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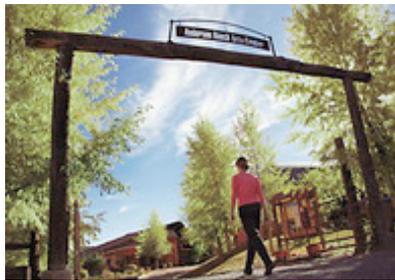
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an international association of artists

february 2012

The Boston Printmakers *e-newsletter*



SPECIAL EDITION NEWSLETTER

**FOCUS ON
ANDERSON RANCH ARTS CENTER
SCHOLARSHIP**

In this issue:

- *BP / ARAC scholarship opportunity*
- *2011 Scholarship Recipient's Reflections*

**BOSTON PRINTMAKERS MEMBERS'
SCHOLARSHIP OPPORTUNITY
ANDERSON RANCH ART CENTER
SNOWMASS, COLORADO
SUMMER 2012**



The Boston Printmakers has partnered with [Anderson Ranch Art Center](#) to offer an opportunity to participate in a one-week professional workshop in Printmaking at beautiful Anderson Ranch this

summer. One scholarship is being offered to a current member of The Boston Printmakers. It's an opportunity to be exposed to new ideas and media, and to work with eminent printmakers. [Download an application](#) (application is on the second page, after the info sheet) and complete it for your chance to attend Anderson Ranch in Summer 2012. The awardee will be chosen by lottery and you will be notified by March 22 (see deadlines below).



Anderson Ranch is an artists' center in Snowmass, Colorado, near Denver. The Center offers both residencies and advanced workshops in many areas, including wonderful offerings in Printmaking by artists such as [Debora Oden](#) and [Charles Cohan](#). The Center provides a print workshop, a gallery, and residential spaces at the Center and elsewhere. Please see the [Anderson Ranch website](#) for detailed information.

This opportunity is cosponsored by the Boston Printmakers and Anderson Ranch. It covers the tuition costs of the workshop plus an additional \$500 in cash for unrestricted use by the recipient during the weeklong workshop (this cash grant may be used toward housing costs, food, travel, or materials). Anderson Ranch offers several housing options, the most common being a shared room and bath in their facility with full meal service. Applicants can view the course descriptions and accommodation information at www.andersonranch.org.

Applicants are asked to select three preferred workshops. The recipient's actual enrollment will be done directly in consultation with Anderson Ranch. Note: The Ranch may need to change some workshops due to cancellation or other reasons, thus final arrangements are made by the applicant **directly** with Anderson Ranch. **Your application to this program constitutes a commitment to accept the grant if chosen, and to participate in the summer workshop.** Application receipt deadline: **March 9, 2012**. Notification of the winner and runners-up will be by **March 22**. The workshops offered for this scholarship are:

Reduction Woodcut: transforming landscape with Jean Gumper	Aug. 27 – 31
Collagraph Printmaking: the sculptural matrix with Charles Cohan	Aug. 13 -- 17
Contemporary Printmaking Studio Critique with Orit Hofshi	Aug. 6 – 10
Modern Secrets of Engraving with Johanna Mueller	July 16 – 20
The Mechanics of Monotype with Debora Oden	July 9 -- 13
Monotypes: stencils and blends with Elizabeth Ferrill	June 4 – 8

In order to apply for this exciting opportunity, please [download the application](#), print it out, fill it out, and mail it so that it arrives by **March 9, 2012** at the following address:

The Boston Printmakers
Deborah Cornell, Executive Board, Liaison
2 Greenridge Lane #4
Lincoln MA 01773

Any questions about the Anderson Ranch Printmaking Program or facilities should be directed to [Anderson Ranch](#).

Scholarship Recipient Reflects on Her Experience

[Annie Hayes](#)

Anderson Ranch

June 2011

I was fortunate to be the recipient of the Anderson Ranch scholarship this past year. The workshop that was my first choice, Daniel Heyman's "Figurative Woodcut Prints," seemed to be tailor made for me. I had wanted to learn the Japanese approach to printing wood blocks because I felt that it would both suit my current way of working as well as expand my abilities and give me new techniques to use in my work.



The instructor, [Daniel Heyman](#) (*with member at right*), a painter and printmaker living in Philadelphia, has produced a body of work that uses traditional techniques in innovative ways. He makes portraits of people, most of whom are or have been in extreme situations. Over a period of a few years, Daniel made portraits in gouache and drypoint of men who had been held in Abu Ghraib, combining their image with the transcription of part of the testimony they were giving to an American attorney about their incarceration and torture. He is currently working on portraits of young men who are trying to make their way as fathers after having been imprisoned at an early age in their own lives.

Paul Collins, Artistic Director of Painting and Printmaking at Anderson Ranch, encouraged the week's attendees to leave at the end of the week with five mistakes, rather than one beautifully finished piece. It was in that spirit that Daniel led our workshop.

Daniel presented a very open-ended workshop experience. He covered the basics of the Japanese approach to creating wood block prints: carving with the various tools, preparing paper, creating registration marks on the block, and printing with gouache applied with various brushes. Because the class was small (eight people of all ages and going in many directions), demonstrations seemed to often materialize as we



reached the point where we needed to know a specific thing. We used a baren to print our blocks. We also printed our blocks with oil-based ink on a press. In the afternoons, we worked directly from a model on our blocks. Throughout the week, I felt myself slipping from working intensely from the model, to learning a technique new to me but hundreds of years old, to seeing the work being made around me. On Wednesday we had a critique where we talked about technique and meaning. Daniel visited the library at Anderson Ranch and then had us come over to see a river of images of both contemporary and historical artists who've made woodcuts. We closed the workshop with a second, final critique. I think we were all amazed at how much we had already incorporated into our work.

It's hard to adequately express how much going to Anderson Ranch has meant to me. It came at the perfect time for me, both personally and in my work life. The gift of a week to just work and be taken care of (good food, two skilled interns, a yoga class, nice people) is enormously important. It can carry you a pretty long way.

• The Art Institute of Boston, Lesley University • 700 Beacon Street, Boston, Massachusetts 02115 US

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