



**INTERNATIONAL
CENTER OF
PHOTOGRAPHY
SCHOOL**

**Winter 2016
Courses and Programs
including January Workshops**



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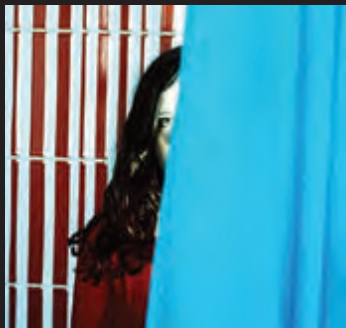
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1114 Avenue of the Americas at 43rd Street New York, NY 10036

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PROGRAM DIRECTORY

03 ONLINE CLASSES

- 03 Online Continuing Education Low Residency Program

04 JANUARY WORKSHOPS

- 04 Digital Photography
Digital Workflow
- 05 Printing
New Media / Video
- 06 Film Photography
Lighting
Documentary & Visual Journalism
The Portrait
- 07 Personal Vision
Professional Practice

08 FOUNDATION & TECHNIQUES

- 08 Digital Photography
Digital Workflow
- 09 Printing
- 10 New Media / Video
Film Photography
Alternative Processes
- 11 Lighting

12 IDEAS & PRACTICE

- 12 Documentary & Visual Journalism
- 13 The Portrait
- 14 Cityscape / Landscape
- 15 New York City
Personal Vision

18 PROFESSIONAL PRACTICE

- 18 Career and Marketing Strategies
Publishing

FEATURE

- 13 Nancy Borowick
- 17 Corinne May Botz

19 FULL-TIME PROGRAMS

20 CONTINUING EDUCATION TRACK AND ADVANCED CONTINUING EDUCATION TRACK PROGRAMS

- 21 Travel Programs
Membership

22 TEEN ACADEMY

- 23 Museum Education
Community Partnerships
Registration Information
Facilities

ON THE COVER: To welcome ICP to our new dynamic center on the Bowery, a community of photographers from all over the world are tagging images #helloicp on Instagram. A recent window installation at 250 Bowery included a selection of those images from thousands of submissions. To upload photos and to view the images already online, check out helloicp.com and @helloicp on Instagram. #helloicp is a project by Frank Franca, a photographer and faculty member at ICP.

The #helloicp installation was made possible through generous support from Duggal, ICP's preferred print provider.



**Registration for
Winter Term begins
Tuesday, December 1.**

Registration is available online at icp.org/school.

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

ICP SPOTLIGHTS



© Lauren Greenfield

SAVE THE DATE JANUARY 19, 2016

LAUREN GREENFIELD

SPOTLIGHTS AWARD RECIPIENT

Tuesday, January 19, 2016
11:30 am Reception and Silent Auction
12:00 pm Luncheon and Program

583 Park Avenue
Between 63rd and 64th Streets,
New York City

For more info on tickets or sponsorship
Visit icp.org/spotlights or contact
Lynae Quinones
212.857.0044 | Lquinones@icp.org

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 icp.org/classes/online.

For faculty bios, see: icp.org/people/faculty

CITYSCAPES AND LANDSCAPES AT TWILIGHT

16WOLLA000 | Lynn Saville

Feb 1–Apr 4* | Mon 12:00–2:00 pm | \$515

Twilight, the boundary time between night and day, is a fertile subject for photography in both urban and rural settings. In cities, disparate urban subcultures pursue their evening activities, or temporarily abandoned areas become absorbed in their own quirky or lyrical dreams; waning daylight gives way to the artificial light of streetlamps, advertising, and surveillance. In the countryside, visual detail diminishes as natural features and architectural elements emerge as mysterious contours and shapes. In this class, students will use digital media or film to pursue low-light photography in cities, suburbs, or rural areas. Their goal will be to master relevant techniques and use them to create a new body of work that is worthy of exhibition. Ten weekly sessions will address topics such as the following: fine-tune focusing and calculation of proper exposures; composition, framing, and white balance; location scouting; shadows, ghosting, fill light, and painting with a flashlight; and the challenges related to different types of landscape. The online format of this course will facilitate a variety of educational interactions. The teacher will provide assignments accompanied by examples in the form of JPEGs, instruction in techniques, timely critiques, and virtual exhibitions of student work. Students will benefit from the rapidity and ease with which they can exchange information on sites and compare their work with that of others.

PREREQUISITE: Basic camera knowledge and ability to use manual settings or portfolio review
NOTE: Access to a tripod is required.

***NOTE:** Class in session on Feb 15

SLOW PHOTOGRAPHY: FINDING INTENTION IN A RUSHED UNIVERSE

16WOLPV106 | Joanne Dugan

Jan 26–Mar 29 | Tues 7:00–9:00 pm | \$515

Technology allows us to take more photographs than ever, yet we often feel like the images we make could have more meaning. This class explores how to make work with intention as well as the idea of creating personal visual statements by shooting fewer images, rather than more. We will use imposed limitations as a creative benefit and discuss how to edit work thoughtfully, with the result of images that have cohesion and are infused with your unique viewpoint. Weekly assignments will encourage students to approach their work with a conscious mindfulness, working more slowly so as to really, truly see, rather than just snap a shutter. Feedback will be plentiful, work will be experimental, and a safe, productive atmosphere in which to take chances is guaranteed. This class is suitable for most levels of students, as feedback is individualized and all types of cameras are welcome.

PREREQUISITE: Photography I or portfolio review

DEVELOPING PROJECTS, ESTABLISHING VISION

16WOLPV201 | Karen Marshall

Feb 10–Apr 13 | Wed 12:00–2:00 pm | \$515

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. You will focus on an idea, a story, or a theme to explore throughout the semester, and examine why you have chosen digital or film, 35mm, medium or large format, or monochromatic color, and if you conceive the final work as prints, multimedia, or web-based presentations. Each week, students will upload images to be viewed and responded to by others in the class. During weekly live WebEx sessions, you will participate in class exercises that show how various methods of grouping photographs can strengthen individual images, create series and sequence, and frame ideas. Students will initiate photography projects and examine them within the context of established work in museums, galleries, books, and publications.

PREREQUISITE: Photography II or portfolio review

NAVIGATING THE DOMESTIC SPACE: MOTHER AS ARTIST

16WOLPV210 | Lesly Deschler-Canossi

Feb 9–Apr 12 | Tues 12:00–2:00 pm | \$515

While motherhood has long been the subject of works of art, it is only more recently that mothers as artists have turned the camera on themselves and their domestic space. It is said that "anonymous was a woman," but contemporary female artists exploring the nuances of the domestic space have shifted that role and now hold power positions in the art world. This work has widened the representation of the female, specifically motherhood, beyond the stereotypical saint or sinner, and created a space for exploration of the joys, sorrows, expectations, and demands of motherhood, marriage (partnership), and identity. Over this 10-week session, your creativity, ideas, and images will be nurtured and developed. You will be encouraged to complete thoughts and dig deep into the ideas you would like to explore—and no one will interrupt you when you are speaking. Through building relationships with other artists, weekly critiques, encouragement, and accountability, a sustainable artistic practice will emerge. Students may work in any format. This class is open to photographers looking to build upon an existing body of work or to better understand, edit, and sequence existing images. Historical and contemporary art investigating the domestic space will be presented. Fine-art print production and modes of presentation will be discussed for future consideration. Sharing work via social media, opportunities for exhibition, and self-publishing will also be covered.

PREREQUISITE: Photography I or portfolio review



© Joanne Dugan

PORTFOLIO BUILDING AND DEVELOPMENT

16WOLPV209 | Michael Itkoff

Jan 7–Mar 17 (no class Mar 10) |

Thurs 2:30–4:30 pm | \$515

Creating a strong portfolio is a must for any aspiring professional photographer to land gigs and clients. In this online class organized around weekly feedback sessions, each student's photographs will be workshopped and critiqued. Emphasis will be placed on the form/content relationship within each image as well as the techniques required to create the strongest possible sequence. Over the course of 10 weeks, each student will take an existing body of work and collaboratively craft it into an effective portfolio.

PREREQUISITE: Must have a working portfolio of 15+ images based around a central theme, not an assortment of favorite photographs; Photography II or portfolio review

Online Continuing Education: Low Residency Program

ONE NEW SESSION PER YEAR

Engage in an online photographic journey from conception to completion in a concise program of production and digital skill development. This program consists of three terms of both critique and technical seminars in a coordinated digital curriculum stressing creativity and practical development of professional skills.

Students meet twice a week: first in a 2.5-hour Production Seminar to critique new work and explore ideas through discussion and critical readings, and second for a comprehensive two-hour Technical Seminar addressing Adobe Lightroom, Photoshop, and Advanced Photoshop techniques over three terms.

Upon completion, students are invited for a Two-Week Residency (10 working days) in August at the ICP School in New York to work with a master digital printing instructor in the editing and development of a printed portfolio. Students use ICP's facilities to make museum-quality archival prints under the leadership and guidance of working artists and professionals.

This program is open to international and US students. Seminars are all taught online in English utilizing the latest available software. Students may replay any seminar through ICP's state-of-the-art online interface in order to practice and review concepts and ideas explored during class.

Tuition for this one-year program is \$5,200 plus an \$800 fee. Students are responsible for all travel and lodging arrangements as well as expenses for the August residency. Online CE Low Residency students are provided with all printing materials excluding paper/portfolios.

The Online Continuing Education Low Residency Program is designed for individuals looking to engage with a community of serious and dedicated students, and to move their photography in new and exciting directions. All participants must present a digital portfolio (up to 20 images) demonstrating their interests in photography, along with a brief written statement about their goals.

NOTE: The Online CE Low Residency Program is currently in progress for this academic year. Applications for the program's next academic year (2016–17) will be available in early August 2016. For further information, please contact Ben Gest, Program Coordinator, at bgest@icp.edu or phone ICP Education at 212.857.0001.

2015–16 PRODUCTION SEMINAR: IN PROGRESS (FALL, WINTER, AND SPRING TERMS)

15FOTSR000 | Ben Gest

Oct 5–Dec 7 (class will meet on Oct 12) | Mon 1:00–3:30 pm

16WOTCESR100 | Stéphanie de Rougé

Jan 25–Mar 28 (class will meet on Feb 15) | Mon 1:00–3:30 pm

16SOTCESR200 | ICP Faculty

Apr 11–June 20 (no class, May 30) | Mon 1:00–3:30 pm

2015–16 TECHNICAL SEMINAR: IN PROGRESS (FALL, WINTER, AND SPRING TERMS)

15FOTPD000 | Ports Bishop

Oct 7–Dec 16 (class will not meet on Nov 25) | Wed 1:00–3:00 pm

16WOTPD100 | Ben Gest

Wed Jan 27–Mar 30 | Wed 1:00–3:00 pm

16SOTPD200 | ICP Faculty

Apr 13–June 15 | Wed 1:00–3:00 pm

PRINTING AND PORTFOLIO DEVELOPMENT

16MOTPR100 | ICP Faculty

Aug 1–14, 2016 (class will be held at ICP) | Mon–Sun 10:00 am–5:00 pm

JANUARY 2016 WORKSHOPS



© Martine Fougeron

January Workshops are designed to provide both the newcomer and the advanced practitioner an opportunity to refine and shape his/her photographic skills in an intense and accelerated environment. Join faculty members Dan Burkholder, Andrea Blanch, Keisha Scarville, and Simone Pomposi along with many others in your continued pursuit of the photographic process.

For faculty bios, see: icp.org/people/faculty

HOLIDAY NOTE: January Workshops will not meet on January 18 (Martin Luther King, Jr. Day).

Digital Photography

PHOTOGRAPHY I: DIGITAL

16JCEDP000A | Sunita Prasad

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

16JCEDP000B | h. eugene foster

Jan 4-8 | Mon-Fri 10:00 am-5:00 pm | \$820 + \$40 FEE

16JCEDP000C | Brad Farwell

Jan 11-15 | Mon-Fri 10:00 am-5:00 pm | \$820 + \$40 FEE

16JCEDP000D | Tiffany Clark

Jan 19-22 | Tues-Fri 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 DSLR camera capable of shooting RAW files is required.

HOW TO USE YOUR DIGITAL SLR

16JCEDP001A | Robert Meyer

Jan 2 | Sat 10:00 am-5:00 pm

16JCEDP001B | Robert Meyer

Jan 3 | 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 DSLR shares with a traditional film camera and how to use one to create the best possible image. **FOR BEGINNERS**

PHOTOGRAPHY BASICS IN TWO DAYS

16JCEPV006 | Stephanie Badini

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

Whether working in digital capture or film, the basic tenets of photography are the same—and to take successful pictures, students must know these fundamental principles. This is a crash course in aperture and shutter speed, depth of field, exposure, motion, focal length, available light, and composition. Issues specific to digital and film photography are also touched upon, including file formats, white balance, and evaluating negatives. The works of master photographers illustrate these principles and provide perspective on the artistic possibilities of the medium. **FOR BEGINNERS**

IPHONE PHOTOGRAPHY 101

16JCEDP011 | Amadou Diallo

Jan 16 | 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.

PHOTOGRAPHY II

16JCEDP100 | Maureen Drennan

Jan 19-22 | Tues-Fri 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: Photography I: Digital, Adobe Lightroom for Beginners, or portfolio review

Digital Workflow

MACINTOSH BASICS

16JCEMB000A | Lavonne Hall

Jan 3 | Sun 10:00 am-1:00 pm

16JCEMB000B | Lavonne Hall

Jan 3 | 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 Photography I: Digital or Photoshop I: Digital Imaging for Photographers.

HOW TO ORGANIZE YOUR DIGITAL PHOTOS USING LIGHTROOM

16JCEDP012 | Amadou Diallo

Jan 17 | 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 using Adobe Lightroom. Learn how to sort and tag your pictures 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.

ADOBE LIGHTROOM: COMPREHENSIVE

16JCEL001 | Keisha Scarville

Jan 11-15 | Mon-Fri 6:00-10:00 pm | \$650 + \$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

PHOTOSHOP I: DIGITAL IMAGING FOR PHOTOGRAPHERS

16JCEPS000 | Lou Benjamin

Jan 4-8 | Mon-Fri 10:00 am-5:00 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 I: FOR ADOBE LIGHTROOM USERS

16JCEPS106 | Kathleen Anderson
Jan 16–17 & 23–24 | Sat & Sun
10:00 am–5:00 pm | \$770 + \$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: Photography II: Digital, Adobe Lightroom for Advanced Users, Adobe Lightroom Comprehensive, or portfolio review

NEW PIXELS TO PRESS

16JCEDT201 | Saul Metnick
Jan 9–10 & 16–17 | Sat & Sun
10:00 am–5:00 pm | \$540 + \$40 FEE

This course is for advanced students familiar with both Lightroom and Photoshop who want to expand and streamline their workflow with the goal of creating prints. Lightroom organization and RAW processing are covered, as are straightforward photographic tools in Photoshop (masking and adjustment layers). The idea is to start in Lightroom, prepare the

image, move to Photoshop to finish the image, make prints, then return the image to Lightroom seamlessly.

PREREQUISITE: Adobe Lightroom: Comprehensive, Photoshop I, Photography II, or portfolio review

FASHION AND BEAUTY RETOUCHING

16JCEFA205 | Simone Pomposi
Jan 11–15 | Mon–Fri 6:00–10:00 pm |
\$540 + \$40 FEE

This workshop is for students who have a comprehensive knowledge of Photoshop and are ready to master the most advanced high-end 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 tools for skin cleaning and body shaping, various usages of the liquify and warp tools, selective color and tone adjustments, use of the pen tool, and channels and alpha channels for complex masking.

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

NEW INDESIGN FOR PHOTOGRAPHERS

16JCEID102 | Winona Barton-Ballentine
Jan 19–22 | Tues–Fri 6:00–10:00 pm |
\$650 + \$55 FEE

Photographers are increasingly exploring new techniques to enrich their practices. In this course, students learn the basics of InDesign with tools most relevant to photographers for laying out and publishing photobooks, portfolios, websites, and promotional materials. Through weekly exercises, sample projects, and handouts, students gain a thorough understanding of the overall interface, general workflow, and control panels; creating documents for both web and print; image arrangement, text placement, and working with type; and using master pages and templates. Each class incorporates a question-and-answer session for specific student requests.



© Winona Barton-Ballentine

Printing

FINE ART DIGITAL PRINTING I

16JCEPR100 | Ben Gest
Jan 11–15 | Mon–Fri 10:00 am–5:00 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 approach troubleshooting options efficiently. 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

NEW INKJET PRINTING IN AN ALTERNATE UNIVERSE: IMAGINATIVE EXPLORATIONS WITH VELLUM, PRECIOUS METALS

16JCEPR107 | Dan Burkholder
Jan 9–10 | Sat & Sun 10:00 am–5:00 pm |
\$540 + \$75 FEE

You gotta love how photography constantly morphs, presenting new ways to combine materials and methods! In this workshop, students dive headfirst into the magical world of translucent paper, hand-applied gold leaf, palladium leaf, and gesso, all combined with archival inkjet printing. Explore the beauty and intrigue of translucent papers. Discover enticing ways to blend gold, palladium, and other metals. Experience the joy of hand-applied gesso, making highlights glow. Brushing, grinding, and rubbing become your new best friends. Grasp easy-but-powerful Photoshop skills to fine-tune images. Learn how to identify image problems before you hit “print.” Dan’s “diagnose and treat” approach saves you time, paper, and disappointment, as you learn how to make prints you’ll be proud to display, share, and sell. This workshop lets you bask in the hand-applied world of voluptuous papers, magical precious metals, archival varnish, and opaque gesso to create lasting works of art.

PREREQUISITE: Photography I or portfolio review

New Media / Video

DSLR VIDEO FOR PHOTOGRAPHERS

16JCEDV100 | Lauren Petty
Jan 4–8 | Mon–Fri 10:00 am–5:00 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 through ICP’s Photo Lab.

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

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



© Simone Pomposi

SHORT-FORM DOCUMENTARY

16JCEDV108 | Sunita Prasad
Jan 19–22 | Mon–Fri 10:00 am–5:00 pm | \$820 + \$40 FEE

The short-form video is an extremely immediate format in contemporary media, used as content for websites, art, journalism, and cinema. In this course, students acquire the skills and background necessary to shoot and edit documentary videos for running times of 15 minutes or less. Instruction is given in video production, editing, and storytelling strategies. We screen works by various practitioners using both straight documentary and experimental approaches. Through group critiques of student work, we explore the short-form documentary from multiple angles, its applications from journalism to entertainment to experimentation, and the challenges and advantages of the format.

PREREQUISITE: DSLR Video for Photographers

Film Photography

PHOTOGRAPHY I IN BLACK-AND-WHITE

16JCEFB000 | Chandra Glick
Jan 4–8 | Mon–Fri 6:00–10:00 pm | \$705 + \$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 *The Power of the Color Image: Exploring Color In and Out of the Darkroom* pg 10

PHOTOGRAPHY II IN BLACK-AND-WHITE

16JCEFB100 | Richard Rothman
Jan 11–15 | Mon–Fri 10:00 am–5:00 pm | \$705 + \$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.

PREREQUISITE: Photography I or portfolio review

NEW THE LARGE-SCALE PRINT IN BLACK-AND-WHITE

16JCEFB201 | Brian Young
Jan 9–10 & 16–17 | Sat & Sun 10:00 am–5:00 pm | \$460 + \$100 FEE

This is a technical printing class for advanced black-and-white photographers who want to print negatives beyond cut paper sizes. Using 42-inch roll paper, students enlarge black-and-white negatives up to 24x36 inches (35mm), 30x30 inches (6x6), and 28x35 inches (4x5) to create archivally processed “fine prints.” The process is slow but the results are stunning. Critical to successful large-scale printing is the physical handling of the photographic paper during the production process. Emphasis is placed on how best to work with very large sheets of paper to ensure that the physical quality of the print is equal to the visual power of the image. Each student produces two to three final prints from one negative

per day. Work is supervised and critiqued by the instructor and two teaching assistants throughout the production process.

PREREQUISITE: Photography II or portfolio review
NOTE: Because students need to partner in the production of mural prints, enrollment is limited to four groups of two students each. Students must purchase a minimum of one 42x33-inch (short) roll of the paper of their choice; available roll paper is limited, so plan ahead.

Lighting

LIGHTING: IN THE STUDIO AND ON LOCATION

16JCELI103A | Robert Meyer
Jan 4–8 | Mon–Fri 6:00–10:00 pm

16JCELI103B | Robert Meyer
Jan 11–15 | Mon–Fri 6:00–10:00 pm

\$425 + \$40 FEE

16JCELI103C | Bobbi Lane
Jan 19–23 | Tues–Fri & Sat 9:30 am–5:30 pm | \$680 + \$40 FEE

This workshop introduces students to the fundamentals of studio lighting. Whether for portrait or still life, in the studio or on location, students learn how to manipulate light and mood to create a desired effect. Students examine a range of techniques and their effects—soft and warm or bold and graphic. In addition to experimenting with umbrellas, softboxes, and grids, students become familiar with light-control devices, such as fresnel spots, and beauty dishes, including the Mola, snoots, and 3-D reflectors.

PREREQUISITE: Photography I or portfolio review

LIGHTING FOR THE PORTRAIT: MASTERY AND CONTROL

16JCELI202 | Harvey Stein
Jan 14–17 | Thurs–Sun 10:00 am–5:00 pm | \$500 + \$40 FEE

Without light, photography is impossible. The mastery and control of light are of particular importance when making portraits. This workshop looks intensely at photographing people in a variety of ways using studio strobe lights. While the emphasis is on studio lighting, we also address outdoor and on-location lighting. Lighting the face varies significantly from lighting the figure, and we consider both. In the studio, we practice lighting foreground/

background elements, the use of multiple lighting setups, exposure of light for controlled yet creative results, and ways of manipulating light. In addition, the class covers when and how to use contrast and diffused light simultaneously, accessories (flash meters, reflectors, grids, softboxes, etc.), and the practice of lighting ratios. The workshop includes discussions, demonstrations, critiques, and photographing models in the studio. We look at how well-known portrait photographers such as Avedon, Leibovitz, Penn, and Mapplethorpe have used light to express their unique vision and as a source for ideas and inspiration.

PREREQUISITE: Photography II or portfolio review

ADVANCED STUDIO LIGHTING

16JCELI301 | Janusz Kawa
Jan 23–24 & 30–31 | Sat & Sun 9:00 am–4:00 pm | \$555 + \$40 FEE

This workshop engages advanced photographers in a thorough investigation of studio lighting for portraits, both on location and in the studio. Moving beyond a basic understanding of lighting, students explore setups and techniques used in editorial and commercial work. Demonstrations using tungsten lights and electronic flash equipment address color balance, contrast control, and direction of light. Through discussions on metering, exposure, and film types, students learn how to produce their desired effects. Students explore a variety of lighting strategies using single, multiple, and mixed sources, and learn to modify lighting using diffusion, reflectors, snoots, projectors, spots, and umbrellas. All camera formats are welcome.

PREREQUISITE: Fundamentals of Studio Lighting, Photography III, or portfolio review
NOTE: This workshop is held at Splashlight Studios, 75 Varick Street, 3rd Floor, NYC.

Documentary & Visual Journalism

DOCUMENTARY PHOTOGRAPHY: PASSION, PURPOSE, PERSONAL VISION

16JCEPJ202 | André Lambertson
Jan 11–26 | Mon–Fri 6:00–10:00 pm | \$425

Developing a personal vision as a photographer is both challenging and rewarding. How does a documentary photographer balance artistic needs with the requirements of an

editorial assignment? What goes into honest and clear storytelling? This course explores ways to develop a personal style while focusing on long-term goals. Discussions include finding story ideas, funding projects, gaining access to subjects, interpreting situations to tell a story visually, and publishing work. Lectures provide an overview of documentary photography, as well as references for further exploration. Students have the option of working in black-and-white or color.

PREREQUISITE: Photography II or portfolio review

DOCUMENTARY PHOTOGRAPHY FOR SOCIAL CHANGE

16JCEPJ206 | Beb Reynol
Jan 19–23 | Tues–Sat 10:00 am–5:00 pm | \$640 + \$20 FEE

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 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 (NGOs). Guest speakers include the UNICEF Photography Editor.

NOTE: A digital camera with manual controls is necessary to work on assignments.

The Portrait

THE ART OF FASHION PORTRAITURE

16JCEPO302 | Andrea Blanch
Jan 9–10 & 16–17 | Sat & Sun 9:00 am–4:00 pm | \$555 + \$75 FEE

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



© Saul Metrick



© Claudia Sohrens

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, and 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, Photography III, or portfolio review

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

THE PORTRAIT: ESTABLISHING INTIMACY AND RAPPORT

16JCELI220 | Janusz Kawa

Jan 19–22 | Tues–Fri 6:00–10:00 pm | \$390 + \$75 FEE

The best portraits capture that magic moment in which the essence of character is revealed. Portrait photographers need good people skills in order to create a sense of intimacy and establish rapport with their subjects. In this course, students learn to balance social and technical skills so that they can engage with the subject in a meaningful way and create compelling portraits. Demonstrations, using both professional and nonprofessional models, explore how different lighting techniques can achieve different psychological effects. Discussions address how to direct and collaborate with subjects. Through assignments and projects, students discover their own points of view in portraiture. All camera formats are welcome.

PREREQUISITE: Photography II, Lighting Techniques: An Overview, or portfolio review

Personal Vision

IMAGINARY PHOTOGRAPHER

16JCEPV042 | Claudia Sohrens

Jan 11–15 | Mon–Fri 6:00–10:00 pm | \$460

The imaginary photographer represents a hybrid somewhere between artist and fictional photojournalist—experimenting with photographic processes that do not necessarily require a camera to mimic the photographic act, but percolate within its narrative potential. In this course, technology and a range of media and conceptual strategies are mined as a starting point for creating imagery full of possibilities and digital manifestations that are not necessarily a record of the real thing. Students are encouraged to experiment with a variety of mediums, including photography, scanning, video, sound, and computer-generated images, and to combine image-editing software to fabricate compositions. The course includes slide presentations and a field trip to research references and to discuss the medium of photography.

PHOTOGRAPHIC VISION AND ADVANCED COMPOSITION

16JCEPV141 | Christopher Giglio

Jan 11–18 | Mon–Fri 6:00–10:00 pm | \$460

One of the most useful realizations that a photographer can have is that a photograph always shows two things—the subject itself and how the photographer sees that subject. This course is about developing a very specific set of skills: how to see and how to communicate what you see through the medium of photography. As a writer might employ cadence, sentence structure, or even the sounds of words to advance a story, photographers use tonality, light, shape, and color. But beyond employing general visual principles, photographers have a specific set of problems to solve in order to communicate effectively. In this course, students learn why the edges of the frame are important, how to identify the subject and organize space, how to use underlying geometric structure to shape the viewer's experience of looking at an image, and why subtle changes in vantage point when



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taking a photograph can make a big difference in what the work communicates. Inspired by ideas suggested in two seminal writings on photography, John Szarkowski's *The Photographer's Eye* and Stephen Shore's *The Nature of Photographs*, we explore how photographs say what they say. Through lectures, readings, class discussions, and shooting assignments, students learn to see in a way that is both broader and more personal.

PREREQUISITE: Photography I or portfolio review

FOOD PHOTOGRAPHY: A NATURAL APPROACH

16JCEPV206 | Susie Cushner

Jan 15–17 & 19 | Fri, Sat & Sun, Tues 10:00 am–5:00 pm | \$510 + \$100 FEE

Over the past decade, food photography has taken a giant leap. The look and feel of food on the printed page is being interpreted in a more spontaneous and organic way. The focus of this class is the creation of compelling food photography by learning to observe and approach the subject's natural characteristics. The class addresses lighting, composition, propping, and style, as these relate to shooting

“plated food,” food in process, and ingredients. Students have the benefit of working with an experienced food stylist. One day of class time is spent at a farmers market in the city.

PREREQUISITE: Photography II or portfolio review

Professional Practice

SUCCESSFUL MARKETING FOR TODAY'S PHOTOGRAPHER

16JCEMA010 | Patrick Harbron

Jan 16–17 | Sat & Sun 10:00 am–5:00 pm | \$380

Build the framework for a successful business with a variety of practical and professional skills. Learn the value of diversification in today's marketplace; understand the differences between magazine, corporate, and advertising clients, and how to promote work to each. Students in this workshop define their style, identify prospective clients, learn the dos and don'ts of promotion, and discuss how to blend art and commerce. Topics include promo mailers and e/m; portfolios, websites, and source books; contract negotiation copyright concerns; invoices, estimates, and releases; stock licensing; representation; and working tips gleaned from more than 80 editorial, advertising, and personal assignments.

FULFILLING AND FINISHING YOUR FINE ART PROJECT

16JCEMA206 | Martine Fougeron

Jan 16–17 & 23–24 | Sat & Sun 10:00 am–5:00 pm | \$460

This course helps students to finish a fine-art project and prepare it for presentation to a wider audience. Through weekly critiques and discussions, students are taught 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. Students must come to the class with a themed project already photographed but not yet organized in a satisfactory manner. The class begins with a look at students' portfolios and an assessment of their personal goals. We determine the final output of each project in relation to each student's goals, style, and theme. The workshop culminates with student presentations of their projects, comprising at least 25 (and up to 80) images ready for exhibition, book publication, or a website slide show.

PREREQUISITE: Photography II or portfolio review

FOUNDATION & TECHNIQUES



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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: icp.org/people/faculty

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

HOLIDAY NOTE: Winter classes and workshops will not meet on February 15 (Presidents' Day) and March 26–27 (Easter).

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 call the Education Department, 212.857.0001.

PHOTOGRAPHY I

- 16WCEDP000A | Keisha Scarville**
Jan 25–Apr 4 | Mon 10:00 am–1:00 pm
- 16WCEDP000B | Terttu Uibopuu**
Jan 25–Apr 4 | Mon 6:30–9:30 pm
- 16WCEDP000C | Meryl Feigenberg**
Jan 26–Mar 29 | Tues 10:00 am–1:00 pm
- 16WCEDP000D | h. eugene foster**
Jan 27–Mar 30 | Wed 2:00–5:00 pm
- 16WCEDP000E | Heidi Norton**
Jan 27–Mar 30 | Wed 6:30–9:30 pm
- 16WCEDP000F | Stéphanie de Rougé**
Jan 28–Mar 31 | Thurs 10:00 am–1:00 pm
- 16WCEDP000G | Christine Callahan**
Jan 29–Apr 1 | Fri 10:00 am–1:00 pm
\$820 + \$40 FEE
- 16WCEDP000H | Terttu Uibopuu**
Mar 12–13 & 19–20 | Sat & Sun
10:00 am–5:00 pm
- 16WCEDP000I | Kate Izor**
Jan 23–24 & 30–31 | Sat & Sun
10:00 am–5:00 pm
\$770 + \$40 FEE

For a course description, see page 4.

FOR BEGINNERS

HOW TO USE YOUR DIGITAL SLR

- 16WCEDP001A | Lester Lefkowitz**
Feb 20 | Sat 10:00 am–5:00 pm
- 16WCEDP001B | Lester Lefkowitz**
Feb 21 | Sun 10:00 am–5:00 pm
- 16WCEDP001C | Lester Lefkowitz**
Mar 12 | Sat 10:00 am–5:00 pm
- 16WCEDP001D | Lester Lefkowitz**
Mar 13 | Sun 10:00 am–5:00 pm
- 16WCEDP001E | Robert Meyer**
Apr 2 | Sat 10:00 am–5:00 pm
- 16WCEDP001F | Robert Meyer**
Apr 3 | Sun 10:00 am–5:00 pm
\$290

For a course description, see page 4.

FOR BEGINNERS

DIGITAL PHOTOGRAPHY: AFTER THE SHOOT, WHAT NEXT?

- 16WCEDP002 | Lester Lefkowitz**
Mar 19–20 | 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," including 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; and basic retouching. Also covered are handling digital files when traveling; special-effects software (plug-ins and filters); the inside scoop on the latest DSLR cameras; white balance before and after shooting; color calibration of monitor and prints; HDR creating panoramas and montages; and making your own fine black-and-white and color digital prints.

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

IPHONE PHOTOGRAPHY 101

- 16WCEDP011A | Amadou Diallo**
Feb 6 | Sat 10:00 am–5:00 pm

- 16WCEDP011B | Amadou Diallo**
Mar 5 | Sat 10:00 am–5:00 pm

\$120

For a course description, see page 4.

PHOTOGRAPHY II

- 16WCEDP100A | Saul Metnick**
Jan 26–Mar 29 | Tues 6:30–9:30 pm

- 16WCEDP100B | Keisha Scarville**
Jan 27–Mar 30 | Wed 6:30–9:30 pm

- 16WCEDP100C | Jeanette May**
Jan 28–Mar 31 | Thurs 10:00 am–1:00 pm

- 16WCEDP100D | Carol Dragon**
Jan 29–Apr 1 | Fri 10:00 am–1:00 pm

- 16WCEDP100E | Terttu Uibopuu**
Jan 29–Apr 1 | Fri 6:30–9:30 pm

\$820 + \$40 FEE

- 16WCEDP100F | Keisha Scarville**
Feb 20–21 & 27–28 | Sat & Sun
10:00 am–5:00 pm | \$770 + \$40 FEE

For a course description, see page 4.

MACINTOSH BASICS

- 16WCEMB000A | Lavonne Hall**
Jan 23 | Sat 10:00 am–1:00 pm

- 16WCEMB000B | Lavonne Hall**
Jan 23 | Sat 2:00–5:00 pm

- 16WCEMB000C | Lavonne Hall**
Jan 24 | Sun 10:00 am–1:00 pm

- 16WCEMB000D | Lavonne Hall**
Jan 24 | Sun 2:00–5:00 pm

\$100

For a course description, see page 4.

FOR BEGINNERS

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

Digital Workflow

HOW TO ORGANIZE YOUR DIGITAL PHOTOS USING LIGHTROOM

- 16WCEDP012 | Amadou Diallo**
Mar 6 | Sun 10:00 am–5:00 pm | \$120

For a course description, see page 4.

INTRODUCTION TO ADOBE LIGHTROOM

- 16WCCLR000 | Ports Bishop**
Feb 6–7 | 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 (free of charge), or portfolio review

ADOBE LIGHTROOM: COMPREHENSIVE

- 16WCCLR001A | Ports Bishop**
Jan 26–Mar 29 | Tues 10:00 am–1:00 pm |
\$820 + \$40 FEE

For a course description, see page 4.

ADOBE LIGHTROOM FOR ADVANCED USERS

- 16WCCLR100 | Ports Bishop**
Apr 2–3 | 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



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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, Photography I: Digital, or portfolio review

PHOTOSHOP I: DIGITAL IMAGING FOR PHOTOGRAPHERS

16WCEPS000A | Christopher Giglio
Jan 25–Apr 4 | Mon 10:00 am–1:00 pm

16WCEPS000B | Lou Benjamin
Jan 25–Apr 4 | Mon 6:30–9:30 pm
\$820 + \$40 FEE

16WCEPS000C | h. eugene foster
Jan 30–31 & Feb 6–7 | Sat & Sun
10:00 am–5:00 pm | \$770 + \$40 FEE

For a course description, see page 4.
FOR BEGINNERS

PHOTOSHOP II: DIGITAL IMAGING FOR PHOTOGRAPHERS

16WCEPS100A | Kathleen Anderson
Jan 25–Apr 4 | Mon 10:00 am–1:00 pm

16WCEPS100B | Christopher Giglio
Jan 26–Mar 29 | Tues 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 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

16WCEPS106A | Kathleen Anderson
Jan 27–Mar 30 | Wed 10:00 am–1:00 pm

16WCEPS106B | Lou Benjamin
Jan 28–Mar 31 | Thurs 6:30–9:30 pm
\$820 + \$40 FEE

For a course description, see page 5.

FASHION AND BEAUTY RETOUCHING

16WCEFA205 | Simone Pomposi
Apr 2–3 | Sat & Sun 10:00 am–5:00 pm |
\$540 + \$40 FEE

For a course description, see page 5.

NEW MODERN WORKFLOW: FROM CAMERA TO iPad

16WCEDT002 | Dan Burkholder
Feb 13–14 | Sat & Sun 10:00 am–5:00 pm | \$380

We love iPhone photography, but sometimes there is no substitute for the lens choices and low-light capability of a mirrorless or DSLR camera. This workshop opens your eyes to a new, modern workflow—without laptops or card readers—where you can shoot and wirelessly transfer your images to your iPad (or iPhone); where a stunning array of apps lets you control color, contrast, and composition. Photoshop Mobile, Lightroom Mobile, and pressure-sensitive iPad Pros have forever changed the way we transport and process our photos. You will learn a personalized, modern workflow that fits your subject matter and your personality. With our time split between classroom word and in-the-field shooting, you will also gain a new confidence with your camera/iPad combination.



NOTE: This workshop is open to photographers with any camera that supports Wi-Fi transfer to an iPad or iPhone. Cameras that also support wireless control via the iPad/iPhone are best. An accompanying iPad (or iPhone) is a must.

THE PERFECT SCAN

16WCEDT101 | Ben Gest
Mar 19–20 | Sat & Sun 10:00 am–5:00 pm |
\$540 + \$40 FEE

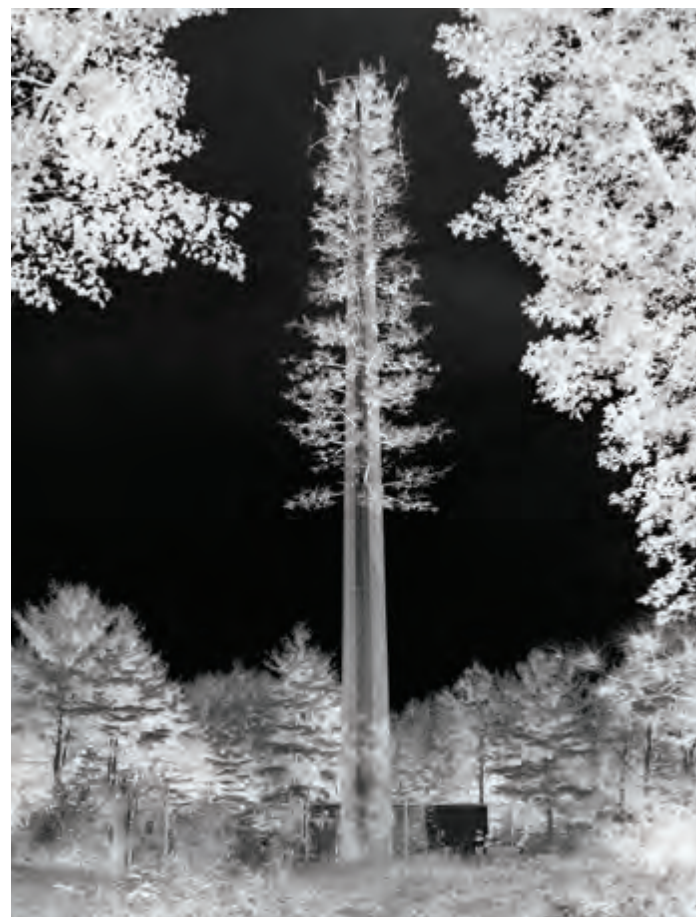
A high-quality film scan requires not only a mastery of film exposure with your camera, but also a mastery of the tools of the digital darkroom that allow for the conversion of analog film into a digital format. The digital workflow necessary for successful image production begins in the software of 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.

NEW CROSSING OVER FROM ANALOG TO DIGITAL: BLENDING TECHNIQUE AND EXPERIMENTATION

16WCEDT202 | Claudia Sohrens
Jan 28–Mar 31 | Thurs 6:30–9:30 pm |
\$820 + \$40 FEE

This course is for photo-based artists who want both to experiment with the process of assembling and deconstructing images, and to develop unique digital techniques that range from appropriation to photocollage. Crossing over from analog to digital, students will be encouraged to explore a variety of mediums, including still and moving images, as well as different materials, such as camera-less, scanned, and found images, or images that are born digital. We will emphasize the depth and layering of narratives and compositions through printing. The course will include readings, slide presentations, and a field trip, during which students will research references and learn how to engage in a critical discussion about the medium of photography.

PREREQUISITE: Photoshop I, Photography I: Digital, Photoshop for Lightroom Users, or portfolio review



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Printing

FINE ART DIGITAL PRINTING I

16WCEPR100 | Andrew Buckland
Jan 28–Mar 31 | Thurs 6:30–9:30 pm |
\$820 + \$70 FEE

For a course description, see page 5.

PRINTMAKING FOR PHOTOGRAPHERS: A PRINTING WORKSHOP

16WCEPR104 | Bryan Whitney
Apr 2–3 | Sat & Sun 10:00 am–5:00 pm |
\$540 + \$40 FEE

You know your way around Photoshop and Lightroom, but are you producing prints that faithfully communicate your vision? Are you looking for a wider range of materials on which to print? In this hands-on workshop, advanced students experience the benefits of matching print media to image content. Using large-format Epson printers, students have the opportunity to print on several high-quality papers. Learn how to evaluate an image with regard to both output size and the paper on which it will be printed. Explore how paper choice affects saturation, sharpness, dimensionality, and tonal range. At the end of the workshop, you will have a practical understanding of the media choices available for digital printing along with a methodology for getting professional results on the media best suited to your work.

PREREQUISITE: Photoshop I or portfolio review

PRINTING ON ALTERNATIVE MATERIALS

16WCEPR105 | Bryan Whitney
Mar 12–13 | Sat & Sun 10:00 am–5:00 pm |
\$540 + \$70 FEE

This workshop introduces students to printing photographic images on materials such as fabric, transparent film, Tyvek, and more. Imaging on these alternative substrates can open up new potential in photographic work that goes beyond craft. We print images on the above materials, view work that has made exclusive use of these types of materials, and discuss the aesthetic opportunities that are available to the artist using them. If you want to jump into this medium of making images on fabric, glass, and more, this class is a perfect introduction.

PREREQUISITE: Photoshop I or portfolio review

**NEW CAPTURE TO PRINT:
OUTPUTTING THE SHORT-TERM
PHOTO PROJECT****16WCEPR106 | Kathleen Anderson**
Feb 13–14 & 20–21 | Sat & Sun
10:00 am–5:00 pm | \$770 + \$70 FEE

This course is designed to help students expedite photo assignments in print, whether class-directed or for personal reference. Improving editing skills to target specific goals for class assignments or to broaden one's personal aesthetic is stressed. RAW processing of images is reviewed to get optimal global effects in Lightroom or Camera RAW. Specific localized editing is introduced to enhance overall image quality. Color-managed printing in Lightroom and Photoshop is covered as well as media choices beyond basic to premium fine-art papers. It is expected that students will be able to produce prints that better reflect their ideas for class critiques and personal record.

PREREQUISITE: Lightroom Comprehensive, Photography II: Digital, or portfolio review**FINE ART DIGITAL PRINTING II****16WCEPR200 | Ben Gest**
Jan 28–Mar 31 | 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

New Media / Video

**THE ART AND PRACTICE OF VIDEO
FOR BEGINNERS****16WCEDV003 | Siobhan Landry**
Mar 12–13 & 19–20 | Sat & Sun
10:00 am–5:00 pm | \$770 + \$40 FEE

This course is for students who have thought about working with video, but have yet to take the final plunge. Students begin the class with a photograph, a story, an audio recording, or an idea, and use that material as a jumping-off point for a short video piece. In this course, technique, form, and content are taught simultaneously. Students will learn the basics of shooting video with DSLR cameras, different methods of sound capture, and editing with Premier Pro. They will also begin to think about how to frame images for video, consider camera movements, and learn a range of editing techniques. In addition, a comparative study of historical and contemporary video artists will stimulate class discussions and point students toward a personal approach. Students end the class with a finished video piece and an expanded sense of possibilities in art-making. **FOR BEGINNERS**

**DSLR VIDEO FOR PHOTOGRAPHERS:
PART I****16WCEDV100 | Clinton Weldon**
Jan 26–Mar 29 | Tues 10:00 am–1:00 pm |
\$820 + \$40 FEE

For a course description, see page 5.

**DSLR VIDEO FOR PHOTOGRAPHERS:
PART II****16WCEDV201 | Bradly Dever Treadaway**
Jan 27–Mar 30 | Wed 6:30–9:30 pm |
\$820 + \$40 FEE

This advanced, hands-on course is designed for students who have completed DSLR Video for Photographers: Part I and focuses on the development of long-term projects.



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From proposal, logistics, and storyboarding to production, post-production, exporting, and screening professionally, considerable attention is given to student works-in-progress, including rough-cut reviews and screenings of work related to student projects. Other course topics include advanced camera, sound, editing, transcoding, and exporting techniques using Final Cut Pro X; external sound-syncing with video-enabled DSLR cameras; shooting/editing multicamera setups; and exploring screening outlets for finished work.

PREREQUISITE: DSLR Video for Photographers: Part I or portfolio review**NEW STYLING THE BIG SCREEN:
LEARNING BASIC STEPS TO INTEGRATE
GRAPHICS AND VIDEO****16WCEDV204 | Patricia Silva**
Feb 20–21 & 27–28 | Sat & Sun
10:00 am–5:00 pm | \$770 + \$40 FEE

This two-weekend intensive workshop covers the basic steps and best practices for bringing Photoshop-layered content into Final Cut Pro X. Make better titles for your videos, learn how to activate words for the big screen, and bring branded content into your moving-image projects. Covering everything from setting up an efficient workflow between both applications to developing an integrated project, this workshop will also include group critical discussions on the potentials and unfulfilled possibilities for digital interaction to create engaging, personal, and/or historical narratives that complement an existing portfolio, a personal vision, and/or an ambitious data-driven project that reflects the priorities of a conscious practice.

PREREQUISITE: Participants must have taken both Photoshop I and Digital Video I prior to this workshop, and be well versed with each application and their particular modes of navigation.

Film Photography

PHOTOGRAPHY I IN BLACK-AND-WHITE**16WCEFB000A | Jay Manis**
Jan 25–Apr 4 | Mon 6:30–9:30 pm**16WCEFB000B | Michael Silverwise**
Jan 27–Mar 30 | Wed 10:00 am–1:00 pm

\$705 + \$55 FEE

For a course description, see page 6.

FOR BEGINNERS**NOTE:** For students who prefer to learn about the basics in color, see *The Power of the Color Image: Exploring Color In and Out of the Darkroom* pg 10**PHOTOGRAPHY II IN BLACK-AND-WHITE****16WCEFB100 | Kristin Holcomb**
Jan 27–Mar 30 | Wed 6:30–9:30 pm |
\$705 + \$55 FEE

For a course description, see page 6.

THE FINE PRINT IN BLACK-AND-WHITE**16WCEFB200 | Brian Young**
Jan 26–Mar 29 | Tues 6:30–9:30 pm |
\$705 + \$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: Photography II in Black-and-White**THE POWER OF THE COLOR IMAGE:
EXPLORING COLOR IN AND OUT OF THE
DARKROOM****16WCEFC002 | Bill Armstrong**
Jan 27–Apr 6* | Wed 6:30–9:30 pm |
\$705 + \$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 in approximately four minutes. This introductory color-printing course is designed for photographers who have previous experience with black-and-white darkroom techniques.

NOTE:** No class, Mar 23**LARGE FORMAT*16WCELF100 | Richard Rothman**
Jan 27–Mar 30 | Wed 2:00–5:00 pm |
\$655 + \$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: Photography 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

**CHEMIGRAMS:
EXPERIMENTAL PHOTOGRAPHY
WITHOUT A DARKROOM OR CAMERA****16WCEAP000 | Richard Turnbull and
Douglas Collins**
Apr 3 | 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 chemigrammists 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.

NON-SILVER PRINTING

16WCEAP100A | Tricia Rosenkilde
Jan 25–Apr 4 | Mon 10:00 am–1:00 pm

16WCEAP100B | Tricia Rosenkilde
Jan 27–Apr 6* | Wed 2:00–5:00 pm

\$775 + \$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, hand-made prints that will stand the test of time. In addition to technique, this course presents the historical context of these processes. Critiques 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: No class Mar 23

FINE ART EXPLORATIONS IN PHOTO ENCAUSTIC: CONTEMPORARY OPTIONS FOR COMBINING BEESWAX AND RESIN

16WCEAP102 | Jill Skupin Burkholder
Feb 13–14 | Sat & Sun 10:00 am–5:00 pm |
\$380 + \$70 FEE

The encaustic painting technique uses beeswax, resin, and pigments to produce artwork. Photographers, too, are using

encaustic techniques to enhance their imagery and add a textural dimension to their work. Not limited to encaustic's usual wood-panel presentation, the creatively adventurous photographer can create diverse media-accordion book art, 3-D structures, paper scrolls, and textile and fiber art—with photo encaustic work. This workshop begins with a look at examples of contemporary encaustic work created by artists and photographers. After a brief overview of encaustic basics and safety practices, students observe a variety of techniques and projects showing photo encaustic presentation and make sample pieces. On the second day, each student chooses two of the new techniques and develops a project for an encaustic work. Students should bring a selection of images ready for printing.

PREREQUISITE: Participants should have experience with basic encaustic practices, including applying hot beeswax and fusing layers with a heat gun.

NEW DIGITAL NEGATIVES AND PLATINUM-PALLADIUM PRINTING

16WCEAP201 | Tricia Rosenkilde
Mar 12–13 & 19–20 | Sat & Sun
10:00 am–5:00 pm | \$460 + \$70 FEE

In this hands-on workshop, students learn the fundamentals of creating digital negatives as well as the finer points of the platinum-palladium printing process. We will begin by creating enlarged digital negatives from either digital files or film negatives to be used for contact printing in the platinum-palladium process. Students will print on various artist papers to create unique platinum-palladium prints that will stand the test of time. They will also have the opportunity to work with two different types of platinum printing, the traditional method and the sodium Na₂ method, each of which has its own advantages. Students will work intensively with an emphasis on fine-tuning their skills in every aspect of making successful platinum prints, from conception to final presentation. We will practice and discuss the following: exposure and development for platinum, printing papers and materials, coating proce-



© David Arky

dures and various creative options, densitometry and use of step tablets, and toning options and final presentation. Students will finish the workshop with a strong foundation of knowledge about digital negatives and platinum printing procedures, as well as beautiful final prints to be proud of!

PREREQUISITE: Photography II or portfolio review

Lighting

EXPOSURE, LIGHT, AND COMPOSITION FOR THE NOVICE

16WCELI001 | Lester Lefkowitz
Mar 5–6 | 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.

FOR BEGINNERS

LIGHTING TECHNIQUES: AN OVERVIEW

16WCELI100A | Robert Meyer
Jan 25–Apr 4 | Mon 10:00 am–1:00 pm

16WCELI100B | Janusz Kawa
Jan 25–Apr 4 | Mon 6:30–9:30 pm

\$680 + \$45 FEE

16WCELI100C* | Flora Hanitjo
Feb 20–21 | 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, 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: Photography I or portfolio review
***NOTE:** This workshop is held at Splashlight Studios, 75 Varick Street, 3rd Floor, NYC.

INTRODUCTION TO ELECTRONIC FLASH

16WCELI102 | Lester Lefkowitz
Feb 27–28 | 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 lighting 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: Photography I or portfolio review



© Douglas Collins

THE DAYLIGHT STUDIO

16WCELI107 | Andrew French
Apr 2–3 | Sat & Sun 10:00 am–5:00 pm |
\$380 + \$70 FEE

New York City has some 30 daylight studios for rent, and many more owned and leased by full-time photographers. The light is beautiful and can be shaped and controlled to achieve a look that is both old and new. Photographers Paolo Roversi, Peter Lindbergh, Patrick Demarchelier, and Irving Penn all use daylight to light their subjects. In this workshop, students shoot in daylight studios and gain an understanding of how daylight works through demonstrations and hands-on approaches.

PREREQUISITE: Photography I or portfolio review

THE FUNDAMENTALS OF STUDIO LIGHTING

16WCELI201 | David Arky
Jan 26–Apr 5* | Tues 6:30–9:30 pm |
\$680 + \$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: Photography II, Lighting Techniques: An Overview, or portfolio review

*NOTE: No class, Mar 22

NOTE: Classes are held at the instructor's studio.

THE INS AND OUTS OF PHOTO PRODUCTION: HOW TO PRODUCE A PROFESSIONAL PHOTO SHOOT

16WCELI211 | Vivien Allender
Jan 26–Mar 29 | Tues 6:30–9:30 pm |
\$655 + \$75 FEE

You can take great photos, but what next? Whether you want to work in fashion, still life, beauty, portraiture, lifestyle, or most genres, you need to understand the ins and outs of photo production. What exactly is required in the real world of commercial photography? In this course, students learn the production side of a photo shoot, working step-by-step through the entire process, and carry out a commercial shoot from start to finish. Learn how to respond to a client brief, create and present a proposal to the client, make detailed estimates, create visual mood boards, hire crew, choose models and locations, schedule, and shoot. We also cover casting, how to work with models and stylists, hair and makeup, licensing, and finding locations and studios. Learn to define

your style and brand yourself. Assignments include shooting a mock campaign. Guest speakers discuss their experiences in the business. Suitable for anyone with a strong portfolio of work and a desire to learn what is involved in working as a commercial photographer.

PREREQUISITE: Photography II or portfolio review

ADVANCED LIGHTING TECHNIQUES

16WCELI212 | Robert Meyer
Jan 29–Apr 1 | Fri 6:30–9:30 pm |
\$680 + \$45 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 10 weeks of hands-on experience that will teach students how to realize their vision in the picture-taking process, not manipulate a RAW file.

PREREQUISITE: Lighting Techniques: An Overview or portfolio review

INTERMEDIATE TO ADVANCED STUDIO LIGHTING

16WCELI218 | Flora Hanitjo
Mar 12–13 & 19–20 | Sat & Sun
9:00 am–4:00 pm | \$555 + \$75 FEE

This workshop is a condensed version of the Intermediate Lighting course, with an emphasis on strobes and an introduction to continuous light. Polaroids are used as a visual guide. The first weekend is dedicated to working with pro photo strobes, reflectors, grips, and accessories, such as the bounce board, cookie cutters, and scrims. Students are challenged in different lighting situations and re-create various portraits from famous photographs, paintings, and other sources. The second weekend addresses continuous light: students re-create “daylight” in a controlled studio setting and mix existing light with a controlled artificial light source. Students must have a solid working knowledge of strobes and photo theory (f-stops, ISO, shutter speed, etc.) and a good understanding of color balance.

PREREQUISITE: Photography II or portfolio review

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

IDEAS & PRACTICE



© Neal Slavin

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: icp.org/people/faculty

HOLIDAY NOTE: Winter classes and workshops will not meet on February 15 (Presidents' Day) and March 26–27 (Easter).

Documentary & Visual Journalism**STREET PHOTOGRAPHY: CAPTURING THE CITY'S SPIRIT**

16WCEPJ101 | Natan Dvir
Mar 3–31 | Thurs 10:00 am–1:00 pm |
\$410 + \$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 of 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: Photography I or portfolio review

THE DOCUMENTARY PROJECT: THE PHOTOGRAPHER AS STORYTELLER

16WCEPJ203 | Natan Dvir
Jan 26–Mar 29 | Tues 6:30–9:30 pm |
\$655 + \$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: Photography II or portfolio review



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**ADVANCED STREET PHOTOGRAPHY:
FINDING YOUR VOICE****16WCEPJ222 | Natan Dvir**Jan 28–Mar 31 | Thurs 6:30–9:30 pm |
\$655 + \$20 FEE

Street photography has evolved dramatically in the past 20 years, given recent technological developments and photographers exploring new ways of representation. In this course, students' portfolios are examined to identify their visual strengths, as they are encouraged to work on an ongoing series based on their personal interests. Advanced techniques are explored, including nighttime photography, portable lighting, portraiture strategies, and online photography. Photographs and projects of contemporary street photographers are discussed, with a focus on work from recent decades. Students are expected to complete weekly assignments and present their work for critique in class.

PREREQUISITE: Photography II or portfolio review**NEW DOCUMENTARY STORYTELLING
REINVENTED****16WCEPJ225 | Lori Grinker**Jan 28–Mar 31 | Thurs 6:30–9:30 pm |
\$655 + \$40 FEE

The methods we use to tell stories have been changing since the beginning of time: from cave paintings to the oral tradition, novels and plays, movies, photo essays, illustrated books, the photo exhibition, the series, installation art, staged imagery, multimedia, and now trans-media storytelling. As a result, different access points to storytelling have emerged across a rich array of platforms, often with interactive participation. This creative course will look at the changing landscape and language of storytelling through photography. Working on existing or new projects, participants will explore multiple ways to document stories or address the issues of our time. Students will also learn how to draw in viewers—to be seen and heard among the white noise of our fast-changing digital age.

PREREQUISITE: Photography II or portfolio review**The Portrait****CLASSIC PORTRAITURE FROM A TO Z:
BREAKING THE RULES****16WCEP0104 | Neal Slavin**Jan 26–Apr 5* | Tues 6:30–9:30 pm |
\$680 + \$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, makeup, gesture, and the age-old dilemma of flattery as opposed to stark realism.

PREREQUISITE: Photography I or portfolio review
***NOTE:** No class Mar 22**THE FASHION PORTRAIT:
FROM STREET STYLE TO HAUTE COUTURE****16WCEP0200 | Alice O'Malley**Jan 28–Apr 7* | Thurs 6:30–9:30 pm |
\$680 + \$40 FEE

Throughout the history of photography, portraitists have looked to fashion for inspiration—and fashion has turned to the camera for edification. Both disciplines begin with an idea about how to represent the model in space. Elements of wardrobe, makeup, attitude, and personal style add dimensions to an image that are both coded and revealed. In this class, students explore the nexus of fashion and portraiture by examining our inspirations as photographers and our desires as viewers. The

NANCY BOROWICK

2010 Graduate: Documentary Practice and Visual Journalism



© Nancy Borowick

Write a brief statement about your current work.

Currently, I am working as a photographer in New York City. I freelance mainly for the *New York Times*, but also work for various magazine, web, and university clients around the area. In addition to editorial work, I am continuing to work on my personal project, *Cancer Family Ongoing*, where I documented my parents as they underwent treatment for terminal stage-4 cancer simultaneously, a project I first began while I was a student at ICP during my mother's first recurrence.

Describe your artistic practice and what you have been doing since graduating from ICP's Documentary and Photojournalism Program.

Since ICP, I have been busy, learning the freelancer hustle, developing my business and brand, and also exploring projects that interest me, like one I've started recently, learning about the world of service and therapy dogs, and their relationships with the humans that they care for. Before starting the program, I knew I loved photography, but I felt a bit directionless and was looking for guidance, and an opportunity to grow and hone my skills. ICP seemed to be the answer I was searching for. Now, five years out, I have been working on assignments around the world. I've exhibited my photographs internationally and I've developed meaningful relationships with many of those whom I met while I was a student.

What impact has the experiences of going through the ICP program had on you?

I think without the ICP program, I wouldn't be working as a photographer. Before coming to ICP, I loved photography, but wasn't sure what I wanted to do with it and where to go, which is why the program appealed to me as much as it did. Once I enrolled in the program, I felt like the more I put into my classes and my work, the more I got out of it in the end. I took advantage of as many opportunities as I could, went to as many events and exhibition openings as I could manage, and kept myself open to whomever and whatever came my way.

Is there anything that has surprised you since you graduated?

When you are in the ICP program, you are surrounded by people who want to advise you, sculpt you, and direct you, so you can become a stronger and smarter photographer and storyteller. You have daily edits, with teachers and classmates, and you can really explore and investigate stories with the help and guidance of a large team of people who want to help and collaborate with you.

Leaving ICP was a little scary because I knew I would have to begin to rely on myself and what I had learned, and be the businesswoman I needed to be if I wanted to succeed in this industry. It was nice to know and feel the community support I received after graduating from ICP. It wasn't like you finish the program and you are left to fend for yourself. Even after I graduated, I had many opportunities to speak to the new classes of students, exhibit my work and help curate a show at the School, and even work with an NGO in Russia—all through the ICP program. It's a family, and I will forever be grateful for the opportunities and relationships I've gained as a result of having attended the school.

What would you say to people who are thinking about applying to the program?

Give me a call and we can talk about it over a cup of coffee?! But seriously, I cannot speak more highly about ICP and the programs that it offers. You get a well-rounded experience, with everything from project development and learning the tools currently used in the industry today to becoming part of an amazing and talented community of like-minded individuals. At ICP, everyone is working together to help make you as successful and prepared as possible for the photography world of today!



© Lori Grinker

class includes weekly lighting workshops, slide presentations on the history of fashion photography, and student critiques, with particular attention to decisions made regarding lighting, art direction, and narrative themes.

PREREQUISITE: Photography II or portfolio review
***NOTE:** No class Mar 24

NEW INTIMATE PORTRAIT

16WCEP0204 | Jen Davis
 Jan 26–Mar 29 | Tues 6:30–9:30 pm |
 \$655 + \$15 FEE

Working with people as subjects, whether they are familiar 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: Photography II or portfolio review

THE PORTRAIT PROJECT

16WCEP0205 | Martine Fougeron
 Jan 27–Mar 30 | Wed 7:00–10:00 pm |
 \$655 + \$20 FEE

What are the qualities that make photographic portraits compelling and memorable? How do we communicate complex, nuanced feelings about the people we are drawn to photograph? How do we take pictures of those who may be personally important or meaningful, and convey their significance to a larger audience? This class begins with a look at students' portfolios and an assessment of their personal goals. Full immersion into the project is expected, whether the task at hand requires weekly photographing, editing, and printing; sequencing and laying out an exhibition or book idea; or simply uploading images to a website. Through weekly critiques and class discussions, students are taught how to orchestrate all these important decision-making processes and the means necessary to achieve self-defined goals. We discuss the portrait work of fine-art photographers and emerging artists as well as technical aspects of composition and lighting, only inasmuch as they as they relate to and inspire the students' work.

PREREQUISITE: Photography II or portfolio review

THE INTERPRETIVE PORTRAIT

16WCEP0212 | Andrea Modica
 Jan 30–31 | Sat & Sun 10:00 am–5:00 pm |
 \$380 + \$75 FEE

Designed for the intermediate photographer, this workshop explores both traditional and nontraditional approaches to portraiture. In experimenting with ideas and techniques, students endeavor to create an interpretive portrait—one that offers a view into another person's life. Slide presentations and discussions investigate fine-art and editorial portraiture with a focus on style. More business-oriented topics include ethical and legal issues pertaining to the use of portraits in publications and exhibitions. Beginning with a portfolio review, this workshop encourages students to develop a unique style that will take their work in portraiture to another level.

PREREQUISITE: Photography II or portfolio review

THE FIVE-MINUTE PORTRAIT

16WCEP0214 | Stéphanie de Rougé
 Jan 26–Mar 29 | Tues 10:00 am–1:00 pm |
 \$655 + \$75 FEE

This class is aimed at professional or amateur photographers who want to fully express their voice as portraitists even under the pressure of time. Whether on assignment for a magazine or on vacation with family, whether the subject is familiar or a stranger, there are times in life when five minutes can really make a difference—if one knows how to use them. Through discussions, visual presentations, and in-class assignments, students explore the notion of portraiture, learn how to research a specific subject, prepare gear for a shoot, take advantage of the architecture or nature available, install an easy lighting system, interact with a model, and create a powerful portrait. Each student is asked to present a final project of three printed portraits.

PREREQUISITE: Photography II or portfolio review

ENVIRONMENTAL PORTRAITURE—SUCCESSFUL IMAGES AGAINST ALL ODDS

16WCEP0216 | Ethan Hill
 Jan 25–Apr 4 | Mon 6:30–9:30 pm |
 \$655 + \$15 FEE

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. We will explore the use of

what is traditionally considered “ugly” ambient light—i.e., fluorescent light and noon sun—to make beautiful images and engage in a ground-up technical discussion of how strobe light works as well as shooting with strobe on location. We will also hold in-class demonstrations and discuss weekly student assignments. Emphasis will be placed on using light to convey your subject's mood, making contact with potential subjects, troubleshooting on the fly, and some of the social graces essential to photographing strangers.

PREREQUISITE: Photography II or portfolio review

NEW THE CELEBRITY PORTRAIT AND POP CULTURE

16WCEP0218 | David Needleman
 Jan 25–Feb 29 | Mon 6:30–9:30 pm |
 \$410 + \$40 FEE

This course provides an introduction to photography's relationship with celebrity portraiture, and how one influences the other in our current pop culture. Through assignments, lectures, and guest lectures, students will

gain an understanding of what it's like to be a working commercial portrait photographer. The first half of each weekly session will include a discussion; the second half will be devoted to critiquing each other's weekly assignments. This course is intended to challenge students to achieve their own visual aesthetic, despite the hurdles that accompany today's portraiture industry. Students will learn what it takes to be a successful celebrity portrait photographer in the 21st century and develop a deeper appreciation for the genre.

PREREQUISITE: Photography I, Photoshop I, or portfolio review

Cityscape / Landscape

THE ARCHITECTURAL METROPOLIS AND THE POETICS OF SPACE

16WCELA001 | Alex Fradkin
 Mar 7–Apr 4 | Mon 6:30–9:30 pm |
 \$410 + \$25 FEE

Architectural movements and styles, neighborhoods emanating rich cultural diversity, and vernacular histories combine to make New York one of the most recognizable and visually stimulating cities on the planet. Using film or digital cameras, students will create a body of work featuring various neighborhoods, returning to the same spot each week to further their investigation into what makes a place unique, both during the day and at night. We will engage the architectural visual composition of the city—structures, people, vehicles, and all of the clutter of the chaotic street scene—into well-thought-out and organized photographs, while always allowing for the unexpected surprise. Additionally, we will explore the metropolis/architectural environment at night, using available natural and artificial lighting sources. The night environment is a visually stunning time to photograph, given the many challenges of photographing places in the dark. Technical aspects of architectural photography will be thoroughly explained and practiced. Evocative natural lighting and artificial illumination of the evening cityscape will also be extensively examined. Weekly assignments will be discussed in a group setting. The course will include field trips and presentations on historic and contemporary architectural photographers who have focused primarily on urban landscapes.



© Alice O'Malley



© Andrea Modica

tionships between people, places, and things will surprise and intrigue you. The daily practice of making photographs is a way of “slowing down time” and “making sense” of the world. In this course, students are required to photograph every day, regardless of other commitments, and to keep a visual diary of their process. Weekly class discussions provide support for everyone and encourage ongoing refinement of photographic technique. Class readings include essays by renowned photographers on their creative process. Examining the building blocks of visual language is central to weekly critiques. Paying close attention over the duration of the semester to the nuances of your photographic process alters ways of seeing and perceiving the visual world. In committing to this daily practice, you become clearer about when, why, and how to transform the “decisive moments” of ordinary experience into photographs that truly “speak” to you and others.

***NOTE:** Class in session on Feb 15 (Presidents’ Day), but will not meet on Mar 21

DISCOVERING YOUR OWN PHOTOGRAPHIC EYE

16WCEPV007 | Kristin Holcomb

Jan 26–Mar 29 | Tues 10:00 am–1:00 pm | \$655

Learning to create a cohesive body of work while developing a personal perspective and vision is a photographer’s most important challenge. This class explores both the conscious and intuitive understanding of the visual language of photography. We select, edit, and organize our existing photographs to develop

through a visual study of a wide range of movies. We view and discuss film clips and make a comparative analysis to inspire your photography. Different visual styles, directors, and cinematographers from films throughout history and from around the world are explored. Through assignments, students learn to see cinematically in a way that can enrich their work, whether they are shooting stills or video.

NEW CULTIVATING YOUR CURIOSITY TO CREATE CAPTIVATING PHOTOGRAPHS

16WCEPV044 | Liam Cunningham

Jan 27–Mar 30 | Wed 6:30–9:30 pm | \$655

“I think, at a child’s birth, if a mother could ask a fairy godmother to endow it with the most useful gift, that gift would be curiosity.”

—ELEANOR ROOSEVELT

One of the hallmarks of any artistic endeavor is a high level of curiosity about oneself and the world we navigate. As young children, we are very curious. As we age, our curiosity often fades as parents and/or society rush to constrain us. Curiosity can, however, be nurtured back to health, leading to new ways of seeing and experiencing life—both with our cameras and our hearts. As photographers, cultivating curiosity is at the core of making meaningful work. A photographer’s approach is essentially rooted in one’s personal projections onto people, objects, and places. As such, accessing the unconscious mind, where curiosity and imagination originate, can be

PHOTOGRAPHY OF THE URBAN LANDSCAPE

16WCELA206 | Elliott Kaufman

Mar 7–Apr 4 | Mon 2:00–5:00 pm | \$410

From Atget’s Paris to Davidson’s East 100th Street to Meyerowitz’s St. Louis to Polidori’s Havana, photographers have been using the urban landscape as subject matter for long-form documentary book projects for more than a century. This class is designed for students whose work leans toward the built environment—guiding them through the process of focused visual storytelling, building a body of work, and, most important, editing. Each student will come away from this class with a thorough understanding of this process and with at least a 10-picture essay as a basis for a potential book project.

PREREQUISITE: Photography II or portfolio review

New York City

NEW YORK AT TWILIGHT

16WCENY102 | Lynn Saville

Mar 7–Apr 4 | Mon 6:30–9:30 pm | \$410

New York at twilight is a study in contrasts. Changing conditions of light and weather interact with architecture to build and dismantle an endless series of twilight cities, each hinting at pleasure and mystery. In this course, students examine this shifting scene, developing their powers of observation and photographic techniques. Field trips explore the contrasts between obscure urban spaces (warehouses and industrial zones) and urban icons such as the Flatiron Building and the Washington Square Arch. Each student creates a new body of work that addresses the paradoxical identities of the city.

PREREQUISITE: Photography I or portfolio review



© Lynn Saville

Personal Vision

DAILY PRACTICE: THE PHOTO JOURNAL

16WCEPV002 | Linda Cummings

Jan 25–Apr 4* | Mon 6:30–9:30 pm | \$655 + \$25 FEE

Photographs speak through analogy. By making the act of photographing part of your daily life, your experience of the familiar changes—providing the basis for new inspiration and direction in your work. Overlooked details, forgotten forms, and previously unnoticed rela-

an understanding of the content of our work while creating new imagery that explores our deepening visual understanding. This class uses open-ended assignments and preexisting work to explore photographic vision and hone editing skills to create a clearly defined body of work. **FOR BEGINNERS**

LET MOVIES INSPIRE YOUR PHOTOGRAPHY

16WCEPV033 | Edward Ratliff and Anja Hitzberger

Mar 3–31 | Thurs 6:30–9:30 pm | \$410

This class helps students to improve their compositional skills and deepen their work

an incredibly rich experience. In this course, you will have the opportunity—through daily journaling, weekly photographic assignments, and critiques—to reflect upon what YOU are curious about in your photography process as well as your life. Along with engaging in classroom exercises, we will explore ways in which cultivating your curiosity can make you a stronger photographer. This course is open to all photographers of any subject matter. Come join me for 10 weeks of exciting introspection, discovery, and exploration.

NEW THE TRIUMPH OF COLLAGE AND THE CONTEMPORARY VISUAL LANDSCAPE

16WCEPV045 | Barbara Confino
Feb 25–Mar 31 | Thurs 2:00–5:00 pm | \$420 + \$40 FEE

The moment you put together two things that normally do not belong together, you enter the world of collage. Collage sensibility is evident everywhere: from the work of modern greats, such as Hannah Höch and David Hockney, to the young lions in MoMA's 2015–16 exhibition, *Ocean of Images: New Photography 2015*. With the advent of the digital age and the visual inundation of the internet, it was almost inevitable that many would find the singular, straightforward image inadequate to express the complexity of our time. Its antecedents go as far back as Victorian scrapbooking. Yet collage has emerged as one of the dominant modes of contemporary photographic practice, and the variety of collage strategies that today's photographic artists are using is simply astounding. This course will explore both the history of collage and its various styles, along with allied modalities, montage, and assemblage—all of which assert the ascendancy of the imagination over perception in contemporary photography. Emerging in the 20th century out of its two most-dominant movements, Cubism and Dada-Surrealism, collage wreaks radical havoc on both content and form. The antithesis of the document, the collage impulse can be found as well in staged photography, whenever nonrational juxtapositions dominate. Even aspects of Cindy Sherman's work can be viewed as collage-influenced, as can any departure from normal realism. In this class, you will learn some basic techniques using your own favorite materials. Guest speakers, visits to pertinent exhibitions, and lively discussions will supplement these practical exercises. Everyone will be encouraged to seek their own collage style in this most plastic of mediums.

NEW A PEEK BEHIND THE SCENES: INSIDE PHOTO GALLERIES

16WCEPV046 | Alice S. Zimet
Jan 9 & 23, Feb 6 & 20, and Mar 5 & 19 | Sat 11:00 am–2:00 pm | \$425 + \$25 FEE

This class goes behind the scenes of commercial photography galleries to offer participants a better understanding of the fine-art marketplace, including tips on how to break into it. We will visit galleries located on the Lower East Side, in Chelsea, on 57th Street, and on the Upper East Side, where you will look at images in person and up close. More important, we will have frank discussions with owners and sales associates about how galleries find new



© Liam Cunningham

talent, whether they review portfolios, and how prices are determined and shared, as well as what not to do when approaching a dealer and other reality checks about finding a gallery. Given the need to have strong leave-behind print materials when dealing with galleries, collectors, and the general public, discussions will include class critiques of your business cards and other communication tools. You will ultimately be asked to identify the ideal gallery "right" for you, and to defend that choice.

TELLING A STORY THROUGH PHOTOGRAPHS

16WCEPV106 | Anja Hitzenger
Jan 26–Mar 29 | Tues 10:00 am–1:00 pm | \$655

This class is for photographers who want to tell personal stories with their pictures and are interested in exploring ideas that could grow into long-term projects. Students develop strategies for building sequenced stories, and are free to choose between documentary, multimedia, or conceptual projects. Through critique, we learn how to create dynamic photographs with an emotional message and the elements needed to tell a story. We discuss compositional tools, aesthetic intentions, and effective editing. Throughout the class, students develop their own voice through their

photographs. A comparative study of historical and contemporary photographers and filmmakers, from documentary to conceptual, is presented. Assignments are customized to each student's project.

PREREQUISITE: Photography I or portfolio review

NEW NEW COLOR PROJECTS

16WCEPV142 | Christine Callahan
Mar 2–30 | Wed 10:00 am–1:00 pm | \$410 + \$35 FEE

How do you build a photographic project? This course concentrates on developing skills to advance work past the beginning stage using color photography as a powerful instrument of visual articulation. Picture content, editing, and photographic techniques are tools that communicate complex ideas. Class critiques and discussions provide vital feedback. Topics include strategies for creating meaning with color, how light temperatures affect mood, the power of sequencing, and methods of presentation. Examples of historical and contemporary color photography are discussed. Class time is divided between critiques and presentations. Students may work in any camera format.

PREREQUISITE: Photography I or portfolio review

FROM INTENT TO EDIT: ESTABLISHING A RELATIONSHIP WITH YOUR WORK

16WCEPV200 | Karen Marshall
Jan 25–Apr 4 | Mon 6:30–9:30 pm | \$655

This relationship-building workshop helps photographers establish strategies and methods to organize, meditate on, and ponder their images. The quest for an individual focus is important and, 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've actually produced. Knowing how to edit and refine the outcome of a shoot is of equal importance—and fundamental when building a relationship with one's own photography. This course helps photographers develop strategies to assess their images. Students are encouraged to stand back, evaluate, and reflect on their images, in order to better understand the success and clarity of their photographs. Class critiques bolster students' ongoing relationship with their independent practice.

PREREQUISITE: Photography II or portfolio review



© Barbara Confino

AN INTERIOR VIEW**16WCEPV238 | Bryan Whitney**

Jan 28–Mar 31 | Thurs 6:30–9:30 pm | \$655

If architectural interiors, intimate or grand, have a special resonance for you, this class will be a catalyst for your work. Translating the “poetics of space” into an evocative photographic image is the challenge. While discussing professional approaches and techniques for shooting interiors, we are mainly concerned with how to communicate the atmosphere and meaning that you personally experience. Specific assignments challenge and hone your ability to interpret spaces with perspective, light, and abstraction. Inspiration for assignments is provided by in-depth discussions on the symbolism and history of interiors, viewing work by painters and photographers who speak the language of space, and a field trip to a unique interior.

PREREQUISITE: Photography II or portfolio review**UNDERSTANDING AND WORKING WITH LIGHT****16WCEPV239 | Richard Rothman**

Jan 27–Mar 30 | Wed 10:00 am–1:00 pm | \$655 + \$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 assignments 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: Photography II or portfolio review**NEW ACTIVISM AND PHOTOGRAPHY: THE PERSONAL AS POLITICAL****16WCEPV250 | Bryson Rand**

Jan 28–Mar 31 | Thurs 6:30–9:30 pm | \$655

What is our responsibility as artists to address the social and political issues of our time? What does political art look like? How can we express our lived experiences in a way that has social resonance? These are some of the questions that will be addressed during this course. Through weekly critiques of student work and in-depth looks at photographers who create work that is both intensely personal and profoundly political, students will hone their personal vision and gain a broader understanding of the artist’s role as social activist. The class will look at work by artists such as LaToya Ruby Frazier, David Wojnarowicz, Nan Goldin, Peter Hujar, Grete Stern, Diane Arbus, Ai Weiwei, and Lorna Simpson, to name a few.

PREREQUISITE: Photography II or portfolio review**CORINNE MAY BOTZ**

ICP Faculty



© Corinne May Botz

In my practice, I investigate the intersection of architectural space, gender, and trauma. I am particularly interested in how domestic space shapes the self, and how psychological states are expressed in the architecture of the house and the everyday objects with which individuals surround themselves. Given the freedom to develop a thematic course at the International Center of Photography, I decided to build a class that revolves around my own areas of research and artistic interest in the home. Having taught Views from Home at ICP for the last seven years, I was able to experience the remarkably rich and diverse personal perspectives that students bring to this exploration of family photography and domestic space. Oftentimes, what you know intimately and have direct access to provides the most interesting material to work with. The primary objectives of this course are to mine our everyday lives for content and to reconstruct personal stories and histories through the matrix of memory. Many who have participated in this course have been studying far away from their homeland and living in transient spaces. This physical distance has served to amplify the themes of diaspora, homelessness, constructed memory, and the changing notions of intimacy and family bonds as a result of new communication technologies.

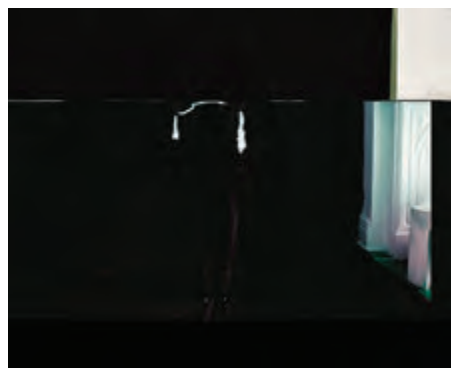
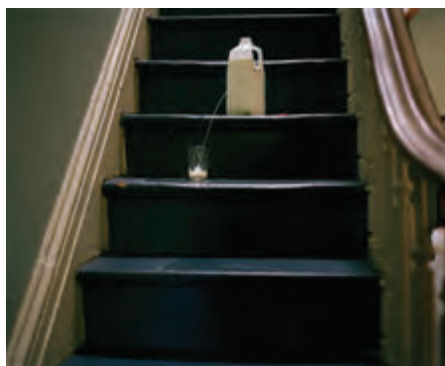
The material we consider extends beyond photography and includes artist-thinkers, such as Michael Rakowitz, Gregor Schneider, Chantal Akerman, and Peter Greenaway. Course readings include excerpts from Georges Perec’s *Species of Space*, Gaston Bachelard’s *The Poetics of Space*, Svetlana Boym’s *The Future of Nostalgia*, and a Bell Hooks’s essay about race and self-representation through snapshots. Artists LaToya Ruby Frazier, Lenka Clayton, Jamie Diamond, Angela Strassheim, and Bryan Zanisnik, whose work is deeply engaged in these issues, have made important contributions within this class as visiting artists. The integration of looking, searching, writing, reading, contemplating, and creating has influenced past students to identify subject matter of lasting and personal importance. It has been a privilege to facilitate and guide the process of producing a cohesive and meaningful body of work.

In the classroom, I use my own work as an example of how work can relate to ideas and source material, so that students are better able to situate their work in a larger context or framework. My process includes extensive research, photographing, writing, recording oral histories and videos, archiving the material, and determining presentation methods. Much of my work involves negotiating a relationship; listening, empathy, and modes representation are primary concerns. I often focus my camera on the residue of everyday life that signals expired moments of normalcy before trauma. I have worked on projects about miniature crime-scene reconstructions, sites throughout the United States where ghosts are reported, the homes of individuals with agoraphobia, personal belongings that were left behind after car accidents, everyday objects that were instrumental in violent deaths, objectophilia, and medical simulations. There is often both an exhibition and a book version. I have published two books of photography and writing: *The Nutshell Studies of Unexplained Death* (Monacelli Press, 2004) and *Haunted Houses* (Monacelli Press/Random House 2010).

My most recent project, *Bedside Manner*, examines the relationship between photography, empathy, and medical relationships. The psychologically charged portraits of standardized patients (medical actors) taken through two-way mirrors at simulation centers insinuate an uncomfortable, intimate voyeurism. The accompanying video explores the sick role and intersubjectivity by presenting a complex portrait of the neurologist Dr. Alice Flaherty, who plays herself as a doctor, patient, and standardized patient. As “doctors” and “patients” rehearse for trauma, underlying issues about authenticity, power relationships, and the medical gaze become apparent.

Bedside Manner is on view in a solo winter 2015–16 exhibition at Benrubi Gallery in New York. corinnebotz.com

PROFESSIONAL PRACTICE



© Rebecca Horne

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: icp.org/people/faculty

HOLIDAY NOTE: Winter classes and workshops will not meet on February 15 (Presidents' Day) and March 26–27 (Easter).

Career & Marketing Strategies

BUSINESS PRACTICE FOR THE PHOTOGRAPHER

16WCEMA004 | Lester Lefkowitz
Apr 2–3 | Sat & Sun 10:00 am–5:00 pm | \$380 + \$20 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 workshop 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.

NEW PORTFOLIO DEVELOPMENT FOR PHOTOGRAPHERS

16WCEMA208 | Rebecca Horne
Jan 28–Feb 25 | Thurs 6:30–9:30 pm | \$410 + \$40 FEE

This seminar is a hybrid theory/studio class that explores the nexus between commercial and art practice in photography and its various applications and manifestations. In contemporary practice, artists and photographers have long blurred distinctions between art and commerce in advertising, fashion, and editorial. Conversely, aspects of commercial photography have influenced—and have been incorporated into—art-making. This course explores how to be better prepared for life after graduation. Students will be asked to decide how to market their photographs and learn how to use these various genres of photography to their advantage. Combining reading and research with the production of their own work, students will learn to negotiate this new artistic territory.

PREREQUISITE: Must have a body of work (10–15 images) and Photography II, or portfolio review

Publishing

NEW PUBLISHING AS PRACTICE: CREATIVE APPROACHES TO PHOTOBOOK DESIGN

16WCEID103 | Christina Labey
Mar 9–Apr 6 | Wed 6:30–9:30 pm | \$540 + \$70 FEE

The photobook is a useful tool for communicating with a broad audience; it is a vessel for images and ideas to coalesce in a physical format. From the editorial and design process to the production of the physical book, many months (or years) are involved in planning the minute details of such publications. This class serves as an introduction to photobook design from a conceptual, creative, and practical standpoint. In addition to exploring how to form a thoughtful sequence for the material, we will discuss alternative approaches to layout and challenge our preconceived ideas of what a photobook should be. Each student will develop a publishing proposal and physical book dummy that is unique to their project, taking into consideration how the materials, format, and overall design communicate its ideas. This course is designed for students who have a project ready to develop into a publication or an idea that is ready to be translated into the book format.

PREREQUISITE: InDesign and Photoshop experience recommended, but not necessary or portfolio review



© Charlie Rubin, Published by Conveyor Editions

FULL-TIME PROGRAMS



© Evgenia Arbugaeva PJ09

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 Practice and Visual Journalism

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



© Tracie Williams MFA15

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.

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.

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

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.

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.

**FULL-TIME PROGRAMS
OPEN HOUSE
FRIDAY, JANUARY 22, 2016
6:00-8:00 PM**

**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
icp.org.**

CONTINUING EDUCATION TRACK PROGRAMS

Continuing Education Track

NEW SESSIONS BEGIN EVERY TERM

The Continuing Education (CE) Track Program is a three term program open to 12 students from all walks of life who want to pursue photography at a higher level than they might ever have before. Students can begin the Program either in the fall, winter or spring. In their first term, 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, and 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 term, 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 which 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, CEtrack@icp.edu or 212.857.0001.

HOLIDAY NOTE: Winter classes and workshops will not meet on February 15 (Presidents' Day) and March 26–27 (Easter).



© Ellen Steinberg Coven

CONTINUING EDUCATION TRACK SEMINAR—FIRST TERM

16WCTSR000 | Ben Gest
Jan 27–Mar 30 | Wed 6:15–9:15 pm

This seminar is a foundation course for all incoming 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 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 discussions. Open only to students enrolled in the CE Track Program.

CONTINUING EDUCATION TRACK SEMINAR—SECOND TERM

16WCTSR100 | Lori Grinker
Jan 27–Mar 30 | Wed 6:30–9:30 pm

This is the second of three seminars for current CE Track students. In addition to creating and exploring new work and personal vision, we will delve into the expansion of photographic process and ideas. Class critiques and critical discussions will continue, as students challenge themselves to develop their ideas in new and more sophisticated ways.

NOTE: This seminar is open only to students currently enrolled in the CE Track Program.



© Sharmila Sen

Advanced Continuing Education Track

ONE NEW SESSION PER YEAR

This three term 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 Advanced CE Track Program typically begins in the fall and is offered once during the academic year. Students interested in this program should apply in the spring or summer. 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 CE course offerings. The program culminates in an exhibition at the School of the International Center of Photography. 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 which 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, CEtrack@icp.edu or 212.857.0001.

ADVANCED CONTINUING EDUCATION TRACK SEMINAR—FIRST TERM

16WCTSR300 | Michael B. Foley
Jan 26–Mar 29 | Tues 6:30–9:30 pm

ADVANCED CONTINUING EDUCATION TRACK PRODUCTION SEMINAR—FIRST TERM

16WCTPD100 | Ports Bishop
Jan 29–Apr 1 | Fri 6:30–9:30 pm

CE TRACK INFO SESSION
MONDAY, JANUARY 11, 2016 | 6:00-7:00 PM

For further information, please contact
CEtrack@icp.edu, or 212.857.0001

ICP TRAVEL PROGRAMS: CROATIA | ITALY



© Petar Kurschner

The Island of Cres in Croatia

15FTRCR000 | Sally Gall
June 5–12, 2016
\$3,500

Join us in Cres, Croatia, a forested island in the Adriatic with remnants of human habitation going back to the Stone Age. Cres is surrounded by crystal clear sea and filled with wild herbs, sheep, and olive and pine trees. There are beautiful coves and beaches for shooting (and swimming).

The workshop consists of assignments, daily fieldwork, daily review of images shot, and technical reviews. We will discuss all aspects of photography vis-à-vis photographing the environment in which we are spending the week. There will be slide presentations and discussions of other photographers' approaches to photographing "place." Although there is an emphasis on photographing landscape, all subject matter will be approached. The goal of this intensive week is to help every student develop or continue to develop a personal vision and personal point of view.

Under the skillful leadership of fine-art photographer Sally Gall, who is represented by the Julie Saul Gallery in New York and is on the faculty at the School of Visual Arts, participants will find inspiration to further their own work in a motivational setting.

We will be based at the Hotel Kimen, with its own swimming beach, and our "classroom" will be in Cres town, a 10-minute coastal walk from the hotel. We will enjoy fresh fish, octopus, scampi, and other Adriatic treats in addition to the famous lamb of Cres.

This workshop is open to photographers and enthusiasts at all levels of photographic knowledge. All participants must have a digital camera, a laptop computer, and photo-editing software. Tripods and additional photo equipment are a bonus, but not a necessity. All participants must have a working knowledge of their equipment.

The workshop fee of \$3,500 includes a double-occupancy room at the Hotel Kimen in Cres, breakfast and dinner at the hotel plus seven lunches at different locations, a local driver and touring van starting and ending in Zagreb, 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 April 1, 2016. **Please do not purchase airline tickets until the trip has been confirmed.**

NOTE: The fee does not include the round-trip international airfare to Zagreb.

The Light and Life of the Italian Lake Country

16MTRLC 000 | Karen Marshall
July 17–24, 2016
\$4,350

Explore your personal relationship with photography while basking in the beautiful landscape of Lake Como at the foothills of the Swiss and Italian Alps in Italy. During this seven-day visual retreat in the spectacular environs of Lake Como, participants have the opportunity to explore the beauty of the landscape, the charm of local 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. 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 \$4,350 includes lodging at the luxurious Villa Cipressi for seven nights (double occupancy with private bath and ample breakfasts), field trips, tuition, a welcome 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 \$3,350 includes shared lodging, breakfasts, all group meals, and field trips. The workshop will be confirmed with a minimum of eight participants by March 15, 2016. A nonrefundable deposit of \$1,000 is required to reserve your place. **Please do not purchase airline tickets until the trip has been confirmed.**

NOTE: The fee does not include the round-trip international airfare to city in Italy.

MEMBERSHIP

Invite your family and friends to be part of ICP's dynamic community. Give the gift of Membership!

When you give the gift of ICP Membership, you open the door to a vibrant and dynamic community offering opportunities to participate in programs, classes, and exhibitions, all geared toward driving the conversation about photography today.

While supporting ICP, Members receive a wide range of benefits, including:

- Invitations to participate in exclusive activities
- Discounts at the ICP Store and on public programs
- A \$25 discount on each class at the ICP School
- Subscription to our e-newsletter
- Members-only shopping days
- Free access to the ICP Library
- Free admission to exhibitions

ICP Membership is an essential gift for any photography lover!

This is an especially exciting time to get even more involved with the ICP community. In 2016, the brand new ICP Bowery debuts downtown, a move that reflects a larger vision within the evolution of photography. Through its adaptable street-level spaces and galleries, ICP Bowery has been designed to accommodate an expanded slate of creative events and installations in partnership with artists, technologists, thinkers, and ICP Members.

Meanwhile, the ICP School remains at its current location in Midtown Manhattan, offering more than 400 courses that range from traditional film and darkroom practice to digital media, while our permanent collection is now being housed at Mana Contemporary in Jersey City, New Jersey, a larger, more flexible space.

Please join us during this landmark year—drop by our new space, see an exhibition, take a class—and be part of the thriving ICP community.

Give the gift ICP Membership today! Visit us online at icp.org/membership, call 212.857.0003, or email membership@icp.org for more information.



© Benjamin Jarosch

TEEN ACADEMY



© Olivia Saporito, Student

ICP's Teen Academy program offers a range of opportunities for teenagers to develop their knowledge of photography. Courses include 10-week classes in black-and-white and color darkroom instruction, digital intensives, and a yearlong advanced 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 Imagemakers is made possible with generous support from the Altman Foundation, William Randolph Hearst Foundation, Ravenel And Elizabeth Curry Foundation, The Norman and Heewon Cerk Gift Fund, The Chervenak-Nunnalle Foundation, The Houston Family Foundation, Susan and Thomas Dunn, Keith Haring Foundation, The Max and Victoria Dreyfus Foundation, Stuart Z. Katz and Jane Martin, Joseph Alexander Foundation, Select Equity Group, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

HOLIDAY NOTE: Winter classes and workshops will not meet on February 15 (Presidents' Day) and March 26–27 (Easter).



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

16WTAFB000A | Chantal Heijnen
Jan 23–Apr 2 | Sat 11:00 am–2:00 pm

16WTAFB000B | Ifétayo Abdus-Salam
Jan 23–Apr 2 | Sat 3:00–6:00 pm

16WTAFB000C | G. Giraldo
Jan 28–Mar 31 | Thurs 4:00–6:30 pm

\$705 + \$55 FEE

Teenagers are invited to learn the basics of black-and-white photography, including how to make exposures with a 35mm camera, process film, and create prints. During field trips and shooting assignments, students will expand their understanding of the technical and aesthetic possibilities of photography. We will also discuss the work of historical and contemporary photographers. 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 will culminate in a final presentation for family and friends.

PHOTOGRAPHY II IN BLACK-AND-WHITE: THE SELF-PUBLISHED ARTIST

16WTAFB100A | Lesly Deschler-Canossi
Jan 24–Apr 3 | Sun 11:00 am–2:00 pm |
\$705 + \$55 FEE

The invention of the printing press forever changed how information is spread, enabling artists to find new audiences beyond their immediate spheres of influence. Even today, young photographers use homemade books and zines to extend the reach of their work to bookstores, collections, art fairs, and library shelves across the globe. In this class, students will produce gelatin silver prints, using them as source material for self-publishing. Through alternative methods such as photocollage, sandwiched and scratched negatives, and zine and poster production, teens will expand their understanding of the possibilities of image-making, learning how to use independent channels of distribution as a way to reach larger and more diverse audiences. By the end of the course, students will have developed a portfolio of prints, an artist's statement, and a handmade book or zine. The course will culminate in a final presentation for family and friends.

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

PHOTOGRAPHY II IN BLACK-AND-WHITE: LIGHTING FOR PORTRAITURE

16WTAFB100B | Jaime Schlesinger
Jan 24–Apr 3 | Sun 3:00–6:00 pm |
\$705 + \$55 FEE

In this course designed for more advanced teen photographers, students use portraiture as an entry point for understanding the technical and aesthetic components of lighting. This course will provide an in-depth exploration of metering and exposure while students study

natural and artificial lighting techniques for the black-and-white portrait. Through technical exercises, students will learn the tools needed to control and manipulate light in order to achieve both practical and artistic effects. Students will photograph themselves, each other, family members, and strangers—spontaneously in the neighborhood, staged at home, and more formally in the studio. 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 will culminate in a final presentation for family and friends.

PREREQUISITE: Photography I in Black-and-White, as approved by Community Programs staff.

PHOTOGRAPHY I IN COLOR: COLOR FILM AND DARKROOM

16WT AFC100A | Doran Asher Walot
Jan 23–Apr 2 | Sat 2:00–5:00 pm

16WT AFC100B | Sarah Warshaw
Jan 24–Apr 3 | Sun 2:00–5:00 pm

\$705 + \$55 FEE

Teenagers are invited to explore color film and darkroom photography. Students will learn to make exposures with a 35mm camera and create color prints in ICP's darkrooms. Using negatives, students will refine their printing skills and learn to work with speed and consistency on ICP's computerized Kreonite print processor. Students will 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 will culminate 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: Photography I in Black-and-White, as approved by Community Programs staff.

TEEN ACADEMY IMAGEMAKERS

15FIMFB200A | Bami Adedoyin
Sept 28, 2015–June 13, 2016 |
Mon 4:00–6:30 pm

15FIMFB200B | Lesly Deschler-Canossi
Sept 30, 2015–June 15, 2016 |
Wed 4:00–6:30 pm

\$2,100 + \$165 FEE

Teen Academy Imagemakers is currently in progress. For more information about this yearlong program for high-school juniors and seniors looking to pursue photography in college and/or as a career, please visit icp.org/school/teen-academy. Applications for the 2016–17 year will be available in April 2016.

MUSEUM EDUCATION

Our Museum Education program provides 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, Guided Tours are conducted in an inquiry-based discussion format, encouraging audience members to discover visual information and realize multiple interpretations and meanings.

As our Museum is moving from Midtown to a new space at ICP Bowery, set to open in 2016, we are now offering Off-Site Guided Tours, bringing the experience of a museum visit into your classroom! Focusing on the content of ICP's extensive collection, we have developed K–12 lesson plans to complement curricular themes and goals. These in-depth Teacher Guides can be used independently or in conjunction with our visit to your site.

Off-Site Guided Museum Tours are available Monday–Friday, 9:00 am–5:00 pm.

- NYC Title 1 Public Schools K–12: Free* (max. 25 students)
- K–12: \$150/25 students, plus two chaperones
- College students, adults, and seniors: \$150/25 students

*Please note that this is a pilot program and will be offered on a first-come, first-served basis.

To book a tour and access our Teacher Guides, please visit icp.org/museum/education. For more information, please call Group Tours at 212.857.0005 or email grouptours@icp.org.

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

Museum Education programs are made possible by the William Randolph Hearst Foundation, the Keith Haring 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.

Community Partnerships are made possible with generous support from The Pinkerton Foundation, William Randolph Hearst Foundation, the National



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Endowment for the Arts, Ravenel And Elizabeth Curry Foundation, The Norman and Heewon Cerk Gift Fund, The Houston Family Foundation, Susan and Thomas Dunn, Keith Haring Foundation, The Max and Victoria Dreyfus Foundation, Stuart Z. Katz and Jane Martin, New York State Council on the Arts, Joseph Alexander Foundation, May and Samuel Rudin Family Foundation, Select Equity Group, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



REGISTRATION INFORMATION

REFUND POLICIES

Requests for refunds must be submitted to withdrawals@icp.edu. The date will determine eligibility for a refund. All approved refunds take at least two weeks to process. ICP cannot be responsible for providing refunds for classes or programs missed as a result of 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 10 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 the workshop.*

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

Gift Certificates: Gift certificates are nonrefundable and expire one year from the date of purchase.

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 students' 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 up to three days prior to the start of class 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 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

If you don't have the prerequisite for the course, you may have your portfolio reviewed online or in-person.

Online: You may submit a selection of 15 small jpegs (no larger than 2mb total) and /or a link to your website to portfolioreview@icp.edu. For a Photoshop review, please send two to three unflattened psd files. 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.

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

Jan 6 Wed 6:00–8:00 pm
CE OPEN HOUSE FOR RETURNING STUDENTS

Jan 9 Sat 10:00 am–1:00 pm
CE OPEN HOUSE FOR NEW STUDENTS

Jan 13 Wed 5:00–7:00 pm

Jan 16 Sat 10:00 am–1:00 pm

Jan 20 Wed 5:00–7:00 pm

By appointment: Please email portfolioreview@icp.edu or call 212.857.0001 to set-up an appointment.

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 for class

placement advisement. Portfolio review and registration are on a first-come, first-served basis.

Continuing Education Info Sessions take place the first Friday of every month from 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.

- **Online:** school.icp.org
- **In-Person or by phone:** Payment must be made in full when registering. Registrations by phone require a payment by credit card in full. Registration hours are Monday–Friday, 9:00 am–7:00 pm; Saturday, 9:00 am–3:00 pm; Sunday, 9:30 am–1:30 pm.

There is a \$30 non-refundable registration fee each term.

Registration for Winter Term begins Tuesday, December 1.

212.857.0001 | 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 icp.org/school/facilities.



**INTERNATIONAL
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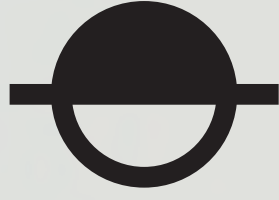
Returning ICP Students
Wednesday, January 6, 2016
6:00 – 8:00 pm

New ICP Students
Saturday, January 9, 2016
10:00 am – 1:00 pm

visit us online: icp.org/school



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**INTERNATIONAL
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**Winter 2016 Courses
and Programs**
including
January Workshops

**Full-Time Programs
2016–17**

ICP-BARD MFA PROGRAM
CHAIR: Nayland Blake
APPLICATION DEADLINE:
Monday, January 18, 2016

ONE-YEAR CERTIFICATE PROGRAMS
APPLICATION DEADLINE:
Monday, March 7, 2016

**Documentary Practice and
Visual Journalism**
CHAIR: Alison Morley

General Studies in Photography
CHAIR: Marina Berio

New Media Narratives
CHAIR: Elizabeth Kilroy



FULL-TIME INFO SESSIONS
Every Friday 3:00 – 4:30 pm

Learn more about our Full-Time Programs
by calling us at **212.857.0065**
or email us at fulltime@icp.edu

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