

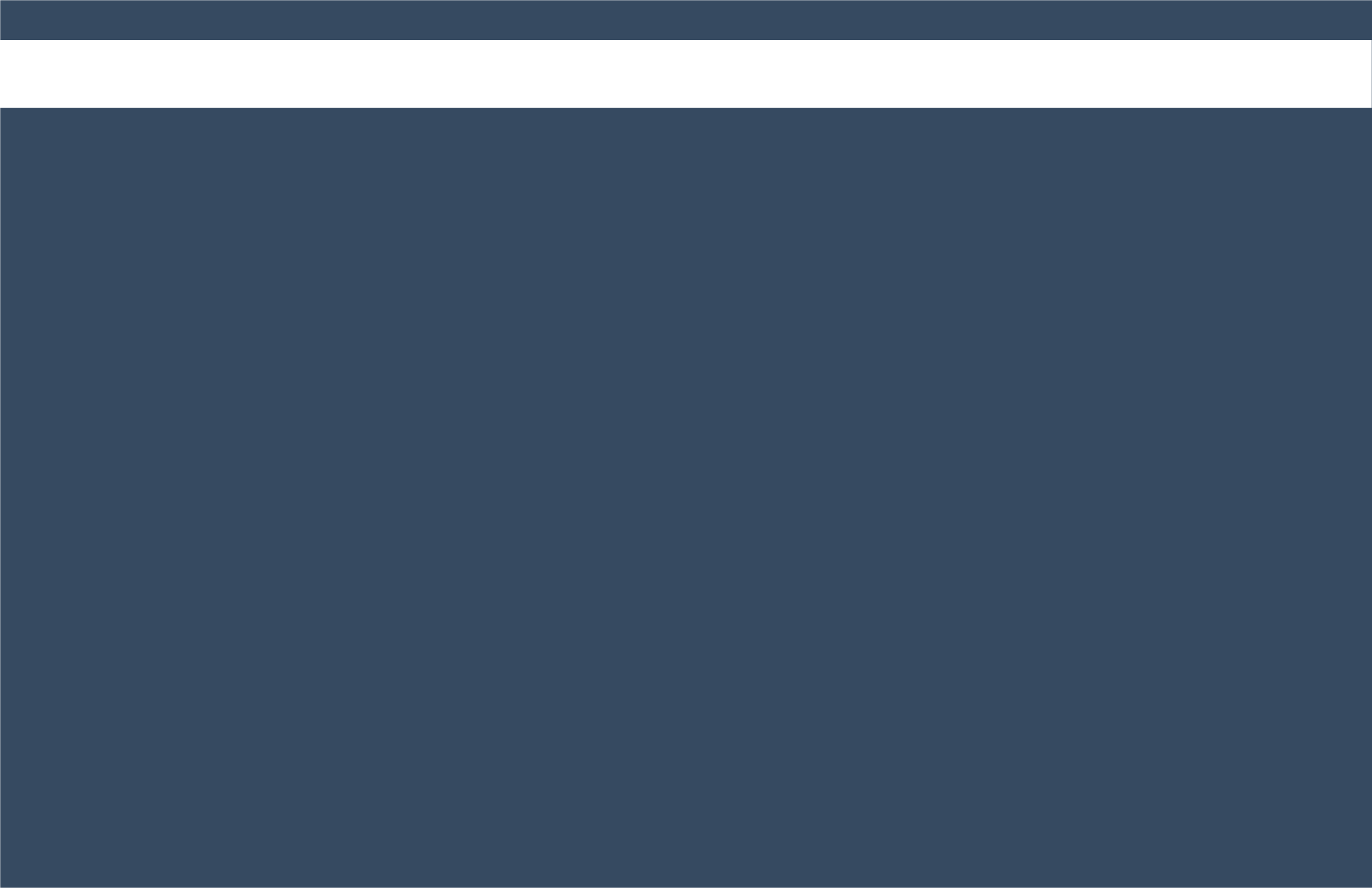


THE GRIFFIN

Museum of Photography



WINTER | SPRING 2023
EDUCATION CATALOG



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The Professional Development Lecture Series

Monthly Conversations

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The Griffin Museum of Photography is pleased to offer a monthly series of lectures highlighting the tools of the trade and conversations with individuals who are invested in furthering the art and careers of photographic artists.

We have gathered a group of artists, curators and creatives to discuss how they find their way in the creative space, with best practices, ideas for growth and future artist and business development.

Join us each month as we talk about new paths in creativity. The series is available to attend in a single lecture, or join us for the series.

Whole series (5 lectures):
members : \$100
non-members: \$150 (the non-member fee includes a 1 year membership to the Griffin Museum)

Individual lectures:
members: \$25
non-members: \$35
students can email sue@griffinmuseum.org to attend at no charge

- January 30** - Sasha Wolf, Sasha Wolf Projects
- February 9** - Gregory Harris, Keough Family Curator of Photography at the High Museum of Art
- March 6** - Roula Seikaly, Curator Quantum Projects, Senior Editor Humble Arts Foundation
- April 10** - Irina Rozovsky and Rose Marie Cromwell, Creative Artists and members of Claxton Projects
- May 1** - Mindy Nierenberg, Educator and former Senior Director of Programs at Tufts University’s Tisch College of Civic Life

REGISTER
click here



Sasha Wolf

The Artists of Sasha Wolf Projects

Monday, January 30 2023
7 – 8:30 pm EST via Zoom
ONLINE

REGISTER
click here

This lecture focuses on how Wolf chooses photographers to represent. Wolf will present portfolios by a handful of her roster artists and discuss what she deems important or special about the work.

About Sasha Wolf:

[Sasha Wolf](#), director of Sasha Wolf Projects, established in 2007, represents emerging and mid-career, fine art photographers. Sasha reviews or judges work for leading art institutions and fairs numerous times a year and conducts artist's workshops around the country on professional practices and working with galleries. Sasha's book, **PhotoWork; Forty Photographers on Process and Practice**, first published by Aperture in the Fall of 2019, is already in its third printing. Her popular Podcast of the same name, PhotoWork, is available on all streaming platforms.

Sasha Wolf Projects: <https://sashawolf.com/>

PhotoWork podcast: <https://podcasts.apple.com/us/podcast/photowork-with-sasha-wolf/id1523742299>



Gregory Harris

An evening with Gregory Harris, Keough Family Curator of Photography at the High Museum of Art

Thursday, February 9 2023
7 – 8:30 pm EST via Zoom
ONLINE

REGISTER
click here

Bring your questions and join us for a special evening with Gregory Harris, Keough Family Curator of Photography at the High Museum of Art. Greg is happy to share how he selects artists, who he is following, as well as processes and procedures for curating shows. He hopes to 'pull back the curtain' and demystify the museum.

About Gregory Harris:

Gregory Harris is the Donald and Marilyn Keough Curator of Photography at the High Museum of Art in Atlanta. He is a specialist in contemporary photography with a particular interest in documentary practice. Since joining the High in 2016, Harris has curated over a dozen exhibitions including *Picturing the South: 25 Years*, *Way Out There: The Art of Southern Backroads* and *Look Again: 40 Years of Collecting Photographs* as well as solo shows with Thomas Struth, Paul Graham, and Amy Elkins. In 2018, he led the expansion and installation of the Photography Department's new permanent collection galleries. Harris is currently working on the exhibitions *Evelyn Hofer: Eyes on the City*, *Truth Told Slant*, and *Kelli Connell: Pictures for Charis*. Before joining the High, Harris was the Assistant Curator at the DePaul Art Museum in Chicago. He previously held curatorial positions in the Photography Department at the Art Institute of Chicago. Harris has also contributed essays to monographs by Matthew Brandt, Paul D'Amato, Amy Elkins, Jill Frank, and the Metabolic Studio. He earned a BFA in photography from Columbia College Chicago, and an MA in art history from the School of the Art Institute of Chicago.



Roula Seikaly

A conversation with Roula Seikaly on NFT photography and working with non-profits such as Humble Arts

Monday, March 6 2023
7 – 8:30 pm EST via Zoom
ONLINE

REGISTER
click here

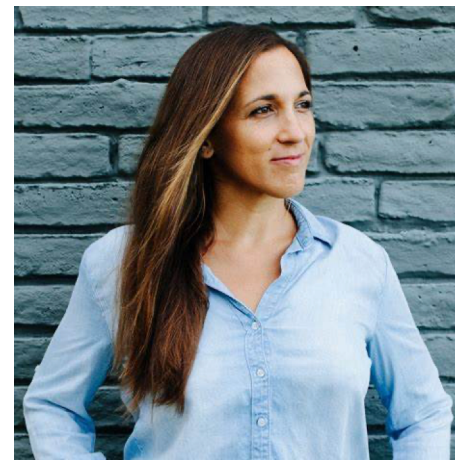
Curator and writer, Roula Seikaly will discuss the state and future of the NFT market for photography and how to approach this market. She will also talk about working with non-profit organizations such as the Humble Arts Foundation. She is interested in working with students of every level!

About Roula Seikaly:

Quantum Art Curator Roula Seikaly is an independent curator and writer based in Berkeley, and Senior Editor at Humble Arts Foundation. Her curatorial practice addresses contemporary photography and new media, social justice efforts in contemporary art, exhibition making, and institutional critique. Her writing is published virtually and in print on platforms including *Hyperallergic*, *Photograph*, *BOMB Magazine*, and *KQED Arts*. She has curated exhibitions at the Utah Museum of Fine Arts, SOMArts, SF Camerawork, Blue Sky Gallery, Colorado Photographic Arts Center, and Photographic Center Northwest. She is the co-recipient of Blue Sky Gallery's 2019 Curatorial Prize for the exhibition *An Inward Gaze*.



Irina Rozovsky



Rose Marie Cromwell

Two Paths: A Conversation with Rose Marie Cromwell and Irina Rozovsky

Monday, April 10 2023
7 – 8:30 pm EST via Zoom
ONLINE

REGISTER
click here

Rose Marie Cromwell and Irina Rozovsky will trace their parallel and intersecting paths towards a self-sufficient life with photography. The two artists, both represented by Claxton Projects, will share stories and anecdotes from their photographic journeys, touching upon the melding of art, commercial, and editorial, book making and publishing, exhibiting, and the tricky balance between life and work. Their conversation will be followed by an invitation to ask questions and engage with the audience.

About Irina Rozovsky:

Irina Rozovsky (born USSR, lives US), makes photographs of people and places, transforming external landscapes into interior states. She has published three monographs: *One to Nothing* (Kehrer, 2011), *Island in my Mind* (Kettler Verlag, 2015), and *In Plain Air* (MACK, 2021). Her work is exhibited

internationally and is in the collections of the Museum of Modern Art, New York; Metropolitan Museum of Art, New York; the Philadelphia Museum of Art; High Museum of Art, Atlanta, among others. She has photographed for *The New Yorker*, *New York Times Magazine*, *GQ*, *Harpers*, *Vice*, and *Zeit Magazin*.

Irina lives and works in Athens, Georgia where she and her husband Mark Steinmetz run the photography project space [The Humid](#). Irina is represented by [Claxton Projects](#). Instagram: [yabliko](#)

About Rose Marie Cromwell:

Rose Marie Cromwell is a photo and video artist, whose work explores the effects of globalization on human interaction and social politics. She is also interested in the tenuous space between the political and the spiritual. Rose is from Seattle, has lived the past 15 years between New York and Latin America and is currently based in Miami.

<https://www.rosemariecromwell.com/>



© Sally Mann, Candy Cigarette, 1989

Ethics Matter: Considerations for Fine Arts Photography in Practice and Profession

Monday, May 1 2023
7 – 8:30 pm EST via Zoom
ONLINE

REGISTER
click here

How are ethics relevant to fine art photography?

The College Art Association's "Code of Ethics" comments on the difficulty of creating a standardized code of ethics for artmaking. It states, "Artists must be responsible and accountable for their actions as they pursue their efforts to create manifestations of their humanity." However, it also acknowledges that although standards and ethics exist, "artists highly value their ability to challenge, criticize, and transgress those standards". This session will provide a base of discussion for participants to think about ethical considerations and ways in which they might (or might not) be applied to their own work. When aesthetic decisions contribute to the artist's vision, moving beyond what is seen objectively through the camera lens, the photography is considered fine art. Ethical codes or guidelines for photography usually focus on documentary photography, given the importance of accurate representation. The lines between fine art and documentary photography can be blurred, making ethical considerations especially important. Participants will explore the ways in which a conscious ethical framework can provide a context for artmaking and a professional art practice.

We will consider ethical photography within the current social, political, and environmental climates. Although manipulation of what the eye sees has been discussed almost since photography began, photographic ethics are especially crucial now, with the impacts of social media, polarization, and denial of science and facts. How might power dynamics, inequality, social and economic justice, and human dignity be viewed within the lens of fine art photography? Although ethics might not always be applicable to the image itself, the contemplation of ethics is valuable for the development of a professional art practice.

Participants will have opportunities to view historical and contemporary images, share their viewpoints, and learn from each other as we examine personal ethics and ways that they intersect with professional fine art photography.



Mindy Nierenberg

About Mindy Nierenberg:

For 40 years, Mindy Nierenberg's career in higher education has focused on community-based collaboration and transformative learning. Her work includes the development of ethical and equitable practices for civic engagement, including the practice of art for social change. She recently retired from Tufts University's Tisch College of Civic Life, where she served as the Senior Director of Programs. Mindy spent eighteen years designing and implementing programs and initiatives for Tufts undergraduate and professional students across the University that are mutually beneficial for student learning and local, domestic, and global communities.

Mindy previously spent ten years at the Massachusetts College of Art and Design, where she served as an Assistant and Associate Dean and founded the Office of Community Partnerships and Service Learning. She created community-based art programs and worked with faculty in all art disciplines to incorporate community-based learning in Boston and the Navajo Nation.

University courses she has taught include Art, Activism and Community: Visual Art for Social Change; Education for Active Citizenship; Community-Based Art Education; Art in the Navajo Nation: History and Contemporary Social Contexts; and Internships for Social Change.

She was awarded an artist residency at the Blue Mountain Center; received the Tufts Distinguished Service Award for University Changemaker; served as a consultant for experiential civic learning at universities; been a presenter and speaker at conferences in the U.S. and abroad; facilitated workshops in multiple contexts; and developed curriculum, trainings, and workshops, including at the Griffin Museum. She currently works as a consultant and is returning to her own art practice.

Photoshop Projects



© Sue Ann Hodges
project, plus skill enhancement exercises in class will continue to build your Photoshop skills while creating a body of work.

During each of the first 3 weeks you will have a conceptual assignment to interpret in your own style. The next 3 weeks we will follow a strategic workflow that helps you get started on a series quickly. The last two weeks will include discussion for fine tuning, and continuing with, your work. Each week there will be homework and feedback, plus examples of work by various Photoshop artists will be shown for inspiration.

January 11 – March 1
ONLINE

REGISTER
click here

Once you have learned how to use Photoshop the possibilities are endless. This workshop will help you explore your interests with a goal of discovering and developing your personal vision. Whether you are struggling to find your personal style or well on your way to portfolio development you will find the exercises and group feedback will be a great benefit in taking your work to the next level. By putting your Photoshop skills to work you will gain more technical experience. Problem solving on your own



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 Projects with Sue Anne Hodges			
Times: Wednesdays 10 am – 1 pm EST		Level: Intermediate to Advanced	
Dates:	Class 1	January 11	Participants: maximum: 10
	Class 2	January 18	
	Class 3	January 25	
	Class 4	February 1	
	Class 5	February 8	Course Cost: \$545 members \$595 non-members (the non-member tuition
	Class 6	February 15	
	Class 7	February 22	
	Class 8	March 1	

Immersive Guided Meditation for the Creative Mind



© Heather Walsh

This virtual, online workshop introduces students to Immersive Guided Meditation as a tool to access an abundance of creativity, clarity, and the courage needed to thrive as a contemporary photographer. By eliminating cognitive congestion and emotional static, students learn to use guided meditation techniques to enhance their creative practices and elevate their current work, allowing for the creation of their most authentic and unique works.

Preparation:

Bring your camera as you will create images during the sessions. Students should attend sessions in a quiet uninterrupted space.

Students will learn the value of guided meditation as a creative practice to connect to their own inner wisdom, uncovering their unique artistic expression in a state of relaxation creating a clear trusting relationship with their creativity

Class Structure:

- Immersive Guided Meditation for the Creative Mind
- Lecture on the use of creative meditation
- 20-minute Immersive Guided Meditation session
- Post-meditation photography exercise with a camera
- Group Discussion

Between Class Assignments:

Students will receive a 7-minute guided meditation and will be encouraged to listen to it at least three times before the next class. As time permits, it is suggested that students also work on creating imagery after listening to the recording. This experience will be discussed the following week in class.

January 14 and 28
ONLINE

REGISTER
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Heather Walsh

Heather Walsh is a lens-based artist whose creative practice is a balance between documentary and fine art photography. For over a decade, Walsh has worked as a photojournalist documenting stories about our shared humanity.

Her clients include The New York Times, The Wall Street Journal, NPR and others. During the covid-19 pandemic, Heather began exploring the more shadowy parts of her life through mixed media photography. Her diverse artistic practice transcends traditional boundaries and focuses its gaze on the resiliency of loss.

www.heatherwalsh.com

Course:	Immersive Guided Meditation for the Creative Mind		
Times:	Saturdays 10 am – 11:30 am EST		
Dates:	Class 1	January 14	
	Class 2	January 28	
			Course Cost: \$95 members \$115 non-members (non-member supplement can be used toward a Griffin Museum membership)

Studio Light Painting



© Jürgen Lobert

This workshop will introduce students to the techniques of applying light to objects and models from a variety of light sources, without using standard studio lights. Applying directional light adds more intrigue and intricate effects than wide angle studio lights can provide. The techniques are applied to inanimate objects and models but are also applicable to lighting outdoor landscapes at night or larger objects for product photography (cars etc.)

The workshop will cover an introduction to night photography and light painting, equipment, light sources with hands-on demos, exposure and white balance settings, composition and planning your shoot, as well as making or modifying your own light painting tools. These tools include flashlights, color gels, clear tubes, light sabers, any toy that lights up, EL wire, LED wired lights, small image projectors etc. Many of these tools will be provided for practicing in the studio and students will have the option to purchase some materials at low cost for the workshop (\$20-30).

Classroom sessions will alternate with studio time where we will practice the techniques with inanimate objects at first, before moving to teams and models. Each studio shoot is followed by a supervised editing session where post-processing techniques are explained and practiced, and feedback is provided on composition, lighting execution and processing.

This course is suitable for anybody wanting to learn low light photography and light painting. A full understanding of their camera and its controls is needed, especially manual exposure where exposure time, aperture, ISO and white balance are assigned without auto-functions. File development techniques through Lightroom and/or Photoshop will be covered in the review sessions. All techniques, equipment needs and suggestions will be discussed in the first evening. Attending that first classroom session is required, late sign-ups are discouraged.

Gear Requirements: Any camera with RAW file capability and manual exposure controls (exposure time, ISO, aperture, white balance) will work for this class. Familiarity with fully

January 16 – March 6
IN PERSON

REGISTER
click here

manual exposure is recommended. 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. For editing sessions, a laptop with editing software and storage for images is needed.



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 *Infralucient 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 art-work 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: Studio Light Painting			
Location:		In Person and On-Location	
Times:		Mondays 6 pm – 9 pm EST	Level: Open
Dates:	Class 1	January 16	Participants: maximum: 8
	Class 2	January 23	
	Class 3	January 30	
	Class 4	February 6	Course Cost: \$495 members \$545 non-members (non-member supplement can be used toward a Griffin Museum membership)
	(no class Monday Feb 13)		
	Class 5	February 20	
	Class 6	February 27	
	Class 7	March 6	

Advanced Beginner Critique and Review of Technical Skills



© Linda Haas

January 24 – June 27
ONLINE

REGISTER
click here

You are already familiar with the basics of creating photographs. But perhaps it's been a while since you've used those skills and you'd love a refresher. Or maybe you have a sense of what it's all about but would like some support and a review as you continue to create photos. This course will meet monthly over 6 months with the aim of advancing your creative capabilities while deepening your technical skills.

Each class a different topic will be discussed, illustrative images will be shown, suggestions will be given for the following month's photos, and we will have a critique of students' work from the previous month.

A few of the topics we will cover are applications of shutter speed, aperture and depth of field, and composition.

We will meet online once a month for 6 months.

Necessary equipment: all students will need a camera with manual capabilities and an understanding of how to use at least its basic functions.



Linda Haas
©Allison Evans

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

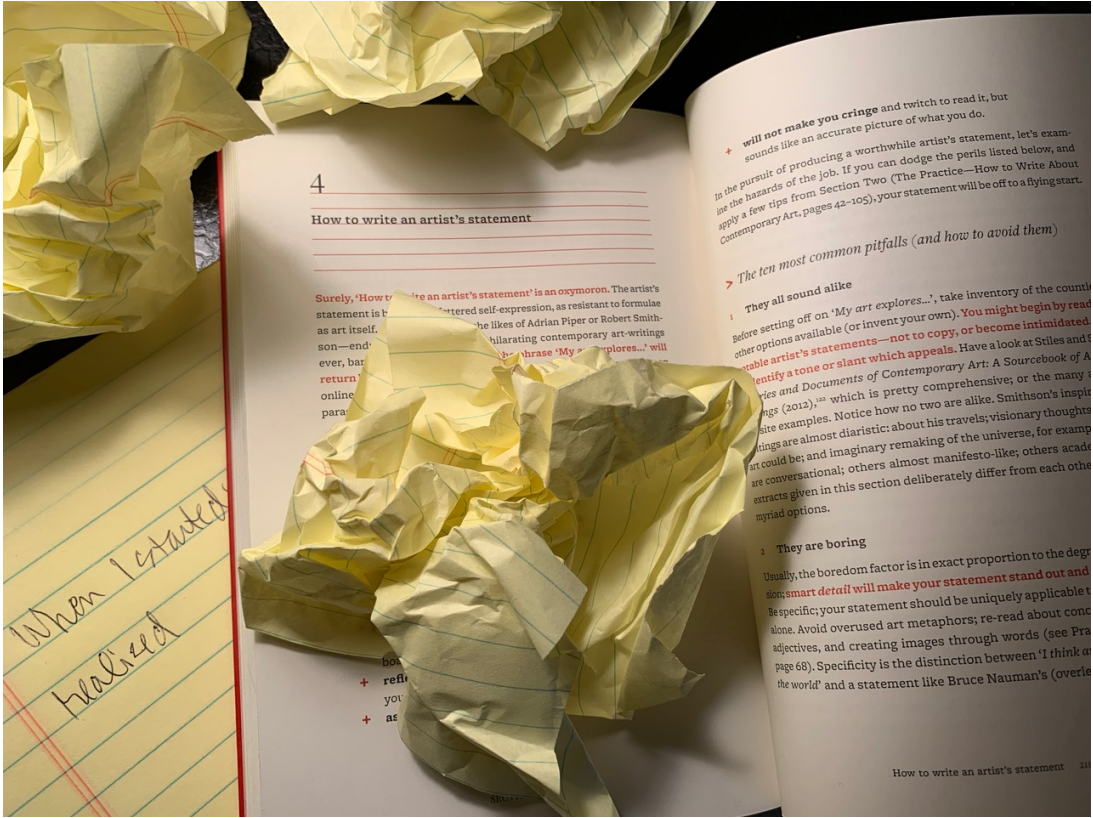
A freelance photographer and photography teacher, Linda graduated from Brandeis University with a degree in Anthropology and Fine Arts and then went on to study photography at the New England School of Photography (NESOP). She teaches or has taught at various institutions including NESOP, the University of Massachusetts, Lesley University, Cambridge Center for Adult Education and The Griffin Museum of Photography.

Linda's 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. She was also the photography editor of Glue Magazine and Sojourner.

A partial list of clients include 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.

Course:	Advanced Beginner Critique and Review of Technical Skills			
Times:	4th Tuesday of each month, 6:30 – 8:30 pm EST			
Dates:	Class 1	January 24	Level: Advanced Beginner	Participants: maximum: 8
	Class 2	February 28		
	Class 3	March 28		
	Class 4	April 25		
	Class 5	May 23		
	Class 6	June 27		
Course Cost:				
\$495 members				
\$545 non-members (the non-member tuition comes with a year regular membership to the museum)				

Writing About Your Photography



February 1 – March 1
ONLINE

REGISTER
click here

Why write about your photography? Aren't your pictures supposed to say it all? Ideally, but written cues can offer viewers helpful entry points into your work. If you exhibit your work, artist statements, project statements and biographies are necessities. If you are applying for an artist residency, a grant or a call for entry, writing eloquently will illuminate the intention and process that sparked your imagery. The bottom line is, effective communication elevates your work.

In our first session of the course, we explain “best practices” for starting and maintaining successful writing habits, offer valuable tips on expressing your genuine voice, and demonstrate examples of both clear and ineffectual communication. Using these tools, each participant prepares a piece of writing to share in subsequent workshop sessions. By discussing your piece, editing and presenting it again, as well as partaking in the same process for other members of our class, you will learn both by doing and observing. At the end of this 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 Your Photography			
Time:	Wednesdays 6 – 8 pm EST		Level: open
Date:	Class 1	February 1	Participants: maximum: 12
	Class 2	February 8	
	Class 3	February 15	
	Class 4	February 22	
	Class 5	March 1	
			Course Cost: \$325 members \$ 375 non-members (the non-member tuition comes with a year regular membership to the museum)

Visual Storytelling and Building Narrative in Your Photography



© Meg Birnbaum

February 14 – June 20
ONLINE

REGISTER
[click here](#)

Storytelling is most familiar in photojournalism but it can play a huge role in building a personal photography project. The goal in this class will be to make your personal story into a universal one. In fact, the more personal your work is, the more universal the imagery becomes.

It is not necessary to start the class knowing what you want your project to be, but if you are already working on something and have hit a road block we will provide feedback and more eyes and ideas to help you head toward the finish line.

We will start with introductions and a presentation of contemporary successful storytelling. There will be a fun assignment to get us started and loosened up. Then we will talk about intention, structure and purpose, common themes and some questions to answer. Depending on your chosen project we will discuss locations, props, inspirations, symbolism and re-igniting your passions!

At the end of the class, students will have the opportunity, if they wish, to present their work in an artist's talk to the Griffin audience.



Meg Birnbaum

Meg Birnbaum is a fine art photographer, designer and educator. She has had solo exhibitions in Kobe, Japan, the Davis Orton Gallery, NY, Panopticon Gallery, Boston, Corden Potts Gallery, San Francisco, the Griffin Museum of Photography, Lishui China, International Photography Festival, and at the Museum of Art Pompeo Boggio, Buenos Aires during the *Biennial Encuentros Abiertos-Festival de la Luz*. Her work has been juried into many national and international photography competitions. Birnbaum was an invited exhibitor at Flash Forward Festival 2011 in Boston and was nominated for the 2009 Santa Fe Prize for Photography.

Birnbaum taught illustration at Montserrat College of Art and has been teacher of the Photography Atelier classes at the Griffin Museum of Photography. Her work is held in the permanent collection of the Meditech Corporation, the Museum of Fine Art, Houston, the Lishui Museum of Photography in China and many private collections.

Visual Storytelling and Building Narrative in Your Photography			
Course:	Visual Storytelling and Building Narrative in Your Photography		
Times:	Tuesdays 6 – 8:30 pm EST		Level: Intermediate and Advanced
Dates:	Class 1	February 14	Participants: maximum: 10
	Class 2	February 28	
	Class 3	March 14	
	Class 4	March 28	
	Class 5	April 11	Course Cost: \$695 members \$745 non-members (the non-member tuition comes with a year regular membership to the museum)
	Class 6	April 25	
	Class 7	May 9	
	Class 8	May 23	
	Class 9	June 6	
	Class 10	June 20	

Master Class - The Power of Three

Feb 27, March 6 and 20, April 3
IN PERSON

REGISTER
[click here](#)

© Arno Rafael Minkkinen



To communicate our world view through photography and deliver that perspective to audiences we never meet, a cohesive body of work is essential. Call it a vision, where every picture is different and yet very much the same. It's not the same thing as creating a project. A project at its best already encompasses a vision. How better to separate it from similar projects? Building that vision, that pathway to a singular voice, is what the workshop aims to achieve for each student, an astonishment factor that the student can put into action and celebrate for months and years to come. In this four-part workshop, with class

meetings spread one and then two weeks apart, students will be invited to share their work in the first class by naming three “imaginary” mentors whose work inspires them. Two of these artists—living or deceased—can be, for examples, a poet and a painter, an architect, a composer, a philosopher, a novelist, a filmmaker, or a dancer, any combination at all, with the third mentor reserved for a photographer. Utilizing Minkkinen’s now somewhat famous Helsinki Bus Station Theory together with his pathway building exercise titled the Power of Three, students will have an opportunity to build cohesion and purpose as they expand existing visions or discover new directions. A photo bag-full of eye and mind challenging image making tools suitable for all levels are part of the workshop’s go-to resources: four corners, decisive edge, disruptive element, order and disorder, decisive place, critical moment, here to eternity, the portrait within, one floor higher, and what happens inside your mind, can happen inside a camera.

An exhibition of the work done during the workshop, together with a short essay by Minkkinen on each student’s final presentation will be held a few weeks after the last class at the Griffin Museum’s WinCam satellite gallery space as well as be part of the museum’s website.

Applicants must submit 7 images and write a short statement of why they would like to attend this workshop. It is preferred that these not all be from a single series. If you work in series and wish to submit a few from a series, that is fine, but it is preferred that you submit a variety of images, possibly a few from several series.

Max size for each image uploaded is 2 MB. Please name your images in this format: YourLastName-YourFirstName-Number1.jpg (etc for images 1 - 7)

[Please submit an application using this form.](#)



Arno Rafael Minkkinen

Arno Rafael Minkkinen is a Finnish American photographer, essayist, educator, and curator with over 100 solo shows and 200 group exhibitions at galleries and museums worldwide. He holds a Master of Fine Arts degree from Rhode Island School of Design, studying there with Harry Callahan and Aaron Siskind. His teaching career began in Finland (1974-76) at the University of Industrial Arts in Helsinki (Aalto University today). He served as assistant professor at the MIT Creative Photography Lab together from 1977 to 1981 where monthly exhibitions, high-profile lecture series, and a graduate program were initiated, including the New American Nudes exhibition and catalog Minkkinen curated in 1981. The CPL years are currently part of the ongoing new MIT Museum’s retrospective exhibitions. Currently Nancy Donahue Emeritus Professor of Art at the University of Massachusetts Lowell (there from 1987 to 2015) and docent at Aalto in Helsinki, Minkkinen also served as a visiting professor at Vevey’s École d’Arts Appliqués in Switzerland from 1994 to 2003.

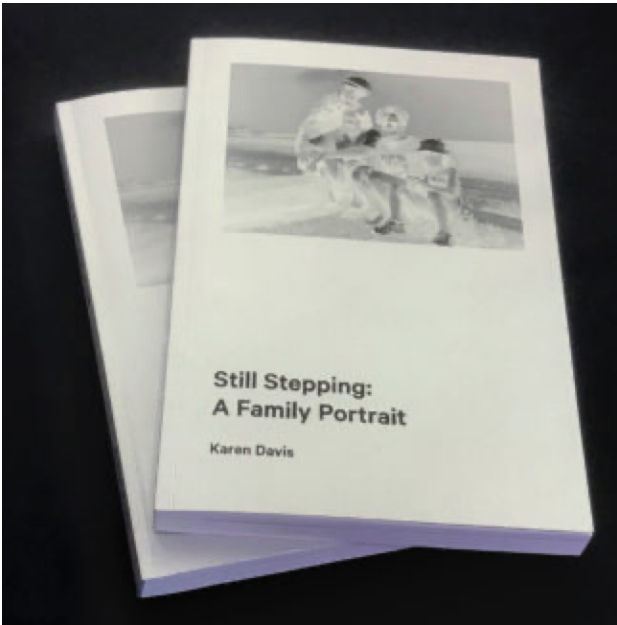
Major monographs include: Frostbite (Morgan & Morgan, 1978), Waterline (Marval, Aperture, and Otava, and winner of the 1995 Grand Prix du Livre, Rencontres d’Arles), Body Land (Motta, Nathan, and Smithsonian Institution Press, 1997), SAGA: The Journey of Arno Rafael Minkkinen: Thirty-Five Years of Photographs (Chronicle Books, 2005), Homework: The Finnish Photographs, 1973 to 2008; Balanced Equation (Lodima Press, 2010), and Minkkinen (Kehrer Verlag –German Photobook Prize for Monograph of the Year 2019 | 2020 and Honorary Book Award from the Finnish Book Prize Jury in 2021).

Minkkinen’s works are held in over 80 prominent museum and institutional collections worldwide, such as the Musée d’art moderne and the Georges Pompidou Center in Paris, the Musée de l’Élysée in Lausanne, the Museum of Modern Art in New York, the Museum of Fine Arts Boston, the Center for Creative Photography in Tucson, the Museum of Fine Arts Houston, the High Art Museum in Atlanta, the National Art Gallery in Ottawa, the Tokyo Metropolitan Museum of Photography, and the Contemporary Art Museum Kiasma in Helsinki. Major solos have recently been held in contemporary art museums in Lima, Zagreb, and St. Petersburg, Russia along with 50-year retrospectives at Fotografiska Stockholm and Tallinn, Munich’s Kunstfoyer, and this winter at La Patinoire Royale in Brussels.

Minkkinen is a recipient of the National Endowment for the Arts Grant in 1991, the Order of the Lion First Class medal from Finland in 1992, the 2006 Finnish State Art Prize in Photography, the 2013 Lucie Award in Fine Art, a 2015 Guggenheim Foundation Fellowship, the Pro Finlandia medal conferred on the Centennial of Finnish Independence in 2017, and the 2015 and 2019 Honored Educator Awards from the New England Regional and National Society for Photographic Education.

Master Class: The Power of Three			
Course:	Master Class: The Power of Three		
Location:	In person at the Griffin Museum of Photography		
Times:	Mondays 10 am – 1 pm EST	Level: open	Participants: maximum: 9
Dates:	Class 1	February 27	Course Cost: \$875 members \$925 non-members (the non-member tuition comes with a year regular membership to the museum)
	Class 2	March 6	
	Class 3	March 20	
	Class 4	April 3	

The Self-Published Photobook Workshop



© Karen Davis

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.

Students should come to the workshop with an idea for their book and a series of images they can use to develop their book concept. The number of images, which could range from 15 to 30 to start, will depend upon their concept. Through a series of assignments, we will work to refine ideas, 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.

An important goal of the workshop is that by the end of five weeks, students will be ready to order a book from the vendor of your choice. For the sixth class, scheduled approximately one month later, students present their book and describe what was learned from the choices made regarding vendor and elements of the final product.

Students should expect to spend at least three hours outside class each week preparing for the next session.

The student's additional cost for the print-on-demand book and shipping may run from \$20 to \$100 depending upon decisions made by the student.

March 1, 8, 15, 22, 29, April 26
ONLINE

REGISTER
click here



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).

The Self-Published Photobook Workshop			
Course:	The Self-Published Photobook Workshop		
Times:	Wednesdays 5:00 – 7:30 pm EST		Level: Intermediate and Advanced
Dates:	Class 1	March 1	Participants: maximum: 8
	Class 2	March 8	
	Class 3	March 15	
	Class 4	March 22	
	Class 5	March 29	
	Class 6	April 26	
			Course Cost: \$445 members \$495 non-members

The Art of iPhone Photography Level 1



© Karen Klinedinst

Learn how to get the most out of your iPhone’s camera. Through demos and class assignments you will discover image capture techniques specific to the native iPhone’s camera, explore the iPhone camera’s shooting modes, learn how to organize, and share your photos with family and friends, and best practices for transferring your photos between your devices and computer.

You’ll also learn photo editing techniques to bring out the best in your photos. This course is ideal for the casual or more experienced photographer interested in an introduction to iPhone Photography.

March 2 – 23
ONLINE

REGISTER
[click here](#)



Karen Klinedinst

Karen Klinedinst is an artist using photography to explore themes of place, nature and the environment. Inspired by the 19 th century landscape painting of the Hudson River School, she creates richly layered images that combine the real with the imagined. Since 2011, she has been using her iPhone and many photo editing apps to create her unique photographic style. Her work has been exhibited nationally, including Center for Photographic Art, University of Maryland Global Campus, Notre Dame of Maryland University, Allegheny County Museum of Art, Biggs Museum of American Art, Fort Wayne Museum of Art, and the Griffin Museum of Photography.

Course:	The Art of iPhone Photography Level 1		
Times:	Thursdays 7 pm – 9 pm EST		Level: open
Dates:	Class 1	March 2	Participants: maximum: 16
	Class 2	March 9	
	Class 3	March 16	
	Class 4	March 23	
			Course Cost: \$295 members \$345 non-members (the non-member tuition comes with a year regular membership to the museum)

Variations of You: The Expressive Self-Portrait



© Eileen Powers



Eileen Powers

Eileen Powers is a Cape Cod-based photographer, designer and self-portrait artist whose *Can you make hair for me?* collaborative art project has been featured in exhibitions, podcasts and news media around the country as well as in *The Boston Globe*. She has an MFA in visual art, and is on staff at the Photographic Resource Center in Cambridge, MA. Eileen has led workshops at the Smith Center, Washington, DC; Lesley University, Cambridge, MA; Creighton University, Omaha, NE; and the Nantucket Atheneum among many others. She is a Ph.D. student at the Institute for Doctoral Studies in the Visual Arts (IDSVA). A video about Eileen and *Can you make hair for me?* project can be viewed [here](#).

March 4, 11, 18 and 25
HYBRID

REGISTER
[click here](#)

As long as there have been artists and makers there has been self-portraiture.

Whether it's realist, abstract or performative, the act of situating and picturing the self often springboards the artist to new self-awareness and insight. This interactive workshop focuses on the many ways we can use this expressive activity as a stepping stone to create new work and explore new directions in photography.

We discuss the context of self-portraiture in both painting and photography. Using our own image as a starting point and simple materials (paper and pens) we work through exercises designed to create new perspectives. Students are encouraged to investigate class concepts through assignments using the camera and also pen and pencil. The workshop is open to all levels and all experiences. No drawing experience necessary.

Course: **Variations of You: The Expressive Self-Portrait**

Location: 1st and 3rd sessions at the Griffin Museum,
2nd and 4th sessions Online

Times: Saturdays 9 am – 12 pm EST

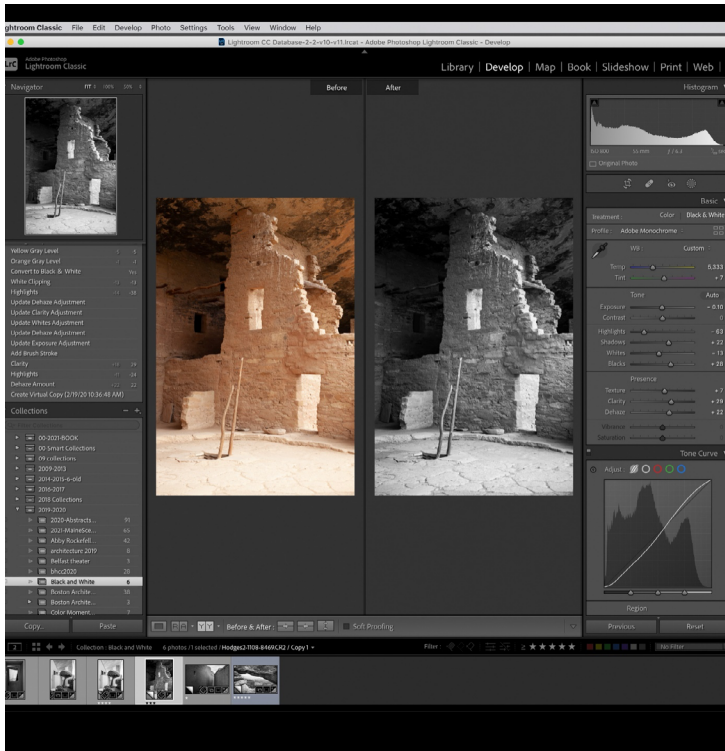
Dates: Class 1 March 4
Class 2 March 11
Class 3 March 18
Class 4 March 25

Level:
open

Participants:
maximum: 8

Course Cost:
\$395 members
\$445 non-members (the
non-member tuition comes with a
year regular membership to
the museum)

Lightroom Classic Workflow



March 8 – April 26
ONLINE

REGISTER
click here

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.

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.



Sue Anne Hodges

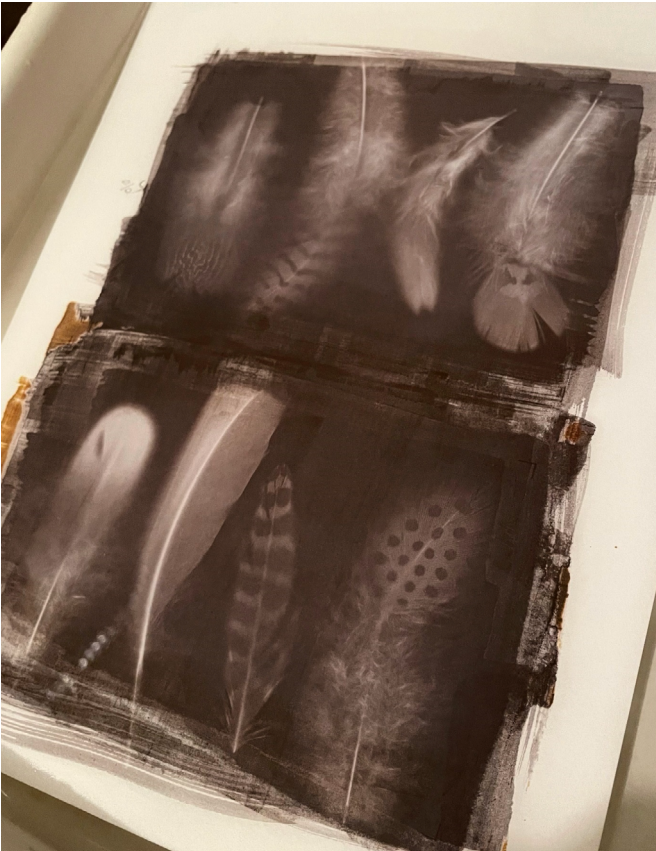
Sue Anne Hodges is a photographer and educator. Since 1992, Sue Anne has been exploring and using digital cameras and digital imaging technology. She studied this technology at the Center for Creative Imaging in Camden, Maine. Digital images from her early experiments have been included in Kodak’s publication, 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: Lightroom Classic Workflow			
Times:	Wednesdays 6 pm – 9 pm EST		
Dates:	Class 1	March 8	Level: Intermediate to Advanced
	Class 2	March 15	
	Class 3	March 22	Participants: maximum: 10
	Class 4	February 29	
	Class 5	April 5	Course Cost: \$545 members \$595 non-members (the non-member tuition comes with a year regular membership to the museum)
	Class 6	April 12	
	Class 7	April 19	
	Class 8	April 26	

Salted Paper Printing



© Anne Eder

March 11
IN PERSON

REGISTER
[click here](#)

The invention of photography evolved from two distinct areas of discovery-- optics, which led to the construction of the camera, and the discovery of light sensitive metal salts used to create images through exposure to the sun. This workshop will allow you to walk in the footsteps of Henry Fox Talbot, who experimented with salted papers and silver nitrate to make images through “photogenic drawing”.

We will explore the original salted paper process, which is quite simple and does not require a full darkroom. The salted paper process will leave you feeling deeply connected to the roots of photography and allow you to experience the excitement of discovery that was so present during the early days of the medium.

Bring an apron, gloves will be provided.

We will begin by coating a good watercolor paper with a saturated salt solution. After this dries, the silver nitrate is brushed on and after drying, is exposed to UV light for 4-20 minutes. There is a water bath to remove excess silver and then a final soak in saturated salt to fix the image.



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: Salted Paper Printing		
Location: Griffin Museum of Photography		
Times:	Saturday 9 am – 1 pm EST	Level: open
Date:	March 11, 2023	Participants: maximum: 12
		Course Cost: \$125 members / \$175 non-members plus \$10 materials fee

The Art of iPhone Photography Level 2



© Karen Klinedinst



Karen Klinedinst

Karen Klinedinst is an artist using photography to explore themes of place, nature and the environment. Inspired by the 19 th century landscape painting of the Hudson River School, she creates richly layered images that combine the real with the imagined. Since 2011, she has been using her iPhone and many photo editing apps to create her unique photographic style. Her work has been exhibited nationally, including Center for Photographic Art, University of Maryland Global Campus, Notre Dame of Maryland University, Allegheny County Museum of Art, Biggs Museum of American Art, Fort Wayne Museum of Art, and the Griffin Museum of Photography.

March 30 – April 20
ONLINE

REGISTER
[click here](#)

For experienced iPhone photographers, and building on the Level 1 class, learn the iPhone native camera app’s more advanced image capture capabilities including shooting and editing RAW files. Through demos and class assignments, you’ll be introduced to more advanced photo editing techniques with Lightroom Mobile app and explore other creative post-processing apps. This course is ideal for the photographer interested in expanding their knowledge of iPhone Photography and developing their own distinctive photographic style.

Course:	The Art of iPhone Photography Level 2		
Times:	Thursdays 7 pm – 9 pm EST		Level: Intermediate
Dates:	Class 1	March 30	Participants: maximum: 16
	Class 2	April 6	
	Class 3	April 13	
	Class 4	April 20	
			Course Cost: \$295 members \$345 non-members (the non-member tuition comes with a year regular membership to the museum)

Photography and the Non-Traditional Form



© Marcy Palmer

April 15 – May 20
ONLINE

REGISTER
[click here](#)

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.

Week 1 – What makes a photograph? Photography and form - destruction, construction, assemblage and form (examples and discussion). Demo of image transfer techniques (part one).

Week 2 – Transfers and the alternate form (examples and discussion). Demo of transfer techniques and various materials (part two). Discussion of student work

Week 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

Week 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

Week 5 – Mark making and the image (examples and discussion). Demo of surface manipulation of the photograph in various ways. Discussion of student work.

Week 6 – Discussion of students' final works, questions, and review of techniques

Note: Students should have the capability to inkjet print on thin papers. Some printers require carrier sheets for this.

Students will be sent a supply list and asked to purchase supplies prior to the start of the course. Course sign up will close 2 weeks prior in order to give time to purchase supplies – deadline, Apr 1 2023



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

Photography and the Non-Traditional Form			
Course:	Photography and the Non-Traditional Form		
Times:	Saturdays 10:00 am – 12 pm EST		Level: open
Dates:	Class 1	April 15	Participants: maximum: 12
	Class 2	April 22	
	Class 3	April 29	
	Class 4	May 6	
	Class 5	May 13	
	Class 6	May 20	
			Course Cost: \$495 members \$545 non-members (the non-member tuition comes with a year regular membership to the museum)

Editing and Sequencing Workshop



© Sylvia Stagg-Guiliano

May 6, May 7 and May 13
IN PERSON

REGISTER
[click here](#)

Photographers are regularly faced with editing and sequencing their work whether for portfolio, exhibition, website, juried show submission, or grant proposal. In this workshop we will look at the art of evaluating photographs and arranging them in a meaningful way for presentation. Beginning with the work of other photographers, we will examine the question of what makes a strong photograph, both as a single image and within a group. Next we will turn our attention to your photographs, sharing, editing, and sequencing them as a group. Students should arrive with a group of 15-35 printed photographs they would like workshopped.



Emily Belz

Emily Belz is an independent photographer, educator, and curator based in Lincoln, MA. Her photographs focus on domestic and place-based still lifes, telling stories through the traces, objects, and slants of light that have been left behind. Belz has exhibited her photographs widely in both solo and group exhibitions at venues including the Newport Art Museum, the Danforth Museum, the Griffin Museum, and the Center for Fine Art Photography. She is represented by Gallery Kayafas in Boston and will have a solo show there in February 2023.

Belz holds a BA in photography and art history from Hampshire College (1997); an MA in community-based art 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 (Winchester, MA) and is on the faculty at Lasell University (Newton, MA). Belz works privately with artists as a mentor and specializes in reviewing and sequencing portfolios.

With 20+ years in the art world, Belz brings this experience to her role as a juror for photography competitions and reviewer for regional portfolio reviews. She enjoys curating exhibitions in collaboration with emerging artists in Boston and New England.

Course: **Editing and Sequencing Workshop**

Times: 9 am – 1 pm EST

Dates: Class 1 Saturday, May 6
Class 2 Sunday, May 7
Class 3 Saturday, May 13

Level:
Intermediate to Advanced

Participants:
maximum: 12

Course Cost:
\$495 members
\$545 non-members

Portfolio Development and Marketing Your Work



May 31 – June 28
ONLINE

REGISTER
[click here](#)

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).

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Portfolio Development and Marketing Your Work			
Course:	Portfolio Development and Marketing Your Work		
Time:	Wednesdays 5 – 7:30pm EST		Level: Intermediate to Advanced
Dates:	Class 1	May 31	Participants: maximum: 8
	Class 2	June 7	
	Class 3	June 14	
	Class 4	June 21	
	Class 5	June 28	
			Course Cost: \$395 members \$445 non-members

Forage and Plant Based Printing: Anthotype Workshop




© Anne Eder

June 3
IN PERSON
plus follow up Zoom

REGISTER
[click here](#)

Anthotypes are a nineteenth century process discovered by Sir John Herschel. The innate light sensitivity of plants can be harnessed to produce photographic images that do not require any sort of chemical development or a traditional darkroom. It is a very romantic and delicately nuanced process, and images may be rendered in a range of pastel or vibrant colors. The methods of extracting and coating plant emulsions onto watercolor papers will be demonstrated, as well as how to set up, expose, and assess exposures.

A presentation on history of the process and contemporary practitioners will be followed by foraging the museum grounds for materials, making emulsions, and coating papers. How to create appropriate digital transparencies for this process will be discussed and set up for exposure will be demonstrated. Participants will take coated papers home to set up and expose and we will meet via zoom to discuss everyone's results in one week.

Sponsored by Hahnemühle.  **Hahnemühle**
PAPER MAKES THE DIFFERENCE



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:	Forage and Plant based Printing: Anthotype Workshop		
Location:	Griffin Museum of Photography		
Times:	Saturday 9 am – 12 pm EST	Level:	open
Date:	June 3, 2023	Participants:	maximum: 12
		Course Cost:	\$125 members \$175 non-members plus \$10 materials fee

Writing about Photography Workshop



June 10 and 17
ONLINE

REGISTER
click here

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.



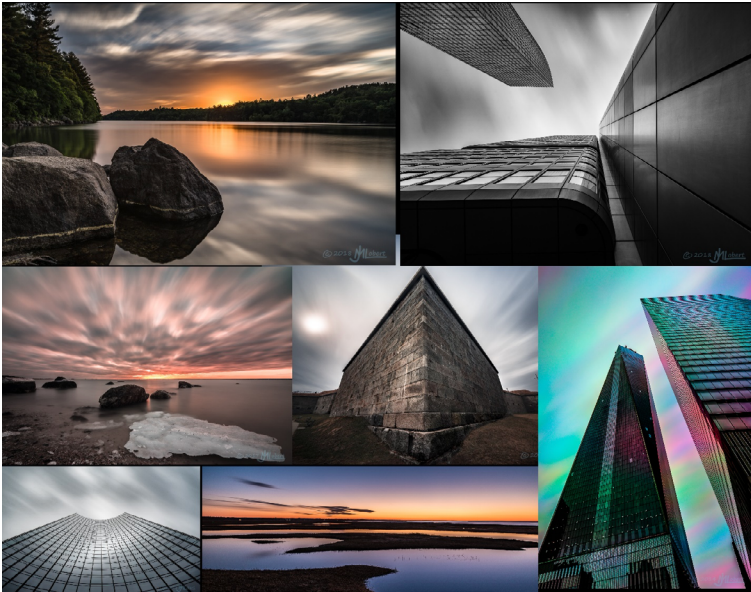
Suzanne Révy

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.

Writing About Photography Workshop				
Course:	Writing About Photography Workshop			
Time:	Saturdays, 11 – 1 pm and 11 – 2 pm EST respectively			
Date:	Class 1	June 10	Level:	Participants:
	Class 2	June 17	open	maximum: 12
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)	

Daytime Long Exposure



© Jürgen Lobert

This is a workshop to explore the creative aspects of long exposures taken during daylight. Similar in concept to night photography, daytime long exposures record 1 to 15 minutes of time in a single photo, no longer freezing actions but rather recording the element of time, where water surfaces smooth over to a mirror finish, clouds form bands in the sky, lights and shadows soften and people start disappearing. This creates unique and intriguing images of the world that we usually perceive in momentary exposures. The resulting imagery is peaceful, can be otherworldly and strangely beautiful.

To enable DLE, we use neutral density filters in front of our lenses, which removes 99+% of the natural light and forces us to take longer exposures for correct illumination. This workshop will cover equipment and its settings to achieve correct exposure, white balance, post processing of images but also subject matter and composition, all important factors in creating fine art imagery.

The workflow for this course will include five in-class lectures with basics of the technique, image processing and critique, alternating with four biweekly photo shoots in various locations around Boston. The image reviews will allow students to learn and practice editing techniques as well as share their work.

The first class session will cover all aspects of DLE photography. If you are unable to attend that first class, which will be held online via zoom, we strongly 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 and perhaps some walking in slightly uneven terrain.

PREREQUISITES:

A basic 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 installed for sessions 5, 7 and 9.

June 7 – August 2
HYBRID

REGISTER
click here

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 as well as at least one 10 stop (1000x or 3.0 density) neutral density filter. Equipment needs will be covered in the first session and filters can be purchased before the first photo shoot. Gear questions can be answered during the first session.



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 *Infralucant 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: **Daytime Long Exposure**

Location: In Person and On-Location (5 classroom and 4 on location)

Times: Wednesdays 6 pm – 9 pm EST

Level:
Intermediate to Advanced

Dates:

Class 1	June 7
Class 2	June 14
Class 3	June 21
Class 4	June 28
Class 5	July 5
Class 6	July 12
Class 7	July 19
Class 8	July 26
Class 9	August 2

Participants:
maximum: 12

Course Cost:
\$545 members
\$595 non-members (non-member supplement can be used toward a Griffin Museum membership)

New England Portfolio Reviews



April 14 - 16
ONLINE

REGISTER
coming soon

Save the dates of Friday, April 14 – Sunday, April 16 to participate in the 3rd New England Portfolio Reviews ONLINE sessions.

Sales for this event will be announced soon.

Offered in partnership with the Photographic Resource Center.

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.

