



THE CENTER FOR
PHOTOGRAPHY
AT WOODSTOCK

WOODSTOCK PHOTOGRAPHY WORKSHOPS



Summer/Fall 2016

About CPW

Founded in 1977, the Center for Photography at Woodstock is a not-for-profit 501(c)3 artist-centered organization dedicated to supporting artists working in photography and related media and engaging audiences through opportunities in which creation, discovery, and learning are made possible.

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WORKSHOP CALENDAR



Image: Teen Camp workshop with Elizabeth Unterman
© Sarah Anthony/CPW

May

20-22

Wayne Montecalvo

Fusing Media: Photography & Encaustic

28-29

Joan Barker

Intro to DSLR: Getting to Know Your Camera

28-29

Juan Madrid

Intro to Lightroom

June

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Laura Steele

Intro to Fine Art Printing

4-5

Laura Steele

Advanced Fine Art Printing

4-5

Craig Barber

The Seductive Nature of the Hudson Valley

11-12

John Mannion

Prepress for Publishing a Photo Book

25-26

Jeffrey Rich

Starting & Sustaining the Long Term Project

July

5-7

Lothar Osterburg

Photogravure

8-10

Lothar Osterburg

Photogravure

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Doug Beasley

Zen & the Art of Photography

18-21

Jeannette Rodríguez-Pineda

Photo Zine Making (Young Artists)

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Tom DeLoeza

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Juan Madrid

Digital Workflow & Scanning

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Shana & Robert ParkeHarrison

Vision for a Professional Portfolio

“Every time I take a CPW Workshop I feel like part of a community of passionate and talented teachers and students. The staff and interns are terrific and helpful.”



Image: Intro to DSLR workshop with Joan Barker
© William Vrachopoulos/CPW

- August**
- 6-7 **Pipo Nguyen-Duy**
Stepping Into the Landscape
 - 6-7 **Morgan Post**
Digital Negatives Intensive
 - 13-14 **Carla Shapiro**
Ripped, Glued, Stained
 - 20-21 **Kelli Connell**
The Portrait: How we See Others
 - 27-28 **Gregory Halpern**
Expanded Documentary: The Wonderful and Troubled Relationship of Photography and Realism
 - 29-Sep 2 **Lola Flash**
The Camera As Your Weapon (Young Artists)



Image: Photogravure workshop with Lothar Osterburg
© Mark Daniel Harley/CPW

- September**
- 2-4 **Scott McCarney**
Book Binding for Photographers
 - 3-4 **Amy Arbus**
The Personal Narrative
 - 10-11 **Ariel Shanberg & Carlos Loret de Mola**
Getting Known Being Shown
 - 16-18 **Gabriel Garcia Roman**
Photography In the Face of Printmaking
 - 17-18 **Alan Rapp & David Maisel**
Publishing a Photo Book
 - 24-25 **Doug Menez**
Art & Commerce: Feed Your Soul & Your Family
- October**
- 1-2 **Lawrence McFarland**
Poetic Expanse: Land & River
 - 8-9 **Dawoud Bey & Hannah Frieser**
Refining Your Creative Vision: Going from Good to Great



Image: Staged Narrative workshop with Kahn & Salsnick
© Elizabeth Panzer/CPW

MEMBERSHIP

Join this supportive community of artists, educators and enthusiasts. CPW Members seek new ways of seeing, share a love of contemporary photography, and are inspired by Woodstock's unique rural setting and legacy of important artistic contributions. Membership is vital for CPW's daily operations, and for connecting you to a fascinating network of artists and leaders in the field.

Basic Membership

Get discounts on large format, traditional darkroom and other printing, scanning, workshops, and individual instruction. CPW Membership also enables you to visit the many photography centers that participate in CONNECTIONS*. Members are the first to hear of Artist Opportunities.

NEW: Members get one free review during CPW's Portfolio Reviews with renowned gallery, publishing, and agency reps and 6 complimentary images entered into the 2017 Photography Now competition.

Basic (\$50)

Student (\$30)

Senior (\$30)

Basic Family

All the Benefits of Basic Membership, PLUS:

Double membership (two membership cards) plus one FREE portrait at annual Halloween "Say Boo" or NEW: Winter Holiday photo booth (\$25 value)

Family (\$100)

****CPW Members get free admission and/or discounts at: Amon Carter Museum, Fort Worth; CENTER, Santa Fe; Foto8, London; George Eastman Museum, Rochester; Houston Center for Photography; International Center of Photography, NYC; Museum of Photographic Arts, San Diego; Museum of Contemporary Photography, Chicago; Philadelphia Photo Arts Center; Photographic Center Northwest, Seattle; Photographic Resource Center, Boston; San Francisco Camerawork, and more. Visit: cpw.org/connections for additional info.***



Image: Slide Luck 2013, © Rose Wind Jerome/CPW



Image: Meryl Meisler Book Signing, © Sarah O'Connell/CPW

PATRON MEMBERSHIP

Become a member at the Patron level and join a special group of CPW's most passionate supporters!

Patrons (launching summer 2016)

At this level you directly support regional artists and photographers who have shown or taught at CPW. Patron offerings are small, affordable ways to live with art and to share CPW's enthusiasm for artists. **NEW:** art objects and prints are very limited in number. Once they are gone new works will be showcased.

Bronze (\$250) Silver (\$500) Gold (\$750)

Benefactors

Benefactor members are businesses and individual leaders that provide significant support for CPW. Benefactors' interests go beyond benefits to investing in the future of CPW and its stake as a premier local and internationally recognized center for photography. **NEW:** Benefactors receive tailored recognition online, on site, or in publications to suit their marketing or tribute needs. Benefactors also enjoy private tours and receptions at CPW exhibitions and other art events.

Event \$1,000

Season \$2,500



Image: CPW Portfolio Reviews 2016, © David Morse Cunningham/CPW



Image: Say Boo! 2015, Juan Madrid/CPW

Fusing Media: Photography & Encaustic

Wayne Montecalvo

May 20-22, 9:30am - 5pm

Members \$430
Non-Members \$460



Co-hosted with R&F Handmade Paints, in this three day workshop students will learn to combine photographic imagery with encaustic painting techniques to create unique new works that have the shared aesthetic of two visually powerful media. This class is ideal for seasoned photographers who would like to explore wax as an alternative means for creating collaged and layered work with a look that is naturally luminous and translucent. Participants will become familiar with fundamental techniques necessary to work successfully with encaustic. We will also introduce ideal papers and methods for printing images for a look that blends seamlessly between layers. The first day will be held at CPW, the second and third day will be held at R&F Handmade Paints in Kingston, NY.

Intro to Lightroom

Juan Madrid

May 28-29, 9:30am - 5pm

Members \$350
Non-Members \$380



This two-day Lightroom intensive will have you tackling one of the most versatile software programs available to photographers. We will explore the vast array of cataloguing tools provided that will give you the flexibility to organize your files for easy viewing and processing. Printing through Lightroom will be covered as well, as will exporting files for a variety of purposes. Through learning the ins and outs of this program, you will leave with an extremely strong tool in your digital darkroom arsenal.

Intro to DSLR: Getting to Know Your Camera

Joan Barker

May 28-29, 9:30am - 5pm

Members \$350
Non-Members \$380



Want to learn the foundations of digital photography and how to make a successful photo?

In this hands-on workshop Joan will begin by helping you understand and feel comfortable with a digital single lens reflex (DSLR) camera. Over the course of two days you will see inspiring examples of successful photographs, learn how to capture moments successfully, and discover the elements that combine to make a good picture, such as subject, light, texture, pattern, and mood. Joan will explain what those symbols on your camera are, and how to use them. She will clarify how to use aperture, shutter speed, exposure, depth of field, lighting, white balance, and composition. You will learn about workflow methods such as uploading files, image size, resolution, and image adjustments. Together, we will explore the technical and aesthetic possibilities of picture taking while out on a photographic field trip. No previous experience necessary. For those with a film background, this class will allow you to better understand the photographic principles relative to both film & digital.

Intro to Fine Art Printing

Laura Steele

June 3, 9:30am - 5pm

Members \$190
Non-Members \$220
Materials Fee \$30



Are you finding it a challenge to produce digital prints that match what you view on your computer screen? Do you want to start creating your own prints for your portfolio or exhibitions? Are you unsure of what makes a beautiful print or which paper is best to use for your project? This one day intro class guides you into the methods and techniques used when making a fine art digital print. We will discuss hardware and software control, device calibration, color space, and begin to explore a basic curves workflow. This workshop will be followed by a two day advanced workshop. You can select both workshops as a three day workshop at a reduced rate.

If combined with **Advanced Fine Art Printing**:

Members \$505
Non-Members \$535
Materials Fee \$90

Advanced Fine Art Printing

Laura Steele

June 4-5, 9:30am - 5pm

Members \$350
Non-Members \$380
Materials fee \$30



This two day workshop will guide you into the methods and techniques used when making a fine art digital print. It is important to understand that the term “Fine Art Print” simply means one is willing to devote the time and effort needed to critically address each image independently, bringing your images to their fullest potential. While there are no quick and universal formulas to apply, the techniques addressed in this workshop will allow you to approach each image critically and confidently. We will briefly touch on hardware and software control, device calibration, color space, and basic curves workflow, but will quickly move to discuss the multitudes of fine art papers and alternative media available. There will be time to work on individual files as well as experimenting with large format printing with help of the instructor.

If combined with **Intro to Fine Art Printing**:

Members \$505
Non-Members \$535
Materials Fee \$90

The Seductive Nature of the Hudson Valley

Craig Barber

June 4-5, 9:30am - 5pm

Members \$430
Non-Members \$460



The Hudson Valley has served as inspiration to artists for generations, the grandeur of the Catskill Mountains capturing the imaginations of painters who had never seen mountains so high. While the small towns and villages have grown, photographers and artists still respond to the power of the natural surroundings. During this workshop, we will travel and photograph the valley and mountains. This workshop will be about shooting and sharing, digital or analog, and all experience levels are welcome, though knowledge of your personal camera is required. We will meet Friday evening, June 3rd, from 5:30-9pm to look at each other's' work – dinner will be provided!

The Art of Prepress for Photo Books

John Mannion

June 11-12, 9:30am - 5pm

Members \$350
Non-Members \$380



This workshop targets advanced fine art photographers who have completed or are near completion of at least one in-depth photographic project. Two seasoned professionals, each with extensive experience in exhibiting and curating photographs, will guide you to discover the next step in your work. While we will also give you feedback on how to get your project(s) out into the world, the emphasis will be in honing your vision. Along the way, we will explore how to best edit your work, fine-tune your artist statement, and otherwise take practical steps to move your work and your career to the next level.

Starting & Sustaining the Long Term Project

Jeff Rich

June 25-26, 9:30am - 5pm

Members \$350
Non-Members \$380



This workshop will cover broad strategies and practical methods to creatively and financially support a long-term documentary project. We will cover topics including creating the actual project, writing grant proposals, and looking at methods to conduct research. We will also look at how to sustain creative energy and form supportive peer networks for the essential feedback required during a long-term project.

Photogravure

Lothar Osterburg

July 5-7 & July 8-10 (Different sessions), 9:30am - 5pm

Members \$400
Non-Members \$500
Materials Fee \$50



While photogravure is a continuous tone photographic etching process, it can also be used to translate drawings better than any other printmaking technique, beautifully rendering the range of values. Its photographic qualities and tonality range exceed those of a regular silver print by far. Photogravure has an almost three dimensional, sculptural quality. The blacks in particular have a richer, non-reflective, velvety surface. The tonalities are achieved by etching a copper plate gradually from the deepest shadows to the brightest highlights. The finished plate is printed like an etching, on a heavy rag paper. Students will leave this class with the tools to continue working independently on photogravure printing. The first day will be held at the Center for Photography at Woodstock, where students will use CPW's digital lab to prepare the film positives for gravure prints. The next two days will be held at Women's Studio Workshop in Kingston, NY, where we will expose plates and print.

Zen & the Art of Photography

Doug Beasley

July 9-10, 9:30am - 5pm

Members \$350
Non-Members \$380



In this workshop you will revitalize your photographic practice by exploring your relationship to your subject, your camera, and yourself. Through exercises, assignments and field trips, participants will start to deepen their visual awareness while clarifying their artistic approach, which will create a more personal and meaningful image-making experience. This workshop provides a unique opportunity to rethink our expectations of what it means to 'see'. We will work on cultivating simplicity while making more powerful photographs, supporting the notion that a photograph is not 'taken' but made. We become better photographers by becoming more in touch with our inner selves and then using that awareness to deepen our connection with our subject, whether it's a person, place, or thing. Zen and the Art of Photography is a challenging invitation to redefine your whole approach to image making. Inspiration will be sparked by a balance of conversation, meditation, readings, poetry, or by whatever means necessary. Photographic exercises and assignments will be site specific and are concerned with both internal and external experience and growth. Because this is a weekend workshop, the process of image-making will be emphasized on editing and critiques.

Photozines & Me (Young Artists)

Jeannette Rodríguez-Pineda

July 18-21, 9:30am - 5pm

Members \$250
Non-Members \$275
Materials Fee \$20



What's a zine?

A zine is a self-published small magazine that can be about...ANYTHING!

Exploring the history and techniques of zines, during the workshop we will develop a personal project and create our own zine. Participants will develop their knowledge of storytelling through images and text, while thinking about how to reach a broader audience with this renegade process. We will discuss design, layout, text and study how they communicate with each other on a page. Experimenting with photo collage, image transfers and various binding techniques, participants will create a unique collection of ideas that can be distributed in the form of a zine.

Collodion, Cameras & Contraptions

Tom DeLooza

July 22-24, 9:30am - 5pm

Members \$430
Non-Members \$460
Materials Fee \$50



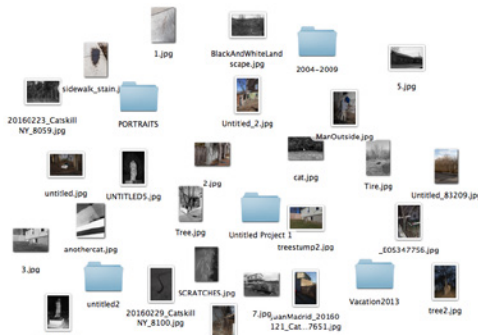
Calling all makers and lovers of photography! Here is an amazing opportunity to enter and explore the beautiful world of wet-plate collodion. This antiquarian process is currently experiencing a renaissance, and this three day workshop is geared towards innovation and giving new life to one of the earliest and most enchanting photographic processes. We will examine the necessary equipment and chemistry as well as review where such materials can be acquired. You will learn step-by-step how to make wet-plate collodion positives, known as ambrotypes and tintypes, as well as how to make glass negatives. This workshop will have an emphasis on chemical safety and have a strong "DIY" element, instilling the practical knowledge of the wet-plate process to take beyond the workshop into your own studio. While working with large format cameras, you will have the opportunity to photograph your colleagues, make self-portraits, shoot around Woodstock, or create still-lives. Each student will pour, develop, and fix at least five plates that they will leave with.

Digital Workflow & Scanning

Juan Madrid

July 30, 9:30am - 5pm

Members \$190
Non-Members \$220



Is your digital life a mess?

This one-day workshop will get you started on the road to proper file management, making it easy to locate your photos in the future and utilizing best practices to keep your files protected. Correct scanning workflow with both a flatbed and virtual drum scanner will also be covered. You will walk away from this class understanding how and why to properly manage, maintain, and archive your files in a safe, efficient, and effective manner.

Your Portfolio: Confluence of Art & Message

Shana & Robert ParkeHarrison

July 31, 9:30am - 5pm

Members \$190
Non-Members \$220



Honing your Voice: Representing yourself through portfolio presentation.

Defining, sustaining and evolving an artistic vision is the constant challenge of every artist. This one day workshop guides students to develop and define a personal voice through intense discussion and evaluation of your portfolio. Participants will work with the ParkeHarrisons to define their photographic and conceptual message through evaluation of portfolios and discussions about individual and group concerns.

Digital Negatives Intensive

Morgan Post

August 6-7, 9:30am - 5pm

Members \$350
Non-Members \$380

Materials Fee \$60



The digital darkroom has revolutionized the way artists can approach alternative and traditional photographic processes. Merging 19th and 21st century conventions is easier than ever when computer editability can be implemented directly inside a darkroom. In this two day workshop students will learn the fundamentals of digital negatives utilizing a simple and user friendly technique. During this intensive introductory workshop, we will determine how to properly set up your digital darkroom and work extensively on obtaining the perfect negative(s) for a singular process. Determining densities and color filtration will be covered extensively. This singular technique can be applied to gum bichromate, kallitype, cyanotype, platinum, palladium, albumen, salt, silver gelatin, VanDyke, gravure and many other processes. During this class, demonstrations will be made with negatives created for silver gelatin printing.

Stepping into the Landscape

Pipo Nguyen-duy

August 6-7, 9:30am - 5pm

Members \$350
Non-Members \$380



When we step into the landscape, do we define nature or does nature define us?

This workshop is open to all levels of photographers who are interested in working with the landscape, either as a primary source or as a backdrop. We will investigate our intentions while photographing nature and look at what geographic location has to do with our creative decisions. Since we will be photographing in the Hudson Valley, we will also look at the historical, cultural and political significance of the area, as it was first painted by the Hudson River painters. In between location shoots will revisit relevant photographers such as William Jackson, Ansel Adams, as well as contemporary landscape photographers.

Ripped, Glued, Stained

Carla Shapiro

August 13-14, 9:30am - 5pm

Members \$350
Non-Members \$380



Alter your photographs as you cut, paste, paint, rip, glue, stain, bleach or polish your images. Do anything to your picture as you change it in limitless ways. Photography can be full of possibilities for a wide range in creating a personal vision. The goal is to inspire students by increasing their awareness in alternative ways of working in the realm of photography and exposing them to new perceptions in making art.

The Portrait: How We See Others

Kelli Connell

August 20-21, 9:30am - 5pm

Members \$350
Non-Members \$380



How do we see others through the camera's lens? In this intensive workshop, we will explore a variety of ways identity can be expressed, examined, created, and conflated through photographic portraiture. With vibrant discussions, lectures, and readings, we will take a close look at contemporary practices of portraiture in photography. Students will create new portraits and have critiques of their work. Whether you work in self portraiture or photograph others such as family members or strangers, this class will help you gain a deeper understanding of creative portrait making and further insight into yourself as a photographer.

Expanded Documentary: The Wonderful & Troubled Relationship of Photography & Realism

Gregory Halpern

August 27-28, 9:30am - 5pm

Members \$350
Non-Members \$380



Documentary is an uncomfortable word to apply to photography. In 2016, the word sounds not only old-fashioned, but also implies a stubborn blindness to decades of creative work (both visual and written) aimed at debunking the notion of truth in photography. The efforts of these artists and writers successfully displaced documentary, but also produced innovative work in the process. Not only did they show us what “documentary” is not; they showed us how it can move forward.

There exists a rich and wonderfully problematic space for Realism in photography, an amorphous space that sits somewhere between fact and fiction, between poetry and reportage. In this workshop we will explore the work of artists, writers, filmmakers, and photographers who are inspired by a world “outside themselves” but who produce unapologetically subjective work. We’ll also look at what “documentary” has traditionally meant, how it is and is not evolving, and what its roadblocks and possibilities are in the future.

The Camera as Your Weapon (Young Artists)

Lola Flash

August 29-September 2, 9:30am - 5pm

Members \$300
Non-Members \$330

Materials Fee \$20



“I saw that the camera could be a weapon against poverty, against racism, against all sorts of social wrongs. I knew at that point I had to have a camera.” – Gordon Parks

The camera is a tool to express your innermost thoughts, without uttering one word. CPW’s young artist workshops offer a range of opportunities for young people to develop their knowledge of photography and critical thinking - including black-and-white darkroom experimentation and digital image making. Students will learn about various camera formats and will be exposed to important photographers – both historical and contemporary. The course will culminate in a final presentation for family, friends, and the community at large.

Book Binding for Photographers

Scott McCarney

September 2-4, 9:30am - 5pm

Members \$430
Non-Members \$460

Materials Fee \$50



The desire to make books with photographic content is as old as photography itself. The accessibility of digital printing, from the inkjet in your studio to the Indigo of online publishers, is fulfilling this desire for contemporary photographers. This workshop employs the basic tools and techniques of bookbinding by hand to make a unique product tailored to the physical and conceptual needs of your images. We will make a series of book structures that accommodate single sheets, folded folios and sections, while exploring the materials of traditional book making. The class will focus on the physical considerations of the book, but some time will be devoted to discussing how binding structures and layout strategies (both literally and figuratively) support image display.

The Personal Narrative

Amy Arbus

September 3-4, 9:30am - 5pm

Members \$350
Non-Members \$380



The focus of this workshop will be transforming the personal into the archetypal, through the use of visual symbols and metaphor. A powerful picture story sets the scene, introduces the characters, evokes a mood, and shows the action. We will share stories that express emotions in context over time, such as “The Country Doctor” by W. Eugene Smith.

Students will use digital photography and inkjet printmaking at CPW, and then edit and sequence existing photographs and those created in the workshop to put together their stories. We will cover how to approach strangers, involve them in the process, and help them feel at ease. The techniques of fashion, lifestyle and photojournalism as they relate to portraiture will be discussed through slide presentations and critiques.

Getting Known Being Shown

Ariel Shanberg & Carlos Loret de Mola

September 10-11, 9:30am - 5pm

Members \$350
Non-Members \$380



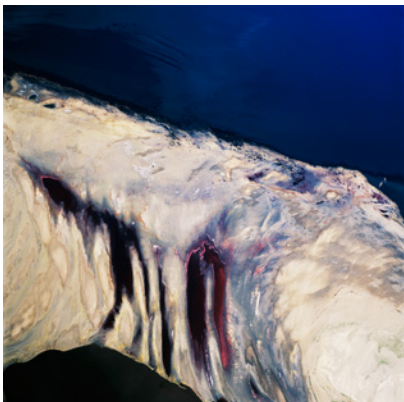
This workshop is for committed photographers who have produced a developed body of work that they're ready to bring into the world but aren't sure where and how to begin. Over the course of our two days together, we will cover everything from constructing your resume, presenting your portfolio, drafting an effective artist statement and an engaging website to exploring fundraising strategies, identifying cross-platform opportunities and a wide-range of outlets for your work. We will address the subtle differences in approaching various platforms, as well as how online social networking can help further your career. The workshop will include open portfolio reviews and strategy discussions that address each participant's goals. Whether you're seeking your first solo show or have reached a plateau in your career, Ariel and Carlo's tag-team style and frank, open dialogue will leave you ready to hit the real world with more confidence and a map for your professional journey!

Publishing a Photo Book: The Photographer & Editor

Alan Rapp & David Maisel

September 17-18, 9:30am - 5pm

Members \$350
Non-Members \$380



A photography book is a unique medium unto itself with a long pedigree, and photographers who effectively adapt their work to book form find special insights into the tradition and their own work. Led by two inspiring instructors—a photography book editor with twenty years publishing experience and an artist/photographer with five books to his name—this workshop will walk you through the creative and practical aspects of photographic bookmaking. David Maisel and Alan Rapp have successfully collaborated on two major monographs—Library of Dust (Chronicle, 2008) and Black Maps: American Landscape and the Apocalyptic Sublime (Steidl, 2013). We will discuss how photography books are conceptualized and explore the different considerations that shape them, including editing, sequencing, and production factors. Photographers will learn about how to research the book market to identify potential publishers, and the elements of an effective book proposal and maquette. Finally, we will discuss strategies for marketing and promoting photography books. Important industry shifts such as the economic pressures on publishers and the rise of print-on-demand and self-publishing will be addressed.

This workshop is for photographers with a cohesive body of work that could be brought to book form. Please bring: portfolio of prints, and a favorite photography book for reference in the discussions.

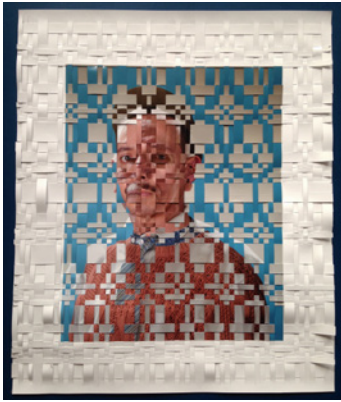
Photography in the Face of Printmaking

Gabriel García Román

September 16-18, 9:30am - 5pm

Members \$430
Non-Members \$460

Materials Fee \$TBD



Explore the use of photopolymer printing plates in tandem with digital photography to create Photogravure etchings, a completely non-toxic approach without the use of solvents or acids. We will print digital positives of your images first, which will then be etched onto the plate. Plates are then exposed using UV light, processed with water, and printed via an etching press. This workshop will give you an insight into the hybridization of digital techniques with the handmade print. Both digital and analog images will work with this process. The resulting print will have an old world look similar to palladium prints, with rich blacks and a wide tonal range.

Art & Commerce: Feed Your Soul & Your Family

Doug Menuez

September 24-25, 9:30am - 5pm

Members \$350
Non-Members \$380



Photography should be a joyful, burning passion and reason for living – it's what drives you and defines you. The reality is that we often have to make soul-killing compromises to feed our families. Without careful planning, that leads to creative and spiritual burnout. But what if you could merge art and commerce so as to make your living shooting exactly what you love? Combining portfolio review, dialogue, and practical applications, this two-day workshop is an essential re-boot for mid-career shooters in need of inspiration and direction. Doug Menuez brings counterintuitive thinking, long experience and tough questions to help photographers articulate and deal with their deepest fears, motivations and desires. You will leave this workshop with a clearly defined vision of yourself and your work, a refined portfolio, and a working understanding of basic business and marketing skills you'll need to move ahead!

Poetic Expanse: Land & River

Lawrence McFarland

October 1-2, 9:30am - 5pm

Members \$350
Non-Members \$380



"I once wrote in my journal about making a photograph. I stated: I was looking out at the world, the world was looking back at me, and I discovered that I was just looking at myself. Sometimes I never understand if the space I represent is inside or outside me."



During this two-day workshop, we will investigate how the Hudson River has made its mark on the landscape, both literally and culturally. We will examine how we can make our own artistic marks with that as our guiding point. Open to all levels and all media.

Refining Your Creative Vision: Going from Good to Great

Dawoud Bey & Hannah Frieser

October 8-9, 9:30am - 5pm

Members \$350
Non-Members \$380



This workshop targets advanced fine art photographers who have completed or are near completion of at least one in-depth photographic project. Two seasoned professionals, each with extensive experience in exhibiting and curating photographs, will guide you to discover the next step in your work. While we will also give you feedback on how to get your project(s) out into the world, the emphasis will be in honing your vision. Along the way, we will explore how to best edit your work, fine-tune your artist statement, and otherwise take practical steps to move your work and your career to the next level.

Lecture Series

(7:30pm start time unless noted)

June 10 John Mannion and Sean Hovendick

June 21 Alejandro Cartagena (book signing + lecture)

June 24 Jeff Rich

July 8 Doug Beasley

July 29 Lori Nix

July 31 Shana and Robert ParkeHarrison

August 5 Pipo Nguyen-duy

August 19 Kelli Connell

September 2 Amy Arbus

September 16 David Maisel

September 23 Doug Menez

September 30 Lawrence McFarland

October 7 Dawoud Bey and Hannah Frieser

** \$5 members/\$7 non-members*

• Lecture starts at 2pm at SUNY New Paltz



Amy Arbus has published five books, including the award winning *On the Street 1980-1990* and *The Inconvenience of Being Born*. *The New Yorker* called *The Fourth Wall* her masterpiece. Her most recent, *After Images*, is an homage to modernism's most iconic avant-garde paintings. Her advertising clients include Chiat/Day, Foote, Cone and Belding, American Express, Saatchi & Saatchi, SpotCo, New Line Cinema and Nickelodeon. Her photographs have appeared in over one hundred periodicals around the world, including *New York Magazine*, *People*, *Aperture* and *The New York Times Magazine*. She has had twenty-five solo exhibitions worldwide, and her photographs are a part of the collection of The National Theater in Norway, The New York Public Library and The Museum of Modern Art in New York.

To learn more about Amy, visit www.amyartbus.com



Craig J. Barber is a photographer who uses antiquarian processes and focuses on the cultural landscape. For the past 20 years he has focused his camera on Vietnam, Havana, Cuba and the Catskill region of New York State. In each, documenting a culture in rapid transition and fading from memory. His work has been exhibited throughout the United States, Europe and Latin America and is represented in several prominent museum and private collections including the Museum of Fine Arts, Houston; the Victoria and Albert Museum, London; the Brooklyn Art Museum; the George Eastman House, Rochester, NY; and Museo Nacional de Bellas Artes, Buenos Aires, among others. He has received several grants including the Seattle Arts Commission, the Polaroid Corporation and the New York Foundation for the Arts. In 2006 Umbrage Editions published his book, *Ghosts in the Landscape: Vietnam Revisited*.

To learn more about Craig, visit www.craigbarber.com



Joan Barker pushes limits and employs both traditional and experimental methods in her photography. She has taught at SUNY New Paltz for over sixteen years and is the recipient of the Chancellor's Award for Excellence in Adjunct Teaching 2013 – 2014. Joan is the recipient of a NYFA Fellowship, The Village Voice Photography Grant and two CPW Fellowships. Her photographs have been featured nationally in solo and group shows, Joan's work for The Fresh Air Fund is frequently featured in *The New York Times* and her photographs are in numerous collections such as The Center for Creative Photography in Tucson, AZ.

To learn more about Joan, visit www.jbarkerimages.com



Doug Beasley's personal vision explores the spiritual aspects of people and place and how the sacred is recognized and expressed in the everyday. Doug's projects and teaching have taken him to Japan, Guatemala, and the Badlands, amongst other national and international locations. In class Doug instantly creates an environment in which everyone can be just who they are, where they are. His passion and warm spirit while teaching give insight into how he photographs in the thoughtful way he does. Doug has exhibited his work worldwide, including recent shows in Italy and Colorado. He has received numerous awards, including multiple McKnight Artist Fellowships for Photographers and Travel Study Grants from the Jerome Foundation. When not on the road for projects or teaching, you can find him at home in St. Paul, MN.

To learn more about Doug, visit www.douglasbeasley.com



Dawoud Bey began his career as a photographer in 1975 with a series of photographs called "Harlem, USA." This work was exhibited in his first solo exhibition at the Studio Museum in Harlem in 1979. Numerous exhibitions followed at prestigious institutions like the Addison Gallery of American Art, the Art Institute of Chicago, the Brooklyn Museum, the Detroit Institute of Arts, the Fogg Art Museum at Harvard University, the High Museum of Art in Atlanta, the Museum of Contemporary Art in Chicago, the Museum of Modern Art in New York, the San Francisco Museum of Modern Art, the Whitney Museum of American Art. Bey has received fellowships from the John Simon Guggenheim Memorial Foundation Fellowship, the National Endowment for the Arts and, most recently from United States Artists. Dawoud Bey holds a Master of Fine Arts degree from Yale University School of Art and is currently Professor of Art and a Distinguished College Artist at Columbia College Chicago, where he has taught since 1998.

To learn more about Dawoud, visit www.work.colum.edu/~jkeats/bey/



Alejandro Cartagena lives and works in Monterrey, Mexico. His work has been exhibited internationally and is in the collections of several museums including the SFMOMA, the MoCP, the MFAH, the Harry Ransom Center, the West Collection among others. He has received the Photolucida Critical Mass book award, the Lente Latino award in Chile, the Premio Salon de la Fotografia from the Fototeca de Nuevo Leon, the Premio IILA-Fotografia 2012 award in Rome and a POYi reportage award of excellence among other awards. He has been named a FOAM magazine Talent and one of PDN's magazine 30 emerging photographers. He has published and selfpublished several books including *Suburbia Mexicana* (2012 Photolucida/Daylight), *Carpoolers* 2014, *Before the War* 2015, *Rivers of Power* 2016 and *Santa Barbara with Skinnerboox* 2016. Alejandro's work has been published internationally in magazines such as *Newsweek*, *Nowness*, *Domus*, the *Financial Times*, *View*, the *Guardian*, *le Monde*, *Stern*, *PDN*, the *New Yorker*, the *Independent*, *Monocle* and *Wallpaper* among others.

To learn more about Alejandro, visit www.alejandrocartergena.com



Kelli Connell's body of work *Double Life* has been widely received and included in numerous national solo and group exhibitions. Her work is in the collections of The Metropolitan Museum of Art, Los Angeles County Museum of Art, Columbus Museum of Art, Museum of Fine Arts, Houston, Museum of Contemporary Photography, Microsoft, The Haggerty Museum of Art, The Philadelphia Museum of Art and The Dallas Museum of Art. Publications include *MP3: Midwest Photographers' Publication Project* (Aperture and The Museum of Contemporary Photography), *Vitamin Ph: New Perspectives in Photography* (Phaidon) and *Photo Art: The New World of Photography* (Aperture). Connell's first full length monograph entitled *Kelli Connell: Double Life* was released by DECODE Books in August, 2011. Kelli Connell lives in Chicago, IL.

To learn more about Kelli, visit www.kelliconnell.com



Tom DeLooza has been a wet-plate photographer for 12 years, throughout which he has led several tutorials, workshops, and was the instructor and Master Printer at the John Dugdale School of 19th Century Photography and Aesthetics. He has given lectures and demos of his work and process to a wide variety of groups and venues including the Lexington, NY Historical Society, Kingston, NY and New Paltz, NY High School classes and has been part of Bards Lifetime Learning program. Tom received his BFA from the New York State College of Ceramics at Alfred University, and has served two years as the apprentice and artistic assistant to John Coffer. Tom has exhibited in many galleries, including SoHo Photo in New York, One Mile gallery in Kingston, NY and XL Projects in Syracuse, NY.

To learn more about Tom, visit www.tomdelooza.com



Lola Flash uses photography to challenge stereotypes and offer new ways of seeing that transcend and interrogate gender, sexual, and racial norms. She received her B.A. from Maryland Institute College of Art and her Masters from London College of Printing, in the United Kingdom. Flash works primarily in portraiture with a 4x5 film camera. In 2008, she was a resident at Light Work and in 2015, participated in a residency at Alice Yard in Trinidad and Tobago. Flash was awarded an Art Matters grant, which allowed her to further two photographic series, [sur]passing and surmise, in Brazil and London. Flash's work is included in important public collections, including the Victoria and Albert Museum in London. Her work is featured in the publication *Posing Beauty*, edited by Deb Willis, and is on exhibit across the United States. Her work is also featured in the current award winning film *Through A Lens Darkly*. Flash's work welcomes audiences who are willing to not only look but see.

To learn more about Lola, visit www.lolafash.com



Hannah Frieser is the Executive Director of the Center for Photography at Woodstock. She has curated and organized exhibitions with leading contemporary photographers such as Pipo Nguyen-duy, Kanako Sasaki, Angelika Rinnohofer, Alexander Gronsky and Shen Wei, as well as expanded exhibition projects for Barry Anderson, Adam Magyar, and Suzanne Opton. Her essays have been featured in publications such as *Contact Sheet*, *Exposure*, *Daylight*, and *Nueva Luz*, and in monographs for Susan kae Grant, David Taylor, Ferit Kuyas and more.

Before coming to Woodstock, Hannah was Director of Light Work, a photographic arts organization and artist residency program in Syracuse, New York, for almost nine years and served in various positions for the Society of Photographic Education (SPE) for more than a decade. She also served as a Visual Arts panel member for the New York State Council on the Arts. Hannah has reviewed portfolios and juried exhibitions worldwide for *FotoFest*, *Rhubarb Rhubarb*, *Photolucida*, *PhotoVisa*, *folioPORT* and *FotoTriennale*. dk, among others, and is a frequent lecturer on photography and contemporary photographic practices.

To learn more about Hannah, visit www.hannahfrieser.com



Gabriel García Román was born in Zacatecas, Mexico in 1973 and raised in Chicago, IL. He received his B.A. in studio art at The City College of New York. Garcia is a photo-based artist and craftsman. As an artist he's constantly looking for ways to counteract the flatness that's inherent to photography: weaving folding, cutting, interlacing prints or collaging are all different attempts at realizing that goal. Photography allows him to explore aspects of his identity and decode the world he lives in. Queer Mexican. American. Immigrant. Secular. Catholic.

To learn more about Gabriel, visit www.gabrielgarciaroman.com



Gregory Halpern has published three books of photographs, including *A* (J&L Books, 2011), *Omaha Sketchbook* (J&L Books, 2009) and *Harvard Works Because We Do* (Quantuck Lane, 2003). He collaborated with Ahndraya Parlato on *East of the Sun, West of the Moon* (Études, 2014) and he is currently working on a book of photographs made in and around Los Angeles, which is forthcoming from MACK this Fall. He also edited, along with Jason Fulford, *The Photographer's Playbook: Over 250 Assignments and Ideas* (Aperture, 2014). He holds a BA in History and Literature from Harvard University and an MFA from California College of the Arts. In 2014 he was the recipient of a Guggenheim Fellowship. He currently teaches at the Rochester Institute of Technology.

To learn more about Gregory, visit www.gregoryhalpern.com

Image courtesy of Nick Marshall



Carlos Loret de Mola was born in Havana, Cuba and currently lives in Hudson, New York. He received a Bachelor degree in Visual Arts from Georgia State University. His work has been exhibited at the Samuel Dorsky Museum in New Paltz, Rayko Photo Center in San Francisco, The Tokyo Institute of Photography and at The Museum of Fine Arts Houston, where his photographs are in its permanent collection. His solo exhibition "Being Upstate" was presented at the Center for Photography in Woodstock in 2011. He was a project manager on Magnum Photos' landmark "Postcards From America" project and has spoken about photozines at the New York Art Book Fair at MOMA PS1. Complementing his work as an artist, Carlos has curated exhibitions of self-published photo-based printer matter at Syracuse University and, most recently, at The Center for Photography at Woodstock with the 2016 exhibition "Common Sense(s)".

To learn more about Carlos, visit www.carlosloretdemola.com



Juan Madrid is the Digital Lab Manager at The Center for Photography at Woodstock. He obtained his BFA in Professional Photographic Illustration from the Rochester Institute of Technology. Juan has worked as both a teaching and printing assistant, while also having photographed for editorial commissions. His own photographic work often deals with place, and his first monograph, *Waiting On The Dream*, was published by VUU in 2014. Juan recently curated *Common Sense(s)* with Carlos Loret de Mola at The Center for Photography at Woodstock, examining what constitutes a "zine" in contemporary photographic practice, featuring over 50 artists.

To learn more about Juan, visit www.juanmadridphoto.com



David Maisel is a photographer and multimedia artist based in San Francisco. Maisel's first book, *The Lake Project*, was published by Nazraeli Press, and selected as one of the Top 25 Photography Books of The Year by the critic Vince Aletti. Nazraeli Press published Maisel's second book, *Oblivion*, in 2006. Chronicle Books published his monograph *Library of Dust* in 2008. *Library of Dust* was the subject of a symposium in 2009 at the New York Institute for the Humanities. Steidl published *Black Maps: American Landscape and the Apocalyptic Sublime* in 2013. Maisel is the recipient of a 2008 Artist Residency from the Headlands Center for the Arts and a 2007 Scholar/Artist Residency from the Getty Research Institute. He has also received fellowships from the National Endowment for the Arts and the Opsis Foundation, and was shortlisted for the Prix Pictet Award. Maisel is a Trustee of the Headlands Center for the Arts. His work is widely exhibited, and is represented in more than forty major public collections, including the Metropolitan Museum of Art, the Museum of Fine Arts Houston, and the Los Angeles County Museum of Art, among others.

To learn more about David, visit www.davidmaisel.com



John Wesley Mannion is an artist and teacher who has been helping artists make the most of their work for over 15 years. He is currently the Master Printer at Light Work and teaches in the Transmedia Department at Syracuse University. He holds a MFA from Syracuse University. He has exhibited his own work nationally, including the Everson Museum of Art, Griffin Museum of Art, Syracuse University, Munson Williams Proctor Museum, and Penn State University.



Scott McCarney's primary art practice has been in book form since 1980 and spans many media, from offset and digital printing to sculpture and site-specific installation. His works are exhibited internationally and can be found in the library collections of The Museum of Modern Art, New York; Victoria & Albert Museum, London; and Yale University Art Gallery, among others. His teaching and lecturing itinerary is varied and eclectic, carrying the banner of artists books to Australia, New Zealand, Korea, Mexico, and South America. He currently teaches in the College of Imaging Arts and Science at Rochester Institute of Technology.

To learn more about Scott, visit www.scottmccarneyvisualbooks.com



Lawrence McFarland received his B.F.A. in photography from the Kansas City Art Institute in 1973 and his M.F.A. in photography from the University of Nebraska at Lincoln in 1976, where he was awarded the Woods Fellowship. After graduation he was selected to work on a book, "Kansas Album", by James Enyeart and Terry Evans. Since that time, he has received numerous awards and honors including three National Endowment for the Arts Visual Artists Fellowship Grants over three decades. He was awarded the Ferguson Grant in 1982 from the Friends of Photography, Carmel, California. His most prestigious award to date was being honored with a John Simon Guggenheim Memorial Foundation Fellowship for the year 2010-11. McFarland is professor emeritus of the University of Texas at Austin. He taught at UT from 1985 until 2013 and was awarded the first William and Bettye Nowlin Endowed Professorship in Photography in 2003. McFarland concentrates on landscape photography and has exhibited both nationally and internationally. He has work on several documentary projects including working with a group of Navajo's who sacred lands, Dine'tah/Hajineei, were being compromised because of oil exploration and pot hunters. He has been published in several books and a small volume of his work from the American West and Italy was produced by Blue Sky Gallery, Portland, Oregon.

To learn more about Lawrence, visit www.lawrencemcfarland.visualserver.com



Doug Menezes spent 30 intense years traversing the globe after leaving art school for photojournalism, later becoming one of the most successful advertising photographers in the US. Starting at the Washington Post and then freelancing for Time, Newsweek, Life, Fortune, and People, he covered assignments ranging from the famine in Ethiopia, to sports and celebrities, to the AIDS crisis. His award-winning advertising commissions have allowed him to finance his personal fine art documentary work, including his books Heaven, Earth, Tequila: Un Viaje al Corazón de México, Transcendent Spirit: The Children of Uganda, and the recent Fearless Genius: The Digital Revolution in Silicon Valley 1985-2000, published by Simon & Schuster/Atria Books last year, with an correlating exhibition traveling worldwide since 2012, most recently at the Computer History Museum in Silicon Valley. Menezes' archive was acquired by Stanford University Library.

To learn more about Doug, visit www.dougmenuez.com



Wayne Montecalvo holds a BFA degree from the School of Visual Arts in NYC. He has been an instructor at the State University of NY at New Paltz, NY, and has taught classes and workshops at Bard College in Annandale, NY, Women's Studio Workshop in Rosendale, NY, R&F Handmade Paints in Kingston, NY, Truro Center for the Arts at Castle Hill and in Truro, MA. Wayne has taken part in several residencies in the US and abroad, and currently lives in Rosendale, NY where he maintains his studio practice.

To learn more about Wayne, visit www.waynemontecalvo.com



Pipo Nguyen-duy was born in Hue, Vietnam. Growing up close to the demilitarized zone of the 18th Parallel, he describes hearing gunfire every day of his early life. He immigrated to the US as a political refugee. He earned a Bachelor of Arts degree in economics at Carleton College. While living in the East Village and meeting people such as musician Don Cherry and artist Keith Haring, Pipo's interests turned to art. He earned a Master of Arts in Photography, followed by a Master of Fine Arts in Photography degree from the University of New Mexico at Albuquerque, NM. Pipo received several grants and fellowships, including a Guggenheim Fellowship in Photography, and a grant from the National Endowment for The Arts. Pipo is currently teaching photography at Oberlin College in Oberlin, Ohio.

To learn more about Pipo, visit www.piponguyen-duy.com



Lori Nix is a photographer based in Brooklyn, NY who has been building and photographing extensive dioramas since the early 1990s. Her work has been exhibited internationally and collected widely, including public collections such as the Smithsonian American Art Museum, the George Eastman House, and the Museum of Fine Arts. Lori is also a Guggenheim Foundation Fellow, having received the Fellowship in 2014.

To learn more about Lori, visit www.lorinix.net



Lothar Osterburg started as a master printer at Crown Point Press in San Francisco. He has been running his own photogravure and etching workshop in New York City for the past 15 years, and has recently relocated to the Hudson Valley, where he collaborates with renowned artists and photographers. He has taught workshops around the country and is currently a visiting professor at Bard College and Cooper Union. Three times a MacDowell Colony Fellow, his work has been shown extensively worldwide.

To learn more about Lothar, visit www.home.earthlink.net/~lotharosterburg/



Shana & Robert ParkeHarrison explore the triangular relationship of humans, technology and nature. They combine sculpture, painting, set design, performance, photography and implied narrative to create constructed, dreamlike images. Their works were recently included in Mediations Biennale, Poznan, Poland, Lille 3000, Lille, France, Wall at WAM, Worcester, Massachusetts, and at Catherine Edelman Gallery in Chicago. They are represented by Catherine Edelman, Slete Gallery in Los Angeles, and La Galerie Particulière in Paris and Brussels.

To Learn more about Shana & Robert, visit www.parkeharrison.com



Morgan Post earned his MFA from Utah State University and has worked extensively as a fine art and commercial photographer in both Los Angeles and New York. He has taught alternative process techniques extensively at workshop programs and universities.

To learn more about Morgan, visit www.morganpoststudio.com



Alan E. Rapp is senior editor at The Monacelli Press. He has worked with numerous photographers and artists to create their books, including Elinor Carucci, Duane Michals, Paulette Tavormina, Cig Harvey, Pamela Littky, David Maisel, Debra Bloomfield, Jo Whaley, Nick Brandt, Chris Buck, and Jona Frank. Through panels, lectures, workshops, and portfolio reviews he works to inform photographers about the conventions of photography books and their market.



Jeff Rich's work focuses on water issues ranging from recreation and sustainability to exploitation and abuse. Jeff explores these subjects by using long-term photographic documentations of very specific regions of the United States. He received his MFA in photography at the Savannah College of Art and Design in Savannah, Georgia. Jeff's project "Watershed: A Survey of The French Broad River" was awarded the 2010 Critical Mass Book Award, and was published as a monograph in 2012. His work has been featured on Flak Photo and as one of Daylight Magazine's monthly podcasts, and has been exhibited internationally. In 2011 Jeff was named one of the winners of the Magenta Flash Forward Emerging Photographers Competition. Jeff Rich is an Assistant Professor at the University of Iowa, in the Art and Art History Department. He also curates the weekly series Eyes on the South for Oxford American Magazine.

To learn more about Jeff, visit www.jeffreyrich.com



Jeannette Rodriguez-Pineda is a photographer, a mixed-media artist, and educator. She has recently led workshops on Antiquarian Photographic Processes, Black + White Photography in the Teen Academy at the International Center of Photography and the School Programs at the Queens Museum of Art. She is a co-founder of HUNTER Photo Collective, a group of photographers based in different locales internationally. Jeannette was an Artist-in-Residence at CPW in 2010.

To learn more about Jeanette visit www.jeannetterodriguezpineda.com



Ariel Shanberg is a curator, educator, and writer with over 17 years experience working with artists. From 2003-2015 he was CPW's executive director. Under his leadership, CPW received numerous accolades including the 2009 Spotlight Award for significantly altering the landscape of photography from the Lucie Foundation. In addition to overseeing exhibitions at CPW, Ariel has curated exhibitions at the Light Factory, the Philadelphia Photo Arts Center, the Islip Art Museum, the Dorsky Museum, FotoFest, and the Houston Center for Photography. A frequent panelist/juror for artist grants and related opportunities and a sought-after portfolio reviewer at events including FotoFest, Review Santa Fe, and Photolucida; Ariel has lectured at Bucknell College, Parsons, SVA, Syracuse University, and the University of the Arts. His writing has appeared in monographs, exhibition catalogs, and publications such as Aspect: The Chronicle for New Media Art, Contact Sheet, Exposure, Nueva Luz, and Photograph. Ariel is currently serving as a member of the Board of Directors for the Society for Photographic Education.



Carla Shapiro has been a photographer for over 25 years and has created bodies of work about women, aging, longing, 9/11, beauty and decay. Shapiro is a visual artist working in photography. Her work has been shown nationally and internationally. She has received many awards including The Center for Photography at Woodstock, The Golden Light Awards at Maine Photographic Workshops, New Jersey Council on the Arts, New York Foundation for the Arts, and The O'Conner Foundation. Carla holds a BFA from Syracuse University. She currently teaches graduate school at Pratt Institute and resides in upstate New York.

To learn more about Carla, visit www.carlashapiro.com



Laura Steele teaches digital imaging techniques in the photography program at Bard College in Annandale, NY. She was a guest lecturer in photography at Yale in 2011 and works as assistant and studio manager to Stephen Shore.

To learn more about Laura, visit www.steelelaura.com

WOODSTOCK, NY

Whether you visit or live in The Catskills, you can't escape the sense of history and culture that is Woodstock. Celebrated artists, writers and musicians have called it their home and today it's as vibrant as it ever was. Even though The Village of Woodstock is a destination by itself, however, it's also a gateway to the Catskills region, the Hudson Valley, and only a two-hour ride to New York City. During your stay in Woodstock you can visit eclectic stores, attend festivals, eat at renowned restaurants, visit a concert, or relax in the beautiful landscape that inspired the Hudson River School Painters. Because of this plethora of possibilities, it's not difficult to find a source of inspiration and unleash your creativity. The Center for Photography is the perfect setting to learn, explore and get inspired by national and international renowned photographers and artists that teach during our summer and fall workshops. Join us for lectures or sign up for weekend workshops. Come visit, bring friends and/or family and enjoy the area that we are lucky to call home.



Image: Metaphoric Landscape workshop with Susan Wides, © Sarah Anthony/CPW

***“Friendly, intimate, local. Attention to detail.
Highly capable instructors. Very good staff.
Plenty of opportunity to try, fail, try again, and succeed.”***



CPW'S FACILITIES

When you come to The Center for Photography, you can visit our two galleries, use our darkroom for traditional and alternative processes, edit and print your artwork in a fully equipped digital lab, or attend a workshop in our classroom that has hosted an incredible lineup of photographers over the past thirty-nine years.





Image: Teen Camp workshop with Jeanette Rodriguez-Pineda, © Sarah Anthony/CPW

Meals

We offer a light breakfast and serve lunch; both are included in the tuition. We have coffee, tea, iced tea and water available throughout the day. Please inform us of any dietary restrictions during registration so that we can accommodate to your dietary needs.

Lodging

Woodstock has several B&B and Airbnb options accommodations available. You can also search in close-by areas like Saugerties, Phoenicia, Kingston, Rosendale, New Paltz. Please let us know if you need any assistance with lodging.

Levels of Experience

Our workshops are open to all experience levels, unless otherwise stated in the course description. With the exception of a few courses, it's our experience that a classroom with mixed level participants is a great way to exchange ideas and enhance the class conversation. If you have any concern or questions about your level of experience, please contact us so we can help you with selecting the best workshop for you.

How to Register

You can register online at <http://www.cpw.org/learn/workshops/> or by sending the registration form in the back of this catalog by mail. Please contact us with any questions at workshops@cpw.org

Practical Workshop Information

Workshops are on a first come, first serve basis. If a workshop you selected is full, we will add you on a waiting list on order of registrations. To enroll on a waiting list simply register and we will notify you if/when an opening becomes available.

Location & Hours

Our workshops are held at The Center for Photography at Woodstock on 59 Tinker Street in Woodstock, NY (unless otherwise stated). We start at 9 am and run until 5 pm (unless otherwise stated). Even though our classroom and darkroom are on the upper floors of our building, we can accommodate to disabled workshop participants if we receive ample notice in advance.



Image: Fine Art Printing workshop with Laura Steele, © William Vrachopoulos/CPW

“Small class size is fabulous. I felt welcomed and nothing about the experience was in any way intimidating. Thanks so very much for an extraordinary weekend.”

Tuition & Fees

Every workshop has its own tuition structure and is listed below the course description. All workshops incur a non-refundable registration fee of \$40. Some courses have additional lab fees for certain materials that will be purchased by CPW in advance, or location and/or model fees.

Discounts

All current CPW members receive a discount when signing up for Workshop tuition, (excluding registration fees and lab fees). CPW members also receive an additional discount of 10% off each additional workshop they register for within the same calendar year. If you are not a CPW member yet when you register you can become a member while registering for a workshop and start enjoying the many member benefits right away.

Payment

Tuition, lab fee and non-refundable registration fee are due in full upon registration. Once we received your payment, you will be sent a confirmation receipt by email. Further details about the workshop and what to bring will be send a couple of weeks before the start of the workshop.

Refund Policy

Requests for full refunds must be sent to CPW by mail or email no later than 21 days prior to the Workshop start date. The registration fee of \$40 is excluded and will not be refunded. All approved refunds take thirty days to be processed.

CPW cannot be held responsible for refunds due to illness, personal emergency, no-shows, or events out of our control.

Course Cancellations

Workshops are subject to cancelation due to low enrollment, or in the rare event that an instructor becomes unavailable. All registrants will be notified immediately and offered full refunds if no workshop substitutions are chosen.

Scholarships

Some scholarships are offered for each workshop season. Please visit our website at www.cpw.org for more the most current information.



Image: Collodion workshop with Tom DeLooza, © Marissa Stephani/CPW

GETTING HERE & WHERE TO STAY

Accommodations:

*** Budget ** Moderate *** Luxury**

WITHIN WALKING DISTANCE:

Twin Gables Guest House *

(845) 679-9479 / www.twingableswoodstockny.com

Quaint historic home, 1930's décor, private and shared bathrooms, AC, close walk to CPW. 10% discount if you register by phone!

The White Dove Rockotel **/***

845-306-5419 / www.thewhitedoverockotel.com

A four suite Victorian turned Psychedelic Rockotel located in the town of Woodstock, in walking distance to CPW.

Woodstock Inn on the Millstream **

(845) 679-8211 / www.woodstock-inn-ny.com

Lovely restored 40's motel perched on the beautiful Millstream in the heart of the village, TV/AC, rooms with kitchenette available, short walk to CPW, includes continental breakfast.

Village Green Bed & Breakfast **

(845) 679-0313 / www.villagegreenbb.com

Overlooking the Village square, two newly renovated rooms with full private baths, AC, TV, wireless fans and zoned heat, no pets.

Wild Rose Inn B&B **/ ***

(845) 679-8783 / www.thewildroseinn.com

Walking distance to CPW, 5 rooms with private baths.

Morning Glory Bed & Breakfast *

(845) 679-3208 / www.morninggloryinwoodstock.com

Colonial house close to town with hearty breakfast.

NEAR WOODSTOCK:

B&B's B&B **

Glenford (845) 657-2518

Country setting, spacious lawns, gardens, woods. View overlooking Ashokan reservoir, private bath with Jacuzzi, AC and TV.

Catskill Rose **

Mt. Tremper (845) 688-7200

www.catskillrose.com

Kate's Lazy Meadow Motel **

Mt. Tremper (845) 688-7200

www.lazymeadow.com

Woodstock Country Inn ** / ***

Woodstock (845) 679-9380

www.woodstockcountryinn.com

OUTSIDE WOODSTOCK:

Rodeway Inn *

Kingston (845) 331-2900

www.rodewayinnkingstonny.com

Holiday Inn *

Kingston (845) 338-0400

www.hikingston.com

Howard Johnson's *

Saugerties (845) 246-9511

www.hojo.com

Comfort Inn *

Saugerties (845) 246-1565

www.comfortinn.com

CAMPGROUNDS:

Rip van Winkle Campgrounds *

1-888-720-1232

www.ripvanwinklecampgrounds.com

Airbnb.com */**

Vrbo.com **/***

Flipkey.com **/***

Ulsterpublishing.com/pages/classifieds */**/***

For additional info, visit:

www.woodstockchamber.com

DIRECTIONS

TRAIN

Amtrak From NYC Penn Station to Rhinecliff, (845) 876-3364; 1-800-USA-RAIL. You must take a taxi from station.

CAR

From NYC and South: North on NYS Thruway to Exit 19. First right on traffic circle to Rt. 28 (west), Rt. 28 to Rt. 375 (traffic light) Turn right on Rt. 375 to Route 212 into Woodstock Village. Make a left turn into village.

From Albany and North: South on NYS Thruway to Exit 20 (Saugerties). Left on Rt. 32 several hundred feet to Rt. 212 (traffic light). Right on Rt. 212 into Woodstock (ten miles).

BUS

Adirondack Trailways: To/from NYC 1-800-776-7548; NYC Port Authority Terminal: (212) 564-8484; Upstate General Number: (845) 331-0744. You must take a taxi from Kingston station. Woodstock Bus Station: Walkable.

www.trailwaysny.com

PLANE

Albany/Colonie (518) 242-2200

Stewart/Newburgh (845) 564-2100

(Both airports are 1 hour from Woodstock; NYC JFK, La Guardia, and Newark, NJ are 2 hrs.)



**Council on
the Arts**

