



Join the Image Makers of the Future!

ICP

Spring 2015
Courses and Programs

SCHOOL OF THE INTERNATIONAL CENTER OF PHOTOGRAPHY
1114 Avenue of the Americas at 43rd Street | New York, NY 10036 | icp.org

**LETTER
FROM THE
DIRECTOR**

This is an extraordinary moment in the history of photography and imagemaking, as well as in the history of the International Center of Photography. ICP's founder, Cornell Capa, described photography as "the most vital, effective, and universal means of communication of facts and ideas." The power of images to cross barriers of language, geography, and culture is greater today than ever before.

As the evolution of image making continues, ICP is expanding to meet new opportunities. Later this year, we will open a dynamic museum space downtown, and we are already welcoming visitors to our expansive new collections facility at Mana Contemporary in Jersey City.

At the School, we are creating inventive new educational programs. Phillip Block, who served as the School's director for more than 30 years, is taking on the new position of Deputy Director for Programs, leading critical initiatives including global partnerships. Our recently appointed Dean, Fred Ritchin, will build on Phil's legacy with programs that respect the tradition of photography while embracing its future. The first of these, beginning in Fall 2015, is New Media Narratives, a one-year, full-time certificate program that explores the challenges and possibilities of digital media.

Below you'll find an outline of the New Media Narratives program, which will complement our current ICP-Bard MFA, Full-Time Certificate, and Continuing Education Track options. And as always, ICP will offer a range of classes and workshops in continuing education, as well as engaging lectures and public events.



© Tanya Braganti

I invite you to explore everything happening at ICP this spring, both in this Program Guide and on our website, www.icp.org. And I look forward to seeing all of our members, visitors, and supporters in the School, and in our new museum downtown later this year.

Sincerely,

A handwritten signature in black ink, appearing to read "Mark Lubell".

Mark Lubell
EXECUTIVE DIRECTOR

NEW Fall 2015!

SELECTED COURSES:

- Future Storytelling
- Introduction to Tech Skills for New Media
- The Collaborative Author
- Collaborative Assignment Lab
- Design for New Media

NEW MEDIA NARRATIVES

One-Year Certificate Program

APPLICATION DEADLINE: March 6, 2015

All applicants should apply online at icp.slideroom.com.

This one-year full-time certificate program explores the **new image-based strategies made possible by digital media**. Students learn how to create interactive, collaborative stories using a variety of media, including photography, video, audio, and text, as well as how to design for different kinds of online presentations. They experiment with social media and the innovative potentials of computer code, and also study the history of experimental practices from the Surrealists to today's digital innovators. **This program is for both artists and documentarians, as well as those interested in entering the emerging field of digital media as producers.**

Elizabeth Kilroy, chair of the New Media Narratives program, is an award-winning interactive designer, and an educator who is passionately interested in future storytelling. Since 2000, ElizabethK Studio has helped a wide variety of clients create engaging content that harnesses the ever changing possibilities of the Web. In 2013, Kilroy founded Callan Design Media, which aims to bring important nonfiction stories to a new generation of audience, through design, technology, and emergent storytelling. Kilroy's teaching experience includes course offerings in NYU's Tisch School of Photography and Imaging and the Magnum NYU Summer Human Rights Program.

For more information, please email fulltime@icp.edu or phone 212.857.0091.

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REGISTRATION

Registration for Spring Term begins
Wednesday, February 18.

If you have the prerequisite for the course you would like to take, you may register online at icp.org.

For more information about how to register, and/or have a portfolio review, please see page 23.

SCHOOL OPEN HOUSE

Friday, March 13, 2015

6:00-8:00 pm

- Meet faculty and alumni
- View artwork by students
- Tour our facilities
- Learn about:
Full-Time Programs
Continuing Education Programs
- Show your work to ICP staff for review and course placement

ADORAMA is the official sponsor of ICP School Open Houses.



adorama.com

PUBLIC PROGRAMS SPRING 2015

ICP-SALON

Monthly meet-ups with a curated group of leading entrepreneurs who reinvent photography through technology, social networks, and storytelling tools. Meet and learn about the latest and most relevant innovations impacting visual arts and join the conversation.

ICP-MASTERS

Every other month we invite you to meet one of the great Masters of Photography. Learn about process, current projects, and be prepared to ask questions to the leading forces in photography today.

ICP-HOW TO

Every other month we offer a hands-on lesson in the latest tech and photo innovations. One- to three-hour workshops in HOW TO Hack Photography? HOW TO Instagram? HOW TO Data Visualization? These brief workshops will offer a sneak preview into our New Media Narratives Program and provide practical hand-holding for photographers of all expert levels.

For further information, please visit www.icp.org/events or contact ICP Education, 212.857.0001.



Online Classes

ICP's online education platform supports the unique needs of a photographic education. Each course provides an interactive learning environment in which students can access and discuss assignments and course materials. Each student is provided with his/her own dedicated online web gallery to upload work for discussion and critique.

Classes meet in weekly live sessions (webinars) for instructor-led critiques and lectures. The winter course offerings are listed below. To learn more about our online courses or to register for a class, please call 212.857.0001 or visit us at www.icp.org/classes/online.

For faculty bios, see <http://registration.icp.edu/wconnect/ace/instlookup.awp>



© Katherine Jack, Online Student

DIGITAL PHOTOGRAPHY IN BLACK-AND-WHITE

15SOLDP102 | Keisha Scarville

Apr 15-Jun 17 | Wed 1:00-3:00 pm | \$500

Creating effective digital black-and-white images can be a challenging experience. In the absence of color, the photographer must pay extra attention to tonality, lighting, composition, and contrast to guide the viewer's eye. This course is designed for students who wish to explore the creative and technical possibilities of black-and-

white digital photography. Class discussions focus on various methods of producing monochromatic imagery, examining the digital workflow, how to visualize a scene in black-and-white, fine-tuning exposure, conversion strategies in Lightroom, and output options. Class assignments and activities are geared toward maximizing and enhancing digital black-and-white image-making skills.

PREREQUISITE: Photo I: Digital or portfolio review

THE CRITIQUE: REFINING YOUR PRESENTATION SKILLS AND PRACTICE

15SOLPV300 | Terttu Uibopuu

Apr 15-Jun 17 | Wed 7:00-9:00 pm | \$500

This course is modeled after a graduate-level photography thesis class. It is arranged in two parts: the first half of the course entails weekly critiques with the instructor and peers, and the second half is dedicated to developing presentation skills, including exhibition formats and speaking and writing articulately about one's work. As students photograph for their projects, we discuss career strategies, professional challenges, and each student's relationship to contemporary art practices. Through class discussion, rigorous critique, and weekly readings, we fine-tune and guide each student toward visual clarity in his/her work. Each student will leave the course with a finished body of work and an artist statement that can be used in a proposal for a solo exhibition, an artist residency, or a publication. Prominent photographers and critics are regularly invited to engage with and critique student work.

PREREQUISITE: Photo I or portfolio review

NOTE: Students must have a portfolio or work in progress.

BOOT CAMP, HANDS-ON: PROFESSIONAL DEVELOPMENT FOR PHOTOGRAPHERS AND IMAGE-MAKERS

15SOLMA000 | Claudia Sohrens

Apr 13-Jun 22 | Mon 12:00-2:00 pm | \$500

Important deadlines for artists and photographers are coming up in 2015! Being an artist and image-maker in New York can be overwhelming: researching, making work, writing about it, showing and promoting it! This hands-on professional development workshop helps students define their goals, develop strategies for better exposure, and ultimately put together the material they needed to apply for upcoming open calls, grant, fellowship, and residency deadlines, as well as their press packets. Topics covered include: making contacts and creating a network; promotional materials, such as press release, catalogue, leave-behind card, website, and social media; portfolio books vs. loose print boxes; contracts and copyrights; editioning and pricing; slide registries and flat files; marketing strategies; and crowd sourcing.

LANDSCAPE PHOTOGRAPHY

15SOLLA100 | Richard Rothman

Apr 16-Jun 18 | Thurs 7:00-9:00 pm | \$500

Place is an essential aspect of our existence. Landscape photography allows us to explore and analyze our relationship to the places we pass through and inhabit, and it affords us the opportunity to respond to what we see and feel about the world around us. Whether photographing nature or the densely populated urban spaces of New York City, shooting the landscape

requires preparation and photographic awareness. In this course, outdoor shooting assignments and critiques are combined with readings and discussions about place and historical and contemporary landscape photographers. The class Discussions of photographic processes and techniques are aimed at deepening students' awareness of natural light and the skills needed to approach the landscape photographically. Setting up a shot, understanding lenses and exposure, and developing the skills that allow us to concentrate on image-making are some of the necessary elements of craft that are addressed.

PREREQUISITE: Photo I or portfolio review

STRUCTURING A PHOTOGRAPH: FINDING THE FRAME AND THE LIGHT

15SOLPV102 | Richard Rothman

Apr 14-Jun 16 | Tues 7:00-9:00 pm | \$500

Several fundamental decisions are made every time a photograph is taken that determine the structure and composition of an image, and the quality of the outcome. In this course, we break down the various elements of a successful photograph so that we can become better image-makers. Through critiques of our own pictures, assignments, presentations, and discussions of the work of great photographers, we examine the importance of the photographer's standpoint in relation to the subject, how the image is framed, lens choice, how light articulates the subject, and many other factors that define the language of a photograph. Students are required to submit work weekly for group discussion on projects of their own choosing.

PREREQUISITE: Photo I or portfolio review

INVESTIGATION OF SELF AND THE HUMAN CONDITION

15SOLPV200 | Jen Davis

Apr 16-June 18 | Thurs 2:00-4:00 pm | \$500

In this course, students investigate themselves as they turn their camera inward to explore their identities, psyche, and human condition. This is achieved by close examination of gesture, ideas of interior and exterior self, and the use of light. Discussions address different approaches to self-portraiture—fiction or fantasy, diaristic or autobiographical, private or public—and the performative self. Whatever approach utilized, students gain the tools to communicate a deep understanding of themselves through the camera. Students develop a series of self-portraits guided by weekly critiques, lectures, readings, and discussions. This course is designed for those who are interested in developing a body of work that explores self-portraiture as a communicative tool.

PREREQUISITE: Photo II or portfolio review

As participants call in from Canada, Europe, Australia, the Middle East, Asia, Africa, Latin America and from various regions in the United States, their diverse locations provide an additional layer to class discussions. Much like the power of the very medium we gather together to explore, it is the distillation of moments and ideas inspired by fragments of life and light that can be shared across time zones and cultural divides that make this experience special.

—Karen Marshall, FACULTY

Foundation & Techniques

DEVELOPING PROJECTS, ESTABLISHING VISION

15SOLPV201 | Karen Marshall

Apr 15-Jun 17 | Wed 12:00-2:00 pm | \$500

This course is for students who are ready to commit to a long-term project. Students cultivate ideas, discover personal intentions, develop strategies to accomplish long-term goals, and examine aesthetic and technical intentions when creating images. They focus on an idea, story, or theme to explore throughout the semester, and examine why they have chosen digital or film, 35mm, medium or large format, monochromatic or color, and if they conceive the final work as prints, multimedia or web-based presentations. Each week, they upload images to be viewed and responded to by their classmates. During weekly live webex sessions, students participate in class exercises that show how various methods of grouping photographs can strengthen individual images, create series and sequence, and frame ideas. Students initiate photography projects and examine them within the context of established work in museums, galleries, books, and publications.

PREREQUISITE: Photo II or portfolio review

BUILDING A PERSONAL BODY OF WORK

15SOLPV205 | Martine Fougeron

Apr 13-Jun 22 | Mon 1:00-3:00 pm | \$500

Building a coherent body of work requires passionate commitment. This course provides the insight, impetus, process, and tools to take a personal project to the next level, with an understanding of each student's unique process, style, and character. The course begins with a look at students' portfolios and an assessment of their personal goals. Through weekly critiques and discussions, students learn how to orchestrate all the important decision-making processes and the means necessary to achieve the self-defined goal of bringing their projects to fulfillment. Full immersion in a project is necessary, whether the task at hand requires weekly photographing, editing, and printing, sequencing and laying out images for an exhibition or book, producing a moving-image projection, or simply presenting work on a website. The workshop culminates with student presentations of their projects, comprised of at least 25 and up to 80 images ready for exhibition, book publication, or a website slide show.

PREREQUISITE: Photo II or portfolio review

TOWARD A UNION OF STYLE AND EVIDENCE

15SOLPJ205 | Stephen Ferry

Apr 13-May 13 | Mon & Wed 7:00-9:00 pm | \$500

This intensive workshop builds students' skills as documentary photographers, with an emphasis on rigor, accuracy, and fairness toward the subject matter, as well as the development of personal style. These two poles—journalistic accuracy and personal expression—are often in creative tension within nonfiction photographic practice. As a medium that simultaneously reports on the outside world and functions as a powerful tool of personal expression, documentary photography plays an important role in mediating between the self and other. Through assignments, group critiques, and discussion of the work of major photographers, this workshop immerses students in the central questions of nonfiction photography. The editing of assignments is emphasized as an integral part of developing a personal style. The goal of this course is to produce a complete photographic essay suitable for publication or exhibition.

PREREQUISITE: Photo II or portfolio review



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Foundation courses provide beginning, intermediate, and advanced photographers with the fundamental principles, techniques, and skills needed to support their photographic practice and vision.

For faculty bios, see <http://registration.icp.edu/wconnect/ace/instlookup.awp>.

NOTE: All digital classes are taught on Macintosh computers. For further information, please contact the Digital Media Department, 212.857.0077.

HOLIDAY NOTE: Spring classes and workshops will not meet Saturday–Monday, May 20–22 (Memorial Day weekend).

DIGITAL PHOTOGRAPHY

Given the constant advances in technology, there is no question that today's practicing photographers need an understanding of digital media. Our digital media courses cover a range of issues, including the basics of digital photography, the integration of digital techniques into photographic practice, and the exploration of new possibilities through web design, multimedia, and digital video. Advanced classes provide access to high-end professional equipment, such as Hasselblad high-resolution scanners and the Epson 4880, 7890, and 9890 archival inkjet printers, which generate mural-sized prints. All students enrolled in a digital class receive 10 hours free toward Digital Media Lab usage.

Digital Camera Loans

Through the generous support of Canon U.S.A. and Pentax U.S.A., ICP now has a large inventory of state-of-the-art DSLRs to loan beginning students taking Photography I: Digital and/or DSLR Video for Photographers. We often suggest that incoming students borrow a camera rather than purchase at the onset, thus providing the student with the time and experience needed to make the best purchase decision. Through

the generosity of Canon and Pentax, this is now possible. Cameras can be reserved on a first-come, first-served basis after registering for a class. To reserve a camera, please phone the Education Department, 212.857.0001.

PHOTOGRAPHY I: DIGITAL

15SCEDP000A | Maureen Drennan

Apr 12-Jun 21 | Sun 2:00-5:00 pm

15SCEDP000B | Keisha Scarville

Apr 13-Jun 22 | Mon 10:00 am-1:00 pm

15SCEDP000C | Claudia Sohrens

Apr 13-Jun 22 | Mon 6:30-9:30 pm

15SCEDP000D | Christine Callahan

Apr 14-Jun 16 | Tues 10:00 am-1:00 pm

15SCEDP000E | Meryl Feigenberg

Apr 14-Jun 16 | Tues 6:30-9:30 pm

15SCEDP000F | Sophie Barbasch

Apr 15-Jun 17 | Wed 10:00 am-1:00 pm

15SCEDP000G | h. eugene foster

Apr 15-Jun 17 | Wed 2:00-5:00 pm

15SCEDP000H | Jeanette May

Apr 16-Jun 18 | Thurs 10:00 am-1:00 pm

15SCEDP000I | John Cyr

Apr 17-Jun 19 | Fri 6:30-9:30 pm

\$820 + \$40 FEE

15SCEDP000J | Christine Callahan

May 2-3 & 9-10 | Sat & Sun 10:00 am-5:00 pm | \$770 + \$40 FEE

This course introduces beginners to the creative and technical possibilities of digital photography. Through demonstrations and hands-on sessions, students learn the basics of using cameras and imaging software to produce digital photographs. Topics include camera operation, shutter speed, aperture, focal length, raw file formats, white balance, and composition. Using Adobe Lightroom, students learn file management, image enhancement, and printing. Lectures on historical and contemporary artwork explore creative approaches to photography, and assignments build photographic skill sets. **FOR BEGINNERS**

PREREQUISITE: Macintosh literacy or Macintosh Basics (free of charge)

NOTE: A digital SLR camera capable of shooting raw files is required

HOW TO USE YOUR DIGITAL SLR

15SCEDP001A | Lester Lefkowitz

Apr 25 | Sat 10:00 am-5:00 pm

15SCEDP001B | Lester Lefkowitz

Apr 26 | Sun 10:00 am-5:00 pm

15SCEDP001C | Robert Meyer

Jun 20 | Sat 10:00 am-5:00 pm

15SCEDP001D | Robert Meyer

Jun 21 | Sun 10:00 am-5:00 pm

\$290

This workshop demystifies the digital single lens reflex (DSLR) so that students can get the most out of their cameras. Students learn how to use all the settings and functions of their cameras as they practice taking digital photographs. Topics include auto white balance, color space, color temperature, formatting, correct exposure for digital images, and the advantages of shooting in different file formats. The class reviews examples that illustrate how different camera settings can affect the final image. Students explore the many functions that a digital SLR shares with a traditional film camera and how to use them to create the best possible image. **FOR BEGINNERS**

icp.org/winter-classes

**DIGITAL PHOTOGRAPHY:
AFTER THE SHOOT, WHAT NEXT?****15SCEDP002 | Lester Lefkowitz**

Jun 6-7 | Sat & Sun 10:00 am-5:00 pm | \$380 + \$15 FEE

This workshop is an in-depth exploration of handling digital images after the photograph is captured, for those who have a basic working knowledge of digital photography. Packed with information, lectures and demonstrations cover many aspects of software, cameras, and printers. Topics include the digital "workflow"—storing, organizing, and retrieving digital files; proper use of the histogram; the pros and cons of working with raw files; the many useful features of Lightroom, Photoshop, and Photoshop Elements; making contact sheets; adding copyright, text, and metadata to an image; working in black and white; basic retouching. Also covered are handling digital files when traveling; special effects software (plug-ins and filters); the inside scoop on the latest SLR digital cameras; white balance before and after shooting; color calibration of monitor and prints; HDR; creating panoramas and montages; and making your own fine black & white and color digital prints.

PREREQUISITE: Familiarity with basic digital photography, such as the topics covered in Photo I: Digital or in How to Use Your Digital SLR

IPHONE PHOTOGRAPHY 101**15SCEDP011 | Amadou Diallo**

Apr 18 | Sat 10:00 am-5:00 pm | \$120

Your iPhone is capable of more than just vacation photos and food pics. It's a photographic tool that can be used to capture and share your vision of the world around you. In this hands-on class, students learn how to create frame-worthy images with an iPhone, including the basic techniques of image composition, tips on shooting portraits, and the camera apps and editing tools that can elevate a photograph from a casual snapshot to a thoughtful and personal image.

**IPHONE PHOTOGRAPHY:
THE NEXT STEP—ADVENTUROUS
NEW DIRECTIONS FOR YOUR iPHONE
CAPTURES AND PRINT****15SCEDP003 | Dan Burkholder**

May 16-17 | Sat & Sun 10:00 am-5:00 pm | \$380 + \$20 FEE

If you love Instagram and Hipstamatic but long for a more individualized look to your iPhone images, this is the class for you. We explore adventurous capture and editing techniques combined with exciting alternative printing methods. Leap beyond simple panoramas as you learn how to create stunning vistas with two-axis image stitching. See how easy it is to create flip-books that turn your videos into real, hand-cranked flip-book movies. Learn about hardware and apps that let you delve into those family history projects you've been putting off for years. Print your iPhone images directly to Polaroid film—no computers, cables, or darkroom required. Explore sensuous printing options like vellums and metallic papers. Learn how to take your iPhone images deeper into the classic processes with digital negatives, encaustic methods, and more. You'll leave this class with a visual bandolier of techniques to elevate your iPhone images above the ocean of "me-too" filter effects and borders.

PHOTOGRAPHY II: DIGITAL**15SCEDP100A | Keisha Scarville**

Apr 11-Jun 20 | Sat 10:00 am-1:00 pm

15SCEDP100B | Jeanette May

Apr 14-Jun 16 | Tues 10:00 am-1:00 pm

15SCEDP100C | Christine Callahan

Apr 15-Jun 17 | Wed 2:00-5:00 pm

15SCEDP100D | Saul Metnick

Apr 15-Jun 17 | Wed 6:30-9:30 pm

15SCEDP100E | John Cyr

Apr 16-Jun 18 | Thurs 6:30-9:30 pm

Spotlight on iPhoneography

ICP alumna Viviana Peretti (PJ10) talks about why she has incorporated the iPhone into her photographic regimen.



© Viviana Peretti PJ12

I love black-and-white photography and for me analog photography has a magic that I don't find in digital photography. However, I also like the look of color photographs shot with the iPhone. So, when I am not using my Holga to shoot B&W medium-format analog photographs, I really enjoy using my phone to shoot with Hipstamatic, taking advantage of the square format together with techniques that in some way emulate old-fashioned photography: the tintype and other "weird" analog processes.

People don't notice me when I photograph with an iPhone: they don't seem to care and don't get stressed or overwhelmed by the camera. I am sure most people don't think you can take good photographs with a phone and they don't believe that a professional photographer would be using an iPhone. Most of the time this is a big advantage.

For me it is also a good exercise to challenge myself by using a smartphone with all its limitations, which force me to sharpen my vision and strengthen my skills in composition. To take a good, not trivial photo with an iPhone is not easy and to put together a cohesive body of work is even more difficult. Finally, there is a growing market for iPhone pictures and I think it is important and worthwhile to be part of the conversation.

To see more of Viviana Peretti's work, including her iPhoneography, visit www.vivianaperetti.com.

15SCEDP100F | Carol Dragon

Apr 17-Jun 19 | Fri 10:00 am-1:00 pm

\$820 + \$40 FEE

15SCEDP100G | Kate Izor

May 30-31 & Jun 6-7 |

Sat & Sun 10:00 am-5:00 pm | \$770 + \$40 FEE

In this intermediate course, students refine their creative and technical skills and, through lectures and assignments, explore the aesthetic and compositional aspects of photography, working toward developing a personal visual language. Presentations on historical and contemporary artwork introduce various photographic genres such as portraiture, landscape, and documentary. Using Adobe Lightroom, students develop effective workflows for sorting and editing images, refining image adjustment skills, and perfecting printing ability. Students also learn advanced techniques for converting images to black-and-white and are introduced to the technical and aesthetic uses of camera flash.

PREREQUISITE: Photo I: Digital, Adobe Lightroom for Beginners, or portfolio review

PHOTOGRAPHY III: DIGITAL**15SCEDP200A | Bradly Dever Treadaway**

Apr 16-Jun 18 | Thurs 10:00 am-1:00 pm

15SCEDP200B | Brad Farwell

Apr 17-Jun 19 | Fri 6:30-9:30 pm

\$820 + \$40 FEE

This advanced course is for students who are comfortable with camera operation and digital workflow and are ready to focus on the development of a coherent, presentable body of work. Students work on a single project of their choosing and have their images reviewed in various stages throughout the course. Through lectures on historical and contemporary photographic projects, students are introduced to the intricate aspects of editing and sequencing images. Technical aspects of creating a uniform style are covered, as well as advanced image adjustments and printing techniques. Students are introduced to various options for presenting their work, such as mounting, framing, portfolios, books, and slideshows.

PREREQUISITE: Photo II: Digital or portfolio review

DIGITAL WORKFLOW**MACINTOSH BASICS****15SCEMB000A | Lavonne Hall**

Apr 11 | Sat 10:00 am-1:00 pm

15SCEMB000B | Lavonne Hall

Apr 11 | Sat 2:00-5:00 pm

15SCEMB000C | Lavonne Hall

Apr 12 | Sun 10:00 am-1:00 pm

15SCEMB000D | Lavonne Hall

Apr 12 | Sun 2:00-5:00 pm

\$100

This workshop provides an introduction to computers in general and the Macintosh system in particular. Students learn all the basic features necessary to use a Macintosh computer for digital photography. Through hands-on instruction, they become familiar with the computer's components—the desktop, its contents, and removable media such as CD-ROMs and DVD disk drives—and learn to create, save, open, and retrieve documents, use folders, and work efficiently. Upon completion of this workshop, students may advance to more demanding applications such as Photoshop, Illustrator, InDesign, Dreamweaver, and Flash. **FOR BEGINNERS**

NOTE: This workshop is free to those who enroll in Photo I: Digital or Photoshop I: Digital Imaging for Photographers.

HOW TO ORGANIZE YOUR DIGITAL PHOTOS**15SCEDP012 | Amadou Diallo**

Apr 19 | Sun 10:00 am-5:00 pm | \$120

Capturing great images is one thing but, as we've all learned, keeping them organized is quite another. In this one-day class, we look at the best, most efficient ways to store, browse, and catalogue your images. Learn how to sort and tag your images so that they are easy to find at a moment's notice. Find out how external hard drives can provide cost-effective storage. Learn the differences between the various image file types and when to use which one. We also cover the ins and outs of image backups to protect against data loss.

INTRODUCTION TO ADOBE LIGHTROOM**15SCELR000 | Ports Bishop**

Apr 18-19 | Sat & Sun 10:00 am-5:00 pm |

\$540 + \$20 FEE

This course is for digital photographers who are new to working with digital images on a computer. Adobe Lightroom offers an intuitive, simple, yet professional solution for organizing, adjusting, and outputting large quantities of digital images. Students learn to sort images into easily manageable databases, color correct and retouch images, and output images for various purposes, such as printing, emails, slide shows, and websites. **FOR BEGINNERS**

PREREQUISITE: Macintosh Literacy or Macintosh Basics, or portfolio review

ADOBE LIGHTROOM: COMPREHENSIVE**15SCELR001 | Saul Metnick**

Apr 13-Jun 22 | Mon 6:30-9:30 pm |

\$820 + \$40 FEE

Adobe Lightroom offers an intuitive, simple, yet professional solution for organizing, adjusting, and outputting large quantities of digital images. Students learn to sort images into easily manageable databases, color correct and retouch images, and output images for various purposes, such as printing, emails, slide shows, and websites.

PREREQUISITE: Macintosh Literacy or Macintosh Basics, or portfolio review

ADOBE LIGHTROOM FOR ADVANCED USERS**15SCELR100 | Ports Bishop**

Jun 6-7 | Sat & Sun 10:00 am-5:00 pm |

\$540 + \$20 FEE

In this advanced course, students refine their use of each section of Lightroom, from capture through output, focusing on a professional



© Andrew Lichtenstein

approach utilizing this powerful software. Students gain new control over their images and the use of advanced tonal and color adjustments. They also develop new skills in output and asset management, making workflow possibilities faster and more intuitive, thus maximizing all Lightroom has to offer.

PREREQUISITE: Adobe Lightroom for Beginners, Photo I: Digital, or portfolio review

PHOTOSHOP I: DIGITAL IMAGING FOR PHOTOGRAPHERS

15SCEPS000A | Lou Benjamin

Apr 13-Jun 22 | Mon 10:00 am-1:00 pm

15SCEPS000B | Christopher Giglio

Apr 14-Jun 16 | Tues 6:30-9:30 pm

\$820 + \$40 FEE

This introductory course covers the basics of Photoshop—from scanning and digital camera input to digital prints—and looks at computer imaging hardware and software technology to explore the capabilities of the “electronic darkroom.” Students learn about resolution,

white balance, and noise reduction, as well as how to import camera files into Bridge, open Camera Raw files, and scan film. The course also covers nondestructive tonal and color correcting with levels and curves, adjustment layers, basic retouching on a separate layer, and printing with profiles. This course is designed for photographers with basic computer experience who are ready to create their own work in a digital environment. **FOR BEGINNERS**

PREREQUISITE: Macintosh Basics or portfolio review

PHOTOSHOP II: DIGITAL IMAGING FOR PHOTOGRAPHERS

15SCEPS100A | Kathleen Anderson

Apr 13-Jun 22 | Mon 10:00 am-1:00 pm

15SCEPS100B | Christopher Giglio

Apr 13-Jun 22 | Mon 6:30-9:30 pm

\$820 + \$40 FEE

In this intermediate course, students refine their use of Photoshop’s basic tools by investigating advanced working methods such as Camera Raw techniques, selection and masking



© Linda Rosier

techniques for adjustment layers to correct color and tone, retouching with the history brush, and black-and-white conversion methods in adjustment layers. This course is recommended for photographers confident with digital input, overall adjustment, and output in Photoshop who require the skills to refine particular areas of their digital images.

PREREQUISITE: Photoshop I or portfolio review

PHOTOSHOP I: FOR ADOBE LIGHTROOM USERS

15SCEPS106A | Kathleen Anderson

Apr 15-Jun 17 | Wed 10:00 am-1:00 pm

15SCEPS106B | Lou Benjamin

Apr 15-Jun 17 | Wed 2:00-5:00 pm

\$820 + \$40 FEE

This course is for students who have refined their use of Adobe Lightroom’s color and tonal adjustments and are ready to explore and incorporate the more intricate and nuanced methods of local image adjustments and retouching offered by Photoshop. Topics include effective use of layers

and blending modes for a variety of retouching and image adjustment techniques. Students also learn to modify layer masks with a range of brushes and selection tools to apply adjustments selectively within an image. Various sharpening techniques are taught as a way of refining image detail. Students explore the advantages of printing through Photoshop utilizing the program’s soft-proofing and resolution management capabilities.

PREREQUISITE: Photo II: Digital, Adobe Lightroom for Advanced Users, Adobe Lightroom Comprehensive, or portfolio review

FASHION AND BEAUTY RETOUCHING

15SCEFA205 | Simone Pomposi

Jun 20-21 | Sat & Sun 10:00 am-5:00 pm |

\$540 + \$40 FEE

This workshop is for students who have a comprehensive knowledge of Photoshop and are ready to master the most advanced retouching skills. Students learn the industry standard workflow and techniques for cleaning up skin in high-end fashion and beauty images, creative usage of blending modes and color correction, and complex masking. Topics include initial file setup, optimal raw conversion, the dodge and burn tool for skin cleaning and body shaping, various usages of the liquify and warp tools, selective color and tone adjustments, use of pen tool, and channels and alpha channels for complex masking.

PREREQUISITE: Photoshop II, Fine-Art Digital Printing I, or portfolio review

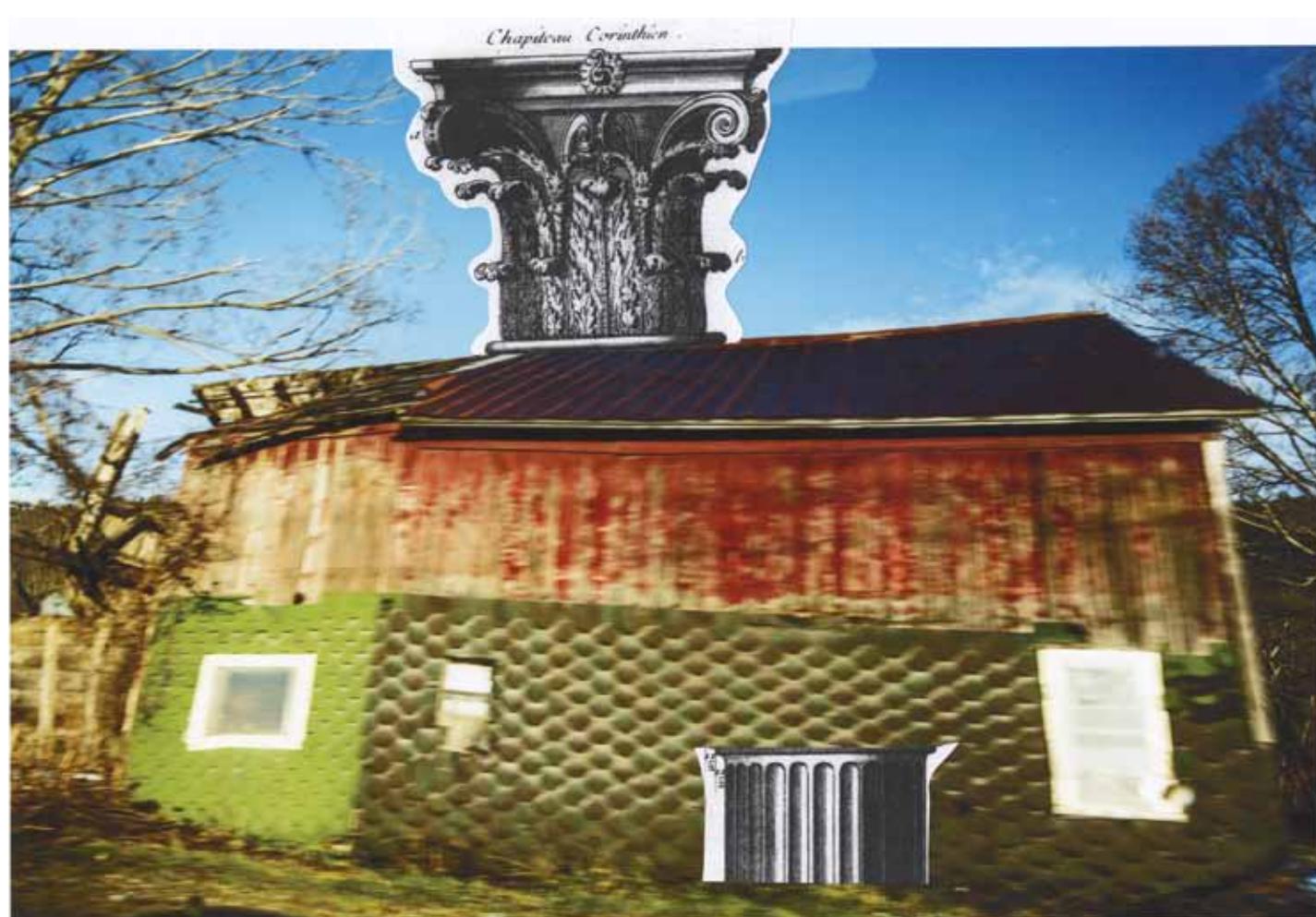
THE PERFECT SCAN

15SCEDT101 | Ben Gest

Jun 13-14 | Sat & Sun 10:00 am-5:00 pm |

\$540 + \$40 FEE

A high-quality film scan requires not only a mastery of film exposure with your camera, but also a mastery of the tools of the digital darkroom that allow for the conversion of analog film into a digital format. The digital workflow necessary for successful image production begins in the software of the scanner and continues with Photoshop. This course addresses the unique considerations that accompany the digitization of film and the preparation of those files for high-quality digital output. Learn how film grain, pixel resolution, and post-production techniques combine to translate film into beautifully satisfying digital prints, and learn strategies that will allow you to create the image that you envision.



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**INDESIGN FOR PHOTOGRAPHERS:
A CRASH COURSE FOR CREATING
INNOVATIVE PHOTOBOKS WITH
CONVEYOR ARTS**

15SCEID100 | Christina Labey & Jason Burstein
Apr 25-26 | Sat & Sun 10:00 am-5:00 pm |
\$540 + \$40 FEE

This introductory workshop covers the basic tools of Adobe InDesign—an invaluable program for creating custom book layouts, as well as any printed and digital documents that combine photography with text. Topics include InDesign file setup, color workflow, link and placement of photographs, and preparing files for print. We look at samples of books, websites, posters, and other printed matter created with InDesign. Upon completion of the workshop, students will have the working knowledge to lay out their own photobooks, postcards, business cards, web elements, and other digital and printed material. This workshop is designed for photographers with basic Photoshop knowledge. Students are expected to bring a series of photographs to work with throughout the weekend. **NEW**

PREREQUISITE: Photoshop I or portfolio review

PRINTING

FINE-ART DIGITAL PRINTING I

15SCEPR100 | Jonno Rattman
Apr 16-Jun 18 | Thurs 6:30-9:30 pm |
\$820 + \$70 FEE

Achieving satisfying and consistent results with digital technology involves much more than simply hitting the “print” button. This hands-on course covers the fundamentals of image editing, including raw conversion, localized adjustments, and color to black-and-white conversions, as well as printer profiles, driver settings, and soft-proofing. With an introduction to basic elements of process control, students learn how to efficiently approach troubleshooting options. By continuously applying these techniques and concepts to their own images, students hone the skills necessary to ensure that their prints accurately reflect both the technical and aesthetic qualities of their digital images.

PREREQUISITE: Photoshop I or portfolio review

FINE ART DIGITAL PRINTING II

15SCEPR200 | Ben Gest
Apr 16-Jun 18 | Thurs 10:00 am-1:00 pm |
\$820 + \$70 FEE

Making exhibition-quality digital prints takes time and expertise. In this hands-on course, students learn ways to bring out detail and fine-tune color and contrast in specific areas of an image to improve its overall quality. Topics include masking techniques, blending mode options, advanced sharpening techniques, noise reduction methods, and various means of retouching. A variety of inkjet papers are supplied for use with different Epson inkjet printers.

PREREQUISITE: Fine-Art Digital Printing I, Photoshop II, or portfolio review

**THE FINE-ART BLACK-AND-WHITE
DIGITAL PRINT**

15SCEPR103 | Jean Miele
May 9-10 | Sat & Sun 10:00 am-5:00 pm |
\$540 + \$70 FEE

Forget “convert to grayscale.” This weekend workshop provides time enough to cover almost everything students want to know about black-and-white. Hands-on. From how to make gallery-quality inkjet prints to the “best” black-and-white conversion techniques—this course covers it all. Step-by-step demonstrations and practice time in the digital lab help participants understand how to do great black-and-white “darkroom” work—digitally—and how to “think” in black-and-white! Students complete the

course with a new understanding of how to create, process, print, and present their work in black-and-white, how to direct the viewer’s attention, and why color management and image resolution are critical for consistent, repeatable results. Participants also learn which inkjet printer/paper combinations rival (or exceed) traditional darkroom prints—and take home a virtual arsenal of Photoshop techniques to bring their black-and-white to the next level.

PREREQUISITE: Photoshop I or portfolio review

**THE DIGITAL PORTFOLIO MASTER CLASS:
ARCHIVAL INKJET PRINTING**

15SCEPR300 | Ben Gest
Apr 17-Jun 19 | Fri 10:00 am-1:00 pm |
\$820 + \$125 FEE

The production of a finished body of work requires masterful printing and control. The creation of meaning in a photograph begins with choices in composition and subject, and achieves fruition only through careful visual orchestration and control. In this master class, students learn how to refine their techniques and methods of production in the creation of museum-quality prints as they create a consistent and professional portfolio. Students gain insight into the visual language of photography, color theory, and the digital techniques necessary to create images that articulate ideas and convey meaning. They explore various materials, mural printing (Epson 7890), and advanced production techniques in a small class of skilled and dedicated photographers. **NEW**

PREREQUISITE: Fine-Art Digital Printing II and portfolio review, strong knowledge of Photoshop, color management, and inkjet printing

**THE PORTFOLIO PROJECT:
FROM HANDS-ON EDITING AND
PRINTING TO THE FINAL PORTFOLIO**

15SCEMA105 | Terttu Uibopuu
Jun 13-14 & 20-21 | Sat & Sun 10:00 am-5:00 pm |
\$460

Is it difficult for you to find the time to complete a body of work? If you would like more hands-on

guidance while editing images in Lightroom or color correcting while printing, then this course is for you. The first half is devoted to making an edit of 15-20 images of existing work and discussing the kind of portfolio each student would like to make. The second half is dedicated to making final prints and determining a certain look for each student’s final portfolio (e.g., size, type of paper, palette). Throughout the course, students are encouraged to create new images that might be incorporated into their series. The goal of the course is for each student to complete a final printed portfolio. **NEW**

PREREQUISITE: Photo I: Digital or portfolio review

NEW MEDIA / VIDEO

DSLR VIDEO FOR PHOTOGRAPHERS

15SCEDV100A | Clinton Weldon
Apr 14-Jun 16 | Tues 10:00 am-1:00 pm

15SCEDV100B | Bradly Dever Treadaway
Apr 14-Jun 16 | Tues 6:30-9:30 pm
\$820 + \$40 FEE

This hands-on course introduces students to the practical operation and creative possibilities of shooting video with a DSLR camera. Topics are presented in a manner intended to simplify complex techniques and include manual operation of camera controls, shot types, camera movement, file types, and transcoding. Basic editing techniques are taught using Apple’s Final Cut Pro. Assignments focus on capturing video and organizing footage into short video pieces. No previous experience in digital video is required, and digital video cameras are available for student loan; contact ICP’s Photo Lab.

PREREQUISITE: Photo I: Digital, DSLR familiarity, or portfolio review

NOTE: A DSLR camera capable of shooting video is required. DSLR cameras are available for student loan.

FUTURE OF STORYTELLING

15SNMM000 | Elizabeth Kilroy
Apr 15-Jun 17 | Wed 10:00 am-1:00 pm |
\$820 + \$40 FEE

How stories are experienced in a digitally networked society is prompting us to find new and innovative ways to produce narratives. This class explores some of the current issues facing creators and consumers of content in what Henry Jenkins calls a convergence culture, where old and new media collide. We review many examples of web native, transmedia, and immersive storytelling. Together we plan our own story using design thinking and a new tool called Hatch from the Rockefeller Foundation. This class is for people interested in the future of digital media and is open to all. For a complete class description and suggested reading materials, please visit <http://callandesign.com/futurestorytelling>. **NEW**

FILM PHOTOGRAPHY

PHOTOGRAPHY I IN BLACK-AND-WHITE

15SCEFB000A | Jay Manis
Apr 14-Jun 16 | Tues 6:30-9:30 pm

15SCEFB000B | Michael Silverwise
Apr 15-Jun 17 | Wed 10:00 am-1:00 pm

15SCEFB000C | Kristin Holcomb
Apr 15-Jun 17 | Wed 6:30-9:30 pm
\$700 + \$55 FEE

This course is for beginners seeking an introduction to both camera handling and basic black-and-white darkroom techniques. Topics include camera operation, principles of exposure, film development, printing, and picture content. Weekly assignments and lectures on historical and contemporary artwork explore the technical and aesthetic possibilities of photography. The majority of class time is devoted to working in the darkroom and building printing techniques. For beginners note: For students who prefer to learn about the basics in color, see Photography I in Color.



© Yusuf Sayman PJ08



© Tricia Rosenkilde

PHOTOGRAPHY II IN BLACK-AND-WHITE**15SCEFB200 | Jim Megargee**

Apr 15-Jun 17 | Wed 7:00-10:00 pm |

\$700 + \$55 FEE

In this intermediate course, students refine their technical and aesthetic skills in black-and-white photography. The course emphasizes the relationship between exposure, film development, and the finished print. With approximately two-thirds of class time devoted to hands-on darkroom printing, students can enhance darkroom skills, experiment with toners, and explore different photographic papers and chemistry. Other topics include metering difficult lighting situations and presenting finished prints. Assignments and critiques foster the development of both skills and style. Students are encouraged to develop film and do additional work outside of class.

THE FINE PRINT IN BLACK-AND-WHITE**15SCEFB200 | Brian Young**

Apr 14-Jun 16 | Tues 6:30-9:30 pm |

\$700 + \$60 FEE

This course is designed to expand students' understanding of the relationship between negative and print. We discuss the choices that determine the contrast/density/tonal scale of a negative and how that translates into a fine black-and-white print. Various film and paper developers are available for students to explore the medium and how these choices aesthetically impact their style and/or vision of a photographic project. The class is designed for students with an ongoing or completed project who want to unify concept, content, and aesthetic choices. Students are expected to spend a minimum of two to three hours in the darkroom each class session.

PREREQUISITE: Photo II in Black-and-White

THE POWER OF THE COLOR IMAGE: EXPLORING COLOR IN & OUT OF THE DARKROOM**15SCEFC002 | Bill Armstrong**

Apr 15-Jun 17 | Wed 6:30-9:30 pm |

\$700 + \$70 FEE

Many photographers prefer printing from color negative film because of its flexibility, simplicity, and the superb reproduction of both subtle and brilliant colors. This course integrates instruction in aesthetics and technique into hands-on printing sessions, critiques of student work, and lectures on color photography. Using both past and current negatives, students refine their printing skills and are able to work with speed and consistency on ICP's computerized Kreonite print processor, which produces finished prints



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in approximately four minutes. This introductory color printing course is designed for photographers who have previous experience with black-and-white darkroom techniques

LARGE-FORMAT PHOTOGRAPHY**15SCELF100 | Richard Rothman**

Apr 15-Jun 17 | Wed 2:00-5:00 pm | \$640 + \$30 FEE

The large-format camera has unique features that influence the photographic process and the quality of the resulting image, offering greater pictorial control. Large-format photography provides the possibility of creating extraordinarily clear images because of the larger film size and the photographer's ability to expose and process sheet film individually. This course investigates the technical and aesthetic aspects of using the view camera, in contrast to the 35mm camera. Topics include perspective control, bellows factor, basic sheet-film handling, contact printing, and processing. Although this course is technically intensive, students are encouraged to pursue their own aesthetic direction. For students who do not own a large-format camera, ICP provides 4x5 cameras.

PREREQUISITE: Photo I or portfolio review

NOTE: All students signing out equipment will be required to take it home for the duration of the class. ICP is unable to accommodate storage of equipment.

ALTERNATIVE PROCESSES**NON-SILVER PRINTING****15SCEAP100 | Tricia Rosenkilde**

Apr 13-Jun 22 | Mon 10:00 am-1:00 pm |

\$770 + \$70 FEE

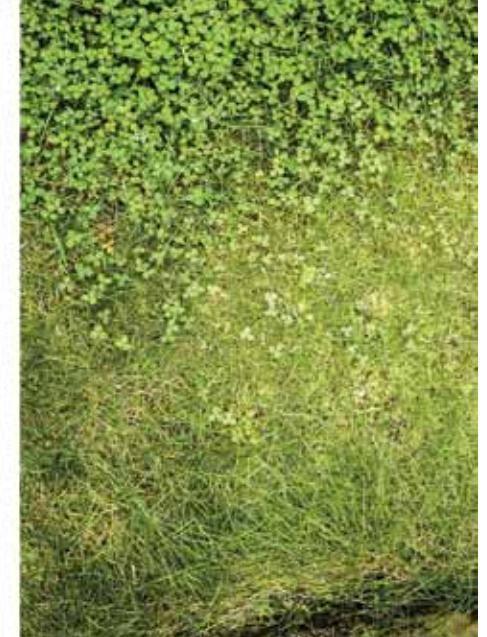
Featuring fine-art papers, hand-applied archival emulsions, and simple techniques, historic photographic processes present compelling alternatives to both traditional silver methods and modern digital prints. In this hands-on course, students produce enlarged digital negatives that are used for contact printing in various processes, including cyanotype, van dyke brown, and palladium emulsions. Blending the best of both modern and antique methods, students initially take advantage of working in the digital lab to create new enlarged negatives from original film negatives or slides, prints, and/or digital files. The class then prints these negatives in the traditional wet darkroom to create exciting, unique, handmade prints that will stand the test of time. In addition to technique, this course presents the historical context of these processes. Critiques

ENCAUSTIC FOR PHOTOGRAPHERS**15SCEAP002 | Jill Skupin Burkholder**

May 16-17 | Sat & Sun 10:00 am-5:00 pm |

\$380 + \$70 FEE

A world of creative possibilities exists within the alternative photographic processes and mixed media realm. One of the most unique processes is the encaustic technique—using hot beeswax and pigments to enhance images. Working with pigmented wax is an ancient method of adding color to an object or artwork. Photographers can blend encaustic painting and the translucency of wax with digital images as key elements in a piece. In this course, students first learn how to prepare digital images with sufficient detail and local contrast to use with encaustic methods. We then explore adding images at different stages, at the beginning or during the process of adding wax layers. Additional techniques include using stencils, embedding objects, and adding texture and color to encaustic works.



of student work examine the aesthetic qualities of images rendered through the contemporary application of these time-honored processes.

PREREQUISITE: Photoshop I or portfolio review

NOTE: Students are required to provide fine-art paper for printing. All other materials are supplied.

CHEMIGRAMS: EXPERIMENTAL PHOTOGRAPHY WITHOUT A DARKROOM OR CAMERA**15SCEAP000 | Douglas Collins & Richard Turnbull**

Jun 7 | Sun 10:00 am-5:00 pm | \$270 + \$60 FEE

After a brief look at the physics of silver gelatin emulsion and a review of black-and-white darkroom procedures, students learn how to subvert these classic methods and, by adding some new twists, derive color prints from black-and-white materials. This is the tradition of the chemigram. In this workshop, we use no negatives and no enlargers, and no dyes, toners, or paints: we work directly on photographic paper. We learn how simple maneuvers, through practice, can give rise to incredibly complex and powerful images. Students are encouraged to express themselves fully as visual artists, and the analogy with painting should not be missed. Practicing chemigramists help guide students to a development of their artistic vocabulary. We also learn how concepts from printmaking, such as the use of resists, can be applied to chemigrams. Finally, we discuss and show methods for hybridizing chemigram techniques with traditional negative-based darkroom printing. This workshop is open to anyone who wants to create images, rather than capture them. An artistic background or inclination is a plus.

HOW TO MAKE ANYTHING INTO A CAMERA**15SCEPV004 | Liz Sales**

Jun 13-14 & 20-21 | Sat & Sun 10:00 am-5:00 pm |

\$420 + \$25 FEE

This course investigates the history, theory, and practice of both digital and analogue pinhole photography with an emphasis on the technical relationship between camera-making and image formation. Over two weekends, each student builds a working camera out of anything from a household object to an item of personal significance and leaves the course with a handmade camera, images, and a deeper understanding of the fundamental nature of photography and human vision.

LIGHTING**LIGHTING TECHNIQUES: AN OVERVIEW****15SCEL100A | Robert Meyer**

Apr 13-Jun 22 | Mon 10:00 am-1:00 pm |

\$640 + \$40 FEE

15SCEL100B* | Janusz Kawa

Apr 18-19 | Sat & Sun 9:00 am-4:00 pm |

\$430 + \$45 FEE

This introductory course provides an overview of the essential principles, techniques, and tools for lighting a variety of situations. Demonstrations take place both in the studio and on location. Through hands-on practice and assignments, students learn how to use lighting equipment and accessories, as well as a range of light sources, including tungsten, studio strobe,

FOUNDATION AND TECHNIQUES

portable strobe, and daylight. Through visual presentations and discussions of printed matter, students review examples of the direction and quality of light and discuss its function in the photograph. Students acquire a repertoire of lighting techniques to heighten the expressive capacity of their work.

PREREQUISITE: Photo I or portfolio review
NOTE: This workshop is held at Splashlight Studios, 75 Varick Street, 3rd Floor, NYC.

EXPOSURE, LIGHT, AND COMPOSITION FOR THE NOVICE

15SCELI001 | Lester Lefkowitz

May 30-31 | Sat & Sun 10:00 am-5:00 pm | \$380 + \$25 FEE

For those already familiar with basic camera operation, this workshop concentrates on understanding and applying the fundamental underpinnings of any fine photograph: great light, proper and appropriate exposure, and filling the frame in a compelling manner. First, students learn the mechanics of quickly achieving reliable and consistent exposures that create the mood and style sought, be it silhouette, moody and mystical, or happy broad daylight. To achieve this, the wonderful tools available in digital (and some film) cameras are explained and demonstrated: histograms, various metering patterns, exposure compensation, depth-of-field, and bracketing. Next, students learn to master light—daylight and artificial—and bend it to specific needs by understanding time of day, sun and shade, weather effects, simple reflectors, and subject placement. Lastly, by viewing scores of wonderful photographs, students see how the masters have composed their images within the simple rectangle to strengthen their message, to lead the viewer's eye, to add gravitas to an otherwise mundane scene. Some "digital darkroom" techniques will also be demonstrated, such as HDR (high dynamic range). Participants should bring their cameras for photographing around the city.

INTRODUCTION TO ELECTRONIC FLASH

15SCELI102 | Lester Lefkowitz

Jun 13-14 | Sat & Sun 10:00 am-5:00 pm | \$380 + \$25 FEE

Whether working with digital images or film, getting properly exposed flash pictures is often a conundrum. This workshop demystifies flash technique by providing a thorough overview of the aesthetics and techniques of electronic flash photography, thereby proving that flash images can look excellent. Extensive demonstrations cover the various flash "looks"; the operation of small, on-camera flash units (automatic, manual, and TTL dedicated); bounce and fill-in flash; multiple flash and slaves; portable, professional, and introductory studio strobe techniques; and appropriate accessories. Class time is devoted to explaining the close integration between modern SLR cameras and flash, and the wonderful balance between ambient light and flash that is possible. **FOR BEGINNERS**

PREREQUISITE: Photo I or portfolio review

MASTERING THE PORTABLE FLASH

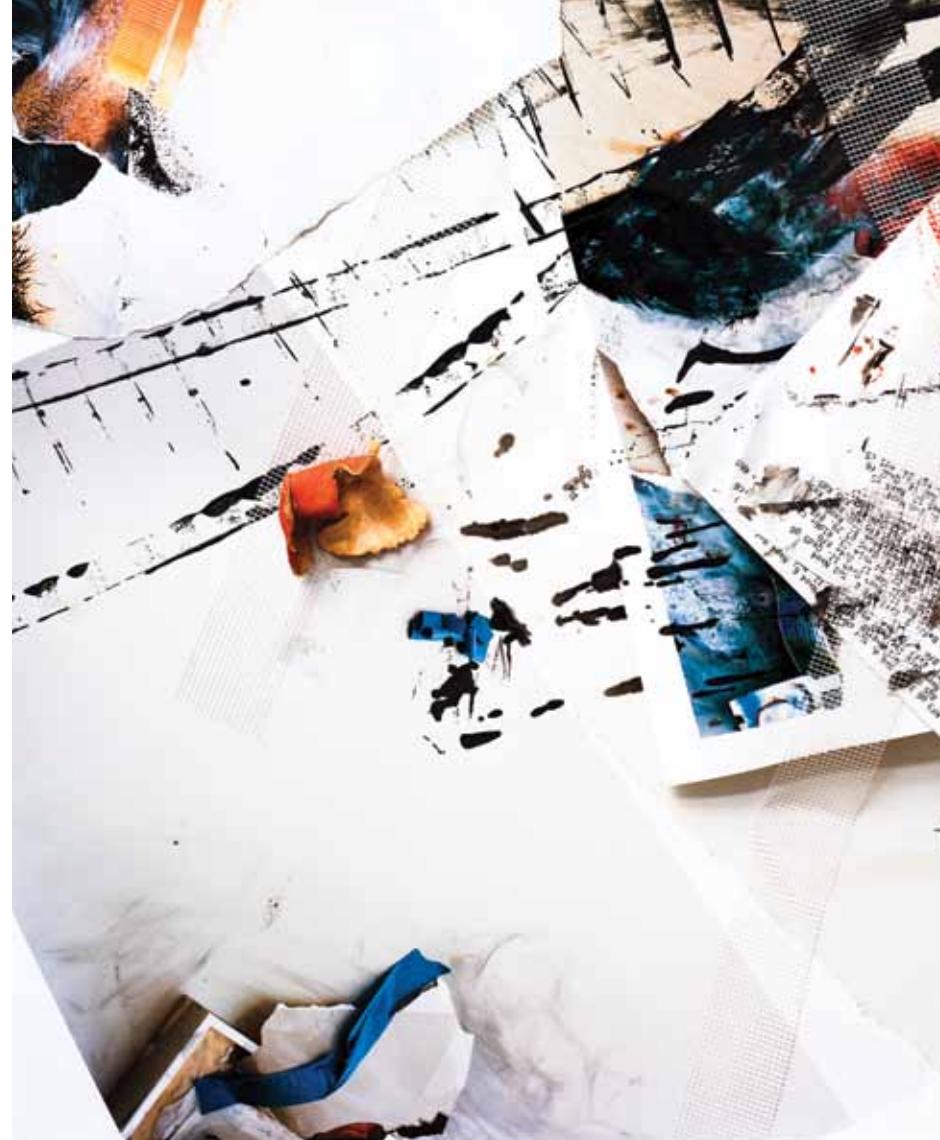
15SCELI203 | Nelson Bakerman

Apr 16-June 18 | Thurs 7:00-10:00 pm | \$640 + \$75 FEE

Do you have flash anxiety? Are you constantly raising your ISO to avoid using your flash? Knowing how to manipulate light and make it work for you no matter what you are shooting is the key ability that separates the professional from the amateur. Whether you are indoors or out, shooting a formal portrait or a casual scene, Nelson Bakerman can teach you how to use the equipment you already have to your, and your subject's, best advantage. This class focuses on all aspects of how to use your portable flash unit from theory to practice.

PREREQUISITE: Photo II or portfolio review

NOTE: Classes are held in the instructor's studio in downtown Brooklyn.



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DSLR AND THE PORTABLE FLASH: MAXIMIZING YOUR POTENTIAL

15SCELI207 | Ports Bishop

Apr 15-Jun 17 | Wed 10:00 am-1:00 pm | \$820 + \$75 FEE

With the advent of modern handheld flash units and DSLR comes a myriad of capabilities and control in the field. In this course, students explore the creative possibilities of modern DSLR. Through demonstrations, shooting exercises, and assignments, students learn the essential characteristics of lighting, flash unit controls, appropriate camera settings, use of reflectors and light modifiers. Emphasis is placed on learning through hands-on shooting assignments in real-life situations. We also explore contemporary photographic practice and image making. Lectures and class critique support a contemporary and practical use of these powerful new lighting tools.

PREREQUISITE: Photo II: Digital or portfolio review

THE FUNDAMENTALS OF STUDIO LIGHTING

15SCELI201 | David Arky

Apr 14-Jun 16 | Tues 6:30-9:30 pm | \$640 + \$75 FEE

This introduction to the fundamentals of studio lighting focuses on practical applications for portraiture and still-life photography. In-class demonstrations cover the use of tungsten lights and strobe equipment, as well as diffusing light with reflectors and umbrellas. Students learn to consider the direction of light, proper exposure, and the effect on contrast and color balance. Topics include the properties of various lighting conditions and color temperature.

PREREQUISITE: Photo II, Lighting Techniques: An Overview, or portfolio review
NOTE: classes are held in the instructors studio.

LIGHTING: THE KEY ELEMENT FOR THE PRO

15SCELI306 | Janusz Kawa

May 30-31 & Jun 6-7 |

Sat & Sun 9:00 am-4:00 pm | \$515 + \$45 FEE

Tired of fixing your images in Photoshop? Always looking at magazines and wondering how it was done? Do you want to learn how to achieve 97% of what you pre-visualized during actual shooting time? Then this class is for you. Specifically focused on lighting people—portrait, advertising, beauty, editorial—this workshop is for students wishing to gain experience in a professional

studio environment where they have access to the latest photographic tools. Working with models, students explore a variety of strategies using single, multiple, and mixed sources of light such as strobes and continuous light. Students gain an understanding of how to control and combine different light sources and modifiers to create a certain mood and feeling and approach every person individually when it comes to lighting choices. Most importantly, they learn the process behind lighting set-ups in order to achieve consistent and repeatable results that can be adapted to their own needs.

PREREQUISITE: Photo III, Lighting Techniques: An Overview, familiarity with strobes, or portfolio review
NOTE: This workshop is held at Splashlight Studios, 75 Varick Street, 3rd Floor, NYC.

ADVANCED LIGHTING TECHNIQUES

15SCELI212 | Robert Meyer

Apr 14-Jun 16 | Tues 10:00 am-1:00 pm | \$640 + \$40 FEE

Lighting is everything: whether the source is the sun, artificial continuance light, studio strobes, portable strobes, or speed lights. This course is for photographers who have chosen to use the medium as a form of creative expression. Students refine their skills in lighting and aesthetics for the purpose of developing a personal style and are guided toward personal projects that will result in dynamic portfolio images representing their unique vision. This course presents advanced lighting techniques, contemporary theories, and refined application processes. Note: This is not a computer class, but an intensive ten weeks of hands-on experience that will teach students how to realize their vision in the picture-taking process, not manipulate a raw file. **NEW**

PREREQUISITE: Lighting Techniques: An Overview or portfolio review

LIGHTING: IN THE STUDIO AND ON LOCATION

15SCELI213 | Michael Mazzeo

Apr 16-June 18 | Thurs 6:30-9:30 pm | \$640 + \$100 FEE

Mastery of light is one of the most valuable skills a photographer can possess. Whether working in the fine-art or commercial arena, the potential to excel is greatly increased for the photographer who can consciously and creatively control light to make distinctive, memorable images. This course presents an integrated approach to studio and location lighting techniques through demonstrations, hands-on practice, and A/V presentations. We examine the influence of painting, cinematography, science, and advertising on the development of photographic lighting as we work with natural and artificial light to define character, create mood, develop atmosphere, and evoke desire. Students gain a thorough understanding of lighting by deconstructing and re-creating contemporary photographic imagery and, in the process, begin to develop a distinctive and personal approach.

PREREQUISITE: Photo II, Lighting: An Overview, or portfolio review



© David Arky

Ideas & Practice



© Billy Cunningham

ICP offers a broad spectrum of courses and workshops, from Documentary Photography and Photojournalism, to Personal Vision, to Lighting and Portraiture, all dedicated to inspiring the photographer's creative process.

For faculty bios, see <http://registration.icp.edu/wconnect/ace/instlookup.awp>.

HOLIDAY NOTE: Spring classes and workshops will not meet Saturday–Monday, May 20–22 (Memorial Day weekend).

DOCUMENTARY & PHOTOJOURNALISM

STREET PHOTOGRAPHY: CAPTURING THE CITY'S SPIRIT

15SCEPJ101 | Natan Dvir

Apr 14-Jun 16 | Tues 10:00 am-1:00 pm | \$640 + \$20 FEE

New York is one of the most exciting and intriguing cities in the world, a heterogeneous metropolis whose streets serve as a stage for a variety of unique characters and situations. In this course, students focus on capturing this special personality and vibe while developing their street photography techniques. Topics include equipment choices, lens selection, creative usage or existing light and fill-in flash, daytime vs. evening photography, photographing strangers, identifying photographic potential, capturing candid moments, and creating multilayered images. Photographs and projects of master photographers are discussed.

Students are expected to participate in field trips, complete weekly assignments, and present work for weekly critique.

PREREQUISITE: Photo I or portfolio review

ON THE STREET: APPROACHING STRANGERS

15SCEPJ006 | Greg Miller

Jun 6-7 | Sat & Sun 10:00 am-5:00 pm | \$380 + \$20 FEE

Why live in a city of 8 million people if you are not going to talk to any of them? In this intensive yet fun workshop, veteran large-format street photographer Greg Miller takes students into the street to directly confront their fears when approaching strangers. Fear of others is a crippling yet very common problem among photographers and can even dictate the trajectory of their career. However, getting up the nerve to speak to people is only half the battle. What do you do with them once you have them? Miller helps photographers get to the picture he or she wants as efficiently as possible by communicating

his or her desires. The class explores all aspects of photographing people, including fears and boundaries, model consent forms, and historical context. Bring your deepest desire to meet the world. All photographic formats are welcome.

THE DOCUMENTARY PROJECT: THE PHOTOGRAPHER AS STORYTELLER

15SCEPJ203 | Natan Dvir

Apr 14-Jun 16 | Tues 6:30-9:30 pm | \$640 + \$15 FEE

A picture is said to be worth a thousand words. A great documentary project exploring a social, cultural, political, or personal issue has the power to tell a story in a unique, convincing, and visually compelling way. In this class, students examine and practice the various aspects of conceptualizing, planning, and executing their documentary projects through discussion, field trips, personal assignments, and photo critiques. Topics include: selecting and defining a subject; research, planning, and production; establishing contact and gaining access; storytelling and photographic strategies; collecting data; writing captions; and story overview. Documentary essays by master and contemporary photographers are discussed. Students are expected to participate in field trips and present work on personal projects for weekly critiques.

PREREQUISITE: Photo II or portfolio review

DOCUMENTARY PHOTOGRAPHY FOR SOCIAL CHANGE

15SCEPJ206 | Bob Reynol

May 15-17 | Fri 6:30-9:30 pm,
Sat & Sun 10:00 am-5:00 pm | \$410

This course explores the role that documentary photography plays in promoting social change, and how documentary photographers and nonprofit organizations can work together to raise awareness about global social issues. The workshop, while being an introduction to documentary photography and photojournalism, focuses on how to tell stories through photos in order to communicate issues about the social

STREET PHOTOGRAPHY AS POINT OF VIEW

15SCEPJ220 | Jeff Mermelstein

Apr 16-Jun 18 | Thurs 10:00 am-1:00 pm | \$640

Street photography's point of view can be the foundation of and inspiration for all kinds of picture making of our world—and those who inhabit it. The best and most memorable street photographers offer a clear vision of the world from a personal perspective. In this course, students view a wide range of street photography—from Henri Cartier-Bresson, Helen Levitt, and Walker Evans to Robert Frank, Diane Arbus, Garry Winogrand, Lee Friedlander, and William Eggleston to Philip-Lorca diCorcia, Paul Graham, Doug Rickard, and Katy Grannan—then hit the streets, camera in hand. Assignments and critiques shape and strengthen each student's vision and goals, leading to a distinctive body of work. **NEW**

PREREQUISITE: Photo II or portfolio review

SCENE CITY— PHOTOGRAPHING THE SPECTACLE: FROM GALAS AND GOWNS TO THE STREET

15SCEPV133 | Dina Litovsky

Apr 16-Jun 18 | Thurs 7:00-10:00 pm | \$640

In this course, students develop the skills necessary to photograph different types of events, whether for editorial, commercial, or personal purposes. Through honing technical skills and understanding conceptual possibilities, students learn to create visual order in the chaotic, crowded, often ill-lit environments of social gatherings. The course covers flash techniques and technical issues as well as the work of editorial and fine-art photographers such as Larry Fink, Martin Parr, and Mark Peterson who have mastered events photography. Weekly assignments and group critiques help students take their work to the next level.



© Andrew Lichtenstein

and urban environment. Through lectures, critiques, and assignments, each student receives the necessary support to research ideas and develop and edit these ideas into inspiring photo stories for personal projects or professional assignments. Subjects covered include: analyzing the work of documentary photographers engaged in environmental and social issues, working with multimedia, approaching people, and implementing relationships with nongovernmental organizations (NGO).

THE PORTRAIT

PORTRAITS OF ANIMALS AND PEOPLE

15SCEPO001 | Robin Schwartz

Apr 13-May 11 | Mon 6:30-9:30 pm | \$410 + \$30 FEE

Photographing animals can be an intimate process with the goal of producing portraits with individual, distinct personalities, or one can photograph (as an observer) on the street, in parks, or in zoos. In this course, discussions range from finding, approaching, and communicating with a subject to techniques of organizing subjects within their environments, refining camera capture to photograph quickly, alter-

Spotlight on Documentary Practice

ICP alumna **Gaia Squarci** (PJ12) talks about her ongoing documentation of the world of the blind in her project *Broken Screen*.



© Gaia Squarci PJ12

"What I don't like is sympathy. I don't want you to feel sorry for me. Don't walk on eggshells when you talk to me, don't be afraid to joke with me, and don't worry about the word blind. I accepted it."

—DONALD BAKER

Stripped of its mysterious aura, the blindness of daily life, the one that's not heard of in the words of a song, often turns out to be disquieting, and kept at a distance. If photography has repeatedly lent itself to show what the blind look like, less is known of their feelings about life in a sighted world, within a system constructed on the rules of seeing.

I ask the blind and visually impaired to guide me into their public and private lives, working on themes ranging from employment issues to family life. By photographing daily, unspecific moments, my goal isn't to explain the "how to" of a blind life, but rather evoke the feelings awakened by their stories.

Many of the people I photograph could once see. This led me to imagine myself in the position of someone who turns blind, forced to reinvent my relationship to the world after years of a sighted life. It became a way for me to explore our universal needs. When filtered through blindness, the core questions of identity, love, and independence feel to me even more resonant.

To see more of *Broken Screen* and other work by Gaia Squarci, visit www.gaiasquarci.com.

nating perspectives, and, above all, working with patience and persistence to achieve personally satisfying images. Students participate in class critiques, discuss image content, and edit their most poignant images for a portfolio, website, or blog. This class is open to all levels and capture tools (iPhone, point-and-shoot, or DSLR), each of which has its challenges and limitations. The class reviews fine-art and documentary images of animals and people and each student produces a series of images with an accompanying short statement of intent. Please bring to class 10–15 photographs, preferable as prints or in jpeg for projection. **NEW**

CLASSIC PORTRAITURE FROM A-Z: BREAKING THE RULES

15SCEP0104 | Neal Slavin

Apr 14-Jun 16 | Tues 6:30-9:30 pm | \$640 + \$75 FEE

Learn the pleasures of taking formal and informal portraits as well as small- to medium-size group portraits! This course is designed to give each student the maximum ability to create portraits from his/her own perspective, often breaking the "how to" rules of classic portraiture. Students nonetheless learn the basic

elements, such as finding character, location versus studio, lighting, the use of props, posing, make-up, gesture, and the age-old dilemma of flattery as opposed to stark realism.

PREREQUISITE: Photo I or portfolio review

MIND OVER MATTER: ADOPTING A MINDFUL APPROACH TO PORTRAIT PHOTOGRAPHY

15SCEP0201 | Billy Cunningham

Apr 16-Jun 18 | Thurs 6:30-9:30 pm | \$640

Among the key ingredients of taking a successful portrait, perhaps none is more significant than a photographer's recognition of his or her own creative process—both the motivations and the constraints. This class encourages students to expand their boundaries and turn deeper insights into elegant, insightful, and provocative portraits. We do this in a supportive environment that includes class discussions and a strong focus on weekly assignments that we, as a class, constructively critique. This class is not about developing specific camera/lighting skills, rather it is for those photographers who want to take their own unique and creative portraiture process to the next level.

PREREQUISITE: Photo II or portfolio review

INTIMATE PORTRAIT

15SCEP0204 | Jen Davis

Apr 15-Jun 17 | Wed 6:30-9:30 pm | \$640 + \$15 FEE

Working with people as subjects, whether they are familiars or complete strangers, involves an ability to identify and express the narrative qualities that will reveal both the specific and the general, the inner psyche and the human condition. Exploring portraiture as a form of personal exchange, and guided by weekly critiques, lectures, readings, and visiting artists, students are encouraged to push boundaries of personal and social awareness as an aid to discovering their own vision. The course includes discussion of many photographers who have used portraiture as an expressive tool, including Diane Arbus, Rineke Dijkstra, Larry Sultan, Harry Callahan, Elinor Carucci, and Bellocq.

PREREQUISITE: Photo II or portfolio review

PORTRAITS IN EXTRAORDINARY LOCATIONS: IN AND AROUND NEW YORK CITY

15SCEP0213 | Andrew French

May 2-3 | Sat & Sun 10:00 am-5:00 pm | \$460 + \$30 FEE

This workshop takes students on location to unexpected and evocative sites in and around New York City, where they experiment with visual storytelling and building a portrait series through setting. Students visit four locations where they learn how to see and create beautiful light, work with models and props, and compose compelling portraits, implied narratives, or staged fictions from what is discovered in each setting. The workshop is for advanced students who are interested in building a body of work and leaving the workshop with a series of images to include in their portfolios. Models are provided; locations will be announced closer to the start of class.

PREREQUISITE: Photo II or portfolio review

ENVIRONMENTAL PORTRAITURE: SUCCESSFUL IMAGES AGAINST ALL ODDS

15SCEP0216 | Ethan Hill

May 18-Jun 22 | Mon 6:30-9:30 pm | \$410

Photography produced for editorial, documentary, and corporate commissions is often created under difficult circumstances with narrow time frames for shooting. This portrait class exposes students to the challenges of making compelling images in unfamiliar environments with unknown subjects under great time constraints. Discussions include the use of what is considered traditionally ugly ambient light—i.e., fluorescent light and noon sun—to make beautiful images and shooting with strobe on location, accompanied by in-class demonstrations and



© Linda Rosier

student assignments. Emphasis is on how to use light to convey a mood about the subject, making contact with potential subjects, troubleshooting on the fly, and some of the social graces essential to photographing strangers. **NEW**

PREREQUISITE: Photo II or portfolio review

THE ART OF FASHION PORTRAITURE

15SCEPO302 | Andrea Blanch

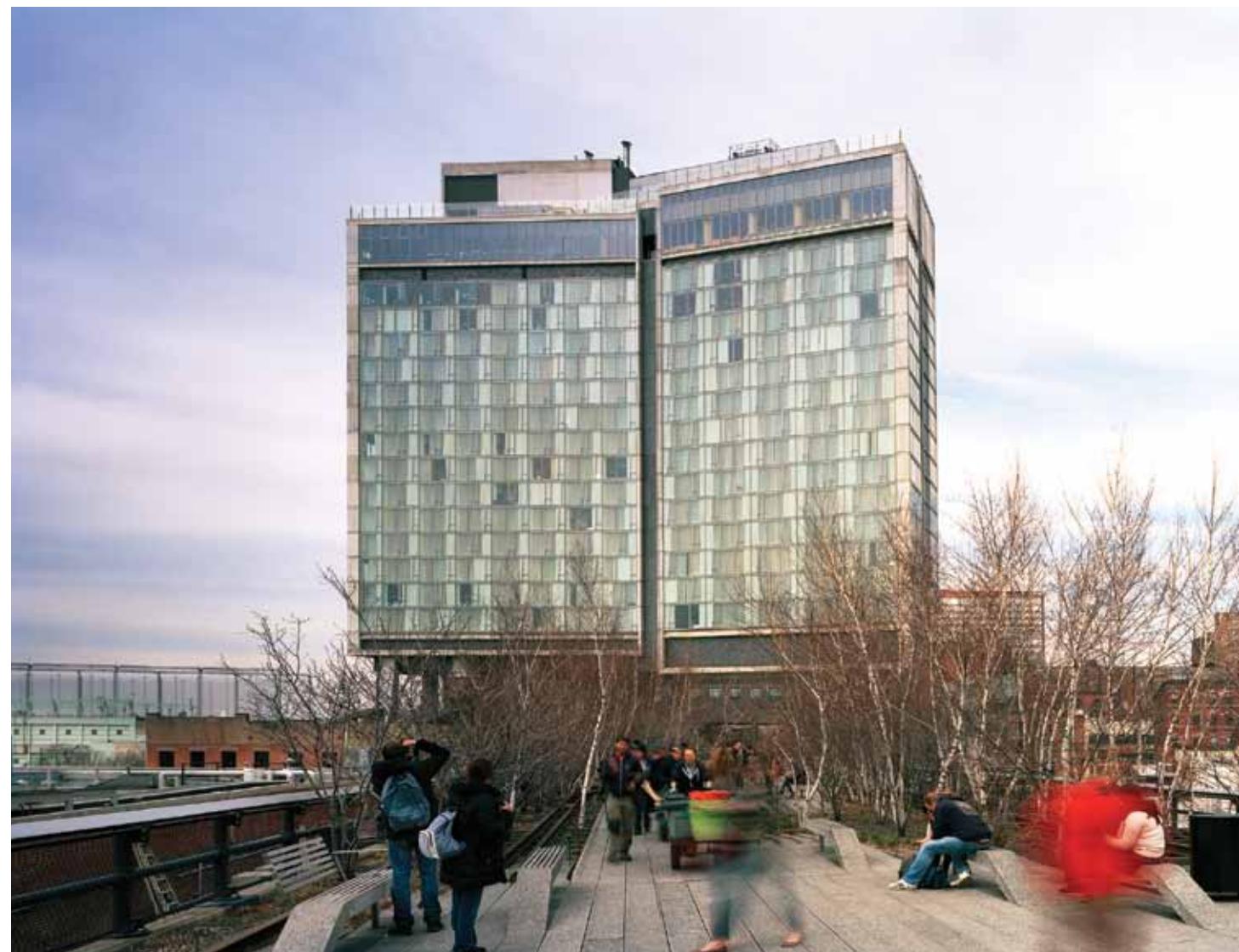
Apr 13-May 11 | Mon 6:30-9:30 pm | \$410 + \$75 FEE

Fashion is much more than glossy magazines and designer labels. Explore the nuances of a misunderstood discipline and examine it through the lens of irony and the human condition.

Discover how to translate a portrait into an iconic fashion image. Aesthetics are at the forefront of any fashion portrait; an image must be highly polished and refined. Learn to identify the essence of the story behind the portrait through clothing, gesture, and expression. Find out how to further enhance the effects of a portrait, with a noted fashion and art photographer as your guide. From selecting a location to setting up aesthetics, this class covers all aspects of a successful portrait shoot. Glean tips from visiting professionals, including experienced photographers, hairstylists, and makeup artists. Establish a fully realized portraiture perspective and hone your process through a personal portfolio review and pre-class assignment.

PREREQUISITE: The Fundamentals of Studio Lighting, Photo III, or portfolio review.

NOTE: This class is held at Splashlight Studios, 75 Varick Street, 3rd Floor, NYC.



© Jade Doskow

CITYSCAPE / LANDSCAPE

PHOTOGRAPHING NEW YORK: THE LOWER EAST SIDE

15SCENY000 | Brian Rose

Apr 13-Jun 22 | Mon 10:00 am-1:00 pm | \$640 + \$40 FEE

The streets and tenements of the Lower East Side have long been home to immigrants from around the world. The iconic photographs of Jacob Riis, Lewis Hine, Berenice Abbott, and Helen Levitt have helped define the image of one of America's most famous neighborhoods. Today, however, that image is changing rapidly; wealthy newcomers push into established ethnic enclaves, restaurants and galleries supplant traditional shops, and new construction threatens the historic streetscape. This class documents different aspects of that change along with what remains timeless and immutable. Students design and produce a book of their work using Blurb, the on-demand book publisher. Class time is split between fieldwork and critical review. The finished book will be available to the public and presented to ICP's research center. All formats are welcome, digital and film, color and black-and-white.

THE AMAZING BRIDGES OF NEW YORK

15SCENY202 | Elliott Kaufman

Apr 13-Jun 22 | Mon 2:00-5:00 pm | \$640

Some of the most beautiful and certainly the most famous bridges in the country have been built in New York City, from the Brooklyn to the Queensboro, the George Washington to the Hudson River Bridge. This course delves into some of the history of photography of these bridges (Eugene de Salignac, Edward Steichen, Margaret Bourke-White, Philippe Hugonnard, and others) as well as the engineering feats that were required to fit these structures into the neighborhood fabric. We visit and photograph many of these structures and, along with classroom critiques and discussions, build portfolio "stories" of each location. **NEW**

PREREQUISITE: Photo II or portfolio review

THE PERSONAL AND UNIVERSAL LANDSCAPE

15SCELA207 | Janelle Lynch

Apr 14-Jun 30 (no class, June 2 & 9) | Tues 10:00 am-1:00 pm | \$640 + \$15 FEE

As the medium of photography rapidly changes, so does the definition of landscape imagery. It continues to be celebrated in the most classical sense of an expanse of nature infused with light and shadow, but has expanded in content and form far beyond its historical boundaries. This course offers an overview of how the genre is represented in contemporary photography while providing a supportive milieu for students to experiment and create their own projects. Through weekly readings and presentations, students are introduced to images that explore diverse ideas and methods of working, from the urban and rural to the constructed and interior or psychological landscape image. The emphasis is on individual students' interests and critique.

PREREQUISITE: Photo II or portfolio review

EXPLORING THE NEW YORK WATERFRONT

15SCENY104 | Kristin Holcomb

Apr 14-Jun 2 | Tues 10:00 am-1:00 pm | \$460 + \$15 FEE

New York is surrounded by water: harbors, marshes, rivers, and streams. In recent years, the waterfronts of Manhattan and Brooklyn have become accessible, exciting, and crowded. This field class travels to some of New York's less developed waterfront areas. Students have the opportunity to photograph everything from aging factories to migrating birds, from grand vistas to intimate byways, from the Bronx River to Jamaica Bay. This is a great opportunity to see New York's edges before global warming forever changes them.

PREREQUISITE: Photo I or portfolio review

PORTRAIT OF PLACE: THE FIVE BOROUGHS

15SCENY008 | Jade Doskow

Apr 16-May 21 | Thurs 2:00-5:00 pm | \$410

How does one best capture a "portrait" of a place through photographs? Should the focus be on the people, the architecture, the detritus on the sidewalk, or what surrounds it? Students spend each week of this course in a different neighborhood around the city, with shooting assignments to revisit neighborhoods and continue working. Student work is guided by in-class surveys of the history and current conditions of each neighborhood. Students are asked to email their assignments to the instructor for critiques in the field. The first and last class sessions are reserved for an introductory slideshow and a final presentation. **NEW**

PERSONAL VISION

WHAT'S HAPPENING IN NEW YORK'S GALLERIES? COMMENTS AND CONVERSATIONS

A15SCENY007 | Claudia Sohren

Apr 15-Jun 17 | Wed 10:00-1:00 pm | \$640

In this series of tours, we explore different gallery scenes of New York City, such as the Lower East Side, Soho, Chelsea, and Brooklyn. On each tour, we visit up to 10 exhibitions with an emphasis on photography and photo-based work, including collage, printmaking, installation, performance, and video. Scheduled talks with curators, artists, or a gallery representative help students to better understand the artists shown, their work and processes, as well as the curatorial decisions behind each exhibition. The tour is intended to generate inspiring conversations and critical discussions about photography.

NOTE: The first class will meet at ICP.

THE ARTIST STATEMENT MADE EASY

15SCEMA104 | Liz Sales

May 9-10 | Sat & Sun 10:00 am-5:00 pm | \$380

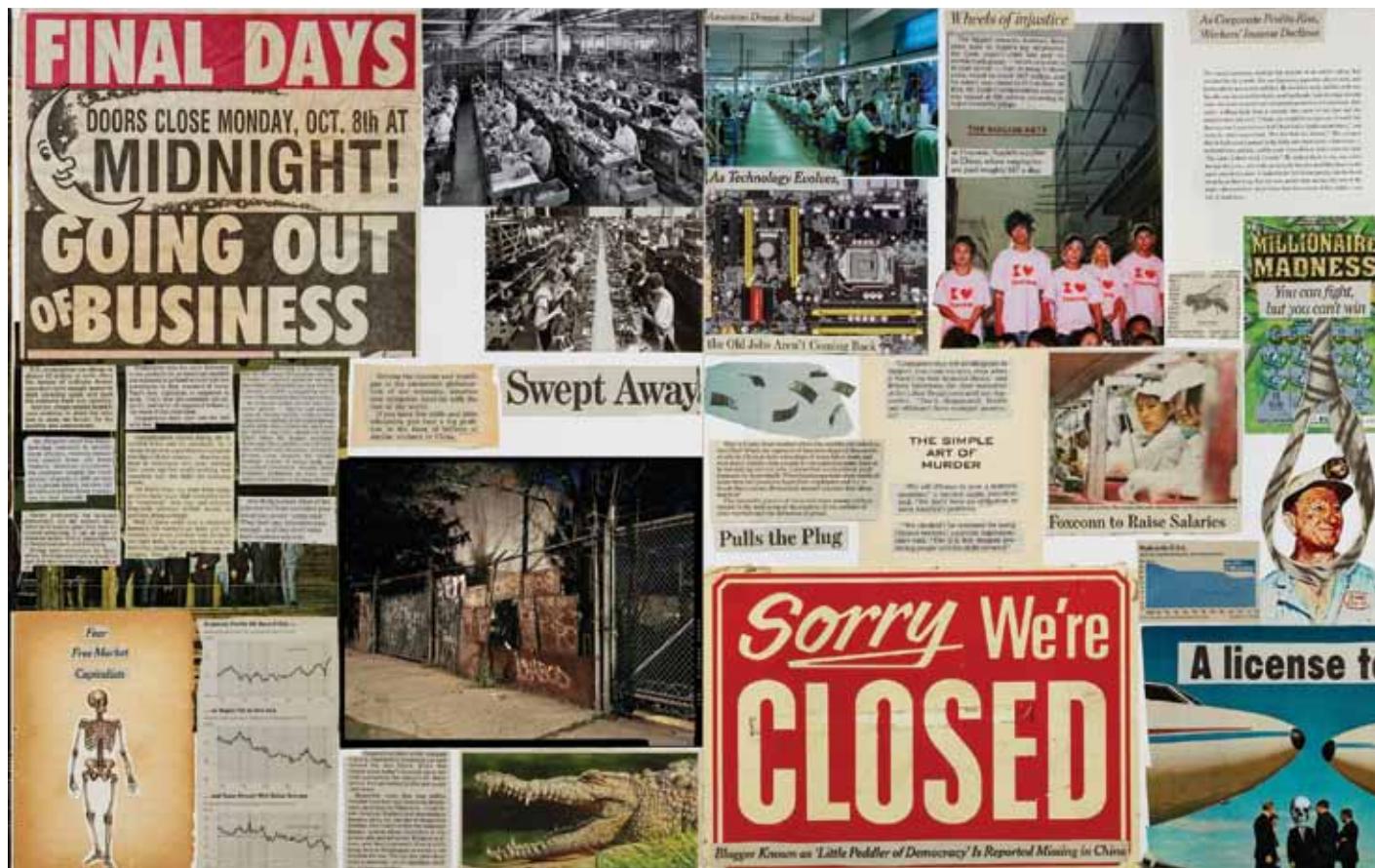
This introduction to art writing gives students the skills to articulate the unique nature of their photographic practices. It is ideal for those who are submitting applications to grants, residencies, colleges, or graduate schools and may be uncomfortable writing about their work. During in-class editing exercises, we read and discuss essays by other artists using myriad writing strategies and techniques as well as analyzing our own writing and that of our classmates. Discover the best way to write creatively and clearly about your specific photographic practice and leave with a sincere and well-written piece in hand. **NEW**

FINDING YOUR EDITORIAL VOICE

15SCEPV001 | Alison Morley

Apr 16-Jun 18 | Thurs 6:30-9:30 pm | \$640 + \$20 FEE

In this course, students develop a thoughtful, informed approach to magazine work. Each week, students tackle a typical magazine assignment: read a manuscript, conduct research, "concept out," photograph, print, edit, and present work as an opening spread to a story. The class critiques work in an open forum. Discussions also cover the practicalities of model releases, fees, portfolio presentation, and job delivery. Slide presentations and lectures offer an overview of the history of magazines from their original goals to how they operate in today's market. Guest photographers, photo editors, and art directors share their perspectives on the field.



© Bonnie Briant

COLLECTING PHOTOGRAPHY 101**15SCEPV009 | Alice Zimet**

May 9-10 | Sat & Sun 10:00 am-5:00 pm | \$380 + \$75 FEE

Over the last decade, photography galleries, art fairs, and museum exhibitions have become a prominent part of the fine-art world, accompanied by record-breaking auction prices for photographs. In this nonstop, fast-filled "bootcamp," students get a bird's-eye view of the fine-art photography market. We discuss questions to ask and issues to consider before spending a penny, where to shop (nonprofit or for-profit venues, auction houses), pricing issues, how to decipher markings (editions, stamps, vintage versus later prints), and administrative chores (appraisals, insurance, cataloguing, framing).

HISTORY OF CONTEMPORARY PHOTOGRAPHY**15SCEPV023 | Michael Foley**

Apr 13-Jun 22 | Mon 6:30-9:30 pm | \$640

In a seminar-style setting, this course examines today's current trends in photography by studying the last 40 years of the medium's history. How did we get here and where are we headed? Whether you are a photographer, a collector, or simply would like to learn more about the medium, this discussion clarifies the development of contemporary themes in photography. Emphasis is on the development of the medium from early commercial enterprise to valued art object. Selected theoretical texts and assigned gallery homework round out the lively visual presentations.

GET OUT AND MAKE GOOD PICTURES**15SCEPV030 | Lori Grinker**

May 18-Jun 22 | Mon 6:20-9:30 pm | \$410

Making a good photograph involves something more than just taking a photograph. This class is for all levels of photographers who are looking for a bit of motivation to improve their craft. Any type of camera and all genres of photography—art, documentary, photojournalism—are welcome here, or one may choose to experiment throughout the semester. To start, students spend one or two classes on location with the instructor taking pictures



© Ethan Hill

together. The rest of the semester, students receive weekly shooting assignments based on the subject(s) of their choice. Each week we critique, edit, and organize the images to create a body of work for portfolio, exhibition, self-made book, or family album.

DEVELOPING YOUR COMPOSITION SKILLS**15SCEPV028 | Anja Hitzenberger**

Jun 13-14 & 20-21 | Sat & Sun 10:00 am-5:00 pm | \$460

This hands-on class is for photographers who want to refine and develop their composition skills through assignments and analysis. With an emphasis on urban environments, students

learn to see photographically and develop a heightened sensitivity to different surroundings. We concentrate on shape, line, movement, light, shadow, color—and possibly people—in the environment. Outdoor shooting exercises are given during class as well as an assignment between the two weekends. Through group critique, students learn how to create dynamic photographs. Discussions include compositional tools, aesthetic intentions, and effective editing. A comparative study of historical and contemporary photographers and filmmakers, from documentary to conceptual, is presented. Customized assignments fit each student's photographic level.

HERE AND NOW: THE ESSENCE OF PLACE**15SCEPV205 | Palmer Davis**

May 21-Jun 18 | Thurs 6:30-9:30 pm | \$410

Have you ever taken a picture that didn't live up to the image in your mind's eye? If so, this is the class for you. Photographs of places have the power to transport us. But capturing the essence of a given space can be daunting. It requires keen observation, interpretation, and the ability to conjure an atmosphere that awakens our senses and brings a scene to life. Through discussions, readings, shooting assignments, and critiques, students learn to bridge the gap between intention and results. The



© Andrew Lichtenstein

works of Callahan, Misrach, Eggleston, Polidori, diCoccia, and others provide inspiration and insight. Students produce a portfolio of photographs that evoke the particular worlds we live in and move through at particular moments in time. All formats are welcome.

PREREQUISITE: Photo II or portfolio review

INSPIRATION AND VISION

15SCEPV228 | Palmer Davis

Apr 13-May 11 | Mon 2:00-5:00 pm | \$410

Join a dynamic community of photographers for inspiration, insight, and creativity. This comprehensive workshop is for the photographer who is ready to focus on aesthetic and conceptual concerns. Each week, new ideas and themes are introduced, from all photographic genres, including landscape, portraiture, documentary, still life, and more—supported by enlightening examples from the pros. Topical discussions, weekly shooting assignments, and in-depth critiques expand your understanding of photography as an expressive medium and further your path as a visual artist. Here's your chance to refine and clarify your personal vision and generate compelling new images that exceed your expectations.

PREREQUISITE: Photo II or portfolio review

FROM INTENT TO EDIT

15SCEPV200 | Karen Marshall

Apr 13-Jun 22 | Mon 6:30-9:30 pm | \$640

The quest for an individual focus is frequently a difficult task for the emerging photographer. Often it is easier for photographers to take a picture than it is for them to see what they have actually produced. Knowing how to edit and refine the outcome of a shoot is fundamental to building a relationship with one's own photography. This course helps photographers develop strategies to assess their images. Participants are encouraged to stand back, evaluate, and reflect on their work, learning how to better understand the success and clarity of their photographs. Class critiques bolster students' ongoing relationship with their independent practice.

PREREQUISITE: photo II or portfolio review

THE POETIC IMAGE: PHOTOGRAPHY AS METAPHOR

15SCEPV236 | Palmer Davis

Apr 16-May 14 | Thurs 6:30-9:30 pm | \$410

Finding inspiration in the everyday world through the literary device of metaphor is something we associate with poetry. But photography, too, has the capacity to capture the duality of life. A poetic image can suggest not only what your subject appears to be, but also what it represents on a deeper level. It transcends mere description, to express our biggest ideas and grandest themes as well as our most tender emotions, personal insights, and fleeting revelations. Learn to harness this poetic power in your image making through weekly lectures, presentations, shooting assignments, and critiques. We examine the photographs of such visual poets as Garry Winogrand, Eugène Atget, Saul Leiter, Susan Worsham, Jem Southern, and Cig Harvey and mine them for their metaphorical meaning. By applying poetic principles—including Recognition, Authenticity, Distillation, and Discovery—students produce portfolios of poetically resonant images, layered with beauty, mystery, grace, and truth.

PREREQUISITE: Photo II or portfolio review

UNDERSTANDING & WORKING WITH LIGHT

15SCEPV239 | Richard Rothman

Apr 15-Jun 17 | Wed 10:00 am-1:00 pm |

\$640 + \$25 FEE

The ability to recognize the marriage of great light and subject matter is an invaluable component of photographic understanding, and it is central to what makes certain pictures exceptional. In this course, we explore the fundamentals of light and discover how to translate its many qualities into photographic forms of expression. We discuss the differences between the way our eyes see light, the way our cameras record it, and the way our prints and computer screens represent it. We become familiar with lighting ratios and the ways we can use them to control contrast and the descriptive and emotive qualities of a picture. Coursework includes weekly assign-

ments and critiques of student pictures. Lectures and discussions about the work of great photographers deconstruct, picture by picture, the source and direction of light, what effects its quality, and how it contributes to the success of an image.

PREREQUISITE: Photo II or portfolio review

THE PORTFOLIO PROJECT: FROM HANDS-ON EDITING AND PRINTING TO THE FINAL PORTFOLIO

15SCEMA105 | Terttu Uibopuu

Jun 13-14 & 20-21 | Sat & Sun 10:00 am-5:00 pm | \$460

Is it difficult for you to find the time to complete a body of work? If you would like more hands-on guidance while editing images in Lightroom or color correcting while printing, then this course is for you. The first half is devoted to making an edit of 15-20 images of existing work and discussing the kind of portfolio each student would like to make. The second half is dedicated to making final prints and determining a certain look for each student's final portfolio (e.g., size, type of paper, palette). Throughout the course, students are encouraged to create new images that might be incorporated into their series. The goal of the course is for each student to complete a final printed portfolio.

NEW

PREREQUISITE: Photo I: Digital or portfolio review

NEW YORK CITY WALKS

NEW YORK BOROUGH WALKS

15SCENY003

\$700 for the series | \$175 each individual walk (fee includes a meal)

Join photographers, Jade Doskow, Angel Franco, Andrew Lichtenstein, Kristin Holcomb, and Patricia Silva to explore the kaleidoscopic alleyways, back streets, and off-the-beaten-track nightspots and neighborhoods of New York City. Each walk features a particular area of the city, providing participants with a unique blending of history, culture, and photo tips, and culminates in food and drinks in the selected neighborhood. Open to all—voyeurs, prowlers, lovers of the night, insomniacs, and certainly photo enthusiasts and history buffs.

The Lower East Side

15SCENY003A | Andrew Lichtenstein

May 3 | Sun 1:00-6:00 pm

On this walk, we traverse Manhattan's famous Lower East Side, the destination point for so many of our immigrant ancestors, and spend the afternoon watching both people and the light. We photograph in Tompkins Square Park, visit a local community garden, cross Houston and explore the gentrification amidst the old tenements of Delancey Street, and wind our way down Grand Street to East Broadway, where, once we have lost the light, we enjoy a Chinese banquet-style dinner. Wear comfortable shoes and weather-appropriate clothing. **NEW**

Red Hook

15SCENY003B | Jade Doskow

May 9 | Sat 1:00-6:00 pm

Jade Doskow has lived and worked out of Red Hook, Brooklyn, since 2003, witnessing its transformation from half-abandoned to half-gentrified. In this walk, Doskow shares the desolate beauty of this unusual waterfront neighborhood, focusing on the feeling of light through space, textural details, and the vistas of the industrial landscape. The walk culminates in light bites at one of Red Hook's delicious culinary destinations. **NEW**

Staten Island

15SCENY003C | Patricia Silva

May 16 | Sat 11:00 am-4:00 pm

Experience a distinct side of New York urbanity with a walk through Staten Island's exquisite gardens, eddys, and hillsides at springtime. We begin with Tuscan topiaries, Ming-dynasty moon portals, and modernist English garden design. After an urban stroll, we end the day on a hilltop villa in one of New York City's oldest historic districts, still marked by the work of prominent turn-of-the-century architects. Wear comfortable shoes. **NEW**

Brooklyn Heights & Smorgasburg

15SCENY003D | Kristin Holcomb

Jun 14 | Sun 12:00-5:00 pm

We meet in Brooklyn Heights to explore historic brownstones and cobblestone streets. Continuing on to Brooklyn Bridge Park, with its sweeping views of Manhattan, we sample the many local, artisanal food vendors of Smorgasburg. We finish up our shoot with a walk along the waterfront, under the Brooklyn Bridge and into Dumbo, where we can end with a ride on the restored carousel and drinks. **NEW**

The Walk: On Assignment in Five Boroughs

15SCENY003E | Angel Franco

Apr 18 | Sun 12:00-5:00 pm

The Walk is handled as a photo assignment. Three days prior, the instructor sends participants a photo request for coverage of a New York neighborhood. The neighborhood must be within the five boroughs, and, of course, be a fascinating area! Participants are expected to come up with image ideas for the walk by doing some research on the area as well as a Google map search. The idea of the walk is to photograph and observe the lives and heart of a community, what lies behind the facades of the buildings. **THEN WE EAT!!! NEW**

Professional Practice

BOOK ARTS PRODUCTION

FROM EDIT TO ENDPAPERS: AN INTENSIVE BOOK-MAKING WORKSHOP

15SCEMA308 | Bonnie Briant & Jonno Rattman
May 16-17 & 30-31 | Sat & Sun 10:00 am-5:00 pm |
\$460 + \$100 FEE

Ranging from homemade zines to hardbound retrospectives, the artist book provides a forum and structure for work free from the restrictions of walls and screens. Books have become a signifier of photographers' devotion to their craft, creating unique objects with the potential to extend the life of their work to bookstores, collections, fairs, and library shelves across the globe. Presentations and hands-on workshop sessions guide students through the processes of editing, sequencing, designing, typesetting, and deciding what printed form their project should take. The course focuses on the areas leading up to the actual production and printing of a book. Other topics include demonstrations of best practices in Adobe InDesign; finding the right format and approach so your work lives beyond the printed page; targeting an audience; and the method of production best suited to a project. Students should have a cohesive body of work (100–200 images) that they are ready to turn into a photobook or similar one-of-a-kind object. **NEW**

PREREQUISITE: Basic understanding of InDesign and portfolio review

THE PHOTOBOK IN PRODUCTION

15SCEPV132 | Christina Labey & Jason Burstein
Apr 15-Jun 17 | Wed 6:30-9:30 pm |
\$820 + \$175 FEE

Photobooks—artist books, zines, and other forms of printed matter—are currently redefining the contemporary practice of photography. This course frames the photobook in a critical, professional, and practical context. Students acquire the technical skills to design and lay out their own photobooks through Adobe InDesign, along with knowledge of the book production process and best practices, whether printing a book themselves or working with a commercial printer. Through in-class demonstrations and visits to Conveyor Arts to observe the printing and binding process, students gain a solid foundation in book production. The final outcome of the course is a printed and bound book dummy, blending concept and design to create a format that best suits the content of the work. This workshop is designed for photographers with basic Photoshop knowledge. Students should have a series or collection of photographs and/or text for creating a book. **NEW**

PREREQUISITE: Photoshop I or portfolio review

INDESIGN FOR PHOTOGRAPHERS: A CRASH COURSE FOR CREATING INNOVATIVE PHOTOBOKS WITH CONVEYOR ARTS

15SCEID100 | Christina Labey & Jason Burstein
Apr 25-26 | Sat & Sun 10:00 am-5:00 pm |
\$540 + \$40 FEE

This introductory workshop covers the basic tools of Adobe InDesign—an invaluable program for creating custom book layouts, as well as any printed and digital documents that combine photography with text. Topics include InDesign file setup, color workflow, link and placement of photographs, and preparing files for print. We look at samples of books, websites, posters, and other printed matter created with InDesign. Upon completion of the workshop, students will have the working knowledge to lay out their own photobooks, postcards, business cards, web elements, and other digital and printed material. This workshop is designed for photographers with basic Photoshop knowledge. Students are expected to bring a series of photographs to work with throughout the weekend. **NEW**

PREREQUISITE: Photoshop I or portfolio review



© Michael Itkoff MFA 10

Whether your interest is in gaining concrete information for marketing and editing your work, exploring a new career change, learning good business practices to protect your rights, or how to enter the professional world of photography, these courses are designed to provide you with a myriad of ways to enter and engage with the photographic community.

For faculty bios, see <http://registration.icp.edu/wconnect/ace/instlookup.awp>.

HOLIDAY NOTE: Spring classes and workshops will not meet Saturday–Monday, May 20–22 (Memorial Day weekend).

PUBLISHING A PHOTOGRAPHY BOOK

15SCEMA001 | Harvey Stein
Apr 18-19, 25-26 | Sat & Sun 10:00 am-5:00 pm |
\$460 + \$25 FEE

Do you have a collection of photographs that you would like to see published? Fantastic ideas for book projects but need to know the first step? A curiosity about the field of publishing? This course introduces the many ways to bring a photography book to print—from commercial publishing to self-publishing. Topics include image sequence, text, design layout, proposals, contracts, agents, printers, distribution, and promotion.

BUSINESS PRACTICE FOR THE PHOTOGRAPHER

15SCEMA004 | Lester Lefkowitz
May 2-3 | Sat & Sun 10:00 am-5:00 pm |
\$380 + \$25 FEE

No matter what the intended market—commercial or fine art, stock agency or newspaper—photographers need to be aware of the business practices that protect their rights. This work-

shop covers the do's and don'ts of business practice for the photographer. Students develop a better understanding of the photographic marketplace, including what they can expect to earn for their work. The workshop covers issues such as protecting and controlling copyrights; negotiating fees and usage rights; quotes, agreements, and invoices; model and property releases; insurance; hiring assistants; renting versus buying; record keeping; travel expenses; getting paid; how to get work; physical and virtual portfolios; work ethics; and much more.

MAKING WORK...NOW WHAT? GETTING OUT INTO THE MARKETPLACE

15SCEMA006 | Alice Zimet
May 16-17 | Sat & Sun 10:00 am-5:00 pm |
\$380 + \$25 FEE

This course, taught by a pioneer in the field of photography collecting, is geared to photographers with a growing body of images who want to get their work out into the marketplace. An in-depth presentation on the fine-art market today—nonprofit spaces, the for-profit world, and how to deal with galleries, art fairs, and

auctions as well as questions collectors regularly ask—is supplemented by guest lecturers, including photographers, who talk about how to secure a gallery, how emerging artists can be placed into corporate and museum collections, nonprofit benefit auctions as a "public portal," and portfolio reviews—where to go, how to present, and the questions to ask. Visits to galleries and peer portfolio reviews round out the experience.

CAREER ADVISORY SEMINAR: DEVELOPING A STRATEGY

15SCEMA200 | Susie Cushner
Apr 17-Jun 19 | Fri 10:00 am-1:00 pm |
\$640 + \$75 FEE

This seminar assists students in developing a career strategy that includes portfolio presentation, editing, blogging, website presentation, interview skills, building a client "wish list," and self-promotion. It also includes the concept of keeping abreast of current trends and learning the practice of effortless transition and growth, creatively, within a fluid market. Effectively addressing each individual's objectives over a consistent period of time in a group setting offers continuity and possibilities as students move through the process. Various professional guest speakers such as a rep, art buyer, and photo editor discuss marketing, portfolio presentation, editing, and prospective client contacts. The instructor evaluates the work and intention of each student, providing insight and direction to his/her vision and goals. The seminar also includes a private consultation.

PREREQUISITE: Photo II or portfolio review

Continuing Education Track

The Continuing Education Track program is a three-semester program open to 12 students from all walks of life that want to pursue photography at a higher level than they might ever have before. In the first semester, students enroll in the first of three required seminars exclusive to the CE Track curriculum. In this weekly seminar, students examine contemporary and historical ideas surrounding photography as well as participate in weekly critiques of new work supported by critical and theoretical readings and discussions. In addition to the CE Track seminar class, students generally enroll in one or two elective courses each semester selected from the broader Continuing Education course offerings. A total of three CE Track Seminars and six elective courses are required in order to complete the CE Track Program.

Tuition for the program is \$8,500 + \$1,000 Center fee. The Center fee provides full access to the School's facilities and equipment rental.

An interview and portfolio review are required for admission. For further information or to apply, please contact Ben Gest, Coordinator, bgest@icp.edu or 212.857.0001.

"The seminar class is an integral part of becoming a photographer as you learn how to articulate your ideas and develop confidence by letting those ideas out into the world. You realize that you have a community of people who are eagerly willing to help you craft your own unique vision."

— Lauren LaFleur

CONTINUING EDUCATION TRACK SEMINAR

15SCTSR000 | Ben Gest

Apr 15-Jun 17 | Wed 6:15-9:15 pm

This seminar is a foundation course for all students in the CE Track Program. In this course, students create a body of work demonstrating a strong sense of personal vision and aesthetics, evidenced in their work and their ability to communicate their ideas. In-class dialogues examine particular choices the student has made within his/her work, both conceptually and technically. Readings and photographic assignments provide the basis for in-class discussion. Open only to students enrolled in the CE Track Program.

CONTINUING EDUCATION TRACK SEMINAR—SECOND TERM

15SCTSR100 | Lori Grinker

Apr 15-Jun 17 | Wed 6:30-9:30 pm

This seminar is the second of three seminars for CE Track students. In addition to the creation and exploration of new work and personal vision, this seminar stresses the expansion of photographic process and ideas. Class critique and critical discussion continue as students challenge themselves to develop their ideas in new and more sophisticated ways. Open only to students enrolled in the Continuing Education Track Program.

CONTINUING EDUCATION TRACK SEMINAR—THIRD TERM

15SCTSR200 | Janelle Lynch

Apr 16-Jun 18 | Thurs 6:30-9:30 pm

The third seminar of the CE Track Program focuses on the development of an idea. Critique, critical readings, and discussions remain a central part of the seminar. Heightened emphasis is placed on editing and the refinement of a body of work. This seminar culminates in the creation of a class book.

"After taking several classes at the ICP I wanted to bring my practice to a more serious level. The CE Track offered me a structure, an audience, and a network. It allowed me to practice photography very intensely for one year while I was working full-time and to confirm that my love for photography was way more than intellectual curiosity."

— Sandy Blanc



© Jessica Lin, Continuing Education Track Graduate

Advanced Continuing Education Track

This three-semester program is open to 12 intermediate students who possess a strong working knowledge of contemporary photography and are ready to pursue a further investigation of technical and theoretical issues as they relate to their own artistic vision and the broader context of contemporary photographic production. The curriculum facilitates students focusing on a single body of work with the guidance and mentorship of working contemporary photographers as faculty. Each week, students meet for two structured seminars, one focusing on critique and the creation of new photographic work, the other providing specific technical and practical career-building support. The critique seminar provides vigorous examination of new student work supported by critical and theoretical readings and discussions. The production seminar facilitates the creation of student artist books, websites, statements, digital workflow and high-end image production, and professional development. Additionally, students select two electives from the broader Continuing Education course offerings. The program culminates in an exhibition. Upon successful completion of the program, students will have created, exhibited, and built strategies for the promotion of their work and will be equipped to pursue further studies in a certificate or degree program.

Tuition for the program is \$9,500 + \$1,000 Center fee. The Center fee provides full access to the School's facilities and equipment rental. This program assumes a working knowledge of contemporary photographic tools, techniques, and critical theory.

An interview and portfolio review are required for admission. For further information or to apply, please contact Ben Gest, Coordinator, bgest@icp.edu or 212.857.0001.

ADVANCED CONTINUING EDUCATION TRACK SEMINAR

15SCTSR300 | Michael Foley

Apr 14-Jun 16 | Tues 6:30-9:30 pm

ADVANCED CONTINUING EDUCATION TRACK PRODUCTION SEMINAR

15SCTPD100 | Ports Bishop

Apr 17-Jun 19 | Fri 6:30-9:30 pm

Full-Time Programs

ICP-BARD PROGRAM IN ADVANCED PHOTOGRAPHIC STUDIES: MASTER OF FINE ARTS

Chairperson: Nayland Blake

The ICP-Bard Program in Advanced Photographic Studies offers a rigorous exploration of all aspects of photography through an integrated curriculum of studio and professional practice, critical study, and Resident Artist Projects. The master of fine arts degree covers the production of a final solo exhibition of original artwork, participation in a final group exhibition, and a cumulative publication, as well as the completion of class assignments and internships.

The ICP-Bard approach emphasizes creative vision and openness to examining the many iterations of the image, from photography to digital imaging, installation, and video. By considering how photographs are created, presented, discussed, used, and documented, students gain an intimate knowledge of the ways in which images increasingly structure modern society and consciousness.

With its strong emphasis on writing and publication, the program encourages students to articulate the relationship between their practice and that of other artists. Through ongoing studio work, critiques, and internships, students challenge their ideas and test new approaches to image making, synthesizing the program's varied experiences and defining their own ways of working.

ONE-YEAR CERTIFICATE PROGRAMS

ICP offers two One-Year Certificate Programs, one in General Studies and one in Documentary Photography and Photojournalism. These programs provide advanced students with an intensive yearlong course of study that strengthens personal vision, teaches professional practices, and explores the many disciplines that inform media and art today. During the first term, many assignments are given, to help students move out of their comfort zones and quickly acquire new skills and perspectives; in the winter term, our approach shifts to encouraging more self-directed, independent work; and in the spring term, as students' main projects are solidified and completed, internships and assistance with presentation lead up to the year-end exhibition, a day of portfolio reviews with leading professionals, and graduation.

General Studies in Photography

Chairperson: Marina Berio

The General Studies Program embraces the study of fine art photographic practices and experimental image production. We support the development of each individual's photographic work in an atmosphere of cooperative learning. Students are encouraged to explore and define their own goals, and challenged to situate their work in the broader context of the cultural, political, and psychological use of images.

The GS curriculum is an accelerated investigation of the history of photography, contemporary theory, and craft; it boasts a large selection of electives, in which students can let their curiosity and passions lead them in many new directions, including video. In solidifying each student's technical skills and broadening his/her vision, we build a foundation for ongoing, meaningful, and content-driven individual and collective practice.

Documentary Photography and Photojournalism

Chairperson: Alison Morley

The Documentary Photography and Photojournalism Program focuses specifically on the investigative skills and technical knowledge necessary to advance in the complex and constantly changing world of visual journalism. With ICP's long-standing commitment to documentary practice, this program engages faculty who are some of the foremost practitioners in the field today. Class discussions address new media, business, and methodologies, as well as political, ethical, and social concerns.

The PJ curriculum is student-centered, focusing on class discussions and critiques in a supportive learning environment. Students explore the history of photojournalism; develop new and challenging technical skills in still photography, multimedia, and video; learn strategies for publication; and have the opportunity to intern with premiere photographers, newspapers, magazines, and agencies located in New York.

Spotlight on Algorithmic Photography

ICP-Bard alumnus **Daniel Temkin** (MFA12) discusses his experiments with photography and computer code:



© Daniel Temkin MFA12

Light Pattern is a programming language where code is written with photographs rather than text. To write a Light Pattern program, one doesn't write lines of code of the "goto 10" variety; instead, a series of photos are taken, with changes in color and exposure from one image to the next translating into commands. Light Pattern equates the camera and computer as apparatuses with no regard for the meaning of visual content. Each image in a Light Pattern program holds one meaning for the machine and another for the viewer: the inevitable narrative that arises from any sequence of images. Light Pattern uses this doubling of meaning for a rhizomatic exploration of photography and code.

An example of a Light Pattern program is "Three Lamp Events," which re-creates (Fluxus artist) George Brecht's work of the same name, which commands the performers to turn a lamp on and off several times. A program that prints his event score to the screen is written with images of three lamps—one with a red bulb, a green bulb, and a blue bulb. By turning the lamps on and off in sequence and shooting them at different exposures, the lamps and camera together construct the source code to re-create his instructions.

Light Pattern began as a project in my second year of the ICP/Bard MFA program. More info on the project can be found at <http://lightpattern.info>.

New Media Narratives

Chairperson: Elizabeth Kilroy

This one-year full-time certificate program explores the new image-based strategies made possible by digital media. Students learn how to create interactive, collaborative stories using a variety of media, including photography, video, audio, and text, as well as how to design for different kinds of online presentations. They experiment with social media and the innovative potentials of computer code, and also study the history of experimental practices from the Surrealists to today's digital innovators. This program is for both artists and documentarians, as well as those interested in entering the emerging field of digital media as producers.

The Wall Street Journal is the lead sponsor of these programs.



TEACHING ASSISTANTSHIP PROGRAM

Teaching Assistant positions are available each term. TAs have the opportunity to work in the Photo Lab Office, Digital Media Lab Office, or Library. Teaching Assistants who are eligible can also TA for Continuing Education, Full-Time Programs, Teen Academy, and Community Program classes. Teaching Assistants benefit from earned credit hours that may be used in the digital media labs and darkrooms or submitted to the Education Office for tuition discounts (the maximum discount is 50% off of class tuition). For more information, please email TA@icp.edu.

AFFILIATE PROGRAMS

The International Center of Photography offers photography instruction in partnership with several other educational institutions, including Bard College, St. John's University, Barnard College, Marymount Manhattan College, Pace University, Ringling College of Art and Design, and Bard College at Simon's Rock, Massachusetts. For more information about the programs offered through these collaborations, please visit [www.icp.org/school/affiliate-programs](http://www.icp.org/school/).

FULL-TIME PROGRAMS INFORMATION SESSIONS FRIDAYS 3:00 PM AT ICP

Applications being accepted: Full-Time Programs
For further program information, please contact Certificate and Degree Programs at 212.857.0006 or fulltime@icp.edu, or visit www.icp.org.

Teen Academy

ICP's Teen Academy program offers a range of opportunities for teenagers to develop their knowledge of photography. Courses range from 10-week classes in black-and-white and color instruction to a yearlong intensive program. Scholarships are available for all Teen Academy classes. For more information, please contact Teen Academy staff at 212.857.0058 or email teen_academy@icp.org. To register for classes, visit us online at icp.org/school/teen-academy or call 212.857.0001.

Teen Academy is made possible with generous support from the Surdna Foundation, Altman Foundation, William Randolph Hearst Foundation, Keith Haring Foundation, The Norman and Heewon Cerk Gift Fund, The Chervenak-Nunnalle Foundation, The Houston Family Foundation, Susan and Thomas Dunn, Stuart Z. Katz and Jane Martin, Joseph Alexander Foundation, Robert Lehman Foundation, Select Equity Group Foundation, Milton and Sally Avery Arts Foundation, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



PHOTOGRAPHY I IN BLACK-AND-WHITE: CAMERA AND DARKROOM

15STAFB000A | Bami Adedoyin

Apr 11-Jun 20 | Sat 11 am-2 pm

15STAFB000B | Keisha Scarville

Apr 11-Jun 20 | Sat 3-6 pm

15STAFB000C | Blake Ogden

Apr 16-Jun 18 | Thurs 4-6:30 pm + Field Trip TBA

\$700 + \$55 FEE

PHOTOGRAPHY II IN BLACK-AND-WHITE: FOCUSING ON TECHNIQUE*

15STAFB100B | Tamara Porras

Apr 12-Jun 21 | Sun 3-6 pm | \$700 + \$55 FEE

Teenagers of all levels are invited to study the craft of black-and-white photography. Beginner students learn to make exposures with a 35mm camera, process film, and create prints in ICP's darkrooms. Advanced students strengthen their darkroom skills, explore different photographic papers and chemistry, and experiment with toners. Through field trips and shooting assignments, students expand their understanding of the technical, aesthetic, and conceptual possibilities of photography.

*PREREQUISITE: Photo I in Black-and-White as approved by Community Programs staff



© Violet Williams, Student

PHOTOGRAPHY II IN BLACK-AND-WHITE: PICTURING SOLUTIONS

15STAFB100A | Bayeté Ross Smith

Apr 12-Jun 21 | Sun 11:00 am-2:00 pm |

\$700 + \$55 FEE

As witnessed in protests from Ferguson to New York City, the charged climate of injustice in our country continues to spark a significant youth response. How can images be a part of the solution? ICP's founder Cornell Capa coined the term "concerned photography" to describe images with an interventionist goal. How has this goal evolved for documentary photographers today? Where are the teen voices and stories in that conversation? In this course, students study how photography is used as a vehicle for social change, and then create their own photo essay exploring a social issue that is most important to them. In addition to creating black-and-white prints, students learn best practices for sharing their stories via social media and technology—expressing their concerns and working toward solutions!

PREREQUISITE: Photo I in Black-and-White as approved by Community Programs staff

PHOTOGRAPHY I IN COLOR: COLOR FILM AND DARKROOM

15STAFC100 | Doran Walot

Apr 12-Jun 21 | Sun 2:00-5:00 pm

\$700 + \$55 FEE

PHOTOGRAPHY II IN COLOR: FOCUSING ON TECHNIQUE

15STAFC101 | Lesly Deschler-Canossi

Apr 11-Jun 20 | Sat 2:00-5:00 pm

\$700 + \$55 FEE

Teenagers are invited to explore color film and darkroom photography. Students learn to make exposures with a 35mm camera and create color prints in ICP's darkrooms. Using negatives, students refine their printing skills and are able to work with speed and consistency on ICP's computerized Kreonite print processor. Students discuss the work of historical and contemporary photographers working in color and through assignments expand their understanding of the technical and aesthetic possibilities of color film photography. The curriculum includes: darkroom time, visual presentations, photographic and writing assignments, discussions, critiques, a guest artist visit, and a field trip. By the end of the course, students will have developed a portfolio of prints and an artist's statement. The course culminates in a final presentation for family and friends. This introductory color printing course is designed for students who have previous experience with black-and-white darkroom techniques.

PREREQUISITE: Photo I in Black-and-White as approved by Community Programs staff

TEEN ACADEMY IMAGEMAKERS

15SIMFB200A | Tamara Porras

Apr 6-Jun 15 | Mon 4:00-6:30 pm

15SIMFB200B | Lesly Deschler-Canossi

Apr 8-Jun 10 | Wed 4:00-6:30 pm

\$700 + \$55 FEE

Teen Academy Imagemakers enables 36 motivated high school juniors and seniors to advance their photography skills and develop an awareness of the creative and professional possibilities in the field. This yearlong, weekly program provides students with guidance from some of New York's best teaching artists; field trips to museums, galleries, and studios; college prep workshops; pre-professional assignments; mentorship opportunities in the field; and full access to ICP's facilities. The curriculum provides in-depth study of photography genres, including self-portraiture, documentary, photojournalism, personal vision, fashion, and studio work. All aspects of the curriculum are intended to encourage and inspire students to further express and strengthen their artistic voices. At the completion of the program, students will have created an extensive portfolio, including an artist's statement and resume, and are honored in a gallery exhibition. This program is best suited for students looking to pursue photography further in college and/or as a career. Interested students must submit a portfolio and written application.

PREREQUISITE: Photo II as approved by Community Programs staff

Teen Academy Imagemakers is currently in progress. For more information about this yearlong program for juniors and seniors looking to pursue photography in college and/or as a career, please visit icp.org/school/teen-academy. Applications for the 2015–2016 year will be available online in April.



© Suzy Stephens



© Mai Kamio, Student

ICP Travel Programs

Southern Italy | Marseille

La Festa della Pita in Southern Italy

15STRIT000 | Lina Pallotta
April 22–May 5, 2015

Alessandria del Carretto is a small, picturesque village of approximately 700 inhabitants located in the mountains of the Pollino National Park in Southern Italy. Each year, for two weekends in the spring, the village celebrates La Festa della Pita (The Fir Tree Festival). The origin of the ancient festival is unknown, but one will recognize the symbolism and legacy of a pagan past based on the worship of nature.

Our photo journey begins on the Wednesday evening before the festival begins, when the group travels from Rome to Montegiordano by the Ionian Sea in Southern Italy. Our home base will be the Agriturismo Grassetti in Montegiordano. Thursday the group settles in and explores the beautiful surroundings. Friday we set to work looking at your photographs and discuss what to expect the first weekend of the festival and how each student may want to approach photographing it. One aim of this workshop is to provide students with the opportunity to document the festival in the way they would like to: by recording events as they unfold, or working with the landscape, or capturing portraits, or even as a personal journey. On Saturday, we travel to Alessandria del Carretto for the first weekend of the festival; we participate in the festivities of the town on Saturday night, then travel up into the mountains to where the big fir is cut and transported down the mountain by the villagers. During the many stops the procession makes, the community shares the local traditional foods, from sausages to soppressate, from cottage cheese to caciocavallo—and of course plenty of good wine and music.

During the week, we edit and discuss our photographs from the first weekend. We visit some Arbëreshë villages, go to the nearby village of Rocca Imperiale, and visit the Svevo Castle for dinner. In addition, we take a day trip to Matera, where we explore the ancient town, the "Sassi di Matera" (meaning "stones of Matera"), the castle, and some churches. (The "Sassi" are houses dug into the calcareous rock.) The scenery is truly breathtaking, and no description prepares one for the wonderfully surreal landscape. We photograph in the morning, stop for a light lunch, then visit the castle and some of the churches built into the rock. The second weekend, we travel back to Alessandria del Carretto, where the tree brought down the mountain will be raised in the center of town. The festivities include a public auction of food donated by local citizens and the climbing of the "Pita" in the afternoon.

This program is open to photographers at every level who are interested in reportage. Students must have a DSLR. A portable computer to download the files is suggested but not required, just make sure to tell us if you don't bring one with you!

The workshop fee of \$4,100 includes lodging (double occupancy), a welcome reception, light lunches and dinners, tuition, critiques, private consultations with the instructor and assistants, field trips, A/R BUS trip ROMA/MONTEGIORDANO, lunch and dinner in Alessandria del Carretto and Matera, dinner in Rocca Imperiale, and a banquet on the last evening. Dinners include two glasses of wine per person. Single rooms are available to early registrants on request for a supplemental fee of \$400. A nonrefundable \$1,000 deposit is required to reserve your place. Final payment is due March 11, 2015. The fee does not include the round-trip international airfare. NOTE: Please do not purchase airline tickets until the trip is confirmed.

Marseille and the Mediterranean Sea, France

15STRFR000 | Stéphanie de Rougé
June 29–July 5, 2015

Centrally located on the Mediterranean sea at the crossroads of Northern Africa, Southern Europe, and Western Asia is one of the largest European ports since antiquity: Marseille. Situated in a region of intense history, offering a rich diversity of religions, languages, and cultures, a multiplicity of enchanting flavors and unexpected colors, unique and stunning nature, Marseille is both classical and modernist, eclectic and minimalist, loud and silent. It is a land of passage, a melting pot, definitely one of the jewels of the Mediterranean Sea. Marseille is also an adventure for all the senses and a challenge for the visual artist. Monet, Chagall, and others spent years trying to tame its unusual light. Capturing that Mediterranean light in all its diversity will be our main challenge during the week. We explore the contrasting architecture of the city, from the legendary Notre-Dame de la Garde, protective mother of Marseille, to the ultra modern Museum of European and Mediterranean Civilizations (MuCEM), with its laced concrete. Accompanied by a French painter and cook, we travel the city's markets (Prado and Nouailles) where we can taste both local Provençal products and Asian delicacies. We practice street photography in the picturesque neighborhood known as "Le Panier," where tiny alleys, abrupt staircases, and quaint churches challenge our sense of space. We then hike in the scented and silent "Roucas Blanc" to practice exposing in extreme lighting situations. One day is spent exploring the arid and sweet-smelling Mediterranean flora and learning how to create depth in a flat landscape. Lunch is taken in a tiny place hidden in the mountains. A half-day expedition at sea with professional sailors, provides an opportunity to explore the notion of border, picture the relationship between city and sea, and learn to observe and shoot the liquid element. We lunch at Île du Frioul.

As it can be very hot in Marseille, we start early each morning and stop shooting before lunch. Lunch (not included in the fee) is had in local markets or typical cafés. Following the local custom, we take a short rest after lunch and gather indoors for two to three hours in the afternoon to upload, edit, and develop our photos. We then go out again for sunset shoots and dinner. There will be time to cool off with a swim at least once a day.

Each day offers the possibility of many photographic challenges. Participants refine their exposure and composition skills, learn to expand their shooting style, and experiment with street, architecture, portrait, action, and landscape photography. We review Lightroom's editing possibilities and focus on storytelling. The goal of this workshop is to assemble a travel diary about the city of Marseille and the Mediterranean Sea. Final projects are presented on the last night at the hotel, after our July 4 special dinner. The next day, we upload our projects to Blurb and send them to print. A date will be chosen by the group to gather in New York to share memories of the trip and discover one another's printed books!

Each participant will need a camera (DSLR recommended), a laptop with the latest version of Lightroom, an external hard drive, and an international outlet converter.

The workshop fee of \$3,990 includes double-occupancy room at the Hotel La Residence, <http://www.hotel-residence-marseille.com/en/>, breakfast every morning, three dinners at the hotel including a special feast on July 4. Single rooms are available to early registrants on request for a supplemental fee of \$700. Transportation by taxi to the Calanques and the boat ride are also included in this fee. A nonrefundable \$1,000 deposit is required to reserve your place. Final payment is due April 20, 2015. note: The fee does not include round-trip airfare. NOTE: Please do not purchase airline tickets until the trip is confirmed.

Lake Como: The Light and Life of the Italian Lake Country

15MTRLC000 | Karen Marshall
August 7–17, 2015

Explore your personal relationship with photography while basking in the beautiful landscape of Lake Como at the foot-hills of the Swiss and Italian Alps in Italy. During this ten-day visual retreat in the spectacular environs of Lake Como, participants have the opportunity to explore the beauty of the landscape, villas, and gardens, the vibrant culture of the surrounding villages, and the light of this magical lake country. This workshop provides a nurturing environment to consider personal vision while offering a deeper understanding of how to better create cohesive and articulate bodies of work.



© Petar Kurschner, Croatia

Lake Como | New Mexico | Croatia

Meeting daily at the Hotel Villa Cipressi in Varenna, we have time to contemplate and immerse ourselves in the beauty of our surroundings, the people, food, and culture. We split our time between photographic adventures and in-depth critiques. Critical discussions about intent, editing, sequencing, and the creation of visual stories balanced with the daily practice of photographing encourage the formation of a unified photographic voice. There is ample opportunity for casual conversation, one-to-one feedback, reflection, and the chance to create photography in a small supportive community. The idyllic setting promises to illuminate and rejuvenate participants' relationship with the visual impressions of the world they are so motivated to capture.

The workshop fee of \$4,750 includes lodging at the luxurious Villa Cipressi for ten nights (double occupancy with private bath and ample breakfasts), field trips, tuition, a welcoming reception and dinner, lunch in a mountain tavern, and a Northern Italian banquet on the last evening. Single-room supplements are available to early registrants on request for \$1,100. Guests are welcome in this workshop; the companion fee of \$3,750 includes shared lodging, breakfasts, all group meals, and field trips. The workshop will be confirmed with a minimum of eight participants by May 15, 2015. A nonrefundable deposit of \$1,000 is required to reserve your place. Full payment is due by June 1, 2015.

New Mexico: Taos and Environs

15MTRNM000 | Harvey Stein
August 15–23, 2015

New Mexico has been described as a place of inviolate, pristine beauty, engendering an almost spiritual feeling for the land and the overwhelming sense of peacefulness. Since the 1880s, photographers and artists—Georgia O'Keeffe, Paul Strand, Ansel Adams, Laura Gilpin, Eliot Porter—have been irresistibly drawn to the incredible landscape, brilliant clear light, and rich Native American heritage. Join us for a photographic adventure based at an historic hacienda in Taos, one of the first European settlements in the United States. Taos is a many-faceted city: frontier outpost, Hispanic village, growing art center, and small Western town. Our private van transports the group to the lofty peaks of the Sangre de Cristo Mountains, the spectacular scenery of the Rio Grande Gorge, and the wondrous hills of O'Keeffe's Ghost Ranch area. We photograph Native American pueblos, adobe structures, historic churches, and local festivals and spend a day exploring Santa Fe and Las Vegas, New Mexico (like going back in time forty years). Instruction covers strategies of approaching strangers and



the appropriate lens choices, as well as issues of landscape photography, portraiture, and photographing in all kinds of available light.

The workshop is open to all levels of photographers who have a good working knowledge of their cameras. Moderate hiking and walking are required in this fast-paced, information-packed workshop. Limited to 14 participants.

The workshop fee of \$3,500 includes eight nights of lodging (double occupancy; \$750 extra for single supplement), all breakfasts, most lunches, and one welcome dinner. A nonrefundable \$500 deposit must accompany your registration to reserve your space. Full payment is due by June 12, 2015. NOTE: Please do not purchase airline tickets until the trip is confirmed. Upon receipt of registration, participants will receive an information packet with travel suggestions and recommended material to bring. The workshop begins on Saturday evening, August 15, in time for a welcome dinner, and concludes on Sunday morning, August 23.

The Island of Cres in Croatia

15FTRCR000 | Sally Gall
August 30–September 6, 2015

In our search for a place that combines extraordinary landscapes and adventure together with gastronomy and history, we quickly focused on the island of Cres in Croatia. What makes it special is how nature played with the given ingredients—crystal clear Adriatic Sea, tall hills and mountains with occasional sharp drops, a freshwater island lake, enchanting forests, and the footprints of humans who have made their mark here for centuries. A landscape workshop relies almost entirely on what can be seen and found all around. And Cres gives any visitor numerous opportunities to explore and be amazed. Combine that with the local expertise of our team,

who can point out the place to be at sunrise and sunset, guide you through the ancient gastronomy, and, of course, show you a good time. Under the skillful leadership of Sally Gall, who works as an editorial, advertising, landscape, and lifestyle photographer in New York, participants will find inspiration to further their own work in a motivational setting. Daily field work and review provide the basis for learning and adopting new techniques in photographing landscapes and other subjects. The Cres photo workshop is a sensory event, leaving you wanting more to see, taste, and feel.

The workshop is open to photographers and enthusiasts at all levels of photographic knowledge. All participants must have the following: a digital camera, a portable computer, and photo editing software. Tripods and other photo equipment are a bonus, but not a necessity. All participants must know how to properly use their equipment.

The workshop fee of \$3,200 includes a double-occupancy room in the Hotel Kimer in Cres, breakfast and dinner at the hotel plus seven lunches at different locations, a local driver and touring van, and tuition. Single rooms are available to early registrants on request, for a supplemental fee of \$400. A nonrefundable \$500 deposit is required to reserve your place. Final payment is due June 1, 2015. The fee does not include the round-trip international airfare and transportation to the island of Cres or alcoholic beverages during meals. NOTE: Please do not purchase airline tickets until the trip is confirmed.



© Lina Pallotta, Southern Italy

Teck-e STEAM Classes

ICP has partnered with Teck-e, a premier provider of STEAM (Science, Technology, Engineering, Art, and Math) based after-school programs. STEAM workshops provide fun and challenging project-based learning opportunities that foster students' critical and creative problem-solving skills and introduce them to the world of technology. Through original, interdisciplinary projects, students make the things they love, such as websites, apps, and video games. By creating with technology, they expand their creativity, learn technical skills, and discover real-world creative settings where science, technology, and the arts come together. Courses include an interactive physical art-making class, where students play with programmable circuit boards, as well as courses in coding with iPads. Sunday-morning programs at ICP offer students, ages 8 to 13, the option to attend two classes in a row for an in-depth and exciting day.

Teck-e was conceived in partnership with renowned science, technology, and art practitioners, and offers students a one-of-a-kind opportunity to learn in a technologically vibrant and creative context. Part digital learning lab, part maker space, Teck-e is a place where people, technology, and ideas meet.

To register, visit www.teck-e.com.

For further information, contact
Bryce@teck-e.com or Beth@teck-e.com.



WEARABLE DESIGN

Apr 13-June 1 (no class, May 10 & 25) |
Sun 10:00-11:30 am | \$660

Class limited to 15 students, ages 8 to 13

In this course, we walk through the design process of creating our own wearable devices. We take a look at the current materials and tools that can be used for wearable making, and we learn about the process of embedding circuitry into clothing via soft circuits.

MINECRAFT WITH IPADS

Apr 13-June 1 (no class, May 10 & 25) |
Sun 11:30 am-1:00 pm | \$660

Class limited to 15 students, ages 8 to 13

Minecraft is a popular game whereby children develop skills in creative thinking, math, and geometry. Learn how to use the iPad app and generate imaginative worlds. Children construct with 3-D blocks to visualize and create a playable map. Minecraft engages students' design and problem-solving skills, maximizing creativity as they construct their own fun places.



© Bryce Wolkowitz

PHOTOSHOP WITH IPADS

Apr 13-June 1 (no class, May 10 & 25) |
Mon 4:00-5:30 pm | \$660

Class limited to 15 students, ages 13 to 17

Have you ever wanted to take photos like a pro? Learn Photoshop Touch, the most advanced editing app for the iPad. Use photo editing tools, including filters, layers, blending, and more, to make your photos look absolutely amazing.



© Sarah Charlesworth, Gold, 1986. International Center of Photography,
Gift of Anne and Joel Ehrenkranz, 1993.

Membership

**SAVE \$25 ON YOUR NEXT CLASS.
BECOME AN ICP MEMBER.**

Be Part of What's Next at the International Center of Photography.

When you join as a member of ICP at any level, you save \$25 on each class you take. Plus, you benefit from a year's worth of exhibition opening and special-event invitations, store and program discounts, a subscription to our e-newsletter, Member-only shopping days, and free access to our exhibitions and library, all while supporting ICP.

What's Next

In 2015, the ICP Museum will move to an exciting new location in downtown Manhattan. Our School will remain in its current location, while our permanent collection will move to a larger, more dynamic space at Mana Contemporary in Jersey City.

The Museum's move reflects a larger vision, at a pivotal moment in the evolution of photography. Millions of images are being captured and shared every day. This revolution in imagemaking, together with our history of presenting and preserving the work of the world's greatest photographers, gives ICP a unique opportunity—to be the center for exploring the impact of images.

And you have a once-in-a-lifetime opportunity to be part of it all when you become a member of the International Center of Photography.

Join us! Visit our website at www.icp.org/membership. You can also sign up for a membership via the School's website, over the phone, or in person.

Questions about Membership?
Contact us at membership@icp.org or 212.857.0003.

Registration Information

Refund Policies

Requests for refunds must be submitted in writing and dated. Refund or withdrawal requests can be sent to [withdrawals@icp.edu](mailto:withdrawals@icp.org). The date will determine eligibility for a refund. All approved refunds take at least four weeks to process. ICP cannot be responsible for providing refunds for classes or programs missed as a result of student illness, student emergencies, or events beyond ICP's control.

Five- and Ten-Week Courses, Graduate

Courses: Cancellation up to five business days prior to the first class: 100% refund, less a \$55 withdrawal fee (per course); up to five business days prior to the second class: 50% refund, less a \$55 withdrawal fee (per course). No refunds/credits will be given after that time.

Continuing Education Track Program: Cancellation up to ten business days prior to the first seminar class: 100% refund, less a \$100 withdrawal fee; up to five business days prior to the first seminar class: 80% refund, less a \$100 withdrawal fee; six business days prior to the second seminar class: 70% refund, less a \$100 withdrawal fee. No refunds/credits will be given after that time.

Weekend Workshops: Cancellation up to five business days prior to the first class: 100% refund, less a \$55 withdrawal fee (per workshop). No refunds/credits will be given after that time.

Travel Programs: Requests for refunds must be submitted in writing. The date the request is received will determine eligibility for a refund. All approved refunds take at least four weeks to process. Each travel program has its own refund policy; for further information, contact the Education Department, 212.857.0001.

ICP is not responsible for providing refunds due to illness, emergencies, or events beyond our control. We suggest that you purchase travel insurance or wait until the workshop is confirmed before purchasing airline tickets.

ICP is not responsible for reimbursements of nonrefundable airline tickets due to cancellation of workshop.

Ticketed Events: Tickets for all symposia and lecture series are nonrefundable.

Gift Certificates: Gift certificates are nonrefundable.

Check Redeposit Fee: If for any reason a student's check or charge does not clear for payment, an additional fee of \$15 will be charged. ICP does not guarantee placement until payment is resubmitted.

Transfer Fee: A \$25 non-refundable fee will be charged for all transfers initiated by the student. Transfers from one class to another may take place only before classes begin.

ICP is not responsible for loss or damage to student's personal property. ICP is a public building and students should care for their personal belongings as they would in any other public building.

Class Policies

Absences: It is not possible for students to make up a missed class by attending an equivalent class on another day. There are no refunds for missed classes.

Cancellations: Classes are subject to cancellation due to under-enrollment. A full credit or refund will be issued.

Date Changes: During the term, a class meeting may need to be rescheduled. A make-up class will be scheduled within the term or added to the end of the course.

Class Auditing: Auditing of classes is not permitted under any circumstance.

Inclement Weather Policy: In case of severe weather conditions, which could result in the cancellation of classes and/or events, please refer to our website www.icp.org. This information is

generally posted by 7:00 am and will be updated as necessary. As a rule, weather conditions, such as snow, sleet, ice, or rain, will not warrant the cancellation of classes or events at ICP.

Portfolio Reviews

Portfolio reviews for classes with a prerequisite take place on the following days:

Mar 11 Wed 5:00-7:00 pm
Mar 13 Fri 6:00-8:00 pm
OPEN HOUSE
Mar 18 Wed 5:00-7:00 pm
Mar 21 Sat 10:00 am-1:00 pm
Mar 25 Wed 5:00-7:00 pm
Mar 28 Sat 10:00 am-1:00 pm
Apr 8 Wed 5:00-7:00 pm

PLEASE NOTE: This informal review is used to ensure appropriate class placement. Students should bring 10 to 15 images that reflect their current technical and aesthetic abilities in photography. Education staff are always available to review and discuss student work in relation to the education offerings. Portfolio review and registration are on a first-come, first-served basis. In addition to the dates above, individual appointments during the workday are available by telephoning 212.857.0001.

If you have the prerequisite for the course, you may register online at icp.org, by phone, or in person. If you don't have the prerequisite, consider an online portfolio review. You may submit a selection of 15 small jpeg (no larger than 2mb total) and/or a link to your website to portfolioreview@icp.edu. Please be sure to include the class(es) you'd like to take and a list of any photography classes taken elsewhere as well as other pertinent information about yourself. Flickr sites will not be considered for portfolio reviews.

Continuing Education Info Sessions

Fridays 2:00-3:00 pm

How to Register

Check the catalogue copy to see if the course that interests you requires a portfolio review or prerequisite class. If you must have your work reviewed, please attend a portfolio review session, or, if necessary, schedule an appointment by calling 212.857.0001.

If the course that interests you does not require a portfolio review, you may follow one of these steps to register:

- **Online:** www.icp.org.
- **By Phone:** Taken only with credit-card payment in full. Phone registration hours are Monday-Friday, 9:30 am-7:00 pm; Saturday, 10:00 am-3:00 pm; Sunday, 9:30 am-1:30 pm
- **In-Person:** Monday-Friday, 9:30 am-7:00 pm, Saturday, 10:00 am-3:00 pm; Sunday, 9:30 am-1:30 pm. Payment must be made in full when registering.

Registration for Spring Term begins Wednesday, February 18, 2015.

T 212.857.0001 | F 212.857.0091 | icp.org

The International Center of Photography is committed to equal opportunity employment.

FACILITIES

ICP's state-of-the-art photographic facilities include four digital media labs, two large black-and-white darkrooms, a color darkroom, a shooting studio, several digitally equipped classrooms, a well-stocked equipment room, an extensive library, and an exhibition gallery. For comprehensive information about ICP's facilities, including a complete list of equipment and resources available to students, please visit <http://www.icp.org/school/facilities>.

MUSEUM EDUCATION

Our Museum Education program provides guided and self-guided tours, interpretive materials, and events for educators. These resources introduce visitors to photography while building visual literacy and critical thinking skills. Led by Museum Educators, tours are conducted in an inquiry-based discussion format, encouraging audience members to discover visual information and realize multiple interpretations and meanings.

For the first time (as we move to our new location), ICP will offer Off-Site Guided Museum Tours, bringing the experience of a museum visit into your classroom! Focusing on visual literacy and utilizing the content of ICP's extensive Photographic Collection, we have developed lesson plans around the age-appropriate themes of "Community" for elementary school students, "Identity" for middle schools, and "Social Justice" for high schools. When you book an Off-Site Guided Museum Tour, a Museum Educator will travel to your school, introduce ICP's resources, and facilitate an interactive lesson using image-based projections and distributed materials. Additionally, our in-depth Teacher Guides will be available online.

We look forward to welcoming you to our new museum space in 2015. Stay tuned for more information!

Off-Site Guided Museum Tours

- are available Monday-Friday, 9 am-5 pm.
- NYC Title 1 Public Schools K-12: Free* (max. 25 students)
 - K-12: \$150/25 students, plus 3 chaperones
 - College Students & Seniors: \$13/person (min. 12)
 - Adults: \$18/person (min. 10)

*This is a pilot program and will be offered on a first-come, first-served basis.

To book a tour, please visit www.icp.org/museum/education. For more information, please call Group Tours at 212.857.0005 or email group-tours@icp.org.

NOTE: All visits require a three-week advance reservation.

Museum Education programs are made possible by the William Randolph Hearst Foundation, the Surdna Foundation, the Keith Haring Foundation, the Robert Lehman Foundation, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

COMMUNITY PARTNERSHIPS

ICP's Community Partnerships provide young people from underserved communities with life skills and educational resources. To this end, ICP has established collaboratively designed programs with schools and community-based organizations throughout the city to teach photography, writing, and public speaking with the goal of fostering self-esteem, community development, and social change. While each program maintains

its own unique focus, the curricula generally include photographic and writing assignments, theme-based personal development discussions, visual presentations, critiques, field trips, and guest artist visits. All programs culminate in final presentations and exhibitions to celebrate the students' achievements. For more information, please call Community Programs at 212.857.0005 or email community_programs@icp.org

ICP AT THE POINT is a year-round collaboration with THE POINT Community Development Corporation in the South Bronx, providing a photography-based program for preteens and teens that includes a classroom/studio, black-and-white darkroom, and gallery.

ICP's Community Partnership with the **High School of Fashion Industries** includes an in-school foundation photography course, an after-school beginner's class, and an intermediate documentary workshop. The program takes place in a classroom/studio and black-and-white darkroom facility built by ICP.

ICP partners annually with the **Mount Sinai Adolescent Health Center** to design a curriculum combining group psychotherapy with creative expression for young people who attend the Center. Class time is spent equally at both sites.

ICP collaborates annually with **Friends of Island Academy** and the **Center for Alternative Sentencing and Employment Services (CASES)**, two organizations that provide critical support services to predominantly court-involved youth. The program focuses on leadership development through personal narrative.



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Community Partnerships are made possible with generous support from the Surdna Foundation, The Pinkerton Foundation, William Randolph Hearst Foundation, The Norman and Heewon Cerk Gift Fund, The Houston Family Foundation, Susan and Thomas Dunn, Stuart Z. Katz and Jane Martin, New York State Council on the Arts, Keith Haring Foundation, Joseph Alexander Foundation, Robert Lehman Foundation, May and Samuel Rudin Family Foundation, Select Equity Group Foundation, LeRoy Neiman Foundation, The Harold Roth Fund for Young Photographers, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.





Spring 2015 Courses and Programs

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School Open House
Friday, March 13, 2015
6:00–8:00 pm
www.icp.org



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visit us online: icp.org



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Designing and mediating the complex digital interactions of the current media landscape to produce a desired narrative experience is the job of the contemporary visual storyteller. **New Media Narratives**, the first program of its kind at ICP, **draws on our tradition of progressive, engaged, experimental photography in the pursuit of telling the most important stories.** Students in the program study experimental media from the days of the Surrealists to today, explore multimedia and transmedia options for engagement, learn the fundamentals of coding, have access to ICP's enormous image archive, and engage with audiences across platforms. **New Media Narratives welcomes artists, documentarians, and aspiring digital producers from all kinds of backgrounds.**

Working in a collaborative environment, students have the opportunity to explore subjects of interest and tackle them from multiple angles in order to tell powerful stories that use the attributes of each medium to their full potential.

people of different skill sets continue to help each other in creative endeavors. The program should inspire generosity, empathy, responsibility, integrity, and ethical storytelling.”

—Elizabeth Kilroy
CHAIR, NEW MEDIA NARRATIVES

“ICP has such a long and inspiring history and I want to tap into that tradition of great photography and image making. New Media Narratives represents a fresh chapter in ICP’s history of innovation. My wish for the New Media Narratives Program is to bring smart people together in networked relationships, where

© Elizabeth Kilroy

—Elizabeth Kilroy
CHAIR, NEW MEDIA NARRATIVES