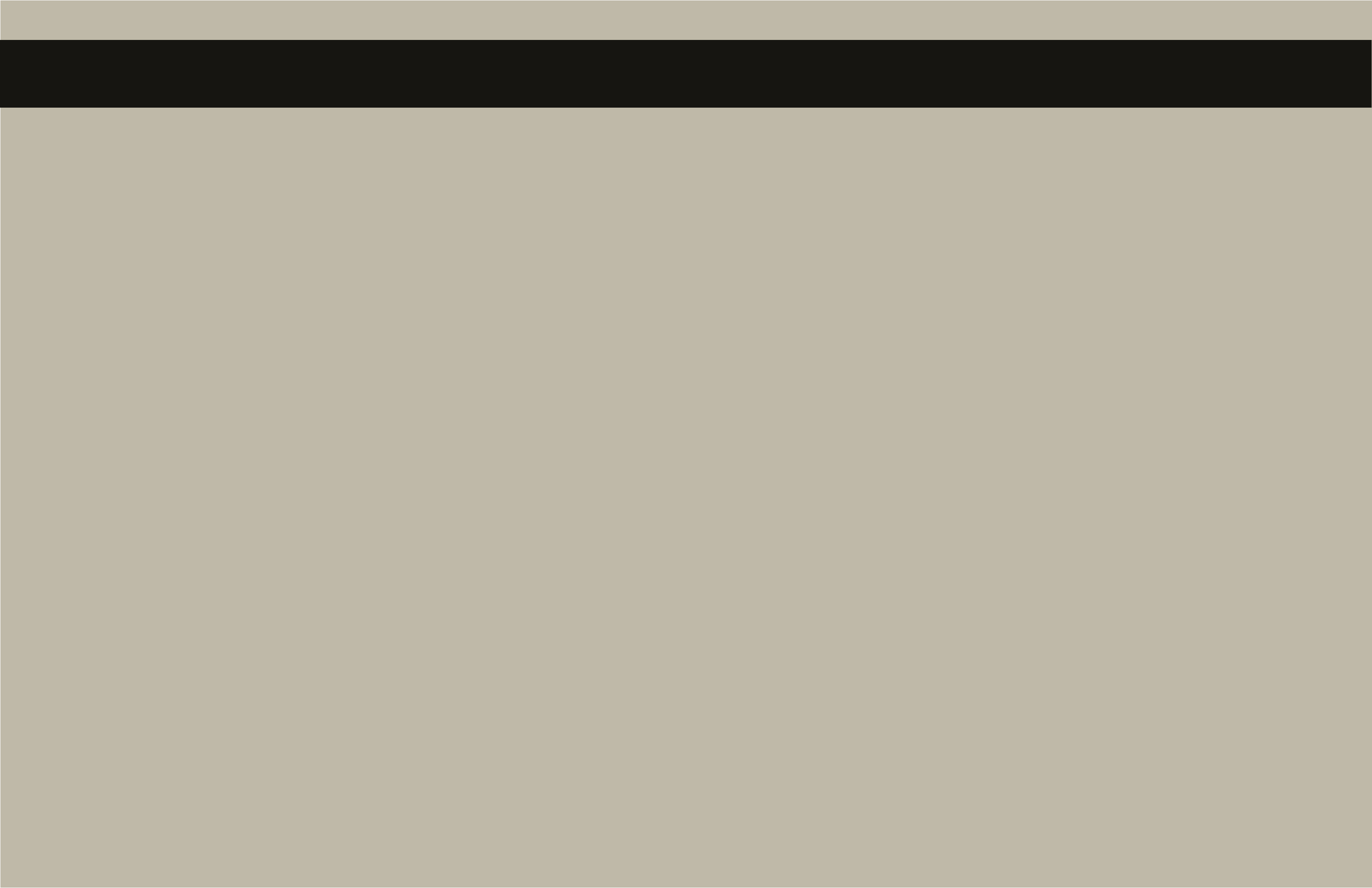




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GRIFFIN MUSEUM OF PHOTOGRAPHY

FALL 2022
EDUCATION
CATALOG



Education Calendar

Fall 2022

Sept 7 – Oct 26	Photoshop 2 with Sue Anne Hodges (8 evening sessions) ONLINE.....1
Sept 8 – Oct 27	Photographic Vision and Camera Control with Bill Franson (8 evening sessions)ONLINE.....3
Sept 10 – Oct 22	Photography and the Non-Traditional Form (6 daytime sessions) ONLINE5
Sept 10 – Oct 22	The Landscape In Situ with Erin Carey (7 Saturday sessions: 4 ONLINE 3 ON LOCATION).....7
Monday, Sept 12	Foraging and Plant Based Printing – Phytograms with Anne Eder (1 session) IN PERSON.....9
Sept 14 – Oct 12	Portfolio Development and Marketing Your Work with Karen Davis (5 evening sessions) ONLINE.....11
Sept 21 – Nov 16	Introduction to Night Photography (9 sessions) IN PERSON and ON LOCATION.....13
Sept 24, Oct 1,8 and 15	Random Acts & Chance Encounters - A Guide To Street Photography with Eileen Powers (4 sessions) IN PERSON.....15
Tues. Evenings Sept 20 – May 16	Photography Atelier 37 with Jennifer McClure (23 sessions) ONLINE.....19
Thurs. Mornings Sept 22 – May 18	Photography Atelier 37 with Emily Belz (23 sessions) IN PERSON at the Griffin Museum.....21
Sept 20 – Oct 18	Collecting 101: Why is Buying a Photograph Harder than Buying a Van Gogh Painting? (5 daytime sessions) ONLINE.....23
Sept 27 – Nov 15	Camera and Vision: Begin to Create Photographs with Linda Haas (8 sessions) ONLINE.....25
Sept 28 – Nov 16	Self Portraiture with Donna Garcia (8 evening sessions) ONLINE.....27
Oct 8,9 and 10	Photographing People a 3 day weekend workshop with Harvey Stein IN PERSON.....29
Oct 22, 23, 24	Creating Collages on Your Mobile Device with Fran Forman and Suzi McGregor (3 sessions) IN PERSON.....31

Sat, Oct 29 & Nov 5 Writing about Photography Workshop with Elin Spring and Suzanne Révy (2 sessions) ONLINE.....33

Nov 2 – Dec 14 Digital Printing Workshop with Sue Anne Hodges (6 evening sessions) ONLINE.....35

Save the Date:

Sat, Oct 1, 2022 IN PERSON Portfolio Reviews37

Refund Policy.....38

Course Cancellations.....38

Online Learning Zoom Recordings.....38

Photoshop 2



© Sue Anne Hodges

September 7 – October 26
ONLINE

REGISTER
click here

Registration begins June 24 at noon EST

Photoshop 2 will build on the tools and techniques learned in Photoshop 1. This course includes advanced masking and compositing. Post production and creative techniques will be covered. It will also include instruction in channels and luminosity masking, technical selections using the pen tool, and advanced controls for custom brush techniques. Each week the first half of class will begin with a review by looking at work done by the students, with a question and answer session focused on problem solving and “how to” questions. The techniques shown each week will include both technical and creative use of Photoshop.

Prerequisite: Photoshop 1 or Photoshop experience using basic tools, Layers and Layer Masks.



Sue Anne Hodges

Sue Anne Hodges is a photographer and educator. Since 1992, Sue Anne has been exploring and using digital cameras and digital imaging technology. She studied this technology at the Center for Creative Imaging in Camden, Maine. Digital images from her early experiments have been included in Kodak’s publication, International Photography, and one of the first exhibits of digital imaging “L’Épreuve Numérique” at the Centre National de la Photographie, Palais de Tokyo, Paris.

Sue Anne was the Director of Digital Imaging at New England School of Photography (NESOP). Her career began as an advertising photographer, helping to build and supervise an in-house studio for Lechmere, a retail chain store. This led her to teaching studio lighting at NESOP where in 1995 she helped them establish the digital imaging department and taught for the past 25 years. In 2011, 2012 and 2018 Sue Anne was honored to be one of 20 educators in the country to be invited by Adobe to attend the Adobe Educators Summit. She remains a specialist in Adobe Photoshop, Lightroom, and Digital Printing.

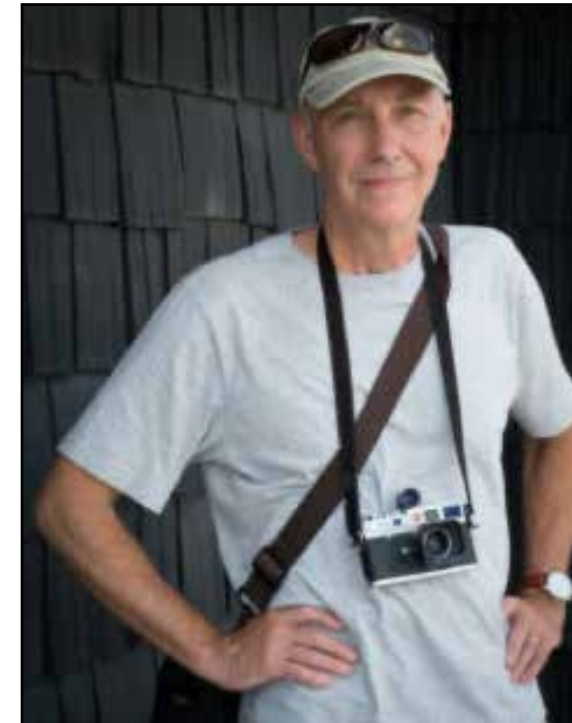
Her more recent photography has taken her out of the studio and includes a variety of projects including work for The Cultural Landscape Foundation, Down East Magazine, and Bar Harbor Chamber of Commerce. Sue Anne’s personal work has been widely exhibited and for 15 years she was represented by Redfield Artisans Gallery in Northeast Harbor, Maine. She splits her time between Mount Desert Island, Maine and West Newbury, Massachusetts.

Course: Photoshop 2 with Sue Anne Hodges			
Times:	Wednesdays 6 pm – 9 pm EST		
Dates:	Class 1	September 7	Participants: maximum: 10
	Class 2	September 14	
	Class 3	September 21	
	Class 4	September 28	
	Class 5	October 5	
	Class 6	October 12	
	Class 7	October 19	
	Class 8	October 26	
			Course Cost: \$495 members \$545 non-members (the non-member tuition comes with a year regular membership to the museum)

Photographic Vision and Camera Control



© Bill Franson



Bill Franson

Bill Franson is a New England based fine art/ documentary photographer and a former professor at New England School of Photography and Gordon College. He has exhibited extensively on the national stage and has been selected three times to exhibit in the Danforth Museum's New England Photography Biennial. He presented Mason-Dixon: American Fictions at the deCordova Museum in January 2019 in conjunction with the exhibit Larry Fink: Radical Empathy. Bill's work is held in both institutional and private collections. He is represented by Gallery Kayafas, Boston.

www.billfranson.net

September 8 – October 27
ONLINE

REGISTER
click here

Registration begins June 24 at noon EST

In this class, beginning and intermediate photographers will be guided through a sequence of assignments designed to establish fundamentals of how to make, look at, and discuss photographs. This 8-week workshop will focus on controlling the qualities established when the shutter button is pushed; attention to the nominal subject, attention to detail, qualities of light, why vantage point matters, how time is represented in an image, how the frame's edges makes and breaks content, and finally, a consideration of the resulting image as a physical object. Each weekly session will include a presentation of images to illustrate specific topics, leading to discussion and the next week's assignment. Students will submit new work weekly for group discussion and critique.

Prerequisites: SLR or Mirrorless camera. No point and shoot cameras.

This course is focused on the visualizing and taking of the image. Though not essential, use and familiarity with Lightroom is recommended.

Course:	Photographic Vision and Camera Control	Level:	Beginning and Intermediate
Times:	Thursdays 6:30 pm – 9 pm EST	Participants:	maximum: 8
Dates:	Class 1 September 8 Class 2 September 15 Class 3 September 22 Class 4 September 29 Class 5 October 6 Class 6 October 13 Class 7 October 20 Class 8 October 27	Course Cost:	\$495 members \$545 non-members (the non-member tuition comes with a year regular membership to the museum)

Photography and the Non-Traditional Form

© Marcy Palmer



September 10 – October 22
ONLINE

REGISTER
click here

Registration begins June 24 at noon EST

This workshop will question traditional forms of photography and explore the use of photography in alternative approaches. These nontraditional forms include the use of texture in a photographic print or object, unusual papers, manipulating the surface of a photograph, and other tactile elements combined with photography. We will look at historical and contemporary examples of these types of works and explore image transfer on various materials, the use of silver or gold leaf with a photograph, mark making on a photograph, nontraditional materials for the print itself, and continue to ask how a photograph is defined.

- Session 1: What makes a photograph? Photography and form - destruction, construction, assemblage and form (examples and discussion). Demo of image transfer techniques (part one).
- Session 2: Transfers and the alternate form (examples and discussion). Demo of transfer techniques and various materials (part two). Discussion of student work.
- Session 3: Silver and gold leaf and the image (examples and discussion). Demo of the use of silver or gold leaf behind the photograph. Discussion of student work.
- Session 4: Silver and gold leaf and the image (examples and discussion). Demo of the use of silver or gold leaf on the surface of the photograph. Discussion of student work.
- Session 5: Mark making and the image (examples and discussion). Demo of surface manipulation of the photograph in various ways. Discussion of student work.
- Session 6: Discussion of students' final works, questions, and review of techniques



Marcy Palmer

Marcy Palmer's work circles around themes of home, beauty, nature, and science. Marcy has an M.F.A. in Photography & Related Media from the School of Visual Arts and a B.S. in Studio Art from Skidmore College.

Marcy's work has been exhibited nationally and internationally at various spaces including The Griffin Museum of Photography, The Brooklyn Museum of Art, The Center for Photographic Art, The Ogden Museum of Southern Art, The Center for Fine Art Photography, The Berlin Biennial of Fine Art and Documentary Photography (GE), The Watershed Media Centre (UK), and other venues. Her work has been written about in The Boston Globe Sunday Edition, D Magazine, Humble Arts Foundation, and other publications. Marcy released a book with Yoffy Press at the end of 2020, titled "You Are Eternity, You Are the Mirror". She lives and works in Dallas, TX.

Instagram: @marcy_palmer

Course:	Photography and the Non-Traditional Form	Level:	Beginning and Intermediate
Times:	Saturdays 10:00 am – 12 pm EST	Participants:	maximum: 12
Dates:	Class 1 September 10 Class 2 September 17 Class 3 September 24 Break October 1 Class 4 October 8 Class 5 October 15 Class 6 October 22	Course Cost:	\$445 members \$495 non-members (the non-member tuition comes with a year regular membership to the museum)

The Landscape *In Situ*



© Erin Carey



Erin Carey

Erin Carey is an independent curator, educator and artist based in New England, who earned her B.A. in Art History and Criticism from Sarah Lawrence College and an M.F.A. in Studio Arts from Tufts University and SMFA Boston. She is the former Academic Director and Gallery Director at New England School of Photography, where she curated more than 100 exhibits over the course of twelve years, featuring works by artists from around the U.S and Europe. Erin is a regular contributor to regional portfolio reviews for emerging professionals and undergraduates in Boston and has been featured as a juror at Photoville's The Fence (2016 and 2019) and

Dodho Magazine of Barcelona (2020). Her photographic work explores the nuances of the American landscape and its vernacular. Her most recent project, A Spring that Love Remembered, debuted in the summer of 2020 and addresses the landscape of loss and the experience of ecstatic time. Erin works as a per diem art preparator and community arts educator at the Addison Gallery of American Art in Andover and serves on the Board of Directors at the Griffin Museum of Photography.

September 10 – October 22
IN PERSON/ ONLINE

REGISTER
click here

Registration begins June 24 at noon EST

Photography is a powerful tool which enables artists to explore the known world. Through creative investigation, the land we inhabit can be transformed from a literal place, geographic and political, to a metaphorical place which represents cultural ideals and challenges. This course is designed to get artists in the field, working collaboratively in the landscape in order to create thoughtful content driven compositions. Over the course of seven weeks we will engage in biweekly shooting excursions on location, paired with thoughtful dialog based on readings and critique of imagery produced during class outings. This course meets on Zoom on weeks 1, 3, 5, and 7 and will go on location weeks 2, 4, 6. This course is suitable for photographers of intermediate and advanced experience who have strong working knowledge of their camera controls and are looking to explore the regional landscape and engage in exercises which challenge their understanding of how to engage with the land.

Course:	The Landscape <i>In Situ</i>		Level:	Intermediate and Advanced
Location:	4 ONLINE sessions 3 On-Location shoots in the greater Boston area		Participants:	maximum: 12
Times:	Saturdays 10 am – 1 pm EST		Course Cost:	\$445 members \$495 non-members (the non-member tuition comes with a year regular membership to the museum)
Dates:	Class 1	September 10		
	Class 2	September 17		
	Class 3	September 24		
	Class 4	October 1		
	Class 5	October 8		
	Class 6	October 15		
	Class 7	October 22		

Foraging and Plant Based Printing - Phytograms



© Anne Eder

Saturday, August 20
IN PERSON

REGISTER
click here

Registration begins June 24 at noon EST

BRING ME YOUR WEEDS!
Create your own paper developer with weeds and plants to make phytograms!

Phytograms are a cameraless photographic process that uses a homemade developer to contact print onto the film surface (think Stan Brackage). In the morning there will be a presentation and then we will collect plant materials and make our developers. These can also be used to develop film or paper, create chemigrams, or as an add-on to lumen processes. In this workshop we will make phytograms on film. Later we will “process” and fix the phytograms using a solution of saturated salt. Phytograms can be considered a finished product or recycled as a negative to make lumens or even black and white darkroom prints or movies.

Plant materials will be foraged on the grounds of the museum. Even old and expired films will produce unexpected colors and beautiful detail. Bring a bag lunch and feel free to contribute some petals, leaves, or weeds from your own yard or neighborhood and bring along any expired and out of date film you may want to experiment with.



Anne Eder

Anne Eder is an interdisciplinary artist and educator, working in photography, sculpture, and fiction writing. She has been internationally exhibited, awarded, and published, including multiple Julia Margaret Cameron awards in alternative process photography. She is currently faculty at Harvard University, Penumbra Foundation, and is guest faculty at Princeton University, co-teaching with Guggenheim fellow, Deana Lawson. She holds a master’s degree in Photography and Integrated Media from Lesley University College of Art and Design where she studied with Christopher James. Much of her work is experimental and research based, combining historic processes, science, and contemporary conceptual thinking.

Throughout her career she has been an advocate for increased access to the arts, cofounding and operating artist run galleries and programming in the Philadelphia metro area, and the creation of public art is a dedicated part of her practice. She lives in Boston writing fairy tales and catering to her fabulous chihuahua, The Brain.

www.anneeder.com

Instagram: @darcflower

Course: **Foraging and Plant Based Printing Workshop – Phytograms**

Time: Monday 10 am – 5 pm EST

Date: September 12, 2022

Location: Griffin Museum of Photography

Level:
Beginner and Intermediate

Participants:
maximum: 12

Course Cost:
\$245 members
\$295 non-members
plus \$20 materials fee
(the non-member tuition comes with a year regular membership to the museum)

Portfolio Development and Marketing Your Work



September 14 – October 12
ONLINE

REGISTER
click here

Registration begins June 24 at noon EST

The Griffin Museum offers an interactive online class (via Zoom) regarding portfolio development and marketing your work with former Atelier instructor and gallerist Karen Davis.

This interactive online course will provide you with guidance in a supportive environment as you develop your fine art photography portfolio and create essential documents and materials to prepare you to market and exhibit your work.

Presentations, exercises and instructor-led, group critiques will help you refine your ideas, create strong images and edit and sequence your work for presentation. In a similar way, we will workshop key documents that are part of a complete marketing package: your well-written artist statement, bio and resume.

Personal websites, social media, supplemental support materials and networking, are reviewed. We will discuss approaches and opportunities for marketing your work. Extensive resource lists of are provided. Please note: This class assumes that you have a series of photographs or are working on a series with the intent of creating a portfolio. You can expect to devote 3-4 hours per week on assignments that are designed to assure that you have a ready-to-use marketing package by the completion of this class.



Karen Davis © Sylvia Stagg-Giuliano

Karen Davis of Hudson NY is a teacher, gallerist and photographer. For over 15 years she taught Photography Atelier, a portfolio development course and Marketing for Fine Art Photographers in the Boston area at Radcliffe Institute, Lesley University and, most recently at the Griffin Museum of Photography.

Karen is co-owner and curator of Davis Orton Gallery in Hudson NY, exhibiting photography, mixed media and photobooks of emerging, mid-career and established artists. She has been an invited reviewer of portfolios for the Griffin/CAA Portfolio Reviews, Photolucida in Portland OR, FotoFest in Houston TX and Critical Mass (online/Photolucida).

Her photographs are in the collections of the Center for Photography at Woodstock (CPW) at the Samuel Dorsky Museum of Art, the Lishui Museum of Photography (China) and the Houghton Rare Books Library, Harvard University and can be seen at the Massachusetts Museum of Contemporary Art (MASS MoCA).

Course:	Portfolio Development and Marketing Your Work	
Times:	Wednesdays 5 – 7:30pm EST	Level: Intermediate and Advanced
Dates:	Class 1 September 14 Class 2 September 21 Class 3 September 28 Class 4 October 5 Class 5 October 12	Participants: maximum: 8
		Course Cost: \$345 members \$395 non-members (the non-member tuition comes with a year regular membership to the museum)

Introduction to Night Photography



© Jürgen Lobert

September 21 – November 16
IN PERSON and ON LOCATION

REGISTER
click here

Registration begins June 24 at noon EST

Night photography is an increasingly popular niche that has become more accessible and common due to new camera technology. Photographing the world at night portrays our surroundings quite literally in a very different light and usually mundane places become colorful displays. Time and motion recorded in long exposures add intrigue and a dimension not usually seen in still photography.

This class will cover equipment and its settings to achieve correct exposure, color of light and white balance, post processing of images but also subject matter and composition, all important factors in shooting at night. From relatively short exposures by streetlight to moonless exposures for an hour or more, we will explore the range of possibilities within this genre.

The workflow for this course will include biweekly alternating lectures with image processing and critique, and biweekly photo shoots on location. The reviews will allow students to learn and practice editing techniques as well as share their work and receive constructive critique and suggestions on improvements.

The first class session will cover all aspects of night photography. If you are unable to attend that first class, we highly recommend that you consider waiting to take the course when it is offered in a future workshop session. Please also note that the location shoots will be outside of the classroom in the Boston area and require some driving as well as walking in slightly uneven terrain.

PREREQUISITES:

This course is suitable for any beginner, intermediate or advanced photographer wanting to learn night photography. An understanding of their camera and its controls is needed, especially manually controlling time, aperture, ISO and white balance. File development techniques through Lightroom and/or Photoshop will be covered in the review sessions. You will need to bring a laptop with editing software for sessions 5, 7 and 9.

Gear Requirements: Any camera which has RAW file capability and manual exposure controls will work for this class. Additionally, students will need a tripod and intervalometer/remote control for steady long exposures. Equipment needs will be covered in the first session, bring your camera if you have questions.



Jürgen Lobert

Jürgen Lobert is a Massachusetts-based fine art photographer and educator, born and raised in Germany. He received a Ph.D. in atmospheric chemistry from Gutenberg University in Mainz before moving to the US in 1991.

In February 2022, he exhibited his portfolio *Infraluculent Clouds* at the Griffin Museum of Photography @WinCam. Jürgen's work has appeared in numerous group shows and he has organized, curated and exhibited shows in Massachusetts. Among those shows were the *Night Becomes Us* exhibit at the Art Complex Museum. His artwork is in the permanent collection of the Art Complex Museum, Duxbury MA and private collectors.

Jürgen organizes some 40 photo excursions and workshops each year and he is an international lecturer, instructor and competition judge. He taught photography at the New England School of Photography (NESOP) and currently at the Griffin Museum of Photography.

Jürgen can be found online at: <https://linktr.ee/jmlobert/>

Course:	Introduction to Night Photography		
Location:	In Person and On-Location (5 classroom sessions plus 4 on-location photo shoots in the Boston area)		
Times:	Wednesdays, 6 – 9 pm EST		Level: Beginning and Intermediate
Dates:	Class 1	September 21	Participants: maximum: 10
	Class 2	September 28	
	Class 3	October 5	
	Class 4	October 12	
	Class 5	October 19	
	Class 6	October 26	
	Class 7	November 2	
	Class 8	November 9	
	Class 9	November 16	
			Course Cost: \$495 members \$545 non-members (the non-member tuition comes with a year regular membership to the museum)

Random Acts & Chance Encounters



© Eileen Powers

Sept 24, Oct 1,8 and 15
IN PERSON

REGISTER
click here

Join us for a four-part, hands-on workshop that covers the tradition of street photography, a genre that celebrates and investigates the public life of human beings.

With a history beginning in Paris in the late 1830s, spontaneous depictions of people in public places have turned up in photographer's work around the globe. This first session covers the history of street photography and its relationship to painting, portraiture and the French concept of the flaneur. We will dive into ideas about composition, point of view and technique. Technical advice on how to shoot using a wide angle lens will also be provided. Participants will leave the first session with shooting assignments. For the second session, the class will meet at a public location and work in the field putting theory into practice. The third and fourth sessions will be devoted to reviewing student images, and discussing how to incorporate ideas and feedback from earlier classes. Participants can use a phone camera or a hand held camera.

The class is appropriate for beginner and intermediate photographers. To get the best experience, please plan to attend all four sessions.

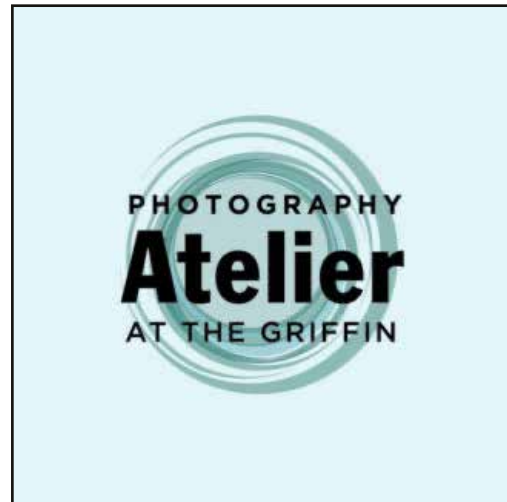


Eileen Powers

Eileen Powers is a Cape Cod-based photographer whose 'Can You Make Hair For Me?' photography project has been featured in exhibitions, podcasts and news media around the country. She has an MFA in visual art from Lesley University, and is the development and communications coordinator at the Photographic Resource Center in Cambridge.

Course: Random Acts & Chance Encounters - A Guide To Street Photography			
Location: 2 at Griffin Museum of Photography 2 On-Location shoots in the greater Boston area*			
Times: Saturdays 9 am – 12 pm EST		Level: Beginning and Intermediate	
Dates:		Participants:	
Class 1	Sept 24	maximum: 8	
Class 2	Oct 1*		
Class 3	Oct 8*		
Class 4	Oct 15		
Course Cost:			
\$395 members			
\$445 non-members (the non-member tuition comes with a year regular membership to the museum)			

Photography Atelier 37



The Griffin Museum is pleased to continue its legacy of fostering creative growth with the Photography Atelier, now in its 37th session.

We are excited to expand the program to meet the needs of the next generation of photographic artists into a 9-month intensive program offered once a year, and culminating in an exhibition at the Griffin Museum at the end of the class.

This portfolio and project building course will inspire students to take new approaches to their photography practice and help guide students in finding concepts and ap-

proaches they would like to develop into a longer-term project. Supportive dialog between the instructor and student is the basis of honing the work.

The course includes all of the steps to bring a series of photographic work to readiness for a gallery exhibition. This includes writing for photography, sequencing work for presentation, printing and framing options.

Other topics: Marketing your work via social media and preparing for next steps such as portfolio reviews. Guest Lecturers will present special topics.

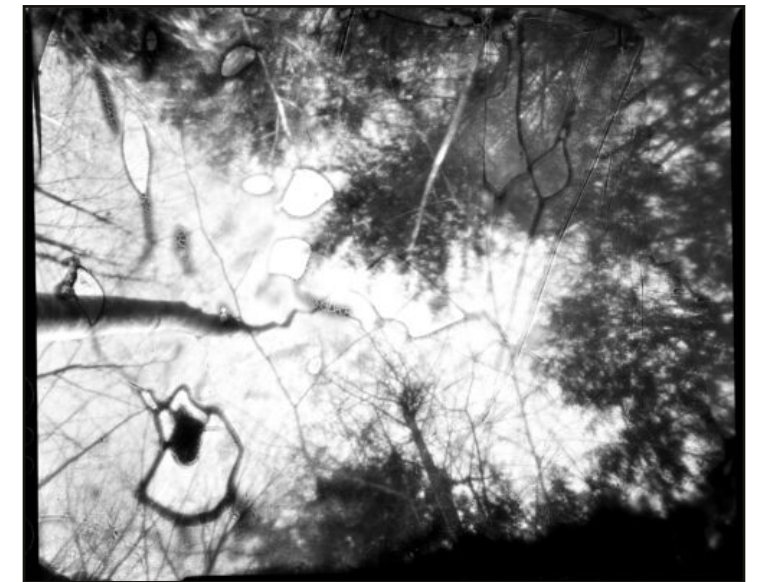
The classes will meet weekly from mid-September to mid-December, breaking for the holiday season in December. Starting in January, the class will meet bi-weekly through mid-May.

Both online and in-person sessions will be offered. These sessions will be taught by Jennifer McClure (Tuesday evenings online) and by Emily Belz (Thursday Mornings in person at the Griffin Museum)

Prerequisites: Students should be practiced in using manual settings on an SLR or Mirrorless camera that has interchangeable lenses. They should also be proficient in using Lightroom or other photo editing software. For the final project, any method or medium of image making is welcome although digital photography is recommended for the first half of the class when frequent assignments given.



© Vicente Cayuela, Terrific Traditions



© Julie Hamel, Known Unknown 08



© Connie Lowell



© Miriam Engelhardt

Photography Atelier 37

September 20 – May 16
ONLINE

SOLD OUT

Course: **Photography Atelier 37- 2022-2023 ONLINE**

Times: Tuesdays 6 – 9 pm EST

Level:
Intermediate and Advanced

Dates:

Class 1	September 20
Class 2	September 27*
Class 3	October 4**
Class 4	October 11
Class 5	October 18
Class 6	October 25
Class 7	November 1
Class 8	November 8
Class 9	November 15
<i>Thanksgiving Break</i>	
Class 10	November 29
Class 11	December 6
Class 12	December 13
<i>Holiday Break</i>	
Class 13	January 3
Class 14	January 17
Class 15	January 31
Class 16	February 14
Class 17	February 28
Class 18	March 14
Class 19	March 28
Class 20	April 11
Class 21	April 25
Class 22	May 2
Class 23	May 16

Participants:
maximum: 10

Course Cost:
\$1795 members
\$1845 non-members
(the non-member tuition comes with a year regular membership to the museum)

(At registration you'll have an option to pay in full or in 4 installments is available. Members 1st payment \$445 plus 3 installments of \$450 non-members \$495 plus 3 installments of \$450)

* Rosh Hoshana – may alter or video to accommodate
** Yom Kippur – may alter or video to accommodate



Jennifer McClure

Jennifer McClure is a fine art photographer based in New York City. She uses the camera to ask and answer questions. Her work is about longing, solitude, and an ambivalent yearning for connection. She often uses herself and her experiences as subject matter to explore the creation of personal mythology and the agency of identity.

After an early start, Jennifer returned to photography in 2001, taking classes at the School of Visual Arts and the International Center of Photography. In between, she acquired a B.A. in English Theory and Literature and began a long career in restaurants. Most of her projects today incorporate her love of literature; one series was inspired by a short story, another includes photos of transformative texts, still another draws titles from a long-form poem.

Jennifer was a 2019 and 2017 Critical Mass Top 50 finalist and twice received the Arthur Griffin Legacy Award from the Griffin Museum of Photography's Juried Exhibitions. Her first book, *You Who Never Arrived*, was published as one of nine Peanut Press Portfolios in 2020. She was awarded CENTER's Editor's Choice by Susan White of Vanity Fair in 2013 and has been exhibited in numerous shows across the country. Her work has been featured in publications such as National Geographic, Vogue, GUP, The New Republic, Lenscratch, Feature Shoot, L'Oeil de la Photographie, The Photo Review, Dwell, Adbusters, and PDN. Lectures include the School of Visual Arts i3: Images, Ideas, Inspiration series, Fotofusion, FIT, NY Photo Salon and Columbia Teachers College. She has taught workshops for Leica Akademie, International Center of Photography, Los Angeles Center of Photography, PDN's PhotoPlus Expo, the Maine Media Workshops, the Griffin Museum, and Fotofusion. She was a thesis reviewer and advisor for the Masters Programs at both the School of Visual Arts and New Hampshire Institute of Art. She founded the Women's Photo Alliance in 2015.

Photography Atelier 37

September 22 – May 18
IN PERSON

SOLD OUT

Course: **Photography Atelier 37- 2022-2023 IN PERSON**

Location: Griffin Museum of Photography

Times: Thursdays 9:30 am – 12:30 pm EST

Dates:

Class 1	Sept 22
Class 2	Sept 29
Class 3	Oct 6
Class 4	Oct 13
Class 5	Oct 20
Class 6	Oct 27
Class 7	Nov 3
Class 8	Nov 10
Class 9	Nov 17
<i>Thanksgiving Break</i>	
Class 10	Dec 1
Class 11	Dec 8
Class 12	Dec 15
<i>Holiday Break</i>	
Class 13	Jan 5
Class 14	Jan 19
Class 15	Feb 2
Class 16	Feb 16
Class 17	March 2
Class 18	March 16
Class 19	March 30
Class 20	April 13
Class 21	April 27
Class 22	May 4
Class 23	May 18

Level:
Intermediate and Advanced

Participants:
maximum: 10

Course Cost:
\$1795 members
\$1845 non-members
(the non-member tuition comes with a year regular membership to the museum)

(At registration you'll have an option to pay in full or in 4 installments is available. Members 1st payment \$445 plus 3 installments of \$450 non-members \$495 plus 3 installments of \$450)



Emily Belz

Emily Belz is a photographer and educator based in Cambridge, MA. Her work focuses on domestic still lifes, and reveals a strong affinity for light, space, and color. Belz has exhibited her photographs both regionally and nationally at venues including the Center for Fine Art Photography; the Griffin Museum of Photography; and the Danforth Museum. She was the recipient of a 2014 artist grant from the Cambridge Arts Council, a 2015 Critical Mass Finalist, and was awarded the Manoog Family artist residency in 2018. In 2019 Belz will have solo exhibits at Gallery Kayafas and the Danforth Museum.

Belz holds a BA in photography and art history from Hampshire College (1997), an MA in art and design education from the Rhode Island School of Design (2009), and an MFA from the New Hampshire Institute of Art (2017). She teaches classes and workshops at the Griffin Museum of Photography in Winchester, MA and Lasell College in Newton, MA.

When not making photographs she can be found sailing with her husband and young son, and chasing the light.

Collecting 101



September 20 – October 18
ONLINE

REGISTER
click here

Registration begins June 24 at noon EST

Intimidated about buying fine art photography? Do you feel that buying a photograph is more difficult than buying a Van Gogh painting? Indeed, buying a photograph often requires more vetting and a lot more questions than buying a painting. Whether a beginner or more seasoned collector or a photographer interested in learning about the fine art marketplace, join this 5-part virtual series. We'll provide the basics on collecting photography, with abundant insider tips from a pioneer collector. Each week, we'll focus on a different subject — questions to ask before you spend a penny, where to shop, how to buy at auction ending our series with virtual visits with prominent dealers. Topics include budget considerations, record keeping, signature indications, negative vs. print date, editions, condition and much more! No matter whether you're a collector or photographer, we promise that you'll become more confident and knowledgeable about the photography marketplace.

Session 1: Building a Collection: An inside peek into the instructor's 300-piece collection

Session 2: Thoughts to Consider / Questions to Ask Before Spending a Penny

Session 3: The Marketplace: Galleries, Art Fairs, Auctions, and Online Market

Session 4: How to Buy at Auction

Session 5: Virtual gallery visits with two dealers



Alice Sachs Zimet ©Grace Roselli

Alice Sachs Zimet is President, Arts + Business Partners, a consulting boutique specializing in the fine art photography marketplace. As a collector, advisor, and educator, Alice began to collect fine art photography in 1985 and has amassed a museum-quality collection of over 300 images from 20th Century masters to the present. Alice is Chair, Photography Curatorial Committee, Harvard Art Museums; Chair, Acquisitions Committee, International Center of Photography (ICP); and a board member, Magnum Foundation. She is on Faculty at Christie's Education, the ICP School and Maine Media College + Workshops, where she teaches workshops on how to collect photography and how

photographers can better access the marketplace. Zimet pioneered the field of corporate sponsorship as Director, Worldwide Cultural Affairs, The Chase Manhattan Bank (20 years). Here, she used the arts as a strategic marketing tool across 14 countries and 20 US cities to generate \$2 Billion in new business for the bank. She is Adjunct Professor, New York University's Graduate Program, Arts Administration teaching Corporate Sponsorship and the Arts. Alice holds a Bachelor's and a Master's in Art History, began her career at the Metropolitan Museum of Art and continues to live, work and collect in New York City.

Course:	Collecting 101: Why is buying a photograph harder than buying a Van Gogh painting?		Level:
Times:	Tuesdays 2 – 3:30 pm EST		Beginning and Intermediate
Dates:	Class 1	September 20	Participants: maximum: 12
	Class 2	September 27	
	Class 3	October 4	
	Class 4	October 11	
	Class 5	October 18	
			Course Cost: \$395 members \$445 non-members (the non-member tuition comes with a year regular membership to the museum)

Camera and Vision



Learn the techniques you need to communicate with your camera and how to take strong, effective photographs in this beginner course. We will start with the basics - gaining an understanding of the most important controls and functions on your camera. Among other things this will include shutter speed, aperture, depth of field, and controlling how motion is recorded in your photos. We'll move on to learning more advanced technical controls while we also turn

our attention to photographic aesthetics including photographic composition, light, portraiture, etc. Classes will include presentations, assignments, and discussions of students' work. A testimonial from Gail Garinger, Linda's student: "Linda's class was terrific! She taught us the basics, responded to any questions we had, and infused us with her passion for photography."

Gear Requirements: Students will need a camera with manual functions for this course. Images will be shared digitally by students.

- Session 1: Camera Types (Film, Digital), Shutter, Aperture, ISO, motion, Depth of Field
- Session 2: Review of Shutter Speed/Motion, Aperture/Depth of Field and ISO. Reading Light Meters.
- Session 3: Understanding Light Meters, Color Temperature/White Balance, Bracketing
- Session 4: Portraiture
- Session 5: Composition
- Session 6: Lenses (1) and Abstraction
- Session 7: Lenses (2)
- Session 8: Review Final Projects, Flash

Please note: This course requires a minimum number of participants to be held, please register early so that we can fill the roster as soon as possible.

Course:	Camera and Vision: Begin to Create Photographs	
Times:	Tuesdays, 6:30 – 8:30 pm EST	Level: Beginning
Dates:	Class 1 September 27 Class 2 October 3* Class 3 October 11 Class 4 October 18 Class 5 October 25 Class 6 November 1 Class 7 November 8 Class 8 November 15	Participants: maximum: 8 Course Cost: \$445 members \$495 non-members (the non-member tuition comes with a year regular membership to the museum)
*note Oct 4 class will be held Monday Oct 3 instead		

September 27 – November 15
ONLINE

REGISTER
click here

Registration begins June 24 at noon EST



Linda Haas ©Allison Evans

During student introductions on the first day of the first photography course I ever took, I remember thinking that it would seem silly to tell the class that I wanted to be a photographer. I'd never even been in a darkroom yet (this was before folks had computers, let alone digital cameras). But I knew this was what I wanted. I've loved photography for as long as I can remember-whether it be looking at or making photographs.

My approach to making photographs springs from the tradition of photojournalism. My goal is to record rather than orchestrate and to help my subjects and clients be at ease throughout the photographic process.

I am a freelance photographer and photography teacher based in Cambridge, Massachusetts. I graduated from Brandeis University with a degree in Anthropology and Fine Arts and then went on to study photography at the New England School of Photography (NESOP). I teach or have taught at various institutions including NESOP, the University of Massachusetts, Lesley University, and the Cambridge Center for Adult Education.

My work has appeared in such diverse publications as Newsweek, The Boston Globe, The Guardian (UK), Ms. Magazine, The Chicago Tribune, Boston Magazine, The Brandeis Review, Boston Business Journal, Boston Phoenix, The Tab, The Boston Parents Paper, The Christian Science Monitor and Massachusetts Lawyers Weekly. I was also the photography editor of Glue Magazine and Sojourner.

A partial list of my clients includes Harvard University, Boston University, Northeastern University, Boston Museum of Fine Arts, The United Way, Dana Farber Cancer Institute, Huntington Theater Company, AT&T Wireless, The Massachusetts Rehabilitation Commission and the MSPCA.

Self Portraiture

September 28 – November 16
ONLINE

REGISTER
click here

Registration begins June 24 at noon EST



© Donna Garcia, Eye to Eye

How do we make an image of ourselves that moves beyond the selfie? What elevates a self-portrait into a fine art narrative? How can we use our physical presence in the frame to communicate a visual concept or idea? This class will help artists answer these questions and by studying history and modern techniques of self-portraiture, we can create a compelling body of work.

We will explore the language of color, form, mood, and text as ways to create narratives around self. Whether using traditional self-portraiture, person-less self-portraiture or symbols as self, we will strive to open up channels that will allow you to tap into a deeper level of identity for your work.

Students will create a body of work and participate in weekly critique. Open to students new to self-portraiture and those who may need a catalyst for new or current projects.



Donna Garcia

Donna Garcia is lens-based artist, filmmaker, curator, art director and educator based in Atlanta, Georgia. Originally from Boston, her work often illustrates a semiotic dislocation that has been organically reconstructed in a way that gives her subjects a voice in the present moment; something they often did not have in the past. Her images rise above what they actually are and become empathic recreations in a fine art narrative. She often utilizes self-portraiture with motion to provide an indication of the other in her work; a surplus threat to the perpetuity of our modern day grand narratives in defining elements like gender and race.

She has worked as an art director for Ogilvy, NYC, an adjunct faculty member at the Art Institute in Atlanta, a contributing editor of LENS CRATCH and founded the Garcia | Wilburn Fine Art Gallery, where she directed and curated a number of influential exhibitions highlighting the work of emerging and established artists. Garcia and her partner, Darnell Wilburn

launched the Modern Art and Culture Podcast. In their first year, they were chosen to become the official podcast of the Atlanta Celebrates Photography Festival, the United States largest, month-long photography festival, held annually in October.

She has exhibited internationally and has had her work published worldwide (donnagarcia.com). She is a 2019 nominee of reGENERATION 4: The Challenges of Photography and the Museum of Tomorrow. Musee de l'Elysee, Lausanne, Switzerland. Emerging Artists to Watch.

Donna Garcia has a Master of Fine Art from the Savannah College of Art and Design and a Master of Science in Communications from Kennesaw State University.

Course:	Self Portraiture: Discovering a Deeper Level of Self		
Times:	Wednesdays, 6:30 – 9 pm EST	Level:	Beginning and Intermediate
Dates:	Class 1	September 28	Participants: maximum: 8
	Class 2	October 5	
	Class 3	October 12	
	Class 4	October 19	
	Class 5	October 26	
	Class 6	November 2	
	Class 7	November 9	
	Class 8	November 16	
		Course Cost:	\$495 members \$545 non-members (the non-member tuition comes with a year regular membership to the museum)

Photographing People

October 8, 9, 10
IN PERSON

REGISTER
click here

Registration begins June 24 at noon EST



©Harvey Stein 2022

The workshop objective is to provide each participant with knowledge of and experience in photographing people in a variety of ways including on the street, indoor locations, and in the subject's environment. The emphasis will be on creating inventive portraits that are personally based and meaningful. The objective will be accomplished through lectures, demonstrations, photographic field trips, slide presentations and critiques.



Harvey Stein

HARVEY STEIN is a long-time faculty member at the International Center of Photography who has also taught at the Rochester Institute of Technology, Drew University, and in the graduate digital program at the School of Visual Arts among several other universities. He frequently leads workshops in the U.S. and worldwide. He was the Director of Photography for 10 years at the Umbrella Arts Gallery in Manhattan and has curated 68 exhibits since 2007. Stein has had 89 solo exhibits and has participated in over 175 group shows. He has had nine books published, among them *Parallels: A Look at Twins* (1978); *Artists Observed* (1986); *Coney Island* (1998); *Coney Island 40 Years* (2011); *Harlem Street Portraits* (2013); *Mexico Between Life and Death* (2018) and *Then and There: Mardi Gras 1979* (2020). Stein's photographs are in over 58 public collections; his work is represented by the *Sous Les Etoiles* gallery in New York City.

His images can be seen on his web site, www.harveysteinphoto.com and on Instagram @stein.harvey as well as Facebook.

Course:	Photographing People – a 3 day Weekend Workshop		
Location:	Griffin Museum of Photography and on-location photo shoots in the Boston and Greater Boston area.		
Times:	9 am – 5 pm EST each day		Level: Beginning and Intermediate
Dates:	Class 1	Saturday, October 8	Participants: maximum: 12
	Class 2	Sunday, October 9	
	Class 3	Monday, October 10	
			Course Cost: \$745 members \$795 non-members (the non-member tuition comes with a year regular membership to the museum)

Creating Collages on Your Mobile Device



© Suzi McGregor



© Fran Forman

Under the tutelage of award-winning artists and instructors Fran Forman and Suzi Moore McGregor, masters of the digital collage, you will spend a weekend creating digital composites on your mobile device or your laptop. You will be using and learning the latest editing and compositing apps for your iPhone or iPad. If you're an intermediate (or above) Photoshop user, you are welcome to create your composites on your laptop. There will be demos each day to enhance your expanding toolbox, using some of the most advanced compositing tools on our mobile devices.

Each day there will be presentations, demonstrations, and hand-outs, with time to practice the various tools. We will use these tools to create multi-layered images using found images and textures, as well as images you shoot on location or bring with you. If the weather permits, we will plan an excursion around town to accumulate additional "assets" for your collages. Each day, we will deconstruct, analyze, and critique all of our creations. Fran and Suzi work closely with each student, trouble-shooting and demonstrating as needed. Our classes are lively and fun, and students are delighted with the joy they experience as they gain new skills and create their own award-winning work.

Required Equipment: iPhone with camera (can be on an iPad), A laptop computer with mouse or stylus and tablet(optional), Pen and paper for notes.

Course:	Creating Collages on Your Mobile Device		
Location:	Griffin Museum of Photography		Level: Intermediate
Dates:	Class 1	Saturday, October 22, 10am – 1 pm EST	Participants: maximum: 8
	Class 2	Sunday, October 23, 10 – 1 pm EST	
	Class 3	Monday, October 24, 10 – 5 pm EST	
			Course Cost: \$425 members \$475 non-members (the non-member tuition comes with a year regular membership to the museum)

October 22, 23, 24
IN PERSON

REGISTER
click here

Registration begins June 24 at noon EST



Suzi Moore
McGregor

Suzi Moore McGregor has been a photographer for national and international publications such as National Geographic, Time Newsweek, American West, Audubon, Sierra and numerous others. Since, she has turned to the fine art photography world, showing her work in galleries and photographic publications.

Today, she also gives workshops on various techniques in iPhone compositing and photoshop enhancement.

Learn more at her website: www.Suzimcgregor.com

Fran's work is included in major museums and private collections, including the Museum of Fine Arts Boston, the Smithsonian National Air and Space Museum (Washington, DC), and the Museum of Fine Arts, Houston, and others.

Fran's latest book, *A Rest Between Two Notes*, published by Unicorn in 2020, has already garnered several awards. *Escape Artist: The Art of Fran Forman* was selected as one of the Best PhotoBooks of 2014 by Elizabeth Avedon. Monographs of Fran's solo exhibitions were published by Pucker Gallery in 2020, 2018, 2016, and 2014. Fran is also featured in many other publications.

The Fox Talbot Museum, National Trust, UK, The Massachusetts State House (The Griffin Museum of Photography), AfterImage Gallery (Dallas), the University of North Dakota, Galeria Photo/Graphica (Mexico), and the Pucker Gallery (Boston) have recently mounted solo exhibitions of Fran's work. Fran has won numerous significant international awards and prizes. Fran was also the Commencement Speaker at the New England School of Photography in 2018 and has lectured broadly, including the Masters of Digital Photography at the School of Visual Art in New York.

She is an Affiliated Scholar at the Women's Studies Research Center at Brandeis University, a recipient of several grants and Artist Residencies, and teaches advanced photo-collage internationally. Additionally, she is often asked to juror and curate photo exhibitions.

Fran studied art and sociology at Brandeis University, received an MSW in psychiatric social work, and then an MFA from Boston University. She resides in the New England area.

www.franforman.com



Fran Forman

Writing about Photography Workshop

October 29 and November 5
ONLINE

REGISTER
click here

Registration begins June 24 at noon EST



Why write about photography? Just as an image frames a visual viewpoint, analytic writing offers context and perspective, influencing how we see. Learn to view and write about photography more critically in this online workshop with “What Will You Remember” editors Elin Spring and Suzanne Révy.

Before Session I, participants will be given a few short samples of writing about photography which will be integrated into a two-hour, didactic slide presentation and discussion. Following this in-depth guide to clear and creative writing practices that apply to art reviews, artist statements and grant applications, participants will prepare their own choice of a written piece to be discussed the following session.

During Session II, participants will take turns reading aloud their prepared statements. In each 10-15 minute segment, instructors will propose practical suggestions and all participants are invited to discuss, question and offer constructive commentary. There will be a short break every hour.

During the following week, participants will work on their written statements and submit their edited version via email to their assigned instructor by noon on Saturday, June 18th, 2022. Each instructor will return a final edit within one week.

Through guided observation, discussion, practice writing, and individual feedback, participants will begin to develop their voice for writing engagingly about photography - including their own. At the end of the workshop, each person will have a polished piece and a fresh approach to sharing their views on photography.



Elin Spring

Elin Spring is Founder & Editor of the online photography review magazine, What Will You Remember? and a contributing writer to other online and print magazines and exhibition catalogs. She regularly juries photography competitions such as Critical Mass and The FENCE, curates exhibits, and conducts portfolio reviews at national photography festivals, highlighting newly discovered work online. In 2014, her photography writing was recognized with the Scribe FOCUS Award from the Griffin Museum of Photography. Before concentrating full-time on WWYR?, for over two decades she specialized in professional portraiture in and around Boston. An active member of the Photographic Resource Center (Cambridge, MA), Griffin Museum of Photography (Winchester, MA), and Marblehead Arts Association (MA), Elin earned her bachelor’s degree from Brown University and Ph.D. in Neuroscience from University of Pennsylvania.



Suzanne Révy

Suzanne Révy is a photographer, writer and educator who earned a BFA from the Pratt Institute in 1984. She worked in editorial and magazine publishing as a photography editor for fifteen years before the arrival of two sons. She created a long term photographic diary of their lives, and earned an MFA from the New Hampshire Institute of Art in 2016. She teaches at Clark University in Worcester, MA., is the Associate Editor at the online photography magazine “What Will You Remember/” and serves on the board of the Photographic Resource Center in Cambridge, MA.

Recently, she has been wandering in the woods and meadows around her suburban Boston home with a camera and tripod making multi-panel photographs of the local landscape.

Course:	Writing about Photography workshop		Level:
			Beginning and Intermediate
Dates:	Class 1	Saturday, October 29, 11 – 1 pm EST	Participants: maximum: 12
	Class 2	July 16 11 – 2 pm EST	
	plus final individual reviews of student work		Course Cost: \$195 members \$ 245 non-members (the non-member tuition comes with a year regular membership to the museum)

Digital Printing Workshop



© Sue Anne Hodges

November 2 – December 7
ONLINE

REGISTER
click here

Registration begins June 24 at noon EST

Making the transition from seeing an image on the screen to seeing it in print can be a challenge. To make a successful print takes more than knowing what buttons to push. After the initial instruction in basic color management and printer settings, students will explore how various controls affect the outcome and esthetic of the print. Training your eye to see and evaluate color through a series of technical exercises will be an important part of this class. Additional exercises will explore edge contrast and sharpness, and custom black and white printing.

Students should be comfortable using Adobe Lightroom or Photoshop and have a photo quality (Epson or Canon) inkjet printer. The online class time will include demonstrations and preparation of the technical set up for each week's exercises. Students will have a homework assignment each week to print a series of tests before the next class. Part of the process is for the student to learn how to evaluate the results. Shared discussions each week about their goals and results will help them progress. Through the process they will get to know their own equipment. Technical problem-solving regarding software settings can be resolved in class through screen sharing.



Sue Anne Hodges

Sue Anne Hodges is a photographer and educator. Since 1992, Sue Anne has been exploring and using digital cameras and digital imaging technology. She studied this technology at the Center for Creative Imaging in Camden, Maine. Digital images from her early experiments have been included in Kodak's publication, International Photography, and one of the first exhibits of digital imaging "L'Épreuve Numérique" at the Centre National de la Photographie, Palais de Tokyo, Paris.

Sue Anne was the Director of Digital Imaging at New England School of Photography (NESOP). Her career began as an advertising photographer, helping to build and supervise an in-house studio for Lechmere, a retail chain store. This led her to teaching studio lighting at

NESOP where in 1995 she helped them establish the digital imaging department and taught for the past 25 years. In 2011, 2012 and 2018 Sue Anne was honored to be one of 20 educators in the country to be invited by Adobe to attend the Adobe Educators Summit. She remains a specialist in Adobe Photoshop, Lightroom. and Digital Printing.

Her more recent photography has taken her out of the studio and includes a variety of projects including work for The Cultural Landscape Foundation, Down East Magazine, and Bar Harbor Chamber of Commerce. Sue Anne's personal work has been widely exhibited and for 15 years she was represented by Redfield Artisans Gallery in Northeast Harbor, Maine. She splits her time between Mount Desert Island, Maine and West Newbury, Massachusetts.

Course: Digital Printing Workshop with Sue Anne Hodges			
Times:	Wednesdays, 6 pm – 9 pm EST	Level:	Intermediate (Students should be comfortable using Adobe Lightroom or Photoshop and have a quality (Epson or Canon) inkjet printer.)
Dates:	Class 1 November 2 Class 2 November 9 Class 3 November 16 Class 4 November 23 Class 5 November 30 Class 6 December 7	Participants:	maximum: 10
		Course Cost:	\$445 members \$495 non-members (the non-member tuition comes with a year regular membership to the museum)



Saturday, October 1, 2022
IN PERSON

REGISTER

The New England Portfolio Reviews (NEPR) are back in person!

The Griffin Museum of Photography and the Photographic Resource Center (PRC) are once again teaming up to bring you a day of portfolio reviews this fall.

Join us on October 1st from 9.30am – 4pm for a day of conversations between industry professionals and our creative community. We are inviting many of the region's finest curators, gallerists and consultants for one on one sessions with forty photographers.

Each participant will have five (5) 25 minute reviews in either a morning session (9.30am to 12pm) or the afternoon session (1.30pm to 4pm)

\$350 for (5) 25 minute conversations.

Morning Session | 9.30 am to 12pm

Afternoon Session | 1.30pm to 4pm

Refund Policy

A \$25 administrative fee will be charged on all refund requests*. The request must arrive greater than two weeks prior to the course start date. No refunds will be provided for requests arriving two weeks or less prior to the course start date. **All refund requests must be submitted via email to photos@griffinmuseum.org.**

*Note: For classes requiring materials to be purchased, material costs are not refundable even if the class is cancelled. For those classes requiring a materials purchase, students will be notified whether the class will run 2 weeks prior to the class start so that they have time to purchase the necessary materials.

Once the refund request has been made and acknowledged by the Griffin Museum, students will be provided the option of receiving course credit towards the purchase of another course. If a student elects to receive credit, no administrative fee will be charged.

Course Cancellations

On occasion a course may cancel due to low enrollment or unforeseen instructor conflicts. If such a case occurs, all students will be refunded in full. **The Griffin Museum of Photography does not take responsibility for non-refundable airline tickets, hotel expenses, materials or any other costs that may be attributable toward enrolling in a course.**

Online Learning Zoom Recordings

Our online learning programming (events, classes, workshops, webinars, portfolio reviews) is offered via Zoom application/software. Typically, our education events and webinars are recorded and then distributed to all attendees/participants by request within 7 days of the recording. However, please note that some instructors/faculty members are not comfortable sharing these recordings due to various concerns such as copyright issues. Therefore, students should not assume when registering for any type of programming offered online that recordings will be made available. By enrolling in online learning programming, you recognize and accept this risk. Further, refunds will not be permitted for those expecting to receive a recorded session after missing a class, workshop, event, webinar or any other type of programming offered via online learning.

