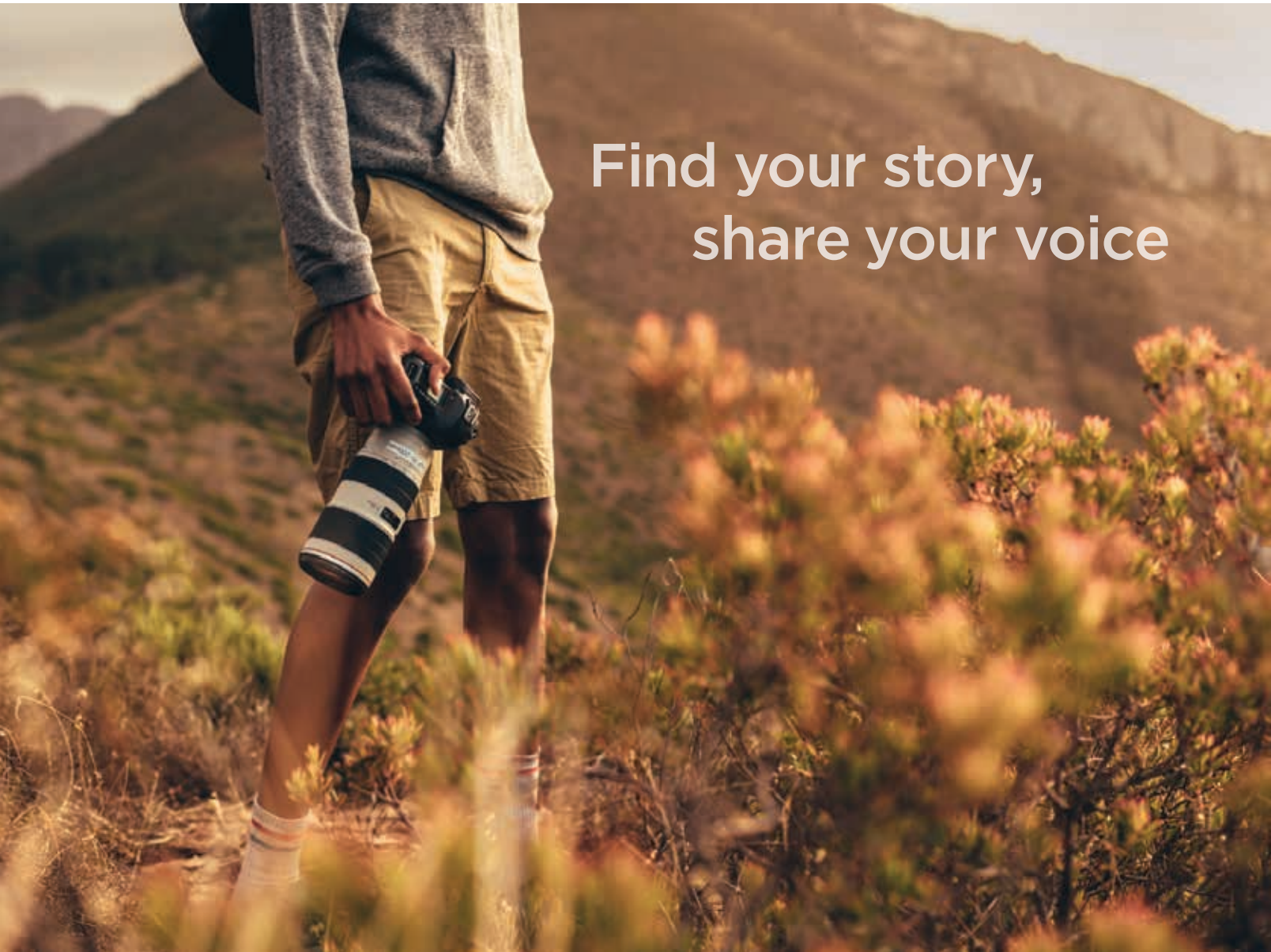


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LACP

Los Angeles Center of Photography



Find your story,
share your voice

Offering classes, workshops,
public programs, and exhibitions
online and **in-person**
(at and from Los Angeles, CA)

TEAM

From left: Matthew Finley, *Administrative Assistant*; Dr. Rotem Rozental, *Executive Director*; Janis McGavin, *Director of Marketing & PR & Social Media*; Brandon Gannon, *Director of Operations & Education*; Kevin Weinstein, *Education Manager*; Jason Woolfolk, *Facilities Manager & Event Producer*

Design by Sally Ann Field

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CONNECT WITH US!

BECOME A MEMBER

JOIN OUR NEWSLETTER

FOLLOW US:



Mission Statement

*LACP enables its communities to capture, interpret and
reimagine individual and cultural conflicts and the creative combustion
that shape Los Angeles and influence the world.*

Letter from the Executive Director

Dear Friends,

Storytellers can change the world, and they need a safe space to find their voice and capture their story. The Los Angeles Center of Photography is proud to be the crucible that forges creative vision, insight, and experimentation into a vibrant photographic community that expresses the cultural and artistic crosscurrents that are the essence of LA.

During this tumultuous year, our community came together to create and connect, both online and across Los Angeles. LACP and its members have been responding to global and local shifts, through exhibitions, public programs, and community initiatives.

I am proud to share we launched an outreach program in partnership with The Children’s Institute, offering free photography workshops for high school and middle school students in Watts. The workshops focus on developing visual literacy skills and non-verbal forms of creative expression, placing cameras at the hands of teens and pre-teens who learn powerful ways to articulate their perspective and share their lived experience with the world. I look forward to expanding the program with existing and new partners across Los Angeles in 2023.

In May, LACP organized a virtual fundraising event to support Razom, a non-profit organization that provides humanitarian aid to civilians and medical aid to soldiers in Ukraine. Photographer Natalie Keyssar shared her experience covering the war since its early days, presenting painful, intimate stories of the lives and faces behind the conflict.

With our local friends, members, and supporters, we created a network of partnering organizations, offering in-person workshops, classes, and public programs across Los Angeles. Our print lab is now in full motion at Contact Photo Lab at the Brewery, and regular classes and experiences are offered at 14 Studios, Q studios and Thymele Arts. We hosted the pop-up exhibition *Fresh As___: Photographic Meditations from the Black Vanguard (Regarding A New Esthetic)*, curated by Ali LeRoi and Shawn Theodore at Sovern and partnered with Inner-City Arts around their annual Summer on 7th Party, where we featured the members exhibition *Undercurrents*. And of course, our online offerings are in full swing, with countless opportunities to be inspired, learn and engage.

Lastly, we were thrilled to have our efforts across communities recognized by the Lucie Award, whose members nominated LACP for the Photography Program of the Year Award.

Looking into the new year, soon we will get to share with a refreshed look, a new website, and exciting ventures in line with our mission and our commitment to inspire communities through visual storytelling.

We remain grateful for your support, and for the opportunity to be a part of your photographic journey.

Sincerely,
Rotem Rozental, Ph.D.

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PLEDGE



SUPPORTLACP

Join us to shape the future of visual storytelling

Putting cameras in the hands of teens and pre-teens across Los Angeles

Personalized journeys and mentorships for photographers
at all stages of their careers

Innovating programming and curatorial initiatives

MEMBERSHIP



JOIN



BECOME A MEMBER OF OUR PHOTO COMMUNITY

Receive discounts on classes, workshops and events

Access to free programming, in-person and online

Exhibit your work at art fairs including LA Art Show

Opportunity to be recognized as Member of the Month

Print in our new digital lab

ONE-YEAR PROFESSIONAL PROGRAM



© Michael E. Gordon

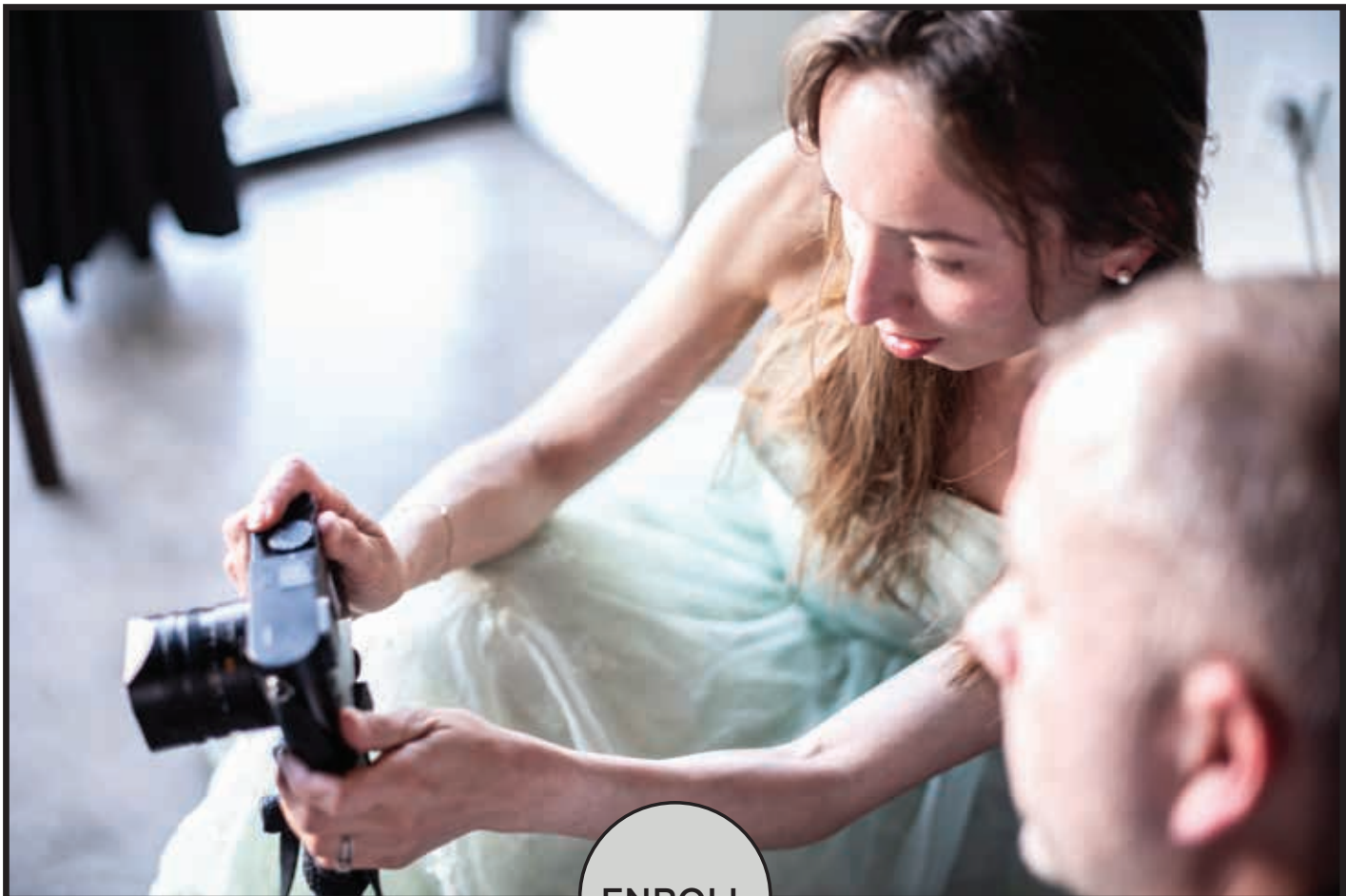
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BEGIN YOUR JOURNEY WITH LACP

Join our One-Year Professional Program

Immerse yourself in a personalized, designed program. Find your voice through individualized and group study, and learn from master photographers such as Susan Burnstine, Kate Breakey, Joanne Dugan, Rania Matar, Christian Patterson, Aline Smithson, Maggie Taylor and Stephen Wilkes

CERTIFICATE PROGRAMS



© Sarah Hadley

ENROLL

BEGIN YOUR JOURNEY WITH LACP

Join a Certificate Program

General Course of Study ■ Lighting & Portraiture ■ Fine Art ■ Self-Designed

Developed solely and independently by the Los Angeles Center of Photography, our certificate programs offer students a focused and comprehensive course of study alongside personal guidance.

Online LEARNING CALENDAR

JANUARY

1/10-3/21: The Master Class: Bringing Projects to Completion with Aline Smithson— Special Guest (Six sessions)	18
1/17-2/14: The Creative Portrait with Rania Matar— Special Guest (Five sessions)	19
1/17-2/2: Photoshop Layering Unbound with Maggie Taylor— Special Guest (Six sessions)	18
1/24-2/7: Creating Your Own Photo Zine with Jeff Phillips— Special Guest (Three sessions)	19
1/24-4/11: Introduction to Adobe Photoshop with Josh Withers (12 sessions)	42
1/25-3/1: Landscaped: Topographies of Desire, Trauma and Resilience with Morgain Bailey— Special Guest (Six sessions)	20

FEBRUARY

2/4-2/25: Hand Coloring Black and White Photographs with Laurie Klein— Special Guest (Four sessions)	20
2/8-3/15: Creative Portraiture with Ken Merfeld (Six sessions)	36
2/11-3/18: An Alternative Vision: Reimagining the Photo with Gerald Slota— Special Guest (Six sessions)	21
2/16-3/23: The Photographer’s Eye–Part 1 with Thomas Alleman (Six sessions)	37
2/21-3/21: Writing Pictures: An Exploration of Text and Image with Joanne Dugan— Special Guest (Five sessions)	12
2/27-7/17: Impacting Our World: Photography for Social Change with John D. Russell (Six months – Six Sessions)	40
2/27-7/10: Portfolio Development Workshop with Susan Burnstine— Special Guest (Six months – Six sessions)	21

MARCH

3/2-3/30: A Peak Behind the Curtain: What Collectors Look For with Alice Zimet— Special Guest (Five sessions)	24
3/3-3/31: The Contemporary Landscape with Brad Temkin— Special Guest (Five sessions)	24
3/6-4/3: Silver and Gold Leafing Workshop with Marcy Palmer— Special Guest (Four sessions)	25

APRIL

4/4-5/11: Basic Photography with Rollence Patugan (12 sessions)	40
4/6-5/11: The Documentary Photography Narrative: Creating and Publishing a Project with Ken Light— Special Guest (Six sessions)	25
4/6-5/11: The Photographer’s Eye–Part 2 with Thomas Alleman (Six sessions)	37
4/12-5/23: Publishing a Photo Book with Harvey Stein— Special Guest (Seven sessions)	26
4/17-5/22: Cyanotype: Wet and Traditional with Jill Enfield— Special Guest (Six sessions)	26
4/17-5/24: Introduction to Adobe Lightroom Classic with Michael Pliskin (12 sessions)	42

MAY

5/2-5/23: Poetry of Abstraction with Susan Burnstine— Special Guest (Four sessions)	27
5/4-6/8: Artist as Subject: Strategies of Self-Portraiture with Jennifer McClure— Special Guest (Six sessions)	27
5/6: Taking Control of Your Lightroom Catalog with Peter Bennett (One session)	(www.lacphoto.org)
5/6-5/7: Still Life Lighting Basics with Ann Elliott Cutting (Two sessions)	34
5/9-6/20: Seeing into Photographs: The Art of Composition in Photography with Kevin Weinstein (Six sessions)	30
5/13-5/21: Self Publish & Design Your Own Photo Book with Elizabeth Avedon— Special Guest (Four sessions)	28
5/30-6/27: Keeping the Channels Open: Infusing Your Work with Mindfulness with Joanne Dugan— Special Guest (Five sessions)	28

Webinar LEARNING CALENDAR

JANUARY

1/14: Pushing Boundaries with Gerald Slota (One session)	
1/21: iPhone Artistry: Fine Art Photography in Your Pocket with Dan Burkholder (One session)	
1/28: How Book Publishing Works Today with Caleb Cain Marcus (One session)	

FEBRUARY

2/11: Breaking Out of a Rut: Tip for Creating Breakthroughs in Your Photography with Ibarionex Perello (One session)	
2/18: Standing with Nature: Personal Vision as a Public Commitment with Arno Rafael Minkkinen (One session)	
2/25: Location, Location, Location: The Making of Environmental Portraits with Lauri Lyons (One session)	

MARCH

3/4: Publishing Your Photo Book with Harvey Stein (One session)	
3/11: Refining Your Work with Mark Steinmetz (One session)	
3/18: Pixels, Paint, Pastel and Pencil: Altering Images with Kate Breakey (One session)	
3/25: How to Choose Yourself as an Artist with Michael Foley (One session)	

Webinar

LEARNING CALENDAR

APRIL

- 4/1: A Tread Through Projects and Ideas with Rodrigo Valenzuela (One session)
- 4/15: Gallery Representation for the Photographer with Darren Ching (One session)
- 4/22: Branding to Sell Your Fine Art Work with Brooke Shaden (One session)
- 4/29: Exploring the Art of Collage with Sarah Hadley (One session)

MAY

- 5/13: Now What? Strategies for Mid-Career Photographers with Aline Smithson (One session)
- 5/20: The Creative Process of Making a Photo Book with Mona Kuhn (One session)

JUNE

- 6/3: Social Media 101: A Guide for Artist with Janis McGavin (One session)
- 6/10: Challenging Reality with Photo Montage (One session)
- 6/17: Photography NFTs: Finding Your Audience with Rainer Hosch (One session)
- 6/24: Pushing Your Work Forward with Jonathan Blaustein (One session)

In-Person

LEARNING CALENDAR

JANUARY

- 1/5: Printer Training Class with Eric Joseph (One session)..... 43
- 1/7-1/8: The Wet Plate Collodion Workshop with Allan Barnes (Two sessions)..... 36
- 1/12: The Los Angeles Street Collective with Safi Alia Shabaik (One year)..... 39
- 1/13-1/15: Eyes Wide Open with Eddie Soloway—**Special Guest** (Three sessions)..... 14
- 1/27-1/29: Creating the Digital Montage with Fran Forman—**Special Guest** (Three sessions)..... 14

FEBRUARY

- 2/2: Printer Training Class with Eric Joseph (One session)..... 43
- 2/15-3/22: Basic Photography with Peter Bennett (Six sessions)..... 30
- 2/25-2/26: The Fine Art of Digital Printmaking with Eric Joseph (Two sessions)..... 43

MARCH

- 3/2: Printer Training Class with Eric Joseph (One session)..... 43
- 3/4: Meet-Up in LA: Photographing the City of Angeles with Peter Bennett (One session)..... 40

- 3/6-3/27: Boots on the Ground: Street Photography Basics with Dan Balilty (Seven sessions) 38
- 3/10-3/12: The WORK of Art with Lori Vrba & Tobia Makover—**Special Guest** (Three sessions) 15
- 3/18-3/19: The Crash Flash Weekend: Speedlight Essentials with Jennifer Emery (Two sessions) 33

APRIL

- 4/1-4/3: Dragging the Shutter: Balancing Flash and Ambient In-Studio and On-Location with Bobbi Lane & Lee Varis—**Special Guest** (Three sessions)..... 15
- 4/6: Printer Training Class with Eric Joseph (One session)..... 43
- 4/11-4/27: Introduction to Studio Lighting – Part 1 with Hugh Kretschmer (Six sessions)..... 32
- 4/18-5/23: Street Photography in the 21st Century: New Voices, New Strategies with Thomas Alleman (Seven sessions)..... 38
- 4/21-4/23: Fiction and Nonfiction for All Levels with Sarah Schulman—**Special Guest** (Three sessions) 12
- 4/22-4/23: Lighting Without Lights: Harnessing the Power of Natural Light with Stella Kalinina (Two sessions) 34

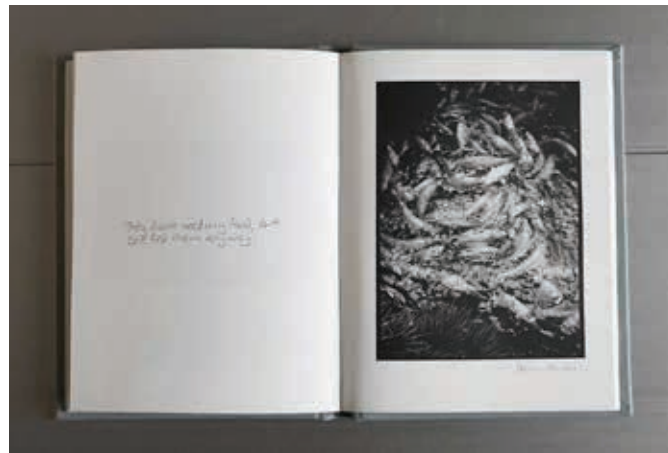
MAY

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- 5/4-5/7: The Well-Realized Book with Christian Patterson—**Special Guest** (Six sessions)..... 16
- 5/6: Creating Powerful Travel Images with Mark Edward Harris (One session)..... 41
- 5/9-5/25: Introduction to Studio Lighting – Part 2 with Hugh Kretschmer (Six sessions)..... 32
- 5/13: Portrait Studio Lighting: A One-Day Workshop with Kevin Scanlon (One session) 33
- 5/17-5/21: Transforming Your Photographs with Kate Breakey—**Special Guest** (Five sessions)..... 16
- 5/17-6/21: Basic Photography with Rebecca Truszkowski (Six sessions)..... 30

JUNE

- 6/1: Printer Training Class with Eric Joseph (One session)..... 43
- 6/2-6/4: The Art of Seeing with Stephen Wilkes—**Special Guest** (Three sessions)..... 17
- 6/10: Meet-Up in LA: Photographing the City of Angeles with Peter Bennett (One session) 40
- 6/10-6/11: The Fine Art of Digital Printmaking with Eric Joseph (Two sessions)..... 43
- 6/17: The Crash Street Class: A One-Day Adventure with Michelle Groskopf (One session)..... 39
- 6/23-6/25: Three Simple Lines: Meditation and Writing Haiku with Natalie Goldberg—**Special Guest** (Three sessions)..... 13
- 6/24-6/25: The Wet Plate Collodion Workshop with Allan Barnes (Two sessions) 36

Writing Pictures with Joanne Dugan



© Joanne Dugan

An Exploration of Text and Image

There is there is a long history of photographers who have used the written word to inform and enhance their image making. American documentary photographer Dorteia Lange said, “All photographs—not only those that are so called ‘documentary’... can be fortified by words.” More and more contemporary artists are exploring the form to find new means of expression, both in analog and digital platforms.

This highly collaborative workshop will encourage and inspire students to combine text and image to tell their stories in a visual way. We will spend focused time using experimental prompts to spontaneously make photographs about words and write words about photographs, using our own work, as well as responding to the work of others. We will also examine and discuss the practices of master artists and will review examples of books, conceptual projects, and digital formats that successfully combine the image and the written word.

Joanne Dugan (www.joannedugan.com) is a visual artist, author and editor who lives and works in New York City. Her ongoing fine art practice involves the use of traditional silver-based analog photographic materials to explore photography as a physical medium. Her work has been exhibited in the United States, Germany, London, Amsterdam and Japan and featured in the *Harvard Review* and the *New York Times T Magazine*, among others. As an author, Joanne’s image/text pairings have been published in seven books, including two photographic children’s books published by Abrams Books and two fine-art monographs. Joanne is a faculty member of the International Center of Photography in New York City and the Fine Arts Work Center in Provincetown, MA.

Five Sessions

Date: Tuesdays, February 21-March 21, 9-11:30 am PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

Fiction and Nonfiction for All Levels with Sarah Schulman



© Maggie Taylor

Join the multi-talented novelist, playwright, nonfiction writer and screenwriter, Sarah Schulman, in this creative writing class focusing on fiction and nonfiction for all levels. A distinguished professor of the Humanities at College of Staten Island and fellow at the New York Institute for the Humanities, Sarah has developed a pedagogy in which she works with prose writer at all levels—from stone beginners to those who have published several books—in a way that is beneficial and fun for every student.

Starting with the basics (why chose first person? What does close 3rd really reveal?) to active exercises that help differentiate characters and internalize narrative drive, the workshop will help writers create the visual layer required to solidify place. From there, we move on to frank conversations about publishing. Whether you just have an idea, notes, an excerpt or a completed draft, this review of basic craft issues will enlighten or refresh artisans of all types and backgrounds.

Sarah Schulman is a novelist, playwright, screenwriter, nonfiction writer and AIDS historian. Her 20th book, *LET THE RECORD SHOW: A Political History of ACT UP*, New York 1987-1993 (FSG), swept all the gay book awards and even got some nods from the straight establishment. Sarah is an Endowed Chair in Creative Writing at Northwestern University.

Three Sessions

Date: Friday, April 21, 7-9 pm PST
+ Saturday and Sunday, April 22-23, 10 am-5 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$875

Location: Thymele Arts Building,
5481 Santa Monica Blvd, Los Angeles, CA 90029

Three Simple Lines with Natalie Goldberg



© Victor Ramos

Meditation and Writing Haiku

Haiku brings us closer to ourselves and to the world. In three short lines, it can shake us awake, give us the experience of an entire lifetime. It can also give us refuge and clarity—something we all long for, whether or not we realize it, especially in these times we’re living in.

We will look at works by haiku masters, soak our minds in them, and have short periods of sitting meditation and timed writing. We will explore different angles to writing this ancient and modern form. Natalie Goldberg will instruct us how to receive the haiku and get out of the way, so that writing does writing. Bring notebook and pen (computers not necessary), and please wear comfortable clothing.

All are welcome to this course—no haiku writing experience required. We will all begin as beginners. It is Natalie’s hope that we will all leave the class having learned a new practice that can steady us and give us space to breathe.

Natalie Goldberg (www.nataliegoldberg.com) is the author of fifteen books, including the classic bestseller *Writing Down the Bones*, which has changed the way writing is taught in the United States; the beloved memoir *Long Quiet Highway*; the novel *Banana Rose*; *Living Color*, about her painting; and her legacy book, *The True Secret of Writing*. Her latest is *Three Simple Lines: A Writer’s Pilgrimage to the Heart and Homeland of Haiku*. Natalie has been a serious Zen practitioner since 1974, studying rigorously with Katagiri Roshi from 1978 to 1984, and has taught writing as a practice for the past forty-five years nationally and internationally. She lives in northern New Mexico.

Three Sessions

Date: Friday, June 23, 7-9 pm PST
+ Saturday and Sunday, June 24-25, 10 am-5 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$975

Location: Thymele Arts Building,
5481 Santa Monica Blvd, Los Angeles, CA 90029



FEB 15-19

THE MOST COMPREHENSIVE ART SHOW IN AMERICA

LA CONVENTION CENTER
WEST HALL

LAARTSHOW.COM



Eyes Wide Open with Eddie Soloway



© Eddie Soloway

Close your eyes and think about memorable photographs—images that made you take notice, perhaps even changed you. With today's avalanche of new cameras and software releases, all making you think they are prerequisites to being a photographer, we can easily forget that people make photographs. Lasting images are created from a delightful and precious dance between what you see, and how you think and feel.

Join Eddie Soloway in a unique workshop experience designed to push your seeing from what is in front of your eyes into the world of abstractions, reflections, layers, movement, and then deeper into the realm of concepts and imagination. On Friday, Eddie will stir the pot of creativity with an evening of discovery and learning. On the weekend days that follow he will blend hands-on outdoor sessions with indoor presentations, bringing ideas into the concrete.

This workshop focuses on the most important skill in photography—seeing—and is therefore open to anyone with any camera.

Eddie Soloway (www.eddiesoloway.com) is a photographer, teacher, and storyteller committed to opening our eyes to the natural world. He has taught photography and creativity for leading photographic institutions and schools around the world. The Santa Fe Center for Photographic Arts (now CENTER) awarded Eddie the Excellence in Photographic Teaching Award, and recently *Photo District News* named Eddie one of America's best photography workshop teachers.

Three Sessions

Date: Friday, January 13, 7-9 pm PST
+ Saturday and Sunday, January 14-15, 10 am-6 pm PST

Enrollment limit: 15 students

Skill/Experience level: Students should have a working knowledge of their camera and the ability to shoot in manual mode.

Tuition: \$875

Location: ThymeLe Arts Building,
5481 Santa Monica Blvd, Los Angeles, CA 90029

Creating the Digital Montage with Fran Forman



© Fran Forman

Just as a photograph can record fragments of reality, it can also be created out of fragments. This is what a photo montage does. It juxtaposes and melds seemingly disparate objects into a cohesive whole, fragments from many sources, to present a different reality, in the way a dream might present fragments from different times and places.

Blurring the line between photography and painting, a composited photo can invite the viewer to enter into a world of magic or mystery, of whimsy or the unconscious. It asks us: what realities exist beyond the traditional limits of gravity, linear time, and social convention? It can create an imaginary world, outside of the conventional, into the world of dreams and imagination and fantasy. It permits us to create extraordinary images out of ordinary things.

In this weekend workshop, we will use the tools of Photoshop to create composited images from our own found, taken, and scanned images. We will consider not only the technical issues but also what makes the image work as a piece of art.

Fran Forman's (www.franforman.com) photo paintings have been exhibited widely, both locally and internationally, and are in many private collections as well the permanent collections. 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. 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.

Three Sessions

Date: Friday, January 27, 7-9 pm PST
+ Saturday and Sunday, January 28-29, 10 am-6 pm PST

Enrollment limit: 12 students

Skill/Experience level: Students must be experienced working with Photoshop and the software's tools and interface

Tuition: \$775

Location: ThymeLe Arts Building,
5481 Santa Monica Blvd, Los Angeles, CA 90029

The WORK of Art with Lori Vrba & Tobia Makover



© Lori Vrba

Lori Vrba and Tobia Makover lead this workshop with big ideas for expanding how we consider and pursue a viable career in the photographic arts. Examine the radical shift from the traditional notions of fine art success to what is now a game-changing movement in the exhibition, curatorial, and marketing arenas.

Vrba and Makover walk you through an avant-garde world of exhibition, production, and curation and take a deep dive into the current and liberating swings in the business of art with topics of the marketplace, social media, and branding.

Re-imagine your creative life by exploring alternative exhibition venues, connections to your local and global community, and innovative business thinking for the art marketplace. If you've got a fire in your belly and the fierce spirit to be audacious in today's art world, this course is for you.

Lori Vrba (www.lorivrba.com) is a self-taught, photo-based artist with a home studio in Chapel Hill, North Carolina. Her imagery and assemblage is rooted in themes of memory, illusion, loss, and revival with the southern sensibilities of storytelling. Her work is held in permanent and private collections throughout the world.

Tobia Makover (tobiamakover.com) is a mixed media artist. She starts with an image, the soul of her work, then encompasses many layers of medium that she paints, carves, torches and then preserves in wax and resin through an encaustic process that dates back to the 1st Century, BCE. Her work has expanded to mixed media, object, and installation art.

Three Sessions

Date: Friday, March 10, 7-9 pm PST
+ Saturday and Sunday, March 11-12, 10 am-6 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$975

Location: ThymeLe Arts Building,
5481 Santa Monica Blvd, Los Angeles, CA 90029

Dragging the Shutter with Bobbi Lane & Lee Varis



© Bobbi Lane

Balancing Flash and Ambient In-Studio and On-Location

Dragging the Shutter or balancing strobe and ambient light is tricky but the results can be amazing. We use the flash to illuminate the subject and slow the shutter speed (hence the term "dragging") to pull in the background ambient light. Once you get the basic concept of how to set your flash and what camera settings to use, it's easy and fun to experiment.

Bobbi and Lee explain how to determine the proper balance of exposure between the two light sources—flash and ambient—then how to creatively play by shaking or spinning the camera, zooming the lens, panning and more. The flash will light the subject and freeze any motion, and then moving the camera will blur the ambient light in the background in a variety of ways. Adding gels to the flash can making the color of the light sources correct, or for creating unusual effects. This technique can be used for people at twilight, product shots, flowers outside, etc. It's a creative and fun way to make your photos more dynamic and effective!

Bobbi Lane (www.bobbilane.com) is an award-winning commercial photographer specializing in creative portraits on location and in the studio. Lane's multi-faceted approach to photography incorporates over 35 years of technical experience with innovative artistic interpretation.

Lee Varis (www.varis.com) is a photo-illustrator and is the owner and founder of Varis PhotoMedia. He has been involved in commercial photography for over 40 years, working with computer imaging for over 20 years. His work has been featured on movie posters, video box covers, CD covers, and numerous brochures, catalogs and magazine articles.

Two Sessions

Date: Saturday, April 1, 1-9 pm PST
+ Sunday, April 2 10 am-6 pm PST

Enrollment limit: 12 students

Skill/Experience level: Students should have a working knowledge of their camera and the ability to shoot in manual mode. No lighting experience is necessary.

Tuition: \$975 + \$250 studio, model and equipment fee

Location: Studio Q,
312 N Western Ave., Los Angeles, CA 90004

The Well-Realized Book with Christian Patterson



© Christian Patterson

Join special guest artist Christian Patterson for a hybrid, longer-form workshop experience, including four days of in-person instruction and two subsequent online sessions. This workshop is best suited to photographers with a complete or nearly complete body of work that they hope to publish. It will focus on the meeting of photography, concept, narrative, and the book form, and combining these elements effectively to produce a well-realized book.

The initial four-day in-person workshop will include artist talks and presentations, group discussions and critiques, as well as bookcase studies and sequencing exercises, plus much hands-on work editing, sequencing, and establishing the layout and visual structure of participants’ book projects. Patterson will share insights into the creative process behind his critically acclaimed and influential books. There will also be much time spent on group discussion and critique, as well as one-on-one interactions with Patterson.

Christian Patterson’s (www.christianpatterson.com) conceptually grounded, narratively driven, visually layered work has been described as novelistic, subjective documentary of the historical past, and often deals with themes of the archive, authorship, memory, place and time. He is the author of three books, including the critically-acclaimed, award-winning *Redheaded Peckerwood* and *Bottom of the Lake*. Patterson is a Guggenheim Fellow (2013) and winner of the Grand Prix Images Vevey (2015).

Six Sessions

Date: Thursday-Sunday, May 4-7, 10 am-5 pm PST;
Plus Two ZOOM sessions TBD
Enrollment limit: 10 students
Skill/Experience level: Open to all levels
Tuition: \$1,875
Location: Thymele Arts Building,
5481 Santa Monica Blvd, Los Angeles, CA 90029

Transforming Your Photographs with Kate Breakey



© Kate Breakey

Beginning in the 19th century, the earliest photographs were often tinted with paint, to make them more ‘life-like’. After the advent of color film in the 1950’s this was no longer necessary, so hand-coloring photographs became an interpretive, expressive art form, to make photographs more compelling and unique.

In this workshop, you will be introduced to some digital techniques using Lightroom and Photoshop and output images on a variety of papers. You will be instructed in the application of oil paints, pigments, pencils, and inks or pastels in combination, to extend your photographic image. The possibilities are limited only by your imagination. Kate Breakey will inspire you to explore and experiment with a variety of materials and techniques and help you find your own creative process. Photography is a magical process, but the hands-on aspect of applying pigment, is not only fun, it is a meditation on the joy of making something that comes from somewhere within.

Kate Breakey (www.katebreakey.com) early training as a painter and printmaker makes her regard photographs as a starting point- surfaces to embellish. Known for her large-scale, richly hand-colored photographs, she paints and draws on them, gilds, and sometimes embroiders her images which are all invariably about her fascination and wonder of the natural world. Her work has appeared in over 120 solo and group exhibition and is in permanent collections across the globe. Breakey has resided in the Tucson, Arizona for 22 years and regularly teaches workshops nationally and internationally.

Five Sessions

Date: Wednesday-Sunday, May 17-21, 10 am-5 pm PST
Enrollment limit: 12 students
Skill/Experience level: A rudimentary knowledge of Lightroom and Photoshop is preferable.
Tuition: \$1,375 + \$200 equipment fee
Location: Thymele Arts Building,
5481 Santa Monica Blvd, Los Angeles, CA 90029

The Art of Seeing with Stephen Wilkes



© Stephen Wilkes

In a world where the act of looking has become endangered human experience, Stephen Wilkes will focus an entire workshop on the Art of Seeing. This workshop will be a deep meditation on elevating each of the student’s ability to take the time to see, enabling each student to explore a deeper and more personal vision through photographing.

Seeing will be inspired through group lectures and critiques, where we explore things together. The act of photographing can open one’s ability to recognize how differently each of us actually see. Stephen will share his inspirations to look, from his recent documentary Titled: “Jay Myself”. Throughout the workshop Stephen will be sharing a multitude of influences that continue to inspire him.

This class isn’t about technique, but about how to look, to see in a way that will begin to open your mind, allowing what Ansel Adams once described as “Seeing into the mind’s eye, the act of visualization”.

Since opening his studio in New York City in 1983, photographer **Stephen Wilkes** (www.stephenwilkes.com) has built an unprecedented body of work and a reputation as one of America’s most iconic photographers, widely recognized for his fine art, editorial, and commercial work. Wilkes’ early career interpretations of Mainland China, California’s Highway One, and impressionistic “Burned Objects” set the tone for a series of career-defining projects that catapulted him to the top of the photographic landscape.

Three Sessions

Date: Friday, June 2, 7-9 pm
+ Saturday and Sunday, June 3-4, 10 am-6 pm PST
Enrollment limit: 10 students
Skill/Experience level: Open to all levels
Tuition: \$1,075
Location: Thymele Arts Building,
5481 Santa Monica Blvd, Los Angeles, CA 90029

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The Master Class with Aline Smithson



© Aline Smithson

Bringing Projects to Completion

This invitational six session **Master Class** is by application only. Photographers who have a deeply considered potential series or significant projects underway are encouraged to apply so that they can bring the work to fruition with focused intention. Research, writing, editing, sequencing, artist presentations and ideas for installation will all be discussed and class participation will be required.

Aline Smithson (www.alinesmithson.com) is a visual artist, educator, and editor based in Los Angeles, California. Best known for her conceptual portraiture and a practice that uses humor and pathos to explore the performative potential of photography. Growing up in the shadow of Hollywood, her work is influenced by the elevated unreal. She received a BA in art from the University of California at Santa Barbara and was accepted into the College of Creative Studies, studying under artists such as William Wegman, Allen Ruppersburg, and Charles Garabian.

She has exhibited widely including over 40 solo shows at institutions such as the Griffin Museum of Photography, the Fort Collins Museum of Contemporary Art, the Center of Fine Art Photography in Colorado, and the Verve Gallery in Santa Fe. Her photographs have been featured in publications including *The New York Times*, *The New Yorker*, *PDN*, *Communication Arts*, and *Silvershotz* magazines.

Aline founded LENS CRATCH, a photography journal that celebrates a different contemporary photographer each day.

Six Sessions

Date: Tuesdays, January 10; January 24; February 7; February 21; March 7; March 21; 1 pm-4 pm PST

Enrollment limit: 10 students

Skill/Experience level: Advanced.
Must apply for acceptance.

Tuition: \$1,175

Location: Online

Photoshop Layering Unbound with Maggie Taylor



© Maggie Taylor

Creating Digital Collages

Spend three weeks expanding the boundaries of your digital collages with Maggie Taylor as your guide. This online workshop will focus on Photoshop layering techniques to create cohesive and compelling images.

Maggie will share her thoughts on the progress of an image and demonstrate shading and coloring techniques. After each session participants will download the demo images and build them on their own. Intermediate-advanced Photoshop users will benefit from demos, creative talks and advice from this renowned artist. Students should be comfortable with using layers in a complex Photoshop file and familiar with layer masks, adjustment layers, clipping groups and layer groups.

Maggie Taylor (www.maggietailor.com) received her BA in philosophy from Yale University and her MFA in photography from the University of Florida. She spent ten years making color still-life photographs before transitioning to digital imaging in 1997. Taylor's whimsical and poetic images have been collected by numerous museums. Her books include *Through the Looking Glass* (Moth House Press, 2018); *No Ordinary Days* (distributed by University Press of Florida, Gainesville, 2013); *Alice's Adventures in Wonderland* by Lewis Carroll, Modernbook Editions, 2008. *Adobe Photoshop Master Class: Maggie Taylor's Landscape of Dreams*, Peachpit Press, 2005. She lives in Gainesville, Florida.

Six Sessions

Date: Tuesdays and Thursdays,
January 17-February 2, 10 am-12 pm PST

Enrollment limit: 10 students

Skill/Experience level:
Intermediate to Advanced Photoshop users only

Tuition: \$1,375

Location: Online

The Creative Portrait with Rania Matar



© Rania Matar

"The most difficult thing for me is a portrait. You have to try and put your camera between the skin of a person and his shirt."
— Henri Cartier-Bresson

In this workshop, we discuss all the elements of what makes a good portrait and delve into the process of working with people. We learn through attention to detail, postures and expressions, approaching potential subjects, establishing trust and developing a relationship, working through the process and all of the details of creating a great portrait. We also discuss well-known artists, framing, environment, light, location, background, body language, expressions, the significance of the gaze, as well as the relationship of the photographer to the model throughout the entire process.

We will explore different aspects of portraiture: close-up portrait, environmental portrait, documentary portrait, collaborative portrait, self-portrait, group portrait, conceptual portrait, and more.

Rania Matar (www.raniamatar.com) was born and raised in Lebanon and moved to the U.S. in 1984. As a Lebanese-born American artist and mother, her cross-cultural experience and personal narrative inform her photography. Matar's work has been widely exhibited in museums worldwide and is in the permanent collections of several museums, institutions, and private collections. She received a 2018 Guggenheim Fellowship, 2017 Mellon Foundation artist-in-residency grant, 2011 Legacy Award at the Griffin Museum of Photography, 2011 and 2007 Massachusetts Cultural Council artist fellowships. In 2008 Matar was a finalist for the Foster Award at the Institute of Contemporary Art/Boston, with an accompanying solo exhibition.

Five Sessions

Date: Tuesdays, January 17-February 14,
9:00 am-11:30 am PST

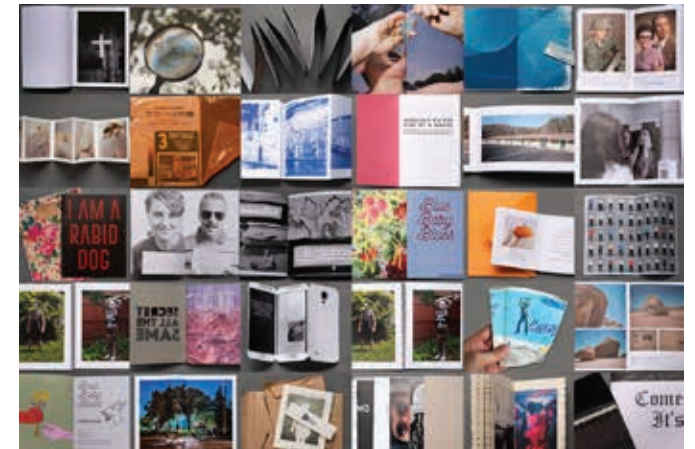
Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

Creating Your Own Photo Zine with Jeff Phillips



© Jeff Phillips

A photo zine is most often a hand-made, self-published book that is easy and inexpensive to create. Zines offer exciting potential as a platform for creative expression and as a democratized platform that can help get your work out into the world.

In the online age a photo zine can fulfill the desire to hold, feel, and sense a tangible art object. Photo zines can help artists raise awareness about their work, piercing through the daily digital noise. Making a photo zine can also help you test the waters if you plan to publish a photo book.

In this comprehensive course, creators at all skill levels will learn to design, construct, and publish a photo zine, while having a lot of fun during the process.

Jeff Phillips (www.jeffphillips.me) is a photographer living and working in Chicago. He is resident artist for CPS Lives, documenting the lives of students in the Chicago public school system. Jeff serves on the executive board at Filter Photo, and since 2009 he's helped produce the week-long Filter Photo Festival. He is the creator of the found photography exhibition, *Lost and Found: The Search for Harry and Edna*. Jeff develops photography workshops, facilitates panel discussions and has presented work to audiences at Pecha Kucha, SPE, SXSW 2014, and other conferences and festivals.

Three Sessions

Date: Tuesdays, January 24-February 7,
10 am-12 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$475

Location: Online

Landscaped with Morgain Bailey



© Morgain Bailey

Topographies of Desire, Trauma and Resilience

If you love photographing everyday landscapes and are inspired by the New Topographics photographers, this workshop is for you. Together, we will create a temporary and supportive community that is designed to either assist you with current projects or inspire you with innovative assignments.

We will focus on developing the creative process, in conversation with the history of landscape representation in art and on creating deeper connections to the land through your creative practice. Incorporating issues of climate change, social justice and history in your work will be encouraged. The workshop format is designed to be responsive to each participant's needs through customized slideshows that address the visual and conceptual problems that each individual is working through.

This workshop will leave you feeling inspired and equipped with new tools for engaging deeply with place through lens-based work.

Morgain Bailey (www.morgainbaileyphotographer.com) is a visual artist who is passionate about documentary landscape, personal poetics and environmental portraiture. She has a BFA from The San Francisco Art Institute and has exhibited her work in venues across the United States. Morgain's work is held in multiple private collections. Originally from San Francisco, she now makes her home in northeastern Maine.

Six Sessions

Date: Wednesdays, January 25-March 1,
10 am-12 pm PST

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

Hand Coloring Black and White Photographs with Laurie Klein



© Laurie Klein

Hand coloring a black and white photograph is an art form all by itself. This online class introduces you to the history, aesthetics, and technical aspects of hand coloring as well as the many techniques for shooting and finishing images printed in the digital era. The all-important last step of preserving and framing the final artwork makes this a comprehensive workshop.

Laurie Klein will be showing examples and doing demonstrations throughout the course. All participants will be working on their hand coloring projects and will have the opportunity to have numerous one-on-one interactions with Laurie during the workshop.

Students will receive a comprehensive materials list of items to purchase. (Plan to spend roughly \$100 extra on materials.)

Laurie Klein (laurieklein.com) is recognized worldwide for her infrared photography. Her work embodies a soft passionate style that most often depicts the human experience in nature. Her work has appeared in hundreds of publications and has a life-long record of gallery exhibitions. She has been teaching for over 30 years.

Laurie has authored four books, including *Hand Coloring Black and White Photography*, *The Female Form with Digital Infrared* and co-author of two editions of *Infrared Photography: Artistic Techniques for Brilliant Images*. She is currently working on a new book of hand coloring in the digital age.

Four Sessions

Date: Saturdays, February 4-25, 9 am-12 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

An Alternative Vision with Gerald Slota



© Gerald Slota

Reimagining the Photo

This class is about experimenting with a hands-on approach and pushing the boundaries of what a "typical" photograph is supposed to be. We explore different techniques in creating original imagery (this includes experimenting with different cameras and other visual sources and using multiple images of various sizes), work spontaneously with chance, and turn mistakes into advantages. Designed to challenge students' creative approach, this class opens new possibilities and allows for innovations in one's own photographic practice. Students are encouraged to use resources that they have on-hand at home to challenge what they might not have thought of using before in their photography.

Gerald Slota (www.geraldslota.com) is a fine artist and photographer who has been widely exhibited across the US and abroad. He has had solo shows at the George Eastman House in Rochester, NY, and Langhans Galerie in Prague, Czech Republic, as well as been shown at Recontres D' Arles in Arles, France. Gerald has had multiple solo exhibits at Ricco/Maresca Gallery in NYC and is represented by the Robert Berman Gallery in Los Angeles. He has garnered many awards including a Polaroid 20"x24" Grant, a MacDowell Artist Residency, and a Mid-Atlantic Fellowship Grant in 2001, 2009 and 2021. Gerald currently teaches at the School of Visual Arts in NYC, and has lectured at many institutions such as the International Center for Photography (ICP).

Six Sessions

Date: Saturdays, February 11-March 18,
10 am-12 pm PST

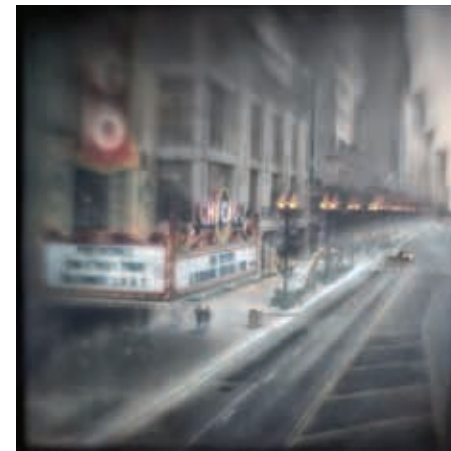
Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$575

Location: Online

Portfolio Development Workshop with Susan Burnstine



© Susan Burnstine

This workshop, designed specifically for fine art photographers, focuses on developing artists' portfolios over a six-month period of time. Working together as a group and individually, we'll develop the very best presentation that meets each student's own sensibilities and target audience, such as gallerists, designers or fine art curators.

In addition to monthly critiques and editing/sequencing sessions, the class will cover individual branding, artist statements, and portfolio presentation. Each class will start with an in-depth discussion on one of the aforementioned subjects, followed by a viewing of student work, establishing desired objectives, and setting monthly goals. We will exploit the class environment by involving each student in every critique, giving all participants the opportunity to work together in a supportive and encouraging environment. Through this process, students will gain invaluable experience talking about their work before a group, and learn how to benefit from constructive criticism. Monthly assignments will be given to help students in their portfolio development process.

In more cases than not, a photographer's portfolio is their ONLY voice when introducing themselves to potential clients. By the conclusion of this class, students will walk away with a portfolio that is consistent, individual, and something to behold and be proud of.

Susan Burnstine (for bio see page 27)

Six Months (six sessions)

Date: Mondays, February 27, March 27, April 24, May 22,
June 19, July 10, 9:30 am-12:30 pm PST

Enrollment limit: 8 students

Skill/Experience level: Open to all levels
of fine art photographers

Tuition: \$1,275

Location: Online

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A Peak Behind the Curtain with Alice Zimet



© Art Streiber

What Collectors Look For

Overwhelmed by the photography market? Whether a beginner or more experienced collector or a photographer interested in learning about the commercial marketplace, join this five-part virtual series.

Get a rare insider peek on the basics of collecting photography taught by a pioneer collector (who also chairs two museum acquisition committees) and learn how this might impact your photography practice. Each week, we focus on a different subject: the building of a private collection, the questions collectors ask, where collectors shop / the marketplace as well as a session to teach photographers best practices to get work out into the market. The final class includes visits with two prominent photography dealers who share their views on the market today.

Alice Sachs Zimet (www.artsandbusinesspartners.com) is President, Arts + Business Partners, a consulting boutique specializing in the fine art photography marketplace as well as corporate sponsorship. As a collector, advisor, and educator, Alice began to collect fine art photography in 1985 and has amassed a museum-quality collection of roughly 300 images from 20th Century masters to the present. She is Chair, Photography Collections Committee, Harvard Art Museums; Chair, Acquisitions Committee, International Center of Photography (ICP); board member, Magnum Foundation; and a member of the Aperture Foundation's Artist Book Committee.

Five Sessions

Date: Thursdays, March 2-30, 10 am-12 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$575

Location: Online

The Contemporary Landscape with Brad Temkin



© Brad Temkin

How do we see and perceive the contemporary landscape beyond the marks that humanity has left on it? What can the landscape, in all its forms and iterations, teach us about ourselves? Under Brad Temkin's expert guidance, we examine these questions in depth while learning to create pictures that are poetic and beautiful.

With the help of exercises, classroom discussions, portfolio reviews and critiques, as well as informal artist talks with professional landscape photographers, we gain a deeper understanding of craft and become better at articulating our ideas. We embrace pre-visualization and post-visualization approaches, but our overriding objective is to understand our own process and how we can best interpret it as a final presentation. Students will attain a solid comprehension and knowledge of the genre and they will gain insight into a vast collection of contemporary and vintage landscape projects.

Brad Temkin (bradtemkin.com) is perhaps best known for his photographs of contemporary landscape. He has been awarded numerous grants and fellowships including an Illinois Arts Council Fellowship in 2007 and a Guggenheim Fellowship in 2017. Temkin has published three monographs to date: *Private Places: Photographs of Chicago Gardens* (Center for American Places 2005); *ROOFTOP* (Radius Books 2015); and *The State Of Water* (Radius Books 2019). Temkin has been an adjunct professor at Columbia College in Chicago since 1984.

Five Sessions

Date: Fridays, March 3-March 31, 9-11:30 am PST

Enrollment limit: 10 students

Skill/Experience level: Students should have a good understanding of Photoshop or Lightroom.

Tuition: \$675

Location: Online

Silver and Gold Leafing Workshop with Marcy Palmer



© Marcy Palmer

Join Marcy Palmer to learn about artwork created with silver and gold leaf, as well as the techniques to make your own silver or gold leafed artwork. The class will include an overview and history of artworks and artists that incorporate gold or silver leaf in their work, demonstrations of the techniques used to apply silver and gold leaf, and the creation and discussion of your own artworks using these techniques.

A supply list will be sent to registered students about two weeks before the start date. Estimated cost is \$50-\$85 (not including shipping).

Marcy Palmer's (www.marcypalmer.com) work circles around themes of home, beauty, 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, Colorado Photographic Art Center, The Center for Fine Art Photography, The Berlin Biennial of Fine Art and Documentary Photography (GE), The Watershed Media Centre (UK), and other venues.

Four Sessions

Date: Mondays, March 6-April 3, 10 am-11:30 am PST
(no mtg. 3/13)

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$475

Location: Online

The Documentary Narrative with Ken Light



© Ken Light

Creating and Publishing a Photo Project

Through image making, critique, historical overview, and editing, this workshop will explore how to tell visual stories and form a cohesive narrative body of work that can be published. Students will have opportunities to present work and the class will collectively consider sequencing, narrative, and potential strategies to create a personal vision that resonates. We will discuss what strategy and personal approach will best communicate complex social, cultural, personal, or political issues. Further, we will explore what makes a body of work interesting and publishable.

During the workshop you will be exposed to the work of great documentary photographers, as well as to writings about the documentary tradition. Most importantly, you will photograph and immerse yourself in spirited exchanges of ideas as we attempt to reduce a tiny area of the moving world to a set of still images, creating pictures with strong personal points of view that have the power to tell a story in a unique, convincing, and visually compelling way.

Ken Light (www.kenlight.com) has worked as a documentary photographer, focusing on social issues facing America for over 50 years. He is the recipient of a Guggenheim Fellowship, two National Endowment for the Arts Photographers Fellowships and the Dorothea Lange Fellowship. His work has been in numerous magazines, newspapers and a variety of media (electronic and film), and presented in over 230 exhibitions worldwide. Ken was the first photographer to become a Laven-thol Visiting Professor at Columbia University Graduate School of Journalism and is the Reva and David Logan Professor of Photojournalism at the Graduate School of Journalism at U.C. Berkeley.

Six Sessions

Date: Thursdays, April 6-May 11, 10 am-12 pm PST

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

Publishing a Photo Book with Harvey Stein



© Harvey Stein

Have you thought that you'd like to publish a photo book? Maybe you have a concept in mind. Or a body of work to support your concept. Or you have only a vague idea. Or a "some-day" wish to do a book but no real project yet. Harvey Stein will offer a way to shape your ideas, to conceive and explore your concept and to determine the approach that will make a publisher take notice.

This seven-week workshop is a nuts and bolts exploration of the steps necessary to successfully approach publishers and what to do when they say yes. Topics covered include: generating book ideas, writing the book proposal, identifying potential publishers for your book, publisher's criteria for evaluating proposals, what to present to the publisher (and in what form), the pros and cons of using a book agent, ways of sequencing the photographs, negotiating the contract, maximizing advances and royalties, working with printers, and book distribution and sales. Finally, the effect of the digital revolution on making books will be discussed.

Harvey Stein (www.harveysteinphoto.com) is a professional photographer, teacher, lecturer, author and curator based in New York City. He currently teaches at the International Center of Photography. Stein is a frequent lecturer on photography both in the United States and abroad. He was the Director of Photography at Umbrella Arts Gallery, located in the East Village of Manhattan, from 2009 until 2019 when it lost its lease and closed. He has also been a member of the faculty of the School of Visual Arts, New School University, Drew University, Rochester Institute of Technology and the University of Bridgeport.

Seven Sessions

Date: Wednesdays, April 12-May 24, 9 am-12 pm PST

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$775

Location: Online

Cyanotype: Wet and Traditional with Jill Enfield



© Jill Enfield

One of the early photographic processes, invented in 1842 by Sir John Hirschel, was the cyanotype. It is based on sunlight causing a change in a light sensitive emulsion brushed onto paper or fabric. Many of the early photographic images were called "sun prints" because they had to be exposed using UV lights, or sunlight. This is a contact print process, and you will need negatives the size you would like your final image to be.

We will start with learning how to make digital negatives and move on to making cyanotypes on watercolor paper or fabric. We will also explore working with photogram materials to use with wet cyanotypes and then toning. Discussions will be on best images, paper, fabrics, and differences in chemical dilutions as well as toners.

Jill Enfield (www.jillenfield.com) is a fine art photographer, educator, curator and author with teaching experience for many years. Her concentration is historical techniques and alternative processes, with annual workshops and lectures in locations such as: Anderson Ranch, Edinburgh, Hawaii, Ireland, Israel, Italy, London, Maine Media Workshops, Morocco, Norway, Oklahoma, Penland, Portugal, and RISD. Her two books: *Photo Imaging: A Complete Guide To Alternative Processes* published by Amphoto, and, Jill Enfield's *Guide to Alternative Processes: Popular Historical and Contemporary Techniques* published by Focal Press, are both award-winning works and used in schools all over the world.

Six Sessions

Date: Mondays, April 17-May 22, 10 am-12 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online

Poetry of Abstraction with Susan Burnstine



© Susan Burnstine

Viewing the world indirectly offers us a unique opportunity to communicate ideas and emotions in ways that move beyond the usual representation of a subject. Whether our inspiration takes root in grand landscapes or the smallest of microscopic organisms, the possibilities are endless when we examine the world from diverse perspectives.

This online workshop gives participants the skills to identify key abstract elements and skills to create compositions that bear little or no resemblance to the subject at hand. As we explore how metaphor relates to nonfigurative images, we effectively uncover the best approaches for realizing our personal visions, delving into techniques such as selective focus, multiple exposure, reflection, intentional camera movement, light and shadow, and context.

Through real-time presentations, group critiques, guest artist talks, portfolio reviews and weekly assignments that can be completed anywhere that inspires; students will develop confidence to create abstract images that reach beyond conventional graphic form to achieve distinctive poetic representation.

Susan Burnstine (www.susanburnstine.com) is an award-winning professional fine art and commercial photographer who builds homemade cameras and lenses using plastic, vintage camera parts, and random household objects. Susan is represented in galleries across the globe and widely published throughout the world. Susan frequently curates and serves on juries for exhibitions and has written for several photography magazines, including a monthly column for *Black & White Photography* (UK). Additionally, she teaches workshops across North America and is a regular portfolio reviewer at events across the country.

Four Sessions

Date: Tuesdays, May 2-23, 9:30 am-12:30 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$875

Location: Online

Artist as Subject with Jennifer McClure



© Jennifer McClure

Strategies of Self-Portraiture

How do we make an image of ourselves that moves beyond simple description? What elevates a self-portrait into the realm of narrative or universal? How can we use our own bodies to illustrate a concept or an idea? This class will help students answer these questions and more by studying the history and techniques of self-portraiture, shooting at home, and reviewing photos together.

We all have a story to tell, ideas and identities that are uniquely our own. Whether we are telling the story of one or many, we are our most accessible and agreeable subjects. The only requirement is a willingness to be vulnerable. This class is for those who are new to self-portraiture, as well as those who might need a push with current self-portrait projects.

Jennifer McClure (www.jennifermcclure.com) is a fine art photographer based in New York City. She uses the camera to ask and answer questions. Her work is about solitude and a poignant, ambivalent yearning for connection. She was a 2019 and 2017 Critical Mass Top 50 finalist and twice received the Arthur Griffin Legacy Award from the Griffin Museum of Photography's annual juried exhibitions. Jennifer was awarded CENTER's Editor's Choice by Susan White of *Vanity Fair* in 2013 and has been exhibited in numerous shows across the country. She has taught workshops for Leica, PDN's Photo-Plus Expo, the Maine Media Workshops, The Griffin Museum, and Fotofusion.

Six Sessions

Date: Thursdays, May 4-June 8, 10 am-12 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$575

Location: Online

Self-Publish & Design Your Own
Photo Book
with Elizabeth Avedon



© Elizabeth Avedon

There is a rich history of self-published authors including Ernest Hemingway, Stephen King and Mark Twain. Now that artists are able to produce their own hardcover and softcover books online at a relatively low cost, self-publishing has become a popular alternative for photographers.

This workshop will cover the basic principles of designing your own photography book. Drawing on over thirty years of experience, Elizabeth Avedon will demonstrate the bones of creating a successful photography book including editing, sequencing, typography and interior and cover design. We will explore what comprises good design from bad, developing a framework for the participant to build upon with their own book project, and briefly discuss the self-publishing companies available.

Elizabeth Avedon (www.elizabethavedon.com) has a rich history in photography, collaborating with museums, publishing houses, galleries and artists. She has received awards and recognition for her photography exhibition design and publishing projects, including the retrospective exhibition and book: “Avedon: 1949-1979” for the Metropolitan Museum of Art, Dallas Museum of Fine Arts; and “Richard Avedon: In the American West” for the Amon Carter Museum, the Corcoran Gallery of Art, and The Art Institute of Chicago, among many others. Former Director of Photo-Eye Gallery, Santa Fe and Creative Director for The Gere Foundation, Elizabeth is a regular contributor to L’Oeil de la Photographie’ profiling notable leaders in the world of Photography. Elizabeth also teaches ‘Book Design + Branding’ in the Masters in Digital Photography program at The School of Visual Arts, New York.

Four Sessions

Date: Saturdays and Sundays, May 13-21,
9 am-12 pm PST

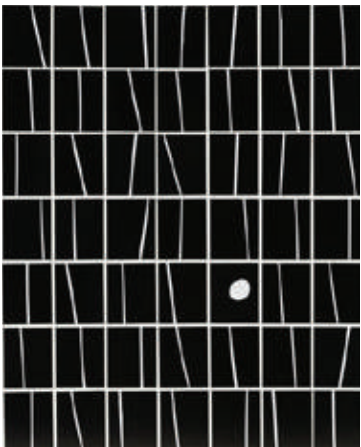
Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$775

Location: Online

Keeping the Channels Open
with Joanne Dugan



© Joanne Dugan

Infusing Your Practice with Mindfulness

Recent advances in technology and social media make photography accessible to everyone. There are overwhelming numbers of images that bombard us on a daily basis, distracting us from our own voice. Yet meaningful art making is often a more slow and solitary practice, made while gently reflecting on our own unique life path and interests.

In this new class you will use mindfulness techniques and intimate class discussions to bring the focus back to yourself, what you truly want to do with your precious creative time and to answer the question: “What should I be doing next?” We will use a series of unconventional questionnaires, ‘sketch’ assignments and the rituals of artistic and mindfulness innovators as inspiration. We will also discuss discernment and time management techniques to guide you towards the projects that matter the most. You will leave the class with a clearer sense of next steps to take with your existing practice, while also inviting in previously unimagined possibilities for new work. Class feedback is highly individualized for your specific interests and projects.

Joanne Dugan (www.joannedugan.com) is a visual artist, author and editor who lives and works in New York City. Her ongoing fine art practice involves the use of traditional silver-based analog photographic materials to explore photography as a physical medium. Her unique-image experimental abstract works utilize hand-cutting techniques, chemical alterations, vintage materials and repetition to explore and pay homage to the physical limitations and opportunities found in historic analog methods.

Five Sessions

Date: Tuesdays, May 30-June 22, 9-11:30 am PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$675

Location: Online



DEATH VALLEY NATIONAL PARK | MARCH 22-25
with Michael E. Gordon



INDIO & COACHELLA | APRIL 20-23
with Ann Mia Davidson



OAXACA, MEXICO | OCTOBER 25-29
with Kevin Weinstein

HIT THE ROAD WITH LACP:
TRAVEL
WORKSHOPS
IN 2023



CUBA | APRIL 15-23 with Michael Chinnici



VENICE, ITALY | SEPTEMBER 27-OCTOBER 1
with Sarah Hadley



Basic Photography



©Jaimie Milner

In this beginning workshop, students will learn all the controls and functions on their digital Single Lens Reflex (SLR) cameras, basic camera operation (including f-stop, shutter speed and ISO), fundamental concepts of photography, and how to control the photograph's final look. Discussions include composition and light, how to get the background in or out of focus, how to stop or blur motion, why to use one ISO over another, when to use a tripod, and how to use the camera's light meter to provide the best exposure. Other topics covered include using the appropriate lens for a desired effect (the difference between a prime lens and a zoom lens), how to hold the focus on a subject if changing camera positions (exploring auto focus modes and manual focus), and how to properly hold the camera.

Digital camera technology will be covered thoroughly, such as how to adjust the camera's white balance, how to view and delete images, the difference between shooting RAW and JPEG, choosing the appropriate memory card, and how to transfer the image from the camera to a computer. The goal is to provide each participant with the technical information needed to operate his or her digital SLR camera properly and with the confidence and ability to shoot consistently in manual mode.

Students will work in both black-and-white and color while learning how to "see" in the chosen mode. Weekly assignments will be given followed by critiques during the next class session.

Open to students who own a Digital Single Lens Relfex (DSLR) or Mirrorless camera.

Enrollment limit: 15 students
Skill/Experience level: Beginning



© Paul Kessel

In-Person Learning (Six sessions offered twice)

Date: Wednesdays, February 15-March 22, 7-10 pm PST
with **Peter Bennett**
(for bio see page 40)

Date: Wednesdays, May 17-June 21, 7-10 pm PST
with **Rebecca Truzkowski** (for bio see below)

Tuition: \$525

Location: Thymele Arts Building,
5481 Santa Monica Blvd, Los Angeles, CA 90029

Online Learning (12 sessions offered twice)

Date: Tuesdays and Thursdays, April 4-May 11,
12-1:30 pm PST
with **Rollence Patugan** (for bio see below)

Tuition: \$470

Location: Online

Rebecca Truzkowski (www.rebeccatruzkowski.com) is an award-winning portrait and documentary photographer based in Los Angeles. She built her career shooting both national and international projects for clients and agencies including Kraft, Ventiquattro magazine, *New Beauty* magazine, Sabian Cymbals, and the Feminist Majority Foundation. She is a Michigan native and graduated with honors from the prestigious Rochester Institute of Technology in New York.

Rollence Patugan (www.rollence.com) is a commercial as well as a fine-art photographer who has been a recurring exhibitor for Month of Photography Los Angeles, Smashbox Studios, and City of Brea Art Gallery. He uses both digital and analog formats while taking advantage of today's technologies by incorporating them into his photography. Rollence is a faculty member of the Santa Monica College Photography Department and is very happy to share his creative and technical skills to students at the Los Angeles Center of Photography.

Seeing into Photographs with Kevin Weinstein



© Kevin Weinstein

The Art of Composition in Photography

Building and making a photograph is like piecing together a puzzle. Creating an image in-camera is making a series of decisions and choices. The goal is to build a strong enough composition to guide the viewer's eye to the most important elements of your image.

This course, devoted entirely to composition and photographic design, is intended to help you develop the way you see and pre-visualize your images so the tools and ingredients can help you achieve more compelling, meaningful images.

We will focus on dissecting topics such as how to arrange images vertically and horizontally, color vs. black and white, color theory and how color adds emotion to an image, and how to arrange an image within the rule of thirds. We will discuss important composition topics such as unity, balance, movement, rhythm, focus, contrast, pattern, proportion, color and light. Further, we will study and compare the compositional elements of different styles of photography from documentary to still life.

Kevin Weinstein (www.kevinweinstein.com) is a photographer based in Oaxaca, Mexico. He combines the worlds of photo-journalism and artistic photography to capture memories, moods, split-second moments, and momentous events. His art as a documentarian, storyteller and photographer is all about seizing the moment, and the meaning within that moment. Kevin is a master at stripping away the nonessential and capturing the essence of a person, place or point in time. The results: emotive portraits and candids, lively magazine spreads, and images that command attention amid the visual clutter that defines the digital age.

Six Sessions

Date: Tuesdays, May 9-June 20,
9 am-12 pm PST (no mtg. 6/13)

Enrollment limit: 15 students

Skill/Experience level: Students should have
a working knowledge of their camera.

Tuition: \$470

Location: Online

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LACP
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Introduction to Studio Lighting – Part 1 with Hugh Kretschmer



© Hugh Kretschmer

Mastering the tools of lighting is the key to mastering studio photography. In this workshop, students will gain a solid foundation of studio lighting and practical knowledge of light. Working hands-on with the equipment, participants will learn how to select the proper light source for their subjects whether shooting portraits, still life or product.

The class will start out with basic lighting setups and move into more detail with studio strobes, reflectors, fill flash, soft boxes, umbrellas, scrims, grids, snoots, flags, gobos and the use of light meters for better exposure. Students will learn about the quality, color and contrast of light to enhance their subject, and create dimension and depth. Each class will be a combination of lecture and hands-on time for each student to shoot using the equipment. Exercises will include photographing models, still life and product in order to develop a well-rounded knowledge of using studio strobes for various purposes. Students will leave the workshop with a practical and confident understanding of studio lighting and how to control it.

Six Sessions

Date: Tuesdays and Thursdays, April 11-27,
7-10 pm PST

Enrollment limit: 12 students

Skill/Experience level: Students should have
a working knowledge of their camera.

Tuition: \$655 + \$350 studio, model and equipment fee

Location: Studio Q, 312 N Western Ave,
Los Angeles, CA 90004 (Korea Town)

Introduction to Studio Lighting – Part 2 with Hugh Kretschmer



© Hugh Kretschmer

Developing one's own lighting style is the key to creating truly dynamic photographic images. Designed for students having completed *Introduction to Studio Lighting – Part 1*, this workshop will help students create their own sense of lighting design using advanced lighting techniques and specialized equipment. Further, students will progress towards fully understanding how to modify and control the quality of the light in order to create drama and mood in their imagery.

Each class will start with a lecture followed by hands-on exercises using the lighting equipment. Multiple-light setup demonstrations will cover the effective use of speed-lights (portable flash), Tungsten/hot lights and Kino Flo lighting. Participants will begin to develop their own style of lighting by learning to enhance mood and atmosphere, separate visual planes, reveal character and texture, and direct attention to provide more visual focus. Using models and still life, students will create their own light scenarios using their newly learned techniques and the equipment demonstrated in class. On the final evening, students will present their work in a group wrap-up, critique session.

Hugh Kretschmer (www.hughkretschmer.net) left the corporate world, or shall we say it left him in 2001. He decided to pursue his dream of becoming an actor while freelancing as an IT professional. At some point during this journey, he stepped behind the lens bringing his knowledge and experience with theatre. Ever since then, he has been in the pursuit of capturing through photography, those fleeting moments with people.

Six Sessions

Date: Tuesdays and Thursdays, May 9-25,
7-10 pm PST

Enrollment limit: 12 students

Skill/Experience level: Prerequisite: *Introduction to Studio Lighting – Part 1*, or equivalent experience
and instructor approval.

Tuition: \$655 + \$350 studio, model and equipment fee

Location: Studio Q, 312 N Western Ave,
Los Angeles, CA 90004 (Korea Town)

Portrait Studio Lighting with Kevin Scanlon



© Kevin Scanlon

This one-day studio lighting course is designed as a basic introduction to lighting portraits in a controlled studio environment. In addition to learning technical use of equipment, participants will explore why great lighting, composition and styling are important elements in the creation of a successful portrait, as well as delving into other techniques that will help the photographer in connecting to the essence of the subject.

The day begins with a discussion and demonstration examining the details of light quality. What makes a light source soft versus hard, and which quality is appropriate for portraiture? There will be discussion on lighting for skin tones, eyes and hair and ways of dealing with those attributes. Participants will experiment with assignments throughout the day, learning how to create and manipulate a wide range of light qualities. Basic light modifiers, including soft boxes, umbrellas, beauty dishes, and grids will be employed, with the strengths and weaknesses of each being discussed. The role of light in a photograph to create mood, depth, dimension, and texture will also be examined. Examples of successful portraits by legendary and contemporary photographers will be analyzed, serving as a source of inspiration.

Kevin Scanlon (www.kevinscanlon.com) is an award-winning freelance portrait photographer. In 2001, he quit his day-job in Arizona as a database administrator to become a professional photographer, before moving to Los Angeles in 2003. His clients include *LA Weekly*, *New York Times*, Darko Entertainment, Merck, and Warner Brothers Records. His early work consisted of music photography, and his images appeared on Weezer t-shirts and Jimmy Eat World album artwork. More recently, portraiture for editorial and advertising has been his concentration.

One Session

Date: Saturday, May 13, 10 am-6 pm PST

Enrollment limit: 12 students

Skill/Experience level: Students should
have a working knowledge of their camera.
No lighting experience is necessary.

Tuition: \$375 + \$250 studio, model and equipment fee

Location: Studio Q, 312 N Western Ave,
Los Angeles, CA 90004 (Korea Town)

Crash Flash Weekend with Jennifer Emery



© Jennifer Emery

Speedlight Essentials

If you feel confident with a camera but less so with a flash and would like to master external speed-light flash technology, this class is for you. The goal of this weekend-intensive, two-session class is to learn how to use a flash so well that the outcome looks like professional lighting utilizing TTL/SB flash units on and off-camera.

Students will work in various lighting situations, using the flash as both the main source of light and as a fill light. There will be lectures and demonstrations which include how to use a flash in both TTL and manual mode, on camera and off, how to determine exposure, how to control the light output of the flash, and how to diffuse the flash. Demonstrations using stands and umbrellas will be given showing bounce methods and multiple flash use. Students will be given assignments. This class is guaranteed to make you a master of your flash.

Jennifer (Zivolich) Emery (www.jenniferemery.photo) is an award-winning photographer, educator, and published author. She specializes in Commercial, Fashion & Lifestyle Portrait Photography and is an Adjunct Photography Professor. She conducts various photography workshops and speaking engagements across the nation and is also an Actor and Indi-Producer/Director. Find her new instructional photography book, *Lighting Design for Commercial Portrait Photography*, on Amazon.

Two Sessions

Date: Saturday and Sunday, March 18-19,
10 am-6 pm PST

Enrollment limit: 12 students

Skill/Experience level: No prior experience working
with flash technology is necessary.
Students should have a working knowledge of their camera
and the ability to shoot in manual mode.

Tuition: \$470 + \$200 studio, model and equipment fee

Location: Studio Q, 312 N Western Ave,
Los Angeles, CA 90004 (Korea Town)

Lighting without Lights
with **Stella Kalinina**



© Stella Kalinina

Harnessing the Power of Natural Light

This two-session technical workshop focuses on methods of naturalistic lighting. Designed for beginners, we will discuss making use of natural light as well as interior available light. The history of naturalistic lighting in paintings, cinema and photography will be explored and used for inspiration.

Over one weekend, the class will delve into various topics, including exposing for naturalistic lighting, direction and texture of light, how to pose people to make use of natural light, how to use things like reflectors and negative fill, how to use backlight effectively, how to manage color temperature, and practical solutions to in-the-field lighting challenges.

Part of the class will be working with models. This course will include lectures, critiques, and assignments to foster a greater understanding of how to employ naturalistic lighting effects for photographic image-making.

Stella Kalinina (www.stellakalinina.com) is a Russian-Ukrainian American photographer based in Los Angeles working on contemplative stories about our connections to each other, our personal and communal histories, and the places we inhabit. She brings empathy, curiosity, and a collaborative approach to portrait-based stories that are firmly rooted in the sense of place. Kalinina is a graduate of ArtCenter College of Design and the University of Pennsylvania and a member of Women Photograph. She crafts visual stories for publications, institutions, and commercial clients and works on long-term personal documentary projects.

Two Sessions

Date: Saturday and Sunday, April 22-23,
10 am-6 pm PST

Enrollment limit: 12 students

Skill/Experience level: Students should have a
working knowledge of their camera.

Tuition: \$470 + \$200 studio, model and equipment fee

Location: Studio Q, 312 N Western Ave,
Los Angeles, CA 90004 (Korea Town)

Still Life Lighting Basics
with **Ann Elliott Cutting**



© Ann Elliott Cutting

Join us for a two-day, hands-on-learning of still life lighting basics from the comfort of your home!

We will meet the first day via Zoom for an introduction, lecture, and demo online. The demo will cover lighting with natural light, creative methods of lighting at home and color temperature of light. On the second day you will create images in your home, trying some of the new techniques, while checking in as needed to our Zoom classroom for questions, guidance, and critique. There will be several prompts for you to respond to during the class as you create your own imagery.

A list of recommended, simple props will be sent out a few weeks prior to class.

Ann Elliott Cutting (www.cutting.com) is an award-winning editorial, conceptual advertising and fine art photographer. Ann's images have appeared on the covers of *Time*, *USNWR*, *Washington Post*, *Kiplinger*, *Science* and on many album covers and book covers. Her client list includes Nike, Nikon, Lexus, Target, Lee, Pioneer, Kenwood, and Ashworth Golf. Her images have been published in *Photo District News*, *Black and White Magazine*, *Communication Arts*, *Graphis*, *Rangefinder* and *Nikon World*. Ann received a BA in Biochemistry and cell biology from UCSD and a BA in photography from Art Center College of design where she is currently on the faculty. Ann loves working with all formats, from Diana cameras to 8x10 and any lighting situation.

Two Sessions

Date: Saturday and Sunday, May 6-7, 9 am-1 pm PST

Enrollment limit: 8 students

Skill/Experience level: Open to all levels

Tuition: \$375

Location: Online

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The Wet Plate Collodion Workshop with Allan Barnes



© Allan Barnes

In efforts to advance photography in the mid-19th century, Fredrick Scott Archer, an English sculptor and photographer, experimented with collodion in the hope of producing a photographic negative on ordinary glass plates. The process was perfected in 1851. This two-day workshop serves as a hands-on introduction to this demanding but beautiful photographic process.

Participants will use large format period-correct cameras to explore the craftsmanship of tintypes and ambrotypes. After a brief historical discussion of the process, students will be trained in the coating, exposure, development and preservation of the photographic plate. The goal is to provide a taste of how the process works, with each participant walking away with 3-4 plates. We will be making photographs at/around the location of the workshop. Participants are invited to bring their own props, old costumes, etc.

All chemistry, media and cameras will be provided, in addition to information on purchasing one's own WPC equipment. Please bring disposable latex or nitrile gloves, aprons and work clothing (materials used can easily stain skin and clothing).

Allan Barnes (www.allanbarnes.com) is an editorial and fine art photographer from Detroit, Michigan. After 25 years as an editorial photographer, he began working in the Wet Plate Collodion Process and currently specializes in portraiture and fashion. His studio is in the North San Francisco Bay Area, where he also teaches photography classes at Petaluma High School. Previously, he taught photo classes at Citrus College in Glendora, CA and Santa Monica College in Santa Monica CA.

Two Sessions (offered twice)

Date: Saturday and Sunday, January 7-8, 10 am-4 pm PST

Date: Saturday and Sunday, June 24-25, 10 am-4 pm PST

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$440 + \$150 media, darkroom usage and on-site technician fee at Santa Monica College

Location: Santa Monica College, Drescher Hall, 900 Pico Blvd. Santa Monica, CA

Creative Portraiture with Ken Merfeld



© Ken Merfeld

This six-week workshop will begin to explore the world of portraiture, the basics of natural and artificial lighting, and the psychology of dealing with people in front of your camera. Lighting equipment and light-altering tools will be discussed and demonstrated, with weekly assignments given and critiqued, and student portfolios reviewed. Visual interpretation of subject matter is stressed as a creative approach to shooting people. Further emphasis will be on body language, interesting backgrounds and shooting environments, as well as paying attention to visual design, overall composition, and eye movement within the frame.

This workshop is open to beginning and intermediate levels with the goals of becoming more aware of light, gaining confidence with your subject, eliciting an emotional response from your viewers, and creating memorable images from your portrait sessions. Digital or film, black & white or color are accepted. Assignment prints are due each class session.

Ken Merfeld (www.merfeldphotography.com) (www.merfeldcollodion.com) is a Los Angeles-based commercial and fine art photographer. During his 25 years of commercial and fine art photography, he has explored the worlds of autistic children, people with their pets, parent and child, tattooed people, bikers, identical twins, transvestites, "little people," erotica and more. Ken teaches photography part-time at Art Center College of Design in Pasadena, California.

Six Sessions

Date: Wednesdays, February 8-March 15, 9 am-12 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$470

Location: Online

The Photographer's Eye – Part 1 with Thomas Alleman



© Thomas Alleman

Photography's essential artifact—the picture that's created by a camera and printed on paper or viewed on a screen—is usually said to represent "the real world" faithfully, and with great precision. But those images are only representations; they're separate from that real world in several very fundamental ways. The way lenses see depth and space; the way cameras understand time and motion; the way two-dimensional prints and screens impose edges and corners on what the camera sees—all that is truly different than our everyday experience of a three-dimensional world that brims with noise and aroma and a multitude of sensations.

How does a photographer cope with the loss of an entire dimension? How does a photographer resolve the iron-clad restrictions that the frame places of his point-of-view? Students in "The Photographer's Eye" will become aware of the challenges posed by cameras and lenses, and they'll learn about the solutions that photographers have developed over 150 years of time and trial.

Through lectures and discussions, exercises and assignments, this class will explore the specifics of camera vision in such areas as motion, time, and focus, and we'll look at hundreds of pictures in order to better understand the frame itself, and the compositional strategies used by other photographers to resolve the demands of those edges and corners.

Thomas Alleman (for bio see right column)

Six Sessions

Date: Thursdays, February 16-March 23, 9 am-12 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$470

Location: Online

The Photographer's Eye – Part 2 with Thomas Alleman



© Thomas Alleman

In the first part of this course, we scrutinized the essence of "camera vision". We discussed the mechanics of that vision—the particular attributes of the machine that makes photographs, and how it is similar to but different than the operations of our human optic system, as well as the unique perceptual testimony offered by the resulting photograph, which is a two-dimensional document quite separate from the "real world" it represents. The aim, then as now, was to increase students' awareness of the photographic process, so they can better control and direct its outcomes.

In this second class, we'll continue exploring the obstacles and limitations imposed by cameras, lenses, and "film", and we'll use lectures, presentations and assignments to learn techniques that overcome and exploit those troublesome realities. On the schedule are discussions of color, abstraction, foreground and background, "the democratic frame", nominal subject, the qualities of light, ambiguity and misdirection, the power of black, and "the radiant vision".

Thomas Alleman (www.allemanphoto.com) is a commercial, editorial and fine art photographer living and working in Los Angeles. During a 15 year newspaper career, Tom was a frequent winner of distinctions from the National Press Photographer's Association, as well as being named California Newspaper Photographer of the Year in 1995 and Los Angeles Newspaper Photographer of the Year in 1996. Tom's series of street photographs, **Social Studies**, was exhibited widely in Southern California. *Sunshine & Noir*, his book-length collection of black-and-white urban landscapes made with Holgas in the neighborhoods of Los Angeles, won first prize in the Travel category of the prestigious Photography Book Now competition.

Six Sessions

Date: Thursdays, April 6-May 11, 9 am-12 pm PST

Enrollment limit: 10 students

Skill/Experience level: Prerequisite:

The Photographer's Eye – Part 1,

or equivalent experience and instructor approval.

Tuition: \$470

Location: Online

Boots on the Ground with Dan Baililty



© Dan Baililty

Street Photography Basics

This seven-session class will introduce students to street photography. We'll study historic and contemporary street shooters and make our own candid photographs in a variety of Los Angeles locations. We'll meet once a week on Monday evenings, for lecture and critique, and once a week on Saturdays for a hands-on practice session.

Topics covered in class include what is good content and composition, how to capture a mood or a moment, and how to see light. Additional topics will include strategies for photographing candidly; the power of the decisive moment; how to approach strangers, and techniques for street portraiture. We'll discuss equipment choices and lens selection, as well as the laws and ethics of shooting on the street, and best practices for brave but careful shooting.

Dan Baililty (danbaililty.com) (b. 1979) is a photographer, cinematographer, and music producer born in Jerusalem and based in Los Angeles. He began his professional photography career in 1999 as a photojournalist for a local news agency in Jerusalem. Since then, he has worked as a photographer for *Yedioth Ahronoth* (2001-2005) a leading Israeli daily newspaper, *The Independent* (2005-2007), *The Associated Press* (2007-2017), and *The New York Times* (2016-2022). Dan splits his time between Los Angeles and Tel Aviv and is a regular contributor to the *New York Times*.

Seven Sessions

Date: Mondays, March 6-27, 7-10 pm
+ Saturdays, March 11-25, times TBD

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$615

Location: Thymele Arts Building,
5481 Santa Monica Blvd, Los Angeles, CA 90029

Street Photography in the 21st Century with Thomas Alleman



© Thomas Alleman

New Voices, New Strategies

The great heyday of “social documentary” street photography, which blossomed after the Second World War and lasted into the 1980's, gave us many of the century's greatest pictures, produced by several of our greatest photographers: Henri Cartier-Bresson, Robert Frank, Garry Winogrand, Lee Friedlander, William Klein. Their prodigious work has provided lessons for two or three generations of students, in courses and workshops like this one. But they may have overstayed their welcome at this party; the conversation has grown a little stale. In the 21st century, we need to invite other voices and ideas into the discussion.

In this workshop we'll look at the work of photographers who've come of age in the aftermath of street photography's golden age—after we thought the genre had exhausted itself. What do those photographers have to teach us about what's possible now? How does digital capture create possibilities that Robert Frank could never have dreamt of? How do current ideas about power, gender, and privilege affect the way we make and read street photography? Does street photography even require streets, or people?

We'll meet four times for lectures, discussions and critiques. We'll take three field trips to various Los Angeles neighborhoods, to make pictures. (Times and locations TBD.)

Thomas Alleman (for bio see page 37)

Seven Sessions

Date: Tuesdays, April 18; May 2; May 16; May 23, 7-10 pm
+ Saturdays, April 22; May 6; May 20,

10 am-1 pm PST

Enrollment limit: 10 students

Skill/Experience level: Open to all levels

Tuition: \$815

Location: Thymele Arts Building,
5481 Santa Monica Blvd, Los Angeles, CA 90029

The Crash Street Class with Michelle Groskopf



© Michelle Groskopf

A One-Day Adventure

Join photographer Michelle Groskopf in a new one-day class designed to provide students with the basics of street photography in just eight hours. Taught by a different street photographer each season, the class is intended to teach students how to shoot candidly while learning some valuable technical information about photographing on the street. The day will be divided among lectures, a field session, and group critique.

The class begins with Michelle sharing why she loves street photography and what it takes to be good, quick, and committed. Topics covered include how to see light, how to find great backgrounds, how to capture the decisive moment, how and when to approach people, and how to shoot from the hip. Later in the afternoon, students will hit the streets of Los Angeles for a hands-on street photography practice. During the field session, Michelle will attempt to spend time with each student. The workshop concludes with a group critique and discussion of images taken during the day.

Feed your inner love of street photography in just one day. This fun, energetic workshop will inspire you to become the next Henri Cartier-Bresson!

Michelle Groskopf (mgroskopf.com) is a Los Angeles based photographer. Her street photography has been celebrated in *The New Yorker*, *The British Journal of Photography*, *The Huffington Post*, *Lenscratch* and more. Her editorial and commercial client list includes *Wired Magazine*, *Bloomberg Businessweek*, *New York Magazine*, Apple, Square, Refinery29, Shopify, and more. Michelle teaches under privileged youth in Los Angeles thanks to programs such as Educare, Youth Arts and the Lucie Foundation.

One Session

Date: Saturday, June 17, 10 am-6 pm PST

Enrollment limit: 12 students

Skill/Experience level: Students should have a working knowledge of their camera and the ability to shoot in manual mode.

Tuition: \$295

Location: Thymele Arts Building,
5481 Santa Monica Blvd, Los Angeles, CA 90029

The Los Angeles Street Collective with Safi Alia Shabaik



© Safi Alia Shabaik

The Los Angeles Street Collective (LASC) is a dynamic group of street photographers committed to visually capturing the spirit of Los Angeles and integrating the work back into the community. We photograph activity in public spaces, attempting to redefine traditional notions of street photography while interpreting the shades and rhythms of a sprawling habitat where diverse worlds clash and merge in complex ways. We nourish each other's creative journeys while also engaging in deep dialogue about the work, both on an individual and collective level.

Safi Alia Shabaik (flashbulbfloozy.com; IG@flashbulbfloozy), known by her moniker flashbulbfloozy, is a Los Angeles-based interdisciplinary artist working in analog and digital photography, collage, sculpture, and experimental video. She discovered her visual voice at the early age of five in a children's pinhole camera class at the California Museum of Science and Industry. She attended UCLA, earning her B.A. in Fine Art with honors. Under the mentorship of Catherine Opie, she learned the art of large-scale color printing in Opie's custom-built darkrooms. Upon a move to New York, Safi became fashion stylist, photographic documentarian, personal assistant, travel companion, and confidante to the legendary icon Ms. Grace Jones.

Safi's photographic work explores identity, persona, transformation, daily life, and the humanity of all people. Her subject matter spans the self, family, street life, fringe culture, and counterculture—people who push their bodies to extremes and challenge societal norms. Her work has earned her recognition in PhotoLucida's Critical Mass Top 50 and as the first (ever) recipient of the Las Fotos Project Foto Award for Self-Expression, presented by the Photographic Arts Council Los Angeles. In collaboration with the Parkinson's Foundation, Safi is the proud recipient of a Visual Arts grant from the National Endowment of the Arts (NEA).

One Year (36 Sessions)

Date: Thursday, January 12, 7-10 pm PST
+ 35 additional meetings TBD (each month, the class will meet once online and twice on the streets)

Enrollment limit: 30 students

Skill/Experience level: Advanced. By application only.

Tuition: \$700

Location: On-Location and Online

Meet-Up in LA with Peter Bennett



©Peter Bennett

Photographing the City of Angeles

Los Angeles offers an enormous array of diverse and ethnic communities, including the hustle and bustle of downtown activity, white picket fences and birds chirping in quiet suburbia, the clicking and cracking of machinery in industrial neighborhoods, and the soft, soothing sounds of waves splashing ashore on the beach. In this class, students will take advantage of this melting pot and participate in a journey to photograph the City of Angels.

This will be a new quarterly series of classes, meeting in-person on a Saturday for four hours, directly on location. The subsequent Tuesday session will meet online via zoom, providing students the opportunity to critique and review work taken during the Saturday shoot. Locations will vary throughout the year and will include spots such as Downtown Los Angeles, the LA River, Vernon, Venice Beach, Long Beach, and more.

Born in Queens, New York, and growing up in Greenwich Village, Peter Bennett (www.citizenoftheplanet.com) picked up his first camera and took his first darkroom class at the age of twelve. He has been photographing the Los Angeles River since 2008 which can be seen in his latest book: *The Los Angeles River – Photographs by Peter Bennett*, published in late 2021. Peter's work has appeared in hundreds of publications including the *New York Times*, *Sierra Magazine*, *Time*, *Newsweek*, *National Geographic*, *Sunset Magazine*, *Los Angeles Magazine*, and *New York Magazine*. He has worked with a number of organizations including the Sierra Club, Greenpeace and Friends of the LA River.

Two Sessions (offered twice)

Date: Saturday, March 4, 9 am-1 pm PST (In-Person)
+ Tuesday, March 7, 6-8 pm PST (Online)

Date: Saturday, June 10, 9 am-1 pm PST (In-Person)
+ Tuesday, June 13, 6-8 pm PST (Online)

Enrollment limit: 12 students

Skill/Experience level: Open to all levels

Tuition: \$195

Location: On-Location and Online

Impacting Our World with John D. Russell



© John D. Russell

Photography for Social Change

This class is about finding ways to create change by photographing in an artful and empowering documentary way. At the same time, the class will demand each student learn and follow the ethics that go along with the profession of social documentary work.

Over six-months, students will get the opportunity to connect with local NGOs that they feel especially connected to through a placement program and on their own. John D. Russell will assist with establishing contact for those non-profits who may not be in the placement program. Possible issues may include global warming, homelessness, health, immigration, child labor, inequality, poverty, and how gentrification affects those being pushed out of their own communities.

Each student will be required to research and approach an organization(s) for his or her story. Open to all level of photographers interested in making a difference in today's society.

John D. Russell (www.johndrussell.com) is a professional photographer and educator based in Manhattan Beach, CA. He has traveled to over 30 countries on assignment and is internationally published. He has worked with some of the biggest companies and celebrities on the planet and is highly sought after for his style of photography which can be described as intuitive, artistic, and impactful. John donates a considerable amount of time to a handful of non-profits in the greater Los Angeles area and around the globe.

Six Months (six sessions)

Date: Mondays, February 27; March 27; April 24; May 22;
June 19; July 17; 9 am-12 pm, PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$470

Location: Online

Creating Powerful Travel Images with Mark Edward Harris



© Mark Edward Harris

Learn the concepts and techniques to consistently create powerful and compelling travel images. Whether you enjoy shooting wildlife, landscape, people or any other kind of travel photography, instructor Mark Edward Harris will explain what goes into making great travel pictures – from a complete digital workflow solution to finding and shaping your personal artistic voice.

The workshop will place heavy emphasis on creating images with “purpose”. We will look at how you approach your image making and the basic elements of a successful photograph. Topics include the creative process, the travel story arc (what to shoot and how to shoot it), equipment selection, image processing, the current markets available for travel work (fine art, commercial, book publishers, websites), how to optimize travel shooting to take advantage of different markets, and more.

Mark will demonstrate his travel photography workflow, including post-production in Lightroom and Photoshop. The course will also include portfolio reviews and a critique of participant's work. Discussion and Q & A finish the day.

Mark Edward Harris' (www.markedwardharris.com) editorial work has appeared in publications such as *Vanity Fair*, *Life*, *Time*, *Newsweek*, *GEO*, *National Geographic Traveler*, *Conde Nast Traveler*, *Vogue*, *Harpers Bazaar*, *The London Times Sunday Travel Magazine*, and the *Los Angeles Times Sunday Magazine*. His award-winning books include *Faces of the Twentieth Century: Master Photographers and Their Work*, *The Way of the Japanese Bath*, *Wanderlust*, *North Korea*, *South Korea*, and *Inside Iran*, *The Travel Photo Essay: Describing a Journey Through Images* and his latest, *The People of the Forest*, a book about orangutans.

One Session

Date: Saturday, May 6, 10 am-6 pm PST

Enrollment limit: 15 students

Skill/Experience level: Open to all levels

Tuition: \$295

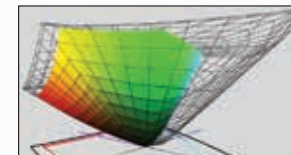
Location: Thymeale Arts Building,
5481 Santa Monica Blvd, Los Angeles, CA 90029

Take the Stress Out of DIGITAL PRINTING

Now is the time to take total control of your digital printing process and leave the stress behind! Whether you are a photo educator looking to redo your print lab or a photo enthusiast wanting to take total control of your printing process, we can show you how to outfit your digital printing workspace efficiently, effectively and for less cost than you think.



1 Calibrate your monitor so it is projecting color accurately.



2 Select your paper and have a custom profile created so that your printer is printing color accurately and you are printing the maximum amount of colors with maximum shadow detail.



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Introduction to Adobe Lightroom with Michael e. Stern



© Michael e. Stern

This workshop focuses on the most essential workflow and developing features of **Adobe Lightroom Classic** with the needs of the photographer in mind. Students will learn how to import, sort, organize and enhance their digital images, as well as batch process groups of images, quickly and efficiently.

In addition to the software's new developing capabilities, participants will learn how to take advantage of Lightroom Classic's local adjustment tools for retouching and correction. Other processing utilities such as white balance, black and white conversion, sharpening, noise reduction, and merging HDR and Panoramic images will be covered in this workshop. Further, the class will be instructed on how to export images in various formats such as JPEGs for emails and websites or high-resolution files such as DNGs, PSDs, and TIFFs.

Michael e. Stern (www.buildabetterphotograph.com) is a veteran photographic presence who has been shooting, storytelling and teaching for multiple decades. Upon graduating from Art Center College of Design, Michael opened his first studio in the heart of Hollywood. In 2011 after a prolific career as an architectural, product and copy photographer, he moved into the burgeoning field of time-lapse photography specializing in large-scale construction films. Today he works with some of the largest builders in America. While still doing the occasional time-lapse, Michael also enjoys shooting live-action video for his clients.

12 Sessions

Date: Mondays and Wednesdays, April 17-May 24,
12-1:30 pm PST

Enrollment limit: 15 students

Skill/Experience level: Students should be comfortable working with the Macintosh OSX operating system and/or a PC Windows operating system.

Tuition: \$470

Location: Online

Introduction to Adobe Photoshop with Josh Withers



© Josh Withers

Introduction to Adobe Photoshop is a core fundamental class for photographers. Using Adobe Photoshop CC 2022, the course teaches the most important tools for retouching, precise image adjustments, combining multiple images using layers, and helping students to understand the process behind color correction. Josh emphasizes a 'non-destructive' workflow using layers so the original image is unharmed. Many of the new "Artificial Intelligence" will be discussed with an understanding of when they can be beneficial. This class is centered around a photographer's approach towards Photoshop and practical uses in Photography.

The class will cover: Photoshop Interface and Tools Overview; Cropping, Resizing, Saving; Adobe Camera Raw; Photoshop Adjustments; Artificially Intelligent Tools

The goal of the course is to develop each student's ability to work with Adobe Photoshop CC 2022 while having fun in the process. Assignments will be distributed to the class to follow along and practice with. Additionally students will have opportunities to work with their own images.

Josh Withers (www.joshwithers.com) has been using Photoshop since 1992 and has been part of the Adobe Photoshop beta testing team since 2002. As a Senior-Level Digital Photoshop Artist, he has performed high end, flawless image making for top brands and photographers. Josh earned a Bachelor of Fine Arts degree from the University of Delaware and continued his education working alongside a diverse batch of photographers and preeminent digital artists at The Santa Fe Photographic Workshops. After relocating to California in 1999, Josh continued to develop his passion for teaching at the Pasadena Art Center College of Design, Miami Ad School, and in 2014, he became a full-time instructor within the Photography Department at Santa Monica College.

12 Sessions

Date: Tuesdays, January 24-April 11, 6-7:30 pm PST

Enrollment limit: 15 students

Skill/Experience level: Students should be comfortable working with the Macintosh OSX operating system and/or a PC Windows operating system.

Tuition: \$470

Location: Online

Printer Training Class with Eric Joseph



© Eric Joseph

This two-hour class is required for all individuals looking to print in LACP's lab for the first time and do not have printing experience. The class will serve as an overall orientation to the lab and will also cover how to properly load paper in to the Canon PRO-2000/PRO-4000 printers and basic usage of Canon Professional Print & Layout. Canon PPL is a powerful and simplified printing interface and can be used as a stand-alone application as well as a Plug-In for Adobe Photoshop & Lightroom printing.

One Session (offered six times)

Date: Thursday, January 5, 10 am-12 pm PST

Date: Thursday, February 2, 10 am-12 pm PST

Date: Thursday, March 2, 10 am-12 pm PST

Date: Thursday, April 6, 10 am-12 pm PST

Date: Thursday, May 4, 10 am-12 pm PST

Date: Thursday, June 1, 10 am-12 pm PST

Enrollment limit: 10 students

Skill/Experience level: Beginner

Tuition: \$50 Members; \$75 Non-Members

Location: Contact Photo Lab
618 Moulton Ave, Suite E, Los Angeles, CA 90031

Eric Joseph graduated from California State University, Northridge in 1985 with a BA degree in Art, Specializing in Photography. His career at Freestyle Photographic Supplies started in 1986 starting as sales person in the retail store working his way up to his current position as Senior Vice President of New Business and Product Development. As a respected industry insider Eric has established a solid reputation as a technical and creative resource in photographic processes, both dark-room and digital.

The Fine Art of Digital Printmaking with Eric Joseph



© Eric Joseph

More than just a technical class on Photoshop and Lightroom, this course will emphasize the digital print as a unique art form in which the choice of inkjet paper to print on makes the difference between an ordinary photo and an extraordinary piece of artwork.

Instructor Eric Joseph will cover all of the technical jargon and vocabulary of inkjet papers and introduce you to the full range of inkjet media available on the market from standard Resin Coated Photograde papers up to handmade Japanese Washi papers. This course emphasizes the creative benefits of understanding and controlling your digital print results through hands-on printmaking sessions. Topics covered will include proper camera settings, color management, monitor and printer calibration, what type of printer to use and why, downloading and applying ICC profiles, preparing files for printing and everything else you ever wanted to know about digital printing. Eric will make sure the information is taught in an easily digestible and accessible format.

Two Sessions (offered twice)

Date: Saturday and Sunday, February 25-26,
10 am-6 pm PST

Date: Saturday and Sunday, June 10-11, 10 am-6 pm PST

Enrollment limit: 10 students

Skill/Experience level: Experience working with Photoshop and Lightroom is helpful but not required.

Students should be comfortable working with the Macintosh OS X operating system.

Tuition: \$575 + \$100 facility, paper and ink fees

Location: Contact Photo Lab,
618 Moulton Ave., Suite E, Los Angeles, CA 90031

CONTACT

P: 323-464-09090 E: info@lacphoto.org

MAILING ADDRESS

Los Angeles Center of Photography, P.O. Box 46310,
Los Angeles, CA 90046

HOURS OF OPERATION

Administrative hours are:
Monday-Friday, 10 am-5 pm PST; Saturday-Sunday, CLOSED.
Office is closed on all major holidays.

IN-PERSON CLASS LOCATIONS

Thymele Arts, 5481 Santa Monica Blvd, Los Angeles, CA 90029
Contact Photo Lab, 618 Moulton Ave., Suite E,
Los Angeles, CA 90031
Studio Q, 312 N Western Ave, Los Angeles, CA 90004
Santa Monica College, 1900 Pico Blvd, Santa Monica, CA 90405

HOW TO ENROLL

Enroll Online: www.lacphoto.org
All major credit cards and PayPal payments are accepted.
Enroll by Phone: Please call 323-464-0909.
All major credit cards are accepted.

PAYMENT

Payment is due in full at the time of enrollment.

Note: Travel Workshops may carry different payment policies.
Please refer to the “Travel Workshop Deposit, Payment and Refund Policy” section.

RECEIPT OF PAYMENT

For all enrollments a receipt of payment will be generated and sent automatically to the student’s email account. About one week prior to the class start date each student will receive a separate “Details” email that will include a welcome letter from the instructor, parking information (for in-person classes), and what to bring to class.

REFUND POLICY

A \$25 administrative fee will be charged on all refund requests*. The request must arrive greater than one week prior to the class start date. No refunds will be provided for requests arriving one week or less prior to the class start date. **All refund requests must be submitted in writing via email to info@lacphoto.org.**

***Note:** Special Guest Workshops and Travel Workshops carry different refund policies. Please refer to “Special Guest Workshop Refund Policy” and “Travel Workshop Deposit, Payment and Refund Policy” sections.

Upon receipt of a refund request, students will be provided the option of receiving credit toward the purchase of another class or workshop. If a student elects to receive credit, a voucher for the applicable fee will be sent to the student’s email address. The voucher will be good for two years from date of issue. Students are encouraged to keep credit vouchers on file for future reference. To redeem credits issued as vouchers, please contact the Los Angeles Center of Photography at info@lacphoto.org or call 323-464-0909. **No administrative fee will be charged for students electing to receive credit.**

REFUND POLICY FOR RARE CIRCUMSTANCES

Considering the recent COVID-19 pandemic, we are revising our refund policy for “Rare Circumstances.” These circumstances may include, but are not limited to, pandemic outbreaks, natural disasters, and economic collapse/depressions. During troubling times such as these, refunds are not permitted. Instead, students will be given credit good for three years from date of issue. Credits are good toward any class or workshop, except travel.

CREDITS

Credit vouchers may not be redeemed for refunds or cash back. Further, credit vouchers may not be applied toward travel workshops or private lessons. A student’s decision to receive credit in lieu of a refund is final and may not be changed at a future date.

TRANSFERS

Students may elect to transfer applicable class fees toward the purchase of another class or workshop, limit of one transfer per class. All transfer requests must adhere to the refund policy noted above and/or in conjunction with “Master/Special Guest Workshop Refund Policy” and “Travel Workshop Refund Policy” noted below.

CANCELLATIONS

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

SPECIAL GUEST WORKSHOP REFUND POLICY

A \$75 administrative fee will be charged on all refund requests arriving 61 days or greater before the course start date. If the request arrives 31-60 days prior to the course start date, 50 percent of the applicable workshop fee will be retained. No refunds are provided for requests arriving 0-30 days prior to the course start date. **All refund requests must be submitted via email to info@lacphoto.org.**

TRAVEL WORKSHOP DEPOSIT, PAYMENT AND REFUND POLICY

The deposit, payment and refund policies for travel workshops to domestic and international locations vary. Please visit the specific travel workshop website link found online at www.lacphoto.org or contact the Los Angeles Center of Photography.

PRIVATE LESSONS

Private photography lessons are available upon request. To request a private lesson or for more information, please call 323-464-0909 or email info@lacphoto.org.

ONLINE LEARNING

Classes offered online will be programmed using Zoom software/application. Students are not required to create an account on Zoom. However, it is recommended that the Zoom application/software be installed and tested prior to class. A web camera and audio is required to participate. Instead of mobile devices, it is recommended that students use a desktop or laptop for online learning.

COVID-19 POLICY

By registering for in-person classes you recognize the risks of contracting COVID-19 and release and hold harmless the Los Angeles Center of Photography from all liability.

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www.hollywoodtoysandcostumes.com

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www.hollywoodvaults.com

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Chatsworth
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Thousand Oaks
www.hoopercamera.com

Icon Photo Lab
Los Angeles
www.iconla.com

Mel Pierce Camera
Los Angeles
www.melpiercecamera.com

Schulman Photo Lab
Los Angeles
www.schulmanphotolab.com

Silvio’s Photoworks
Torrance
www.silvios.com

Steve’s Camera
Culver City
www.stvecamera.com

SYNC Photo Rental
Hollywood
www.syncphotorental.com

Think Tank
www.thinktankphoto.com

Thomas Editions
Culver City
www.thomaseditions.com

Uniregistry, Inc.
Newport Beach
www.uniregistry.link

Universal Art Gallery
Venice
www.framegallery.com

Valley Photo
North Hollywood
www.valleyphotoservice.com

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Los Angeles Center of Photography

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