

GRIFFIN MUSEUM
OF PHOTOGRAPHY



Spring
2022
Education
Catalog

© PHOTO BY JACKIE HEITCHUE
Photography Atelier 27, 28, 30

Education Calendar Spring 2022

March 1/3 - June 7/9	Photography Atelier 36 with Elizabeth Buckley, (12 Evening or Daytime session available) ONLINE
March 3 - April 21	History of Photography - with Abby Battis - (8 evening sessions) ONLINE
March 9 - April 27	Lightroom Classic Workflow with Sue Anne Hodges - (8 evening sessions) ONLINE
March 19 and 20	Ziatype with Anne Eder - Weekend Workshop - (2 sessions) ONLINE
March 23 - April 20	Portfolio Development and Marketing Your Work with Karen Davis - (5 evening sessions) ONLINE
March 26 and 27	Advanced Night Landscape Photography - Weekend Workshop with Jürgen Lobert - (Saturday and Sunday) IN PERSON and ONLINE
March 26, 27, 28	Creating Collages on Your Mobile Device with Fran Forman and Suzi McGregor (3 sessions) IN PERSON
April 6 - May 25	Self Portraiture with Donna Garcia (8 evening sessions) ONLINE
April 4 - May 23	Transforming through Reflections with Karin Rosenthal (6 evening sessions) ONLINE
April 7 - May 26	Envisioning the American Landscape with Bill Franson (8 evening sessions) ONLINE
May 4 - June 1	Photobook Workshop with Karen Davis (5 sessions) ONLINE
June 4th & June 11	Writing about Photography Workshop with Elin Spring and Suzanne Révy (2 Saturday sessions) ONLINE
June 8 - June 29	Advanced Lightroom with Sue Anne Hodges (4 evening sessions) ONLINE

EDUCATION POLICIES

Refund Policy
Course Cancellations
Online Learning Zoom Recordings
COVID-19 Vaccination Policy (updated Jan 12 2022)

The Photography Atelier 36



Photography Atelier is a portfolio and project building course for emerging to advanced photographers. Participants engage in supportive critical discussions of each other's work and leave with a better understanding of the fine art industry and with an ability to edit, talk about and sequence their own work. Any method or medium of image making is welcome although digital photography is recommended for the first half of the class when work is assigned each week. The class culminates in an exhibition at the end of the class.

The Griffin Museum of Photography honors Holly Smith Pedlosky each time we offer this important educational experience. Holly died in 2012 entrusting the class to Karen Davis and then to Meg Birnbaum. Miriam Goodman, another integral part of the Atelier passed away in 2008. These women made a tremendous impact on the lives of the "Ateliesti" (students of the Photography Atelier). Elizabeth Buckley continues the tradition of excellence since 2021.

Instructor Bio:

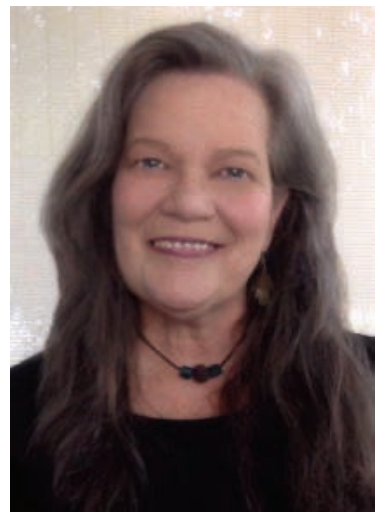
Elizabeth Buckley is a photography-based Artist-Educator, whose current preoccupations are image sequencing, assemblage, social and cultural considerations and humor. She often presents her work in handmade artist books and installations. In addition to digital photography, she has also worked in graphic design, set design for theatre, and enjoys mixed media and experimental photographic processes.

Buckley has exhibited her work nationally. Most recently, Buckley taught Digital Imaging, Illustration, and InDesign to Fashion Communication and Merchandising Students at Lasell College. In the past, she taught extensively in the Photography & Media Arts Dept. at Chester College of New England (Chester, NH). The highlights of her time there was facilitating a study abroad residency in Ireland at the Burren College of Art (Ballyvaughan, County Clare), and guiding advanced students in Directed Study projects. Buckley earned her MFA in Interdisciplinary Art from Goddard College (Plainfield VT) in 2005, which informs her current art practice and teaching. She also holds a BA in Photography from Salem State University (Salem MA)

Registration Links

[Daytime Atelier Class](#)

[Evening Atelier Class](#)



Elizabeth Buckley

Course: **Photography Atelier 36- Spring 2022 (2 sections, 12 sessions each)**

Times: Tuesday evenings 6 - 9 pm **ONLINE** **OR**
Thursday mornings 10 am - 1 pm **ONLINE**

Dates:	Class 1	March 1	March 3
	Class 2	March 8	March 10
	Class 3	March 15	March 17
	Class 4	March 22	March 24
	Break	March 29	March 31
	Class 5	April 5	April 7
	Class 6	April 12	April 14
	Break	April 19	April 21
	Class 7	April 26	April 28
	Class 8	May 3	May 5
	Class 9	May 10	May 12
	Class 10	May 17	May 19
	Class 11	May 24	May 26
	Break	May 31	June 1
	Class 12	June 7	June 9

Participants:
maximum: 12 per section

Course Cost:
\$595 members
\$645 non-members

Intermediate or
advanced photographers
looking to develop a
series



ANNIE CLAFIN



ROBIN BOGER



LAWRENCE MANNING

History of Photography

Instructor: Abby Battis
Course: History of Photography
Dates: March 3 - April 21 2022 (8 evening sessions: ONLINE)
Times: Thursdays 7 - 8:30 pm EST
Course Cost: \$325 members / \$375 non-members
Level: All Levels/ Open

Course description:

In this course we will examine major photographic movements, two centuries of revolutionary technology, and the individuals who have shaped the history of the medium. From the medium's conception in the early 18th century through to debates in the early 20th century about photography's relationship to artistic and social issues, this course will look at photography as a cultural phenomenon as much as an art form, critically studying the various arenas that this medium helped to foster and define.

What You Will Learn:

The goal of this course is to engage history with a tangible understanding of the medium and its relationship to the act of making images.

- Explore the camera as a photographic tool over time.
- Understand the history of major historical figures in the development of photography and link their approach or style of work to specific time periods.
- Learn to effectively analyze and critique the social and cultural influences of the photographic image.
- Identify a variety of successful photographers and examples of their work.

Instructor Bio:

Ms. Battis is the Associate Director for Collections at Historic Beverly. She has more than a decade of experience in the museum field in curatorial practice and collections management.

Ms. Battis holds a Master of Liberal Arts (ALM) in Museum Studies from the Harvard Extension School where she has been an adjunct instructor for six years teaching classes on the future of historic house museums and museum exhibition design fundamentals. She recently received a letter of commendation for her distinguished teaching performance in the Harvard Extension School. She also holds a Bachelor of Arts degree from Salem State University in Art History and Photography.

Ms. Battis is an adjunct faculty member at Montserrat College of Art where she is a professor in the Art History Department teaching classes in Origins of Art, Modern Art Developments, Colonial Art, Realism, Impressionism and Surrealism, and the Italian Renaissance.

She is a co-chair for the Registrars and Collections Care Specialists for the New England Museum Association as well as, co-chair for the New England sector of the American Alliance of Museums Collections Stewardship Committee.

[Registration Link](#)

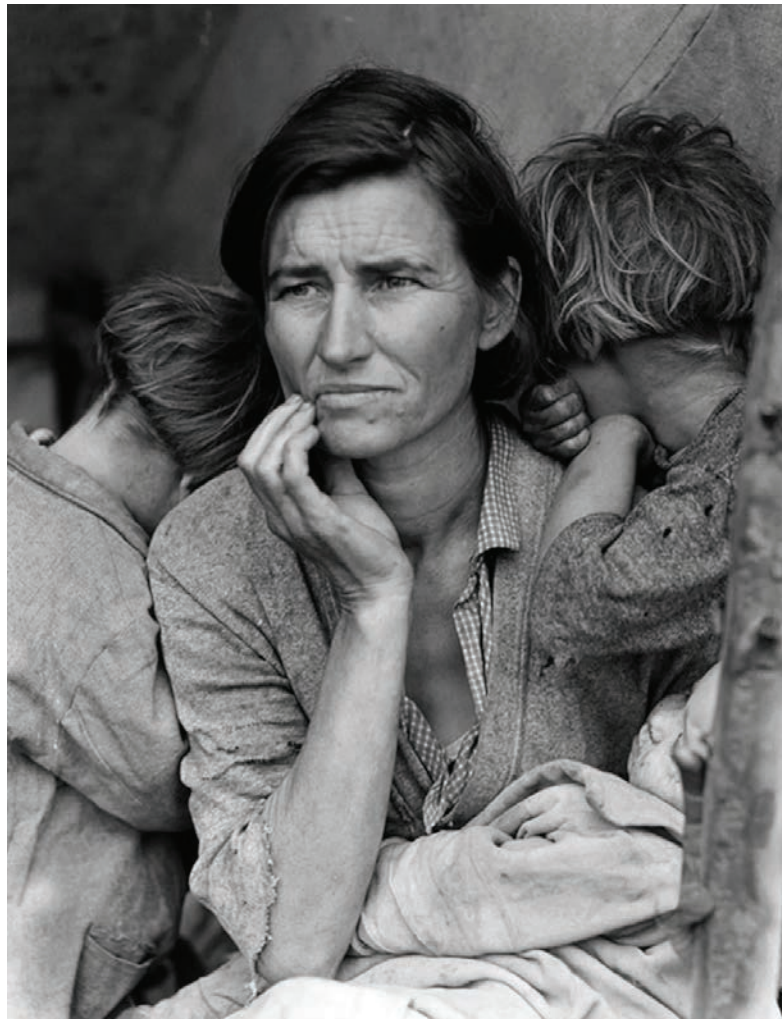
[History of Photography](#)



Instructor:
Abby Battis

SYLLABUS:

- 1.** Introduction
 - a. Course Overview
 - b. Why am I here?
 - c. Why are you here?
 - d. Expectations: yours, mine, and ours
 - e. Ways of seeing: the struggle to capture the image
- 2.** Silver, Salt, and Sunlight
 - a. The origins of photography
 - b. An overview of early processes: Niépce, Daguerre, Atkins, Bayard
- 3.** Face to Face: the Daguerreotype and early photographic portraiture
 - a. Secrets of the Dark Chamber: Daguerre's images on silver
 - b. Owning your own portrait
 - c. The rivalry over the Daguerreotype: Daguerre and Niépce
 - d. The Daguerreotype Boom
- 4.** Calotype, Ambrotype, Tintype, oh my!
 - a. The Calotype, William Henry Fox Talbot and the picture that makes itself
 - b. An exploration of the transformation of the photographic medium from 1841-1853
 - c. The studio tradition and stereoscopic Vision
- 5.** Early Documentary Photography
 - a. Landscape
 - b. Architecture
 - c. Still life
 6. Testing the limits of human vision
 - a. Edward Muybridge
 - b. Motion and Blur
 - c. The handheld camera and the snapshot
- 7.** Can photography change the world? Photography as a social document
 - a. Kodak: cultural icon
 - b. New frontiers and expanding boundaries
 - c. Picturing tragedy: conflict and war, current events
 - d. The realities of modern life
- 8.** Anticipation
 - a. Art and photography
 - b. A new medium of communication
 - c. Trends: pushing the materials and the concept
 - d. Going digital and going viral

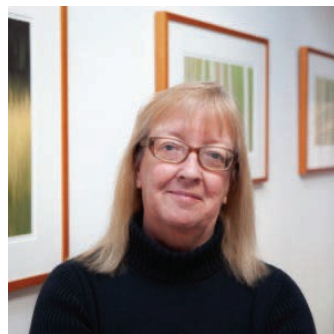


Lightroom Classic Workflow

Instructor: Sue Anne Hodges
Course: Lightroom Classic Workflow with Sue Anne Hodges
Dates: Wednesdays March 9 - April 27 2022 (8 sessions ONLINE)
Times: Wednesdays 6 pm - 9 pm EST
Participants: maximum:10
Course Cost: \$450 members \$500 non-members
Level: All Levels/ Open

Course Description:

After you've made the image, what happens once the image is in your computer is one of the most important steps in your work. Adobe Lightroom will help you get the most out of your images and create an organized workflow.



Sue Anne Hodges

The first class will start with planning your workflow including a discussion of best procedures, guidelines for folder structure, creating a back-up system, and the initial set up of preferences and settings for your Lightroom catalog. In the following weeks we will be importing images with the first emphasis being on the Library Module for sorting, ranking, and creating organization, including how to create a system that will allow you to easily find images in years to come. The other emphasis will be the Develop Module for processing files to get the best quality in tone and color, dust removal, basic retouching, and image enhancements. Lastly, we will cover exporting images, and the basics of the output modules; Print, Book, Slideshow, and Web.

A basic working knowledge of your computer is necessary for you to get the most from this workshop. (You must be able to make and name folders on your computer). We will be using Lightroom Classic - the desktop centric software. No prior experience with Lightroom is necessary.

Instructor Bio:

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.

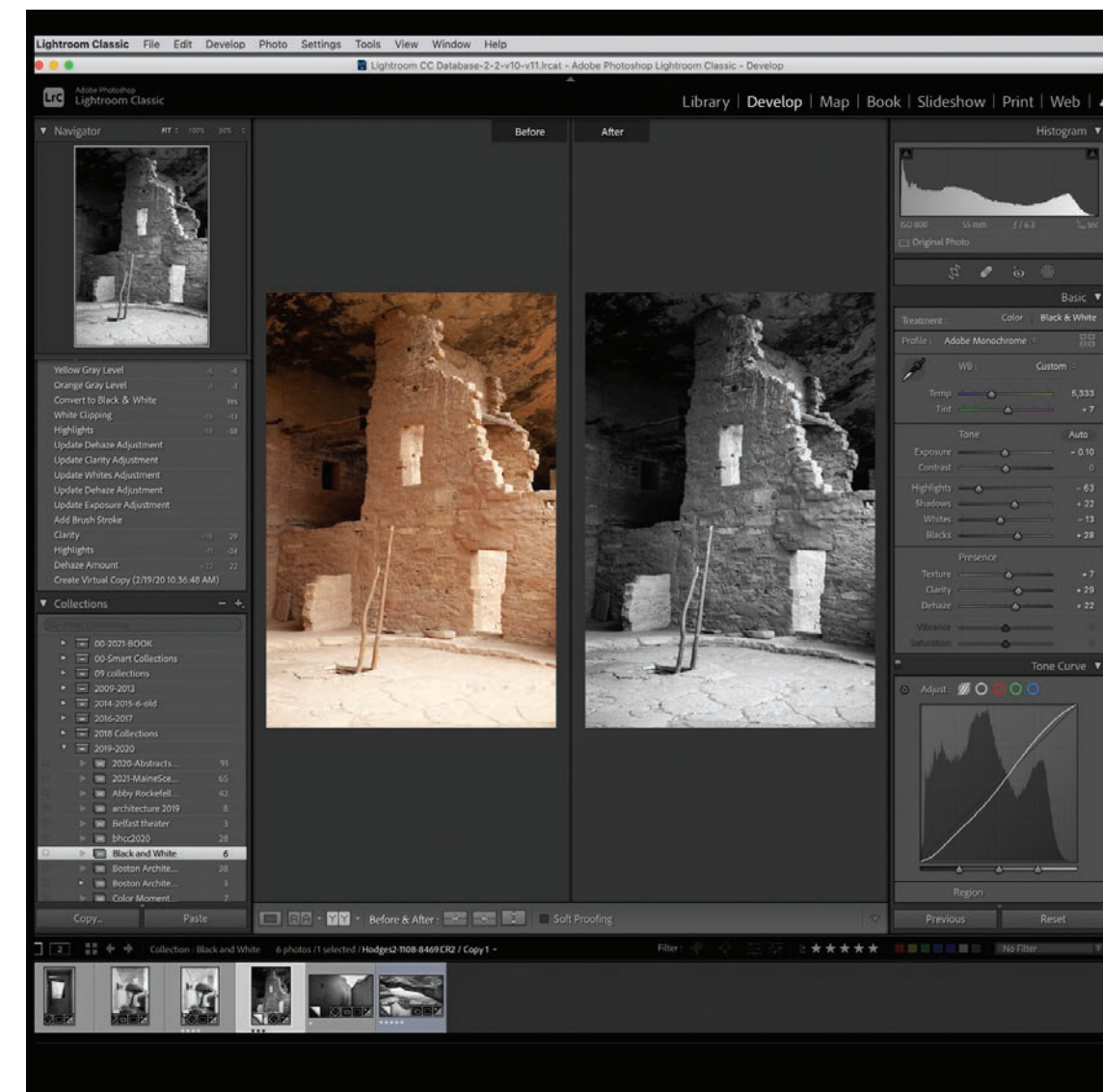
Sue Anne was the Director of Digital Imaging at New England School of Photography (NESOP). Her career began as an advertising photographer, helping to build and supervise an in-house studio for Lechmere, a retail chain

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.

[Registration Link](#)

[Lightroom Classic Workflow](#)



Ziatype

Instructor: Anne Eder
Course: Ziatype - weekend Workshop
Dates: March 19 and 20 (2 sessions ONLINE) with rain dates of March 26/27
Times: Saturday and Sunday 10 am - 5 pm EST (includes 1 hour lunch break)
Participants: maximum: 12
Course Fee: \$450 members \$500 non-members
Level: All Levels/ Open

Below is an example demonstrating some of the range of color values that can be achieved using sodium tungstate, gold chloride, ammonium dichromate, and changes in the drop count of Pd and FAO.

Ziatype is an extremely versatile palladium-based process that offers flexibility and variation in tone and color values, as well as easy adjustments to contrast. It builds on the history of traditional platinum/ palladium printing but uses a complex lithium palladium salt that results in a POP or printing out process. Ziatype requires no chemical developer and because exposure can be assessed by inspection during development, it eliminates waste of expensive palladium due to over and underexposure. Zia is accessible, user friendly, flexible, and open to individual invention. Both contrast and color can be controlled by altering drop count ratios of the chemistry used in the sensitized coating applied to a base of fine art paper. Coating is done in a dim room and exposure may be made using sunlight or a UV unit. The resulting images are extremely stable and the possibilities for variation virtually unlimited. Ziatype is a good

introductory process prior to stepping up into straight platinum/ palladium printing which presents higher levels of difficulty.

On day one of the workshop, we will begin by learning to generate a digital negative suited for Ziatype printing and produce first prints. On day two we will continue to practice and explore the variations to the sensitizer that will produce warm and cool tone effects, or changes in contrast



Note: Rain date: March 26/27 (due to the nature of the process and requirement of sunlight or a UV source, the rain dates will be used if needed). Students will be sent a list of materials to purchase two weeks prior to the class start. Cost of materials will be approximately \$350.

Registration deadline and the last day to cancel for this course is Friday, March 4 in order to have time to order and receive materials.

[Registration Link](#)

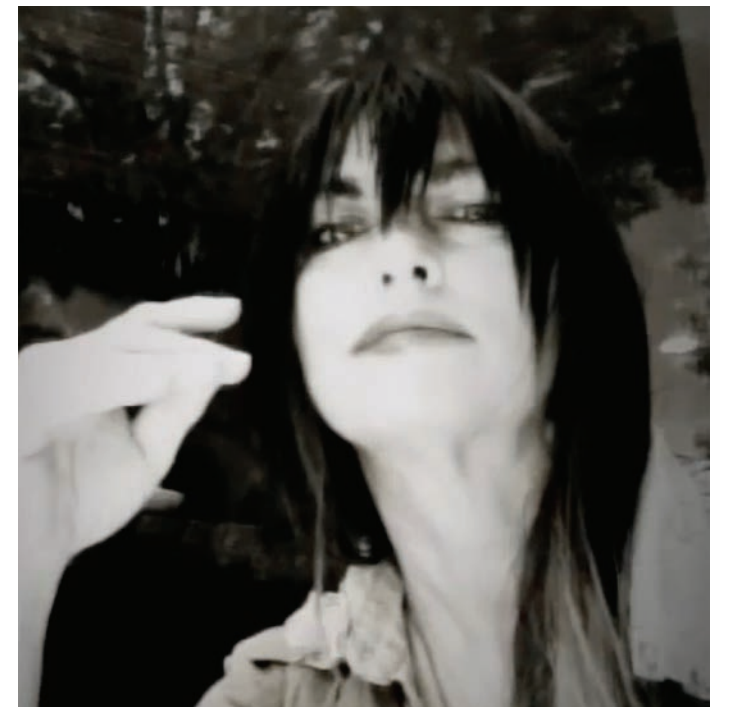
[Ziatype](#)

Instructor Bio:

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



Anne Eder

Portfolio Development and Marketing Your Work

Instructor: Karen Davis
Course: Portfolio Development and Marketing Your Work
Dates: March 23 - April 20 (5 sessions ONLINE)
Times: Wednesdays 5:00 - 7:30pm EST
Participants: maximum 8
Course Fee: \$300 members \$350 non-members
Level: Intermediate

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.



[Registration Link](#)

[Portfolio Development
and Marketing
Your Work](#)

Instructor Bio

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).



Karen Davis
© Sylvia Stagg-Giuliano

Advanced Night Landscape Photography

Instructor: Jürgen Lobert
Course: Advanced Night Landscape Photography
a weekend workshop
Dates: Sat/Sun March 26/27 with rain dates of April 2/3
Times: Saturday 3 - 5:30 (zoom intro) and 8 - 11 pm on location shoot
plus Sunday 4 - 7 pm IN PERSON* editing session
Participants: maximum: 8
Course Cost: \$295 members \$345 non-members
Level: Intermediate/Advanced

** In person courses require proof of vaccination for both students and instructors. Masks are also required for all indoor classes.*

This two day, 9-hour weekend workshop starts with a Saturday afternoon Zoom session to learn basics of astro-landscape photography, and to discuss concepts and strategy for a fun-filled evening of night landscape image creation. Under the creative and technical direction of the instructor, students will then meet on location and spend the evening creating astro-landscape photos, supported by light painting in a dark and moonless, natural location. The class will reconvene on Sunday afternoon at the Griffin Museum to process files produced from the shoot and conclude with an image share.

This workshop is dependent on weather, the shoot cannot be done when it rains or snows, hence, availability for a rain date on the following weekend is needed.



PRE-REQUISITES: Students enrolling in this course should have already completed an Introduction to Night Photography course or have similar experience, as well as a strong understanding of all camera functions and the ability to make manual exposures in RAW shooting mode in darkness.

REQUIRED GEAR: a camera capable of fully manual settings, where exposure time, BULB mode, aperture, white balance and ISO sensitivity are manually selected. A remote camera release or intervalometer, a sturdy tripod, lenses and hand-held lighting

sources.

For the editing session, You will need a laptop with your photos taken during the photo shoot, as well as Lightroom and Photoshop installed. You can use other software, but the instructions and demos will be done using LR/PS. The instructor will demonstrate concepts such as the creation of HDR, panoramas and star trails, and rotate between attendees for individual supervision.

Instructor Bio:

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 will exhibit his portfolio Infralucent 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).

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

Registration Link

[Advanced Night Landscape Photography](#)



Jürgen Lobert

SYLLABUS:

Saturday, 26 March, 2022 (rain date: April 2)
A preparation eBook will be distributed to attendees prior to the workshop.

Zoom session, 3 to 5:30 p.m.
Presentation about astro-landscape photography and light painting for about 2 hours, followed by a half hour location discussion and Q&A.
Transfer to location and dinner on your own, 5:30 to 8 p.m.

Photo shoot, 8 - 11 p.m. on location
(within 1 hour driving radius from Boston)

Sunset is at 7 p.m., we will meet after nautical twilight to ensure dark skies, and to create astro-landscape photos with foreground light painting, star points and trails or cloudy skies, perhaps the Milky Way if skies are clear.

Sunday, 27 March, 2022 (rain date: April 3)
Editing session IN PERSON* at the Griffin Museum, 4 - 7 pm EST.

Creating Collages on Your Mobile Device

Instructors: Fran Forman and Suzi Moore McGregor
Course: Creating Collages on Your Mobile Device
a 3 day workshop
Dates: Sat, Sun, Mon March 26,27, 28
Times: Saturday 10 – 1 pm, Sunday 10 – 1 pm,
Monday 10 – 5 pm EST
Location: IN PERSON* at the Griffin Museum of Photography
67 Shore Road, Winchester, MA
Participants: maximum:8
Course Cost: \$425 members, \$475 non-members
Level: Intermediate

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

Required apps will be sent before class begins

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

** In person courses require proof of vaccination for both students and instructors. Masks are also required for all indoor classes.*



© Fran Forman



delighted with the joy they experience as they gain new skills and create their own award-winning work.

Instructor Bio: **Fran Forman**

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

Instructor Bio: **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. www.Suzimcgregor.com



© Suzi McGregor

[Registration Link](#)

[Creating Collages on your Mobile Device](#)



Self Portraiture

Instructor: Donna Garcia
Course: Self Portraiture
Dates: Wednesdays April 6 - May 25th
(8 sessions ONLINE)
Times: 6:30 - 9 pm EST
Participants: maximum:8
Course Fee: \$425 members \$475 non-members
Level: All Levels / Open

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 all have a story to tell, ideas and identities that are uniquely our own. Whether we are telling the story of others, or ourselves, whether many or few, we are our most accessible subjects. 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. (two guest mentors will speak and answer questions)



Instructor bio:
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. 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.

DONNAGARCIA.COM



Donna Garcia

Registration Link

[Self Portraiture](#)

Transforming through Reflections

Instructor: Karin Rosenthal
Course: Transforming through Reflections
Dates: April 4 - May 23rd, 6 evening sessions ONLINE
(no class April 18 and May 9)
Times: Mondays 6:30 - 9 pm EST
Participants: maximum:8
Course Fee: \$400 members \$450 non-members
Level: All Levels / Open

Reflections can be used as powerful vehicles for expanding photographers' work to express abstract thoughts, create mystery, invite complexity, or change mood. In this class, students will learn to observe anew the simple reflections they see all the time in mirrors, windows or ponds (for example) and explore their potential to change visual reality and style. Reflections happen differently

in sun and shade and can be controlled for creative effect, even allowing different layers of content to fuse like collages in straight shots. There are principles of seeing light in conjunction with reflection to master and incorporate.

Through weekly assignments, slide shows, class discussions and critiques, students will learn to harness reflections to enlarge or transform their subjects. The goal of the workshop is to have students stretch their aesthetics and concepts into new creative spaces.

Karin Rosenthal



Instructor Bio

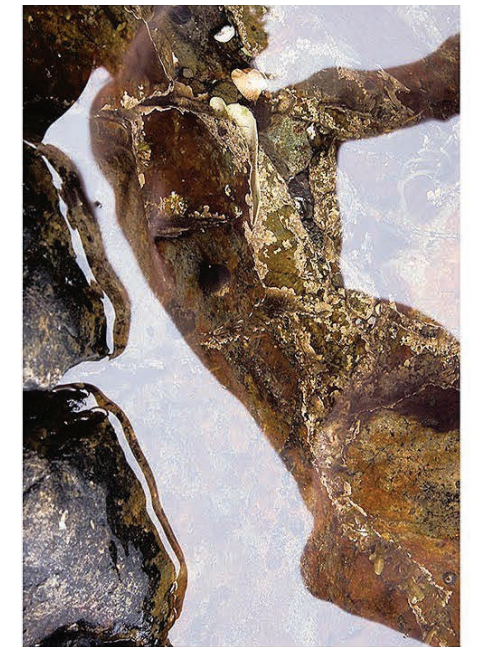
Karin Rosenthal is a Boston-based fine art photographer who has taught workshops and print critique classes for over 20 years. At the Griffin Museum of Photography in 2016, she curated 37 Photographers/One Model with nudes in nature by her and her workshop students of a male dancer in his fifties, that overturned conventions of nude photography. In 2013, as a Resident Artist/Scholar at Brandeis University's Women's Studies Research Center, she initiated and co-curated an exhibition of photographs by Vivian Maier.

A graduate of Wellesley College, Karin received the Alumna Stevens Traveling Fellowship to photograph in Greece for a year. Since then, her abstract photographs of nudes in nature have been exhibited internationally, collected widely and reside in 17 museum collections, including Boston's MFA, the Brooklyn Museum, the ICP, and the Yale University Art Gallery (YUAG). They have won numerous international awards and have been shown and sold at the prestigious AIPAD exposition in NYC. Her photograph in First Doubt: Optical Confusion in Modern Photography at YUAG was selected to represent the show of 100 images by famous 20th Century photographers and was featured in the *New York Times* review.

Registration Link

[Transforming through Reflections](#)

© Karin Rosenthal



Envisioning the American Landscape

Instructor: Bill Franson
Course: Envisioning the American Landscape
Dates: April 7 - May 26th (8 evening sessions ONLINE)
Times: Thursdays 6:30 - 9 pm EST
Participants: maximum:8
Course Fee: \$450 members \$500 non-members
Level: All Levels / Open

Envisioning The American Landscape is an 8-session program designed for photographers who are interested in initiating, or currently working on, a body of work related to our relationship with the land - rural, urban, or suburban. The topic is intentionally broad to include diverse voices within a common theme.



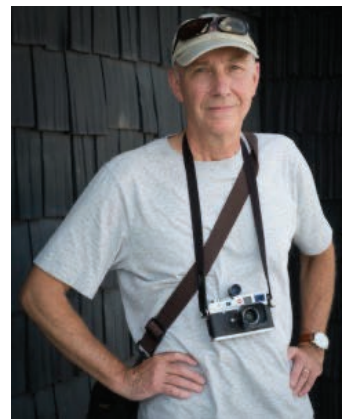
© Bill Franson from Landscape in Blue courtesy of the artist and Gallery Kayafas

Registration Link

[Envisioning the American Landscape](#)

The American Landscape has been considered variously as a providential gift, a mythic wilderness, a spiritual embodiment, or a spiritless object to be tamed and exploited. It has been worshipped, built upon, and it has been spoiled.

This online course will offer a mix of readings for discussion, from early voices regarding the new continent and concepts of property, through the 19th century Emersonian understanding of our human relation to nature, to contemporary voices of both misgiving and continued wonder. We will look at a wide range of work from Carleton Watkins and Arthur Wesley Dow to Ansel Adams, Robert Adams, Lee Friedlander, Mark Klett, Sally Mann, and on into the 21st century to discover and understand our own influences. The objective of the course is to design, refine, discuss, and critique personal works in progress.



Bill Franson

Instructor Bio:

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. His website is www.billfranson.net.

The Self-Published Photobook Workshop

Instructor: Karen Davis
Course: The Self-Published Photobook Workshop
Dates: May 4 - June 1st (5 sessions ONLINE)
Times: Wednesdays 5:30 - 7:30 pm EST pm
Participants: maximum: 8
Course Fee: Members: \$350 Non-Members \$400
Level: Intermediate/Advanced

A photobook is an autonomous art form, comparable to a piece of sculpture, a play or a film. (Dutch photography critic Ralph Prins)

In this workshop, we will review classic photobooks and the photobook landscape today. Students will be led through the process of creating a photobook and self-publishing it. The resulting photobook may be a final product, a book dummy or first iteration of a longer project.



You should come to the workshop with an idea for your book and a series of images you can use to develop your book concept. The number of images, which could range from 15 to 30 to start, will depend upon your concept. Through a series of assignments, we will work to refine your idea, edit and sequence images, identify text, make decisions about layout, design, typography and book size. We will review ways to get a photobook in print, both self-publishing and traditional publishing options, and end with your self-published photobook.

Estimated Class Prep Time:
3 hrs per session

The instructor will also offer a follow up session for students to share their finished printed projects. The date of the follow up session will be agreed upon by the instructor and students.

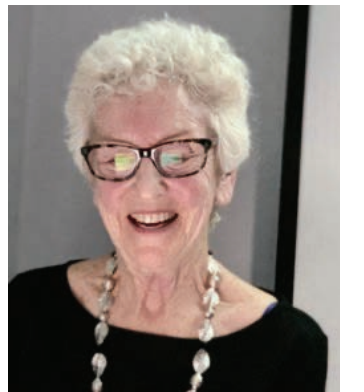
Instructor Bio, Karen Davis

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).

Registration Link

[The Self-Published Photobook Workshop](#)



Karen Davis
© Sylvia Stagg-Giuliano

Writing about Photography Workshop

Instructor:	Elin Spring and Suzanne Révy
Course:	Writing about Photography workshop ONLINE
Dates:	June 4 and June 11 plus final individual reviews of student work
Times:	Two Saturdays 11 – 1 pm and 11 – 2 pm EST respectively
Participants:	maximum: 12
Course Fee:	Members: \$170 Non-Members \$220
Level:	All Levels/ Open

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 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.

Instructor Bio, 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.

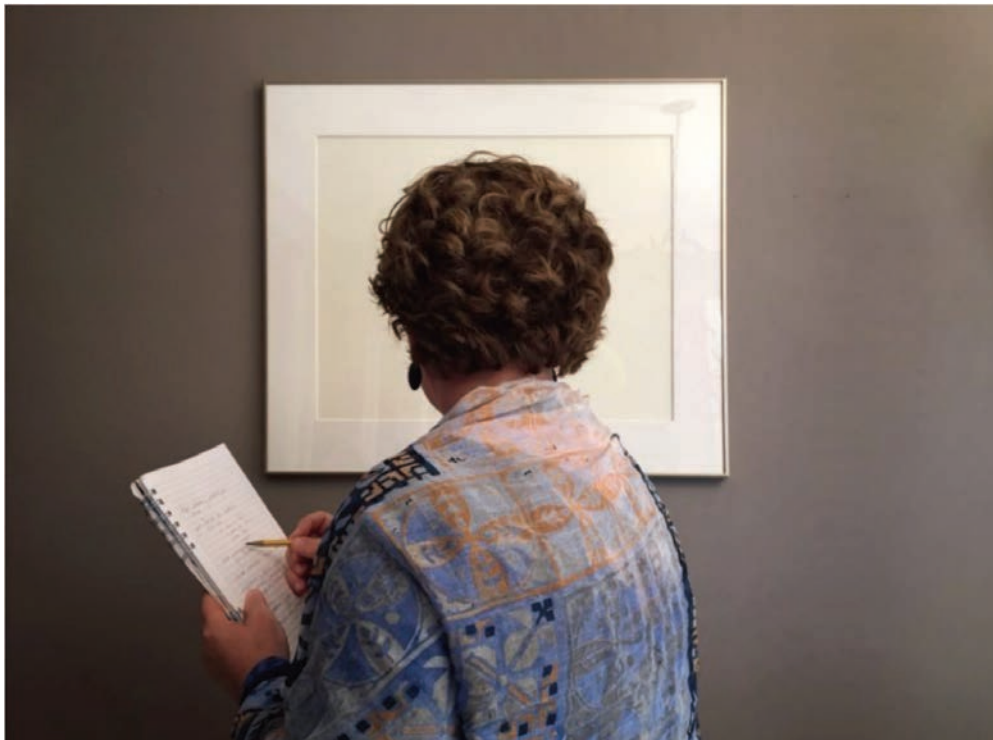
Instructor Bio, Suzanne Révy

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.

[Registration Link](#)

[Writing about
Photography Workshop](#)



Advanced Lightroom

Instructor: Sue Anne Hodges
Course: Advanced Lightroom
Dates: June 8 - 29th (4 evening sessions ONLINE)
Times: Should say Wednesdays 6:00 - 9:00 pm EST
Participants: maximum: 10
Course Fee: \$250 members \$300 non-members
Level: Advanced

Join us in the Griffin Zoom Room for a four week class advancing your Lightroom skillset. This is an advanced user class.

In this workshop we will go beyond the basic Lightroom workflow. Knowing how to make LightRoom more efficient and how to problem solve things like adding hard drives, moving files, and other common concerns for Lightroom users will be covered. There will be a short review of the Library and Develop Modules, with new tips and techniques. Then we will move on to the other modules and learn how to create not just books, and slideshows, but

also how to output PDF's and use Lightroom's print layout options to create sophisticated end products.

Students should be LightRoom Classic users, with a current catalog, comfortable with importing, basic organizing, and develop module basics.

Instructor Bio:

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.

[Registration Link](#)

[Advanced Lightroom](#)



Sue Anne Hodges



Education Policies

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. 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.

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.

COVID-19 Vaccination Policy (updated Jan 12 2022)

Proof of full vaccination against COVID-19 is required for both students and instructors to join in-person classes.

Students must provide identification and proof of vaccination to the first class to have their status verified. This only needs to be done once per person, not per class. Personal information will be treated confidentially. Students will not be allowed to join the class until proof of vaccination is provided.

The Griffin Museum also requires face coverings indoors for all students and instructors regardless of vaccination status.

We continue to monitor the path of COVID-19 and will make any necessary changes to our class policy. Please check back for updates.