598  
Snowmass Village, CO 81615



970/923-3181   AndersonRanch.org   info@andersonranch.org



“It was so motivating to be on a campus entirely dedicated to art.”