

Faculty Name: Alex Webb & Rebecca Norris Webb

Workshop Title: Finding Your Vision

Dates: 8/17/2015 - 8/21/2015

Workshop #: P1231

Skill Level: II-IV

Dear Workshop Participant,

We are looking forward to your arrival at Anderson Ranch Arts Center. In order for you to get the most from your time here, I've included a schedule of events that commonly occur during a typical weeklong workshop in Photography & Digital Media:

Sunday. Students staying in our housing arrive on Sunday. Dinner in our café is at 6 PM. This is an opportunity to meet fellow students, faculty and staff.

The Week. Breakfast is served Monday – Friday in the Café starting at 7:30 AM. We begin at 8:45 AM Monday morning with a welcoming orientation hosted by Ranch staff in the Schermer meeting hall. During this 15-minute introduction, you will be introduced to the Ranch staff and the faculty on campus that week. Immediately following the general orientation, we have a brief workshop orientation on the porch of the Fischer Photography Center.

In general, our workshops meet weekdays from 9 AM – 5 PM with a one-hour break for lunch. Activities may include lectures, slide talks, demos, field trips, individual photographic assignments, studio work and individual and group critiques. Some faculty may choose to alter the 9 AM – 5 PM hours to capture the best light or to travel to a photographic location.

You will have 24-hour access to our facilities beginning Monday morning after orientation and ending on Friday evening at 5 PM. Staff will be available in the studios Monday to Friday 9 AM – 5 PM and in the evenings Monday to Thursday 7 – 10 PM.

On Friday afternoon, all printing stops at 3 PM. Many faculty use the time between 3 PM and 5 PM to organize a final class discussion or critique. Everyone must clear the building by 5 PM.

Lectures. Slide presentations by visiting faculty are scheduled Sunday and Tuesday evenings at 7 PM and some Wednesdays at noon. Most lectures are free and open to the public. Check the chalkboards around campus for the exact schedule of events during the week of your workshop. Attendance is encouraged but not mandatory.

Auctionettes. Your workshop may coincide with a Friday afternoon Auctionette. These exciting lunchtime events auction work by students, staff and faculty alike. Proceeds support programming at Anderson Ranch. All students are welcome to contribute a piece of work and invited to bid at their leisure.

Activities. The Ranch is situated in a scenic mountain area with easy access to walking and hiking trails. Aspen is a 20-minute bus ride away.

Again, this is a general template—each workshop has its own requirements and dynamics that may necessitate changes in this overview. If you have any questions, please feel free to contact me.

Best,

Andrea Wallace
Artistic Director, Digital Media & Photography
awallace@andersonranch.org
970-923-3181, ext. 233

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About Workshop Materials & Equipment in Photography & New Media:

The Photography & New Media Department at Anderson Ranch is located in the Fischer Photography Center. Your studio fee goes towards general facilities maintenance, operational costs, and having equipment and materials on hand for your workshop.

The following will be available to you during your workshop at Anderson Ranch:

- A 21" iMac computer with a calibrated display
- Epson Stylus Pro 3880 printers, Epson Stylus Pro 9800 printer, Epson Stylus Pro 9900
- An Epson Perfection 4490 Photo Scanner, Epson Perfection V750 Photo Scanner, Imacon Flextight Scanner
- Adobe Photoshop CC 2014 and Adobe Lightroom 5

Please bring the following tools and materials to your workshop:

- 20-30 small work prints of the work you believe best represents you – not the work that editors have necessarily liked, but the work you feel strongest about. These do not have to be finished prints – they can be 4x6 inch cheap machine prints – we just want to see the images.
- A digital SLR and accessories: lenses, batteries, battery charger, memory cards, camera bag, cables, and a card reader.
- Your camera manual
- Tripod
- A notebook and pen/pencil
- At least one external hard drive or flash jump drive to transport your work home

Optional additional tools and materials:

- Please buy and read a copy of "Alex Webb and Rebecca Norris Webb on Street Photography and the Poetic Image," Aperture Foundation, 2014
- We would recommend bringing some fixed focus lenses (not just a zoom), if you have them. We recommend fixed focus lenses in the 28mm-50mm range (for full frame cameras), or the equivalent for non full frame cameras (ask Rick Dailey at Anderson Ranch if you have questions about this).
- We recommend that you bring a laptop, especially if you'd like to edit your work outside the workshop.
- A reusable water bottle
- Portfolio case to bring your prints home
- Hat, sunscreen, sunglasses
- A flash light

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OPTIONAL PRE-WORKSHOP ASSIGNMENT: THE SUMMER LIGHT OF COLORADO:

Deadline: Sunday, August 16th, 10pm

For those who choose to do this optional assignment, after you arrive in Snowmass, Aspen, or the surrounding Colorado area—or anytime the week before the workshop for those who live in the region—we'd like the subject of your pre-workshop assignment to be the summer light of Snowmass or the surrounding area—including rain light, dusk light, morning light, or another any other kind of light. For inspiration, feel free to read and respond to one of the poems below by Colorado poets David Mason, Michele Battiste, and Erika Moss Gordon.

If you choose to do this optional pre-workshop assignment, we'd like you to photograph for at least one hour in the region—such as one of the small towns near Snowmass, in a street in Aspen's downtown, on a walking trail or in the landscape, in a museum or restaurant or other interior, or perhaps in your home or neighborhood. As you work, please think about the particular quality or tone of the light you're working in (Is it harsh or soft? Is it white or amber-colored, the latter like light often is at the end of the day a few hours before sunset? Is it hazy or clear? Is it dark or blue-tinted during or just before a storm? Is it mixed with the color of street lights or neon lights at the end or beginning of the day?) You are welcome to photograph in black and white or color. Please select your favorite image or images (**please no more than three**) and email your final selection to Alex and Rebecca at a small size, entitling them with your last name and number (ie: YOURNAME_1.jpg) Size of jpg: 72 dpi, 1080 pixels on largest side. **Deadline is Sunday, Aug. 16th, 10pm, but please send anytime the week of August 10th if you're in the area earlier.** Please email to: webbnorriswebb@gmail.com

In the Mushroom Summer By David Mason

Colorado turns Kyoto in a shower,
mist in the pines so thick the crows delight
(or seem to), winging in obscurity.
The ineffectual panic of a squirrel
who chattered at my passing gave me pause
to watch his Ponderosa come and go—
long needles scratching cloud. I'd summited
but knew it only by the wildflower meadow,
the muted harebells, paintbrush, gentian,
scattered among the locoweed and sage.
Today my grief abated like water soaking
underground, its scar a little path
of twigs and needles winding ahead of me
downhill to the next bend. Today I let
the rain soak through my shirt and was unharmed.

Impending Michele Battiste

When the storm moves away, as I do.
When the storm touching.
When the hand is leading.
When the hand the light.
When the eye takes what it wants.

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When the eye and not touching.
The hand between slats of a chair back.
The eye releases the light.
When the storm shakes the portico
this thigh that thigh are the same.
(The storm
is a bloodthirsty thing.)
When the mouth, without effort, claims.
When the storm approaches
touching the light and not touching
the light are the same thing.

You Cannot Know **By Erika Moss Gordon**

You cannot know
in the time
right before the darkness
when all things
are almost blue,
when the colors are here,
but not
and there is a soft feeling
in the eye
of many fabrics bleeding
together – the aspen grove,
the dusky grass,
the departing wisp
of cloud,
you cannot know
when you walk
alongside the river
to talk about love,
where the geese swim
with their rows of babies
in the eddy
and you stop on a bridge
to watch the shape
of water,
how it fans out white
over the sunken stones
or wrinkles convex,
concave,
you cannot know
and so you don't
and are left standing
grateful
with your blinking eyes
facing into
the center
of things.

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*Keep in mind that Anderson Ranch is located in a remote mountain town.
Some equipment and materials will be difficult to find locally. Please plan accordingly.*

Getting your supplies to the Ranch:

ArtWorks, the Anderson Ranch Art Store, carries art supplies, tools, materials, other resources and artwork. If you plan to purchase your materials from ArtWorks, please call in advance and reserve your materials (970-923-3181).

You are welcome to ship your supplies to the Ranch via UPS or FedEx. We ask that you ship them to arrive at the Ranch no more than one week prior to your workshop start date, as we have limited storage. All UPS and FedEx packages must arrive at the Ranch clearly labeled as shown below. Unidentified packages will not be signed for and will be returned.

Please label your packages as follows:

Your Name
Norris Webb - PHOTO/NEW MEDIA
c/o Anderson Ranch Arts Center
5263 Owl Creek Road
BOX 5598
Snowmass Village, CO 81615-5598

Getting your work home:

ArtWorks carries basic shipping supplies for purchase. Millennium Pack & Ship will be on the Ranch campus Friday from 4:00 – 4:30pm to pick up artwork that you would like to ship home.

If you have any questions, please contact Rick Dailey or Alex Webb.

Rick Dailey
Studio Coordinator, Photography & New Media
rdailey@andersonranch.org
970-923-3181 ext 206

Alex Webb
rnorriswebb@yahoo.com