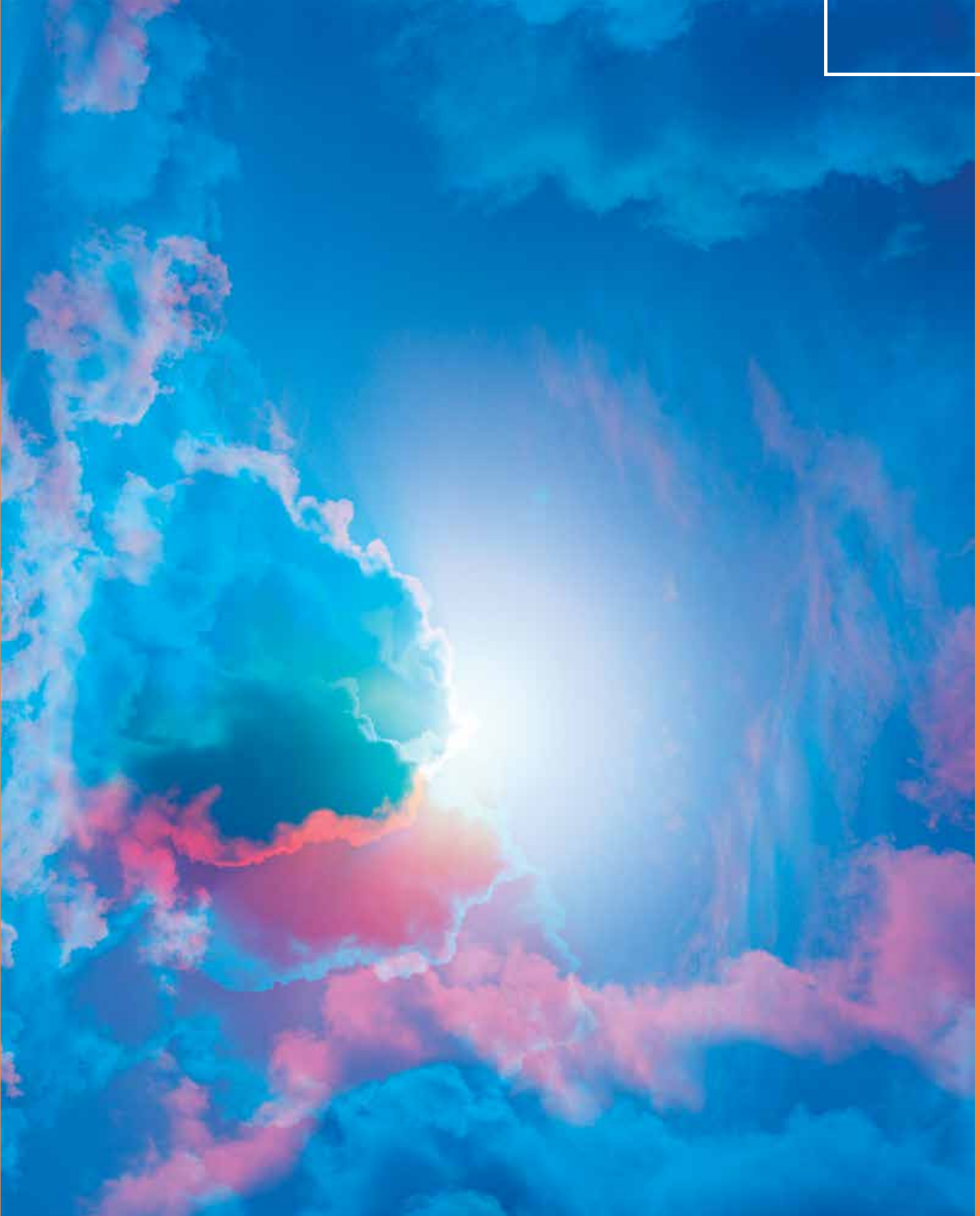


**COURSES AND
PROGRAMS
SPRING 2018**

INTERNATIONAL CENTER OF PHOTOGRAPHY



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COURSES AND PROGRAMS

SPRING 2018

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COVER: © Dillon DeWaters MFA '10, *Untitled*, 2016
BELOW: © Sarah Palmer, *Sounding of Air*, 2017

REGISTER EARLY AND SAVE 15%

Wednesday, February 21 through
Friday, March 16, use code PGFY18
to receive 15% off tuition on all
spring term Continuing Education
classes. ICP Members receive an
additional \$25 off.*

Register online at icp.org/register

*Discount is not valid on prior purchases,
yearlong courses, or Teen Academy classes.
Offers cannot be combined.



FOUNDATION & TECHNIQUES



© Christine Callahan

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

See holiday info on page 15.

Digital Photography

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, multi-media, and digital video. Advanced classes provide access to high-end professional equipment, such as Hasselblad high-resolution scanners and the Canon 1000, 2000, and 4000 archival inkjet printers, which generate mural-size prints. All students enrolled in a digital class receive 10 hours free toward Digital Media Lab usage.

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

DIGITAL CAMERAS

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 one 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

Apr 9–Jun 18 | Mon 10 AM–1 PM
Keisha Scarville | 18SCEDP000A

Apr 9–Jun 18 | Mon 6:30–9:30 PM
Claudia Sohrens | 18SCEDP000B

Apr 11–Jun 13 | Wed 10 AM–1 PM
Bradly Dever Treadaway | 18SCEDP000C

Apr 11–Jun 13 | Wed 7–10 PM
Heidi Norton | 18SCEDP000D

\$820 + \$40 FEE

Apr 21–22 & 28–29 | Sat & Sun 10 AM–5 PM

Meryl Feigenberg | 18SCEDP000E

May 19–20 & Jun 2–3 | Sat & Sun 10 AM–5 PM

Juliana Paciulli | 18SCEDP000F

\$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, participants also delve into 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**

NOTE: A DSLR camera capable of shooting RAW files is required.

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

HOW TO USE YOUR DIGITAL SLR OR MIRRORLESS CAMERA

Apr 21 | Sat 10 AM–5 PM
Robert Meyer | 18SCEDP001A

Jun 3 | Sun 10 AM–5 PM
Robert Meyer | 18SCEDP001B

\$290

This workshop demystifies the digital single-lens reflex (DSLR). As students practice taking digital photographs, they learn how

to use all the settings and functions of their cameras. Topics include auto white balance, color space, color temperature, formatting, correct exposure for digital images, and the advantages of shooting in different file formats. Participants explore the many functions that a DSLR shares with a traditional film camera, and discover how to use them to create the best possible image.

FOR BEGINNERS

AFTER THE SHOOT WHAT NEXT?

Apr 28–29 | Sat & Sun 10 AM–5 PM

Lester Lefkowitz | 18SCEDP002

\$380 + \$30 FEE

This workshop explores how to handle digital images after the photograph has been captured. Designed for those who have a basic working knowledge of digital photography, the course is packed with information, lectures, and demonstrations that cover many aspects of software, cameras, and printers. Topics include the digital "workflow," proper use of the histogram, the pros and cons of working with RAW files, the many useful features of Lightroom and Photoshop, making contact sheets, and more.

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

Apr 28 | Sat 10 AM–5 PM

Clinton Weldon | 18SCEDP011A

Jun 3 | Sun 10 AM–5 PM

Clinton Weldon | 18SCEDP011B

\$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. In this hands-on class, students discover how to create frame-worthy images with an iPhone. Participants learn the basic techniques of image composition, tips for shooting portraits, and the camera apps and editing tools that can elevate a photograph from a casual snapshot to a thoughtful and personal image.

HOW TO ORGANIZE YOUR DIGITAL PHOTOS USING LIGHTROOM

Apr 29 | Sun 10 AM–5 PM

Clinton Weldon | 18SCEDP012

\$120

Capturing great images is one thing, but 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, find out how external hard drives can provide cost-effective storage, and explore the differences between various image file types. We also cover the ins and outs of image backups to protect against data loss.

NEW **IPHONE II:
ADVANCED TECHNIQUES**

May 12 | Sat 10 AM–5 PM
Clinton Weldon | 18SCEDP111
\$120

Take your iPhone photography to the next level! This class covers tips and techniques for posing your subject, including low-light shooting techniques, as well as how to find and understand “good light.” We also delve into advanced settings and modes, which apps to use, and how to edit your photos for stunning results.

PREREQUISITE: iPhone Photography 101 or portfolio review

**IPHONE AND IPAD:
THE IDEAL TRAVEL CAMERA—
APPS, GIZMOS, AND TECHNIQUES
FOR SERIOUS IPHONE/IPAD
TRAVEL PHOTOGRAPHY**

Apr 7–8 | Sat & Sun 10 AM–5 PM
Dan Burkholder | 18SCEDP016
\$380

Learn to enjoy amazing image capture and processing power from your iPhone or iPad. This course covers how to design your ideal travel package with lenses, apps, storage, and other hardware goodies; develop a personalized iPhone/iPad workflow; take exciting Panoramas (up to 63MP!); incorporate special techniques to best prepare your images for incredible print quality—and more. Reenergize your photography, as you discover powerful ways to create professional fine art images in the palm of your hand.

PHOTOGRAPHY II

Apr 10–Jun 14 | Tues 6:30–9:30 PM
Christine Callahan | 18SCEDP100A

Apr 12–Jun 14 | Thurs 10 AM–1 PM
Jeanette May | 18SCEDP100B

\$820 + \$40 FEE

**May 5–6 & May 12–13 | Sat & Sun
10 AM–5 PM**

Sophie Barbasch | 18SCEDP100C
\$770 + \$40 FEE

In this intermediate course, students improve their creative and technical skills and, through lectures and assignments, explore the aesthetic and compositional aspects of photography. 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, refine image adjustment skills, and perfect printing ability. As they work toward developing a personal visual language, participants also learn advanced techniques for converting images to black-and-white.

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

MACINTOSH BASICS

Apr 7 | Sat 10 AM–1 PM
Lavonne Hall | 18SCEMB000A

Apr 8 | Sun 2–5 PM
Lavonne Hall | 18SCEMB000B

\$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, students may advance to more demanding applications.

FOR BEGINNERS

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

NEW **DIGITAL PROJECTS:
CONSTRUCTING IMAGES**

**Jun 2–3 & 9–10 | Sat & Sun
10 AM–5 PM**

Shari Diamond | 18SCEDP110
\$770 + \$40 FEE

Creating a constructed image involves a vastly different process than capturing an image with a camera. This class explores the constructed image within photographic practice, focusing on seamless and non-seamless digital montage. Working with an assortment of images, including found images, scanned objects, and/or their own digital photographs, students utilize Photoshop layers and masking tools to create new works and challenge themselves conceptually through photographic collage and montage. Readings, discussions, and gallery and museum visits provide context and inspiration.

PREREQUISITE: Photoshop I or portfolio review

Digital Workflow**INTRODUCTION TO
ADOBE LIGHTROOM**

May 5–6 | Sat & Sun 10 AM–5 PM
Ports Bishop | 18SCELR000
\$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



© Sophie Barbasch

**ADOBE LIGHTROOM:
COMPREHENSIVE**

Apr 10–Jun 12 | Tues 10 AM–1 PM
Ports Bishop | 18SCELR001
\$820 + \$40 FEE

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

FOR BEGINNERS

PREREQUISITE: Macintosh literacy or Macintosh Basics (free of charge), or portfolio review

**ADOBE LIGHTROOM
FOR ADVANCED USERS**

Jun 9–Jun 10 | Sat & Sun 10 AM–5 PM
Ports Bishop | 18SCELR100
\$540 + \$20 FEE

In this advanced course, students refine their use of each section of Lightroom, from capture through output, focusing on a professional approach that utilizes this powerful software. Participants gain control over their images and the use of advanced tonal and color adjustments. They also develop new skills in output and asset management, which make 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**

Apr 9–Jun 18 | Mon 10 AM–1 PM
Christopher Giglio | 18SCEPS000A
\$820 + \$40 FEE

This course delves into Photoshop's basics, from scanning and digital-camera input to digital prints. It also explores the capabilities of the “electronic darkroom” through computer-imaging hardware and software technology. 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 covers nondestructive tonal and color correcting with levels and curves, adjustment layers, basic retouching on a separate layer, and printing with profiles.

FOR BEGINNERS

PREREQUISITE: Macintosh Basics or portfolio review

**PHOTOSHOP II: DIGITAL IMAGING
FOR PHOTOGRAPHERS**

Apr 10–Jun 12 | Tues 6:30–9:30 PM
Christopher Giglio | 18SCEPS100
\$820 + \$40 FEE

In this intermediate course, students sharpen their knowledge 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. The 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**

Apr 11–Jun 13 | Wed 10 AM–1 PM
Kathleen Anderson | 18SCEPS106
\$820 + \$40 FEE

This course is for students who have refined their use of Adobe Lightroom's color and tonal adjustments, and are ready to explore and incorporate the more intricate and nuanced methods of local image adjustments and retouching offered by Photoshop. We cover effective use of layers and blending modes for a variety of retouching and image-adjustment techniques, as well as how to modify layer masks with a range of brushes and selection tools. Students also learn various sharpening techniques and more.

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

PHOTOSHOP III: ADVANCED DIGITAL IMAGING FOR PHOTOGRAPHERS

Apr 9–Jun 18 | Mon 10 AM–1 PM
Kathleen Anderson | 18SCEPS201
\$820 + \$40 FEE

Strengthen your problem-solving skills and expedite your use of Photoshop tools and techniques in this advanced course. Students learn nonlinear editing with Adjustment Layers, advanced masking, and blending modes. We also discuss other nondestructive editing techniques, and demonstrate how to incorporate Smart Objects and Smart Filters into the Photoshop workflow. We review the scanning of film and the editing of exported TIFF files in Photoshop, and explore the use of fine art media. Lightroom and non-Lightroom users are welcome.

PREREQUISITE: Photoshop II or portfolio review

THE PERFECT SCAN

Jun 16–17 | Sat & Sun 10 AM–5 PM
Ben Gest | 18SCEDT101
\$540 + \$40 FEE

The digital workflow necessary for successful image production begins with 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. Participants learn how film grain, pixel resolution, and post-production techniques combine to translate film into beautifully satisfying digital prints, and explore strategies that allow them to create the images they envision.

New Media / Video

DIGITAL VIDEO PROJECTS I

Apr 11–Jun 13 | Wed 6:30–9:30 PM
Bradly Dever Treadaway | 18SCEDV117
\$820 + \$40 FEE

This hands-on course leads students in the creation of short digital video projects. Participants learn the practical operation and creative possibilities of shooting video, capturing sound, and editing in Adobe Premiere. Focusing on production, primarily with a DSLR camera and Zoom sound recorders, the class also covers manual operation of camera controls, shot types, camera movement, and more. DSLR-enabled video cameras are available for 10-week student loan. Zoom sound recorders are available for three-day checkout periods; contact ICP's Equipment Office.

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

IPHONE VIDEO PRODUCTION: SHOOT, EDIT, UPLOAD

Apr 21–22 | Sat–Sun 10 AM–5 PM
Stefanie Dworkin | 18SCEDP017
\$380

In this two-day hands-on workshop, students gain access to one of today's most powerful and engaging communication tools by learning how to create professional, easily sharable, short videos directly from their iPhones. We cover Camera and iMovie, as well as other apps and accessories that help make shooting iPhone video simple and accessible. This class welcomes all who wish to learn the tools and explore the potential of iPhone video production, whether to achieve professional, creative, or personal goals.

Printing

FINE ART DIGITAL PRINTING I

Apr 12–Jun 14 | Thurs 6:30–9:30 PM
Juliana Pacuilli | 18SCEPR100
\$820 + \$70 FEE

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, participants also hone the skills necessary to ensure that their prints accurately reflect both the technical and aesthetic qualities of their digital images.

PREREQUISITE: Photoshop I or portfolio review

FINE ART DIGITAL PRINTING II

Apr 12–Jun 14 | Thurs 10 AM–1 PM
Ben Gest | 18SCEPR200
\$820 + \$70 FEE

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

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

THE DIGITAL PORTFOLIO MASTER CLASS: ARCHIVAL INKJET PRINTING

Apr 11–Jun 13 | Wed 2–5 PM
Ben Gest | 18SCEPR300
\$820 + \$100 FEE

In this master class, students learn how to refine their techniques and methods of production in the creation of museum-quality prints, as they create a consistent

and professional portfolio. Participants gain insight into the visual language of photography, color theory, and the digital techniques necessary to create images that articulate ideas and convey meaning. They also explore various materials, mural printing (Epson 7890), and advanced production techniques in a small class of skilled and dedicated photographers.

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

Film Photography

PHOTOGRAPHY I IN BLACK-AND-WHITE

Apr 9–Jun 18 | Mon 6:30–9:30 PM
Michael Silverwise | 18SCEFB000
\$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, please see The Power of the Color Image: Exploring Color In & Out of the Darkroom, see next column.

PHOTOGRAPHY II IN BLACK-AND-WHITE

Apr 11–Jun 13 | Wed 7–10 PM
Jim Megargee | 18SCEFB100
\$705 + \$55 FEE

In this intermediate course, which emphasizes the relationship between exposure, film development, and the finished print, students refine their technical and aesthetic skills in black-and-white photography. With approximately two-thirds of class time devoted to hands-on darkroom printing, students enhance darkroom skills, experiment with toners, explore different photographic papers and chemistry, and more. 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

THE FINE PRINT IN BLACK-AND-WHITE

Apr 10–Jun 12 | Tues 6:30–9:30 PM
Brian Young | 18SCEFB200
\$705 + \$60 FEE

This course is designed to expand your understanding of the relationship between negative and 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 for those with an ongoing or completed project who want to unify concept, content, and aesthetic choices. Participants are expected to spend a minimum of two to three hours in the darkroom each class session.

PREREQUISITE: Photography II in Black-and-White or portfolio review

THE POWER OF THE COLOR IMAGE: EXPLORING COLOR IN & OUT OF THE DARKROOM

Apr 11–Jun 13 | Wed 6:30–9:30 PM
Bill Armstrong | 18SCEFC002
\$705 + \$70 FEE

Many photographers prefer printing from color-negative film because of its flexibility, simplicity, and 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 printing skills and learn to work with speed and consistency on ICP's computerized Kreonite print processor. This introductory course is for photographers who have previous experience with black-and-white darkroom techniques.

LARGE-FORMAT

Apr 12–Jun 14 | Thurs 2–5 PM
Richard Rothman | 18SCSELF100
\$655 + \$30 FEE

The large-format camera has unique features that influence the photographic process and the quality of the resulting image. 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 directions. For participants who do not own a large-format camera, ICP provides 4x5 cameras.

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

PREREQUISITE: Photography I or portfolio review

Alternative Processes

NEW USING COLD WAX: AN ADDED STROKE OF MIXED MEDIA

Apr 7–8 | Sat & Sun 10 AM–5 PM
Jill Skupin Burkholder | 18SCEAP004
\$380 + \$30 FEE

Cold wax is a painting medium that is becoming popular for its beauty, safety, and ease of use. When combined with photography, it can extend the photographer's intention and guide the viewer's interpretation of a photographic image. This class presents contemporary examples of photographers who use drawing and

painting in their work, and examines both why and how to incorporate this intriguing mixed-media option. Students work with cold wax and oil paint to complete creative exercises and to learn techniques.

CHEMIGRAMS: EXPERIMENTAL PHOTOGRAPHY WITHOUT A DARKROOM OR CAMERA

May 20 | Sun 10 AM–5 PM
Richard Turnbull | 18SCEAP000
\$270 + \$60 FEE

After a brief look at the physics of gelatin silver emulsion and a review of black-and-white darkroom procedures, students learn how to subvert these classic methods and, by adding new twists, derive color prints from black-and-white materials—the tradition of the chemigram. In this workshop, participants explore how simple maneuvers can give rise to incredibly complex and powerful images. The class is open to anyone who wants to create images, rather than capture them. An artistic inclination is a plus.

NON-SILVER PRINTING

Apr 9–Jun 18 | Mon 10 AM–1 PM
Tricia Rosenkilde | 18SCEAP100
\$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 can be used for contact printing in various processes. Participants work in the digital lab to create new enlarged negatives from original film negatives or slides, prints, and/or digital files, and then print these negatives in the traditional wet darkroom to create unique handmade prints.

PREREQUISITE: Photoshop I or portfolio review

Lighting

EXPOSURE, LIGHT, AND COMPOSITION FOR THE NOVICE

May 19–20 | Sat & Sun 10 AM–5 PM
Lester Lefkowitz | 18SCELI001
\$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. Students learn how to achieve reliable and consistent exposures, and how to master both daylight and artificial light. We also examine how the masters have composed their images within the simple rectangle. Participants should bring their cameras for photographing around the city.

LIGHTING TECHNIQUES: AN OVERVIEW

Apr 10–Jun 12 | Tues 10 AM–1 PM
Robert Meyer | 18SCELI100A
\$680 + \$45 FEE

May 19–20 | Sat & Sun 10 AM–5 PM
Andrew French | 18SCELI100B*
\$470 + \$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. We also review examples of the direction and quality of light, and discuss their function in the photograph.

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

MASTERING THE PORTABLE FLASH AND PORTABLE-STUDIO LIGHTING KIT

Apr 10–Jun 12 | Tues 7–10 PM
Nelson Bakerman | 18SCELI203
\$680 + \$75 FEE

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

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

PREREQUISITE: Photography II or portfolio review

ADVANCED LIGHTING TECHNIQUES

Apr 9–Jun 18 | Mon 6:30–9:30 PM
Robert Meyer | 18SCELI212
\$680 + \$45 FEE

Lighting is everything: whether the source is the sun, artificial continuous light, studio strobes, portable strobes, or speed lights. This course is for photographers who have chosen to use lighting 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 result in dynamic portfolio images. This course also presents advanced lighting techniques, contemporary theories, and refined application processes.

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

IDEAS & PRACTICE



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

See holiday info on page 15.

Documentary & Visual Journalism Photography

ON THE STREET: APPROACHING STRANGERS

Jun 2–3 | Sat–Sun 10 AM–5 PM
Greg Miller | 18SCEPJ006
\$380 + \$20 FEE

Why live in a city of 8 million people, if you aren't going to talk to any of them? In this intensive yet fun workshop, students take to the streets, to directly confront their fear of approaching strangers. Participants in this class learn how to get the picture they want efficiently by communicating their desires.

We explore all aspects of photographing people, including fears and boundaries, model consent forms, and historical context. All photographic formats are welcome.

STREET PHOTOGRAPHY AS POINT OF VIEW

Apr 10–Jun 12 | Tues 10 AM–1 PM
Jeff Mermelstein | 18SCEPJ220
\$655 + \$30 FEE

Street photography's point of view can be the inspiration for all kinds of picture-making of our world, as well as those who inhabit it. The most memorable street photographers—from Henri Cartier-Bresson to Katy Grannan—offer a clear vision of the world from a personal perspective. In this course,

students view a wide range of street photography, and then hit the streets, camera in hand. Assignments shape and strengthen your vision and goals, leading to a distinctive body of work.

PREREQUISITE: Photography II or portfolio review

INTRODUCTION TO STREET PHOTOGRAPHY: CAPTURING THE FLEETING MOMENT

Apr 12–Jun 14 | Thurs 10 AM–1 PM

Natan Dvir | 18SCEPJ109

\$655 + \$20 FEE

In this course, students explore approaches to photographing people on the street, as they learn to identify photographic opportunities and capture candid moments in a dynamic environment. We take field trips around New York, which are accompanied by weekly in-class critiques and frontal lectures focusing on topics such as technical considerations, lens selection, creative use of available light, portraiture, and cultural sensitivities. We also discuss photographs and projects of master photographers, as well as personal styles and contemporary street photography.

PREREQUISITE: Photography I or portfolio review

THE DOCUMENTARY PROJECT: THE PHOTOGRAPHER AS STORYTELLER

Apr 10–Jun 12 | Tues 6:30–9:30 PM

Natan Dvir | 18SCEPJ203

\$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 discussions, field trips, personal assignments, and photo critiques. Documentary essays by master and contemporary photographers are also discussed.

PREREQUISITE: Photography II or portfolio review

ADVANCED STREET PHOTOGRAPHY: FINDING YOUR VOICE

Apr 12–Jun 14 | Thurs 6:30–9:30 PM

Natan Dvir | 18SCEPJ222

\$655 + \$20 FEE

Street photography has evolved dramatically over the past 20 years, given recent technological developments and photographers exploring new ways of representation. Following a portfolio review, students in this course are encouraged to work on an ongoing series based on their personal interests. Participants explore advanced techniques, including nighttime photography, portable lighting, portraiture strategies, and online photography, and discuss photographs and projects of contemporary street photographers from recent decades. Students complete weekly assignments and present their work for in-class critique.

PREREQUISITE: Photography II or portfolio review

The Portrait

CLASSIC PORTRAITURE FROM A–Z: BREAKING THE RULES

Apr 10–Jun 12 | Tues 6:30–9:30 PM

Neal Slavin | 18SCEPO104

\$680 + \$100 FEE

Delve into the pleasures of taking formal and informal portraits as well as small- to medium-size group portraits! This course is designed to give students the maximum ability to create portraits from their own perspective, often breaking the “how to” rules of classic portraiture. Students nonetheless learn its basic elements, such as finding character, location versus studio, lighting, the use of props, posing, makeup, gesture, and the age-old dilemma of whether to use flattery as opposed to stark realism.

PREREQUISITE: Photography I or portfolio review

NEW PORTRAITURE AND THE ART OF IMITATION

Apr 12–Jun 14 | Thurs 6:30–9:30 PM

Deborah Feingold | 18SCEPO111

\$655 + \$50 FEE

Imitation may be the sincerest form of flattery, but it is also a highly creative and playful way to explore one’s personal style through the guise of emulating others. We begin with a discussion and visual presentation of past and present portrait photographers of note. Then, each week, students are assigned a known portrait photographer and asked to shoot in their style. The course includes critiques, demonstrations on lighting and composition, and an exploration of what makes a provocative portrait.

PREREQUISITE: Photography I or portfolio review

ESSENTIAL COMPONENTS OF THE PORTRAIT

May 9–Jun 13 | Wed 6:30–9:30 PM

Ken Collins | 18SCEPO208

\$490 + \$75 FEE

This class explores the photographic portrait—the result of a series of decisions by the photographer that involve choosing the context, the focusing and framing, and the precise “moment.” The portrait photographer’s essential tools are lighting, direction, and, most important, scrutiny and observation. A photographic portrait can trigger profoundly personal, emotional responses, raising complex issues of the representation of the self. Ultimately, the photographer must decide if the subject’s pose is “projection” or “protection” of the self.

PREREQUISITE: Photography II or portfolio review

THE PORTRAIT: ESTABLISHING INTIMACY AND RAPPORT

Apr 21–22 & 28–29 | Sat & Sun

9 AM–4 PM

Janusz Kawa | 18SCELI220*

\$555 + \$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. 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
***NOTE:** This workshop is held at Splashlight Studios, 75 Varick Street, 3rd Floor, NYC.

PORTRAITURE: ART TO FASHION, FASHION TO ART

May 5–6 & 12–13 | Sat & Sun

9 AM–4 PM

Andrea Blanch | 18SCEPO219*

\$555 + \$75 FEE

This course encompasses all aspects of a successful shoot. Together, we delve into the creative process and explore the relationship between artist and sitter. Students also examine the vast interpretations of what it means to direct their own shoot, and learn to hone and master an aesthetic that propels a refined photograph into an iconic image. Moving from art to fashion and fashion to art, we discuss the blurred notions of glamour, fashion, classic portraiture, and narrative.

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

Cityscape / Landscape

PHOTOGRAPHING NEW YORK: THE LOWER EAST SIDE

Apr 9–Jun 18 | Mon 10 AM–1 PM

Brian Rose | 18SCELA003

\$655 + \$75 FEE

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

CHASING THE LIGHT IN THE URBAN LANDSCAPE

Apr 9–Jun 18 | Mon 10 AM–1 PM

Elliott Kaufman | 18SCELA102

\$655 + \$25 FEE

Photographers use light the way a sculptor uses a chisel—and the urban landscape

of New York certainly presents the perfect stage on which to capture many varied takes on reality. Using the work of some of the great photographers, this class aims to help participants develop an understanding of the use of available light in the city to shape one’s view. Students hone their vision toward focused visual storytelling, with an understanding of timing, selective shooting, and editing.

PREREQUISITE: Photography I or portfolio review

EXPLORING THE NEW YORK WATERFRONT

Apr 10–Jun 12 | Tues 10 AM–1 PM

Kristin Holcomb | 18SCENY104

\$655 + \$20 FEE

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

PREREQUISITE: Photography I or portfolio review

LOOKING UP: SKYSCRAPERS AND THE NEW ARCHITECTURE OF THE CITYSCAPE

Apr 11–May 30 | Wed 2–5 PM

Jade Doskow | 18SCEPV154

\$520 + \$30 FEE

From Frank Gehry’s nautical masterpiece on Manhattan’s West Side to the mid-century modernism of the United Nations buildings on the East River, there is no shortage of stunning contemporary architecture to photograph in New York City. Working in the afternoon and into the so-called “magic hour,” students in this class explore an assortment of neighborhoods, and play with abstractions and reflections. Participants also learn how to incorporate the life of the city into their architectural pictures.

NOTE: Participants must have a tripod and lenses suitable for photographing architecture.
PREREQUISITE: Photography I or portfolio review
NOTE: Participants must have a tripod and lenses suitable for photographing architecture.

LOOKING AT THE LAND: DISCOVERING THE NEW TOPOGRAPHY OF LANDSCAPE PHOTOGRAPHY

Apr 11–May 9 | Wed 6:30–9:30 PM

Daniel Kukla | 18SCELA210

\$410 + \$35 FEE

How does one define something as vast and varied as a landscape within a single image? In this course, students delve into the history of landscape photography, from the early masters to contemporary photographers. Working with film or digital cameras, students develop a body of work over the duration of the class that investigates ground and form, aesthetics, and the

divide between culture and nature. Technical aspects of landscape photography are also discussed at length during field trips within the five boroughs.

PREREQUISITE: Photography II or portfolio review

NEW FOTOGRAFIA URBANA EN NEW YORK CITY: EXPLORANDO CONEY ISLAND
(Taught in Spanish)

May 12–13 | Sat & Sun 10 AM–5 PM
Josefina Fernandez Moran | 18SCENY014
\$320

This class is for Spanish-speaking students—residents of New York City, temporary residents, visitors, and/or students—who want to explore New York City and practice their photography skills while shooting in diverse neighborhoods. Intended for those who may not otherwise be able to fully experience the city because of language barriers, this class includes discussions of basic photography techniques and street photographers. We shoot on location in the city, including in Coney Island. The class culminates with a light meal.

NOTE: Students will be responsible for their own meal.

Personal Vision

HISTORY OF CONTEMPORARY PHOTOGRAPHY

Apr 10–Jun 12 | Tues 6:30–9:30 PM
Michael B. Foley | 18SCEPV023
\$655

In a seminar-style setting, this course examines today's current trends in photography by studying the last 40 years of the medium's history. Whether you are a photographer or a collector, or someone who would like to learn more about the medium, this discussion clarifies the development of contempo-

rary themes in photography. Emphasis is on the development of the medium from early commercial enterprise to valued art object. Selected theoretical texts and assigned gallery homework round out the lively visual presentations.

THE GRAMMAR OF PHOTOGRAPHY

Apr 11–Jun 13 | Wed 10 AM–1 PM
Christopher Giglio | 18SCEPV051
\$655

Based on ideas suggested in two seminal writings on photography, John Szarkowski's *The Photographer's Eye* and Stephen Shore's *The Nature of Photographs*, this class functions as a primer of visual literacy for photographers. Through weekly shooting assignments, lectures, and critiques, students learn about balance, tempo, ways of organizing space, the significance of geometric structure, and why the edges of the frame are important. In-class exercises examine how we see what we see, and enable participants to produce stronger, clearer pictures.

NEW PEOPLE, PLACE, AND VISUAL STORYTELLING

Apr 9–Jun 18 | Mon 10 AM–1 PM
Richard Rothman | 18SCEPV168
\$655

Photography has the ability to tell complex stories about the times in which we live and the places we inhabit. In this class, participants work on projects that combine portraiture and photographs of place into seamless visual stories. We also explore different ways that visual photographic narratives are constructed, including brief photographic essays and long-form book projects. Open to a full range of storytelling forms, the class emphasizes communicating effectively and poetically while expressing oneself creatively.

PREREQUISITE: Photography I or portfolio review

NEW CRITIC, CREATIVE THINKING—WHAT TO TAKE WITH YOU AND WHAT TO LEAVE BEHIND?

Apr 9–Jun 18 | Mon 6:30–9:30 PM
Inbal Abergil | 18SCEPV270
\$655 + \$100 FEE

Designed for photographers who need to develop presentation skills, this class offers professional advice for long-term projects. As participants work on projects for exhibition or publication, they also learn what to take from past critiques and what to leave behind. We discuss career strategies, professional challenges, and our relationship to contemporary art practices. Students engage in a series of assignments to better their understanding of how to communicate photographically. Prominent critics regularly engage with and critique their work.

PREREQUISITE: Photography II or portfolio review

INVENTING COLOR: IN THEORY, PRACTICE, AND PLAY

Apr 9–Jun 18 | Mon 7–10 PM
Dillon DeWaters | 18SCEPV266
\$655 + \$20 FEE

This course places the language of color in a historical and philosophical context. Together, we examine disparate mediums, such as cinema, painting, photography, and sculpture, as well as various philosophical and theoretical ideas. We also look at ways to create subjective and informed color in our own practice, and delve into various photographic techniques, from simple to complex, and lighting—gels, filters, and hand-made masks—that may be used to enhance your practice and support your ideas.

PREREQUISITE: Photography II or portfolio review

NEW INSIDE OUT: ACTIVISM IN THE STUDIO—A COLLABORATION WITH ARTIST JR'S NEW YORK STUDIO

Apr 10–Jun 12 | Tues 10 AM–1 PM
Stéphanie de Rougé | 18SCEPV271
\$655 + \$75 FEE

This activist workshop is open to advanced students who want to use their photography as a tool for social change. As a group, we are participating in JR's global art project, *Inside Out*, which in 2011 the French artist opened to all "artists who would like to use art to turn the world Inside Out." Through an exploration of artistic activism, the class decides on a cause to delve into and photograph. JR's studio prints 50 portraits from our proposal.

PREREQUISITE: Photography II: Digital or portfolio review

NEW THE PHOTOBOOK AS ART OBJECT

Apr 10–Jun 12 | Tues 6:30–9:30 PM
Stacy Arezou Mehrfar | 18SCEPV169
\$820 + \$100 FEE

In this course, we look at the photobook as an object/exhibition in and of itself, and consider subject matter, presentation, and visual concept in the creation of these works. We also review successful photo-

books (historical and contemporary) and discuss self-publishing vs. working with a publisher. Students must have a project they are ready to make into a book, although they can make new images to "fill in the blanks."

PREREQUISITE: Basic knowledge of Photoshop and InDesign, or portfolio review; must have a body of work ready to be edited and made into a maquette.

CULTIVATING YOUR CURIOSITY TO CREATE CAPTIVATING PHOTOGRAPHS

Apr 10–Jun 12 | Tues 6:30–9:30 PM
Liam Cunningham | 18SCEPV044
\$655

One of the hallmarks of any artistic endeavor is a high level of curiosity about oneself and the world we navigate. As photographers, cultivating curiosity is at the core of making meaningful work. In this course, you reflect—through daily journaling, weekly photographic assignments, and critiques—on what YOU are curious about in your photography process as well as your life. Along with engaging in classroom exercises, we explore ways in which cultivating your curiosity can make you a stronger photographer.

FOR BEGINNERS

PREREQUISITE: Photography II or portfolio review

NEW THE EMERGING PHOTOGRAPHER: BUILDING A CONTEMPORARY PRACTICE

Apr 11–Jun 13 | Wed 10 AM–1 PM
Sarah Palmer | 18SCEPV267
\$655 + \$20 FEE

This course examines the openness of contemporary photography. Moving beyond the genre and its typical classifications, students develop a new body of work, or hone an existing one, through critiques, readings, lectures, and tailored assignments. We discuss techniques and ideas, and devote time to discussions as well as shooting and experimentation. Participants also consider how contemporary issues, including politics, sexuality, and identity, can emerge or retreat in such work, and how technical tools and color can affect its overall efficacy.

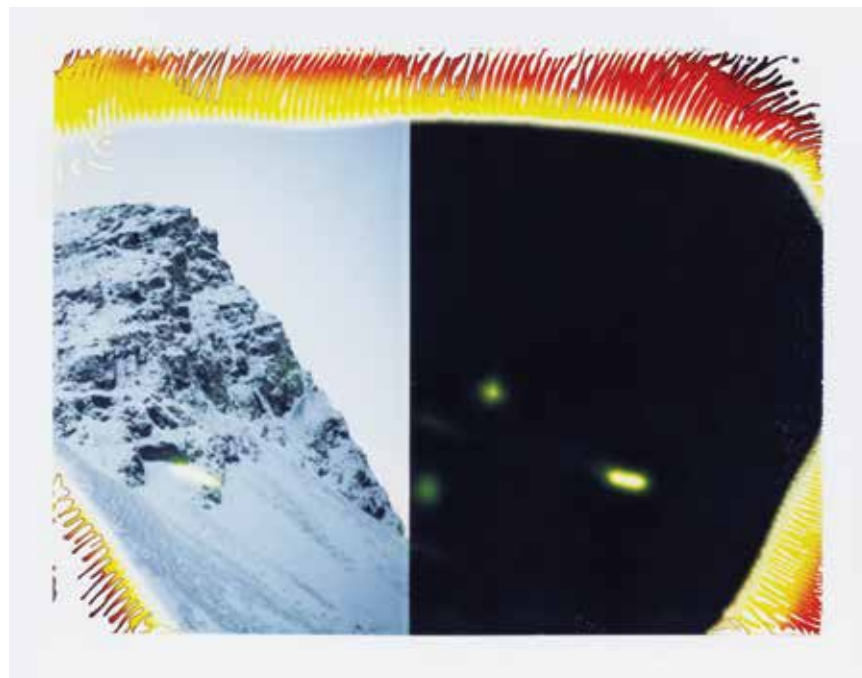
PREREQUISITE: Photography II or portfolio review

DEVELOPING PROJECTS, ESTABLISHING A VISION

Apr 12–Jun 14 | Thurs 10 AM–1 PM
Karen Marshall | 18SCEPV232
\$655 + \$20 FEE

Participants in this course cultivate ideas, discover personal intentions, develop strategies to accomplish long-term goals, and examine aesthetic and technical intentions when creating images. Class exercises show how various methods of grouping photographs can strengthen individual images, create series, and sequence and frame ideas. Students focus on an idea, a story, or a theme to explore throughout the semester, and look at photography projects within the context of established work in museums, galleries, books, and publications.

PREREQUISITE: Photography II or portfolio review



© Daniel Kukla



© Natan Dvir

NEW DEVELOPING A PHOTOGRAPHIC PRACTICE: FROM CONCEPTS TO SKILLS TO REFINING YOUR PORTFOLIO

Apr 12–Jun 14 | Thurs 6:30–9:30 PM

Bill Armstrong | 18SCEPV273
\$655 + \$30 FEE

Contemporary photography is a dynamic and vibrant artistic medium. Due to the relative ease with which digital images are made, the emphasis today is on concepts and original ideas as much as technical skills. Whether developing an original project or finishing up a portfolio, students in this class learn how to refine a vision and get it out into the world. The course includes critiques, lectures on contemporary trends, writing artist statements, a gallery field trip, and guest artist visits.

PREREQUISITE: Photography II or portfolio review

INSPIRATION, INSIGHT, AND THE CREATIVE PROCESS: THE EXPANDED VISION

Apr 9–May 7 | Mon 2–5 PM

Palmer Davis | 18SCEPV244
\$410 + \$30 FEE

This intensive course is for advanced photographers ready to move beyond their comfort zones, and focus on aesthetic and conceptual concerns. Each week, we examine provocative themes from all photographic genres, which are supported by enlightening examples from the pros. No two classes are the same from one semester to the next, so students can take this workshop again and again, and continuously grow. Weekly shooting assignments and in-depth critiques increase your understanding of photography as an expressive medium.

PREREQUISITE: Photography II or portfolio review

THE INVESTIGATION OF SELF AND THE HUMAN CONDITION

Apr 10–May 08 | Tues 6:30–9:30 PM

Jen Davis | 18SCEPV156
\$410 + \$ FEE

In this course, students investigate themselves as they turn the camera and look inward to examine the body, psyche, objectiveness, and representation of self. Discussions and lectures focus on the fictional and the fantasy self, the diaristic or autobiographical self, the performative self, and the self as object. Participants create images guided by weekly critiques, lectures, readings, and discussions. We also delve into artists who have used both still and moving images to explore issues relevant to the self.

PREREQUISITE: Photography I or portfolio review

NEW RECONSTRUCTING THE FAMILY ALBUM

Apr 26–May 24 | Thurs 6:30–9:30 PM

Kamal Badhey | 18SCEPV079
\$410 + \$25 FEE

Inspired by methodologies in anthropology, sociology, and fine art, this course deals with diaspora, migration, and multiple identities. We focus on reconstructing family/community history by utilizing mediums such as photography, interviews, story collection, and art practices. After studying photographers and writers who have created similar projects, we dig into our own personal archives and material culture. Our resulting reconstructed albums address questions about family and archive, and access stories relating to ancestry, buried family history, and meanings of “home.”

NEW CREATIVEBOOST-GENERATING IDEAS FOR YOUR PHOTOGRAPHY

Apr 28–29 & May 5–6 | Sat & Sun 10 AM–5 PM

Vivien Allender | 18SCEPV080
\$460

One of the most difficult things for photographers is to come up with compelling ideas! It is not enough to have technical

skills. To successfully put our skills to work, we also need great ideas. Using simple but effective exercises, this class helps you to kick-start your creative journey. Whether you are a beginner or a well-seasoned photographer who is creatively stuck, this fun and inspiring class gets your creative juices flowing. Participants create a new portfolio of work.

HOW NOT TO DESIGN A BOOK WITH STUART SMITH OF SMITH DESIGN/ LONDON

Apr 7–8 | Sat & Sun 10 AM–5 PM

Stuart Smith | 18SCEPV254
\$460 + \$50 FEE

This workshop shows participants how to create the right type of book for their project. It covers the do's and don'ts of book design, as well as how to edit and sequence images, determine the right page size, and choose the best paper in relation to the budget. Looking at both successful photographic publications and fantastic failures, we also examine all elements of book production, including reproduction, proofing image files, and design catastrophes, and evaluate your design in class.

PREREQUISITE: Photography II or portfolio review

NEW EDITING, SEQUENCING, CONSTRUCTION

May 5–6 & May 12–13 | Sat & Sun 10 AM–5 PM

Jean Marie Casbarian | 18SCEPV316
\$380

As photographers, we all know the importance of having a strong edit in our final project portfolios. In this intensive workshop, students build upon current bodies of work by examining the various linear and nonlinear ways in which to construct and orchestrate their photographs, both on and off the wall. We also look at photographers who carefully consider the composed installation of their images, oftentimes creating a new form and deeper context for their concepts and exhibitions.

PREREQUISITE: Students must have a current body of work and be open to experimentation; Photography III or portfolio review

NEW MAKING A PHOTOBOOK: FROM EDITS TO ENDPAPERS

May 5–6 & 12–13 | Sat & Sun 10 AM–5 PM

Bonnie Briant & Bobbie Richardson | 18SCEDT005
\$770 + \$75 FEE

Ranging from homemade zines to hardbound retrospectives, the artist book provides a forum and structure for work free from the restrictions of walls and screens. In this course, presentations and hands-on workshop sessions guide students through the processes of editing, sequencing, designing, typesetting, printing, constructing, and finally binding their unique maquette or artist book. Other topics include demonstrations of best practices in Adobe InDesign and finding the right format and approach so that your work lives beyond the printed page.

FASHION AND BEAUTY RETOUCHING

Jun 16–17 | Sat & Sun 10 AM–5 PM

Simone Pomposi | 18SCEFA205
\$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. Participants 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. We cover initial file setup, optimal RAW conversion, the dodge and burn tool for skin cleaning and body shaping, various usages of the liquify and warp tools, and more.

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

STRATEGIES FOR THE PHOTOGRAPHER



© Chloe Sells, SMITH International LTD

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

See holiday info on page 15.

Best Practices

NEW INSIDE OUT: ACTIVISM IN THE STUDIO— A COLLABORATION WITH ARTIST JR'S NEW YORK STUDIO

Apr 10–Jun 12 | Tues 10 AM–1 PM
Stéphanie de Rougé | 18SCEPV271
\$655 + \$75 FEE

See page 8 for class description.

PREREQUISITE: Photography II: Digital or portfolio review

NEW EDITING, SEQUENCING, CONSTRUCTION

**May 5–6 & May 12–13 | Sat & Sun
10 AM–5 PM**
Jean Marie Casbarian | 18SCEPV316
\$380

See page 9 for class description.

PREREQUISITE: Students must have a current body of work and be open to experimentation; Photography III or portfolio review

NEW DEVELOPING A PHOTOGRAPHIC PRACTICE: FROM CONCEPTS TO SKILLS TO REFINING YOUR PORTFOLIO

Apr 12–Jun 14 | Thurs 6:30–9:30 PM
Bill Armstrong | 18SCEPV273
\$655 + \$30 FEE

See page 9 for class description.

PREREQUISITE: Photography II or portfolio review

FASHION AND BEAUTY RETOUCHING

Jun 16–17 | Sat & Sun 10 AM–5 PM
Simone Pomposi | 18SCEFA205
\$540 + \$40 FEE

See page 9 for class description.

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

Book Design and Production

NEW THE PHOTOBOOK AS ART OBJECT

Apr 10–Jun 12 | Tues 6:30–9:30 PM
Stacy Arezou Mehrfar | 18SCEPV169
\$820 + \$100 FEE

See page 8 for class description.

PREREQUISITE: Basic knowledge of Photoshop and InDesign, or portfolio review; must have a body of work ready to be edited and made into a maquette.

HOW NOT TO DESIGN A BOOK WITH STUART SMITH OF SMITH DESIGN/ LONDON

Apr 7–8 | Sat & Sun 10 AM–5 PM
Stuart Smith | 18SCEPV254
\$460 + \$50 FEE

See page 9 for class description.

PREREQUISITE: Photography II or portfolio review

NEW MAKING A PHOTOBOOK: FROM EDITS TO ENDPAPERS

**May 5–6 & 12–13 | Sat & Sun
10 AM–5 PM**

Bonnie Briant & Bobbie Richardson |
18SCEDT005
\$770 + \$75 FEE

See page 9 for class description.

PREREQUISITE: Students should have a cohesive body of work that they are ready to turn into a photobook or similar one-of-a-kind object. Previous knowledge of InDesign is helpful, but not necessary.

NEW FOTOGRAFIA URBANA EN NEW YORK CITY: EXPLORANDO CONEY ISLAND (Taught in Spanish)

May 12–13 | Sat & Sun 10 AM–5 PM
Josefina Fernandez Moran | 18SCENY014
\$320

See page 8 for class description.



© Stacy Arezou Mehrfar

PART-TIME PROGRAMS

The Track, Advanced Track, and Online Low-Residency Programs are community-driven, academically structured post-baccalaureate programs grounded in our Continuing Education curriculum. Both programs can be tailored to the individual's goals and level of proficiency with the medium.



© Matteo Genovese

Track Program

The Track Program is a three-term program open to 12 students who want to pursue photography at a higher level than they might ever have before. Students can begin the program in the fall, winter, or spring. In their first term, students enroll in the first of three required seminars exclusive to the 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 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 Track seminars and six elective courses is required in order to complete the Track Program.

REQUIRED SEMINARS:

TRACK SEMINAR SECOND TERM

Apr 11–Jun 13 | Wed 6:30–9:30 PM
ICP Faculty | 18SCTSR100

TRACK SEMINAR THIRD TERM

Apr 11–Jun 13 | Wed 6:30–9:30 PM
Janelle Lynch | 18SCTSR200

Tuition: \$8,500 + \$1,173 FEE. Fee provides full access to facilities, equipment rental, and equipment insurance.

Advanced Track Program

The Advanced Track Program is a three-term program 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 it relates to their own artistic vision and the broader context of contemporary photographic production. Each week, students meet for two structured seminars, one focusing on critique and the creation of new photographic work, the other providing specific skills mastery and methods towards refining vision and craft. The critique seminar provides vigorous examination of new student work supported by critical and theoretical readings and discussions. The technical seminar facilitates the creation of student artist books, websites, and statements, and covers grant and fellowship applications, digital workflow and high-end image production, and promotion of best practices. Students also select two electives from the broader Continuing Education course offerings. The program culminates in an exhibition.

New sessions begin once per year

REQUIRED SEMINARS:

ADVANCED TRACK SEMINAR SECOND TERM

Apr 10–Jun 12 | Tues 6:30–9:30 PM
ICP Faculty | 18SCTSR300

ADVANCED TRACK PRODUCTION SEMINAR SECOND TERM

Apr 12–Jun 14 | Thurs 6:30–9:30 PM
Ports Bishop | 18SCTPD100

Tuition: \$9,500 + \$1,173 FEE. Fee provides full access to facilities, equipment rental, and equipment insurance.

How to Apply

An application, interview, and portfolio review are required for each program.

To learn more about application procedures and portfolio guidelines, visit icp.org/school/part-time-programs

For more information:

CETTrack@icp.edu
212.857.0001

Online Low-Residency Program

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 in two seminars a week, once in a 2.5-hour Production Seminar to critique new work and explore ideas through discussion and critical readings; and a second comprehensive two-hour Technical Seminar addressing Adobe Lightroom, Photoshop, and Advanced Photoshop techniques over three terms.

Upon completion, students are invited for a One-Week Residency (5–7 working days) in August at ICP in New York City to work with a master digital printing instructor in the editing and development of a printed portfolio.

Tuition: \$5,200 + \$800 FEE

NOTE: Students are responsible for all travel and lodging arrangements and expenses for the August residency. All printing materials, excluding paper/portfolios.

REQUIRED SEMINARS:

PRODUCTION SEMINAR THIRD TERM

Apr 9–June 18 | Monday 12–2 PM
18SOTPD200 | Janelle Lynch

TECHNICAL SEMINAR THIRD TERM

Apr 13–June 15 | Friday 12–2 PM
18SOTPD200 | Ben Gest

PRINTING AND PORTFOLIO DEVELOPMENT

Aug 6–12 | Monday–Sunday 10 AM–5 PM
18MOTPR100 | Ben Gest

Class will be held at ICP.

FULL-TIME PROGRAMS

ICP's Full-Time Programs help imagemakers become stronger visual storytellers through four unique programs. Find the one that's right for you.



© Gaia Squarci

ICP-Bard Program: Master of Fine Arts

Chairperson: Nayland Blake

The ICP-Bard Program offers a rigorous exploration of all aspects of photography through an integrated curriculum of studio and creative 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 three intensive One-Year Certificate Programs: General Studies, Documentary Practice and Visual Journalism, and New Media Narratives. Each full-time program provides committed students with a unique yearlong course of study, where they explore the many disciplines that inform media and art today. Students develop a distinctive personal portfolio and present a final project in a year-end exhibition.

GENERAL STUDIES IN PHOTOGRAPHY

Acting Chairperson: Darin Mickey

The General Studies program embraces a broad range of photographic practices and image production techniques; ranging from the traditional two-dimensional photographic image to multi-media installation. Students are encouraged to explore and define their individual artistic goals while being challenged to situate their work in the broader context of the cultural, political, and psychological use of images.

The GS curriculum provides an in-depth investigation of the history of photography, contemporary theory, and craft; it boasts a diverse selection of electives, in which students can let their curiosity and passions lead them in many new directions. In solidifying each student's technical skills and broadening their personal perspectives, we set the foundation for a life-long visual practice.

DOCUMENTARY PRACTICE AND VISUAL JOURNALISM

Acting Chairperson: Karen Marshall

The Documentary Practice and Visual Journalism program focuses specifically on the investigative skills and technical knowledge necessary to advance in the complex and constantly changing world of visual storytelling. It offers the use of a broad range of tools, from traditional photography to the most innovative media available, providing a comprehensive perspective of photo history, best practices, and methodologies in visual journalism.

The student-centered curriculum encourages discussions and critiques in a supportive learning atmosphere. With an emphasis on developing a strong narrative voice, each participant creates an in-depth documentary project that explores essential social issues, focusing on topics such as community and identity, or the illumination of social injustices.

NEW MEDIA NARRATIVES

Chairperson: Elizabeth Kilroy

New Media Narratives invites photographers and artists to explore hybrid narrative and interactive media in telling the important stories of the day. Emerging digital and smart-phone technologies create space for artistic innovation in documentary, fine art and personal storytelling. From full screen photo-centric web designs to AR (Augmented Reality) and immersive media and from stills to motion, students develop new ways of seeing and thinking about their work conceptually, aesthetically and through dissemination.

By presenting work in innovative and resourceful ways, students grow as artists and storytellers in making meaningful work that resonates with audiences, raises awareness and has visual and cultural impact.

For more information:
icp.org/school | admissions@icp.edu
212.857.0006

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

Spring Events

ICP-Bard MFA | Group Thesis Exhibition Opening
Friday, April 13 | 6–8 PM

ICP-Bard MFA | Slidefest
Friday, May 4 | 6–8 PM

One-Year Certificate | Exhibition Opening
Friday, June 22 | 6–8 PM

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, visit icp.org/school/affiliate-programs.

TEEN ACADEMY

ICP's Teen Academy program offers a range of opportunities for teenagers to develop their knowledge of photography, critical thinking, writing, and public speaking. Courses include 10-week black-and-white and color darkroom, digital, and new media instruction, as well as a yearlong advanced program called Imagemakers. All curricula include: darkroom time, visual presentations, photographic and writing assignments, discussions, critiques, a guest artist visit, and a field trip. By the end of each course, students will have developed a portfolio of prints and an artist statement. The course will culminate in a final presentation for family and friends, celebrating the participants' achievements.

Scholarships are available for all Teen Academy classes.

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

Apr 7–Jun 16 | Sat 11 AM–2 PM

Liz Sales | 18STAFB000A

Apr 7–Jun 16 | Sat 2:30–5:30 PM

Néstor Pérez-Moliere | 18STAFB000B

Apr 12–Jun 14 | Thurs 4–6:30 PM

Ashley Catherine Smith | 18STAFB000C

\$705 + \$55 FEE

In this course, teenagers will learn the basics of black-and-white photography, from making exposures with a 35mm camera to processing film and creating prints in ICP's darkrooms. During shooting assignments and field trips, students will expand their understanding of the technical and aesthetic possibilities of analog imagemaking.

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

Apr 8–Jun 17 | Sun 2–5 PM

Ifétayo Abdus-Salam | 18STAFB100B

\$705 + \$55 FEE

In this course designed for more advanced teen photographers, 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. Students strengthen darkroom skills, explore different photographic papers and chemistry, and experiment with toners. Other topics include metering different lighting situations and presenting finished prints. The course fosters the development of technique, concept, and style, while students create a sophisticated portfolio and accompanying personal vision statement.

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

PHOTOGRAPHY I IN COLOR: COLOR FILM AND DARKROOM

Apr 7–Jun 16 | Sat 2–5 PM

Carla Liesching | 18STAFB100

\$705 + \$55 FEE

Teenagers explore color film and darkroom photography in this introductory class. Students learn to make exposures with a 35mm camera and refine their printing skills, working with speed and consistency on ICP's computerized Kreonite print processor. Through assignments, participants expand their understanding of the technical and aesthetic possibilities of color film photography.

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

PHOTOGRAPHY II IN COLOR: FOCUSING ON TECHNIQUE

Apr 8–Jun 17 | Sun 2–5 PM

Sarah Warshaw | 18STAFB100

\$705 + \$55 FEE

In this course, teenagers continue to explore color film and darkroom photography. Students expand their understanding of the technical and aesthetic possibilities of color film photography through a variety of shooting assignments, critiques of student work, and hands-on printing sessions. Using negatives, students refine their printing skills and learn to work with speed and consistency on ICP's computerized Kreonite print processor.

PREREQUISITE: Photography I in Color, as approved by Community Programs staff

IN THE FIELD: AN INTRODUCTION TO CURATING FOR SOCIAL CHANGE

Apr 8–Jun 17 | Sun 11 AM–2 PM

Joanna Lehan | 18STAFB001

\$600

In this course, teenagers curate a youth-led installation showcasing the work of Teen Academy students and alumni who have used photography to shine a light on social justice

issues and to dream up a more sustainable future for the communities to which they belong. Youth curators are guided through the full arch of the curatorial process, working with curators, museum professionals, and gallerists to discuss topics ranging from studio visits and conceptualizing a theme, to exhibition design and implementation.

TEEN ACADEMY IMAGEMAKERS

Sept 25, 2017–June 11, 2018 | Mon 4–6:30 PM

Jaime Schlesinger | 18SIMFB200A

Sept 27, 2017–June 15, 2018 | Wed 4–6:30 PM

Lesly Deschler Canossi | 18SIMFB200B

\$2,940 + \$165 FEE

Teen Academy Imagemakers is currently in progress. For more information about this yearlong program for juniors and seniors looking to pursue photography in college and/or as a career, please visit icp.org/school/teen-academy.

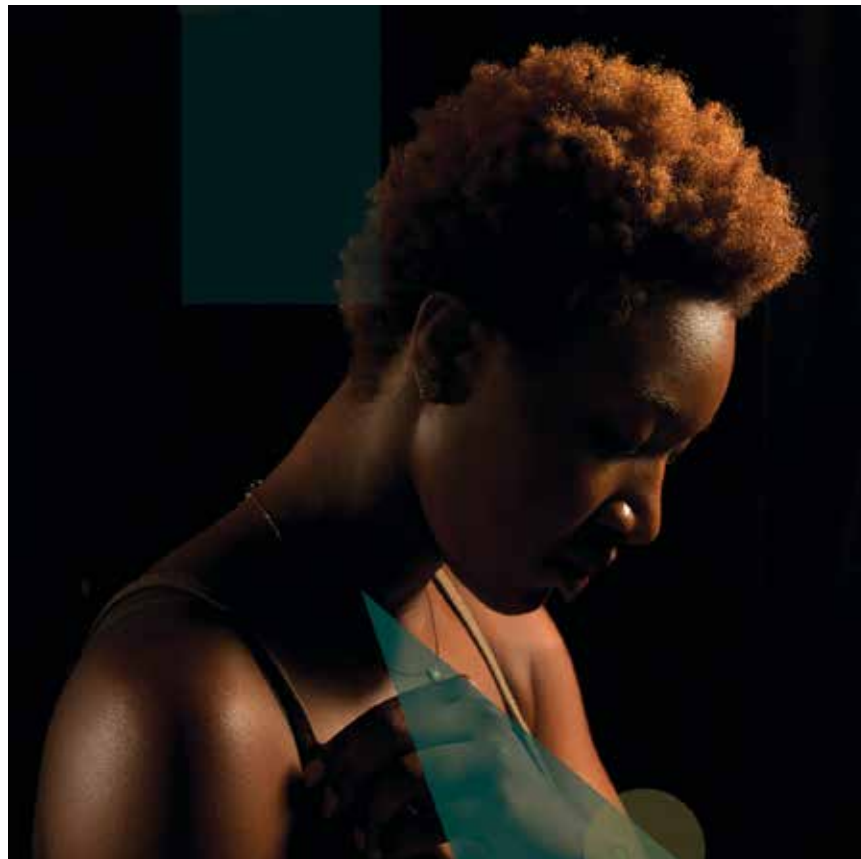
Applications for the 2018–19 year will be available in April.

Teen Academy Imagemakers is made possible with generous support from the Altman Foundation, William Randolph Hearst Foundation, Phillip and Edith Leonian Foundation, Keith Haring Foundation, The Norman and Heewon Cerk Gift Fund, Ravenel and Elizabeth Curry Foundation, The Chervenak-Nunnalle Foundation, Susan and Thomas Dunn, Stuart Z. Katz and Jane Martin, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

For more information:
teen_academy@icp.org
212.857.0058

To register for classes:
icp.org/school/teen-academy
212.857.0058

See holiday info on page 15.



© Marley Duncan

EXHIBITIONS



© Edmund Clark

On view: January 26–May 6

Edmund Clark: *The Day the Music Died*

British photographer Edmund Clark has spent ten years exploring structures of power and control in the so-called global War on Terror. *Edmund Clark: The Day the Music Died* presents photographic, video, and installation work focusing on the measures deemed necessary to protect citizens from the threat of international terrorism. It also explores the far-reaching effects of such methods of control on issues of security, secrecy, legality, ethics, and culture.



Courtesy National Archives and Records Administration

On view: January 26–May 6

Then They Came for Me: *Incarceration of Japanese Americans during World War II*

This exhibition explores the dark episode of US history when Japanese Americans were removed from their homes and placed in incarceration camps during World War II. This timely show reexamines this history and presents new research telling the stories of the individuals whose lives were upended due to racial bigotry.

Learn more:
icp.org/exhibitions

PUBLIC PROGRAMS



Cemre Yesil, Fiona Rogers, and Diana Markosian during *Firecrackers: Female Photographers Now* on October 25, 2017.
© Jacque Donaldson

Join us at the International Center of Photography to hear from experts, academics, critics, artists, image-makers and storytellers, responding to both the themes embodied by our current exhibitions and the images that shape our society today.

Reimagining the Image

This recurring series, a reincarnation of our photographer's lecture program, examines film, photography, and new media through an innovative imagemakers' perspective.

Optics: A New Way of Seeing Contemporary Culture

This ongoing discussion series will invite critics, artists, and imagemakers to analyze the pictures that shape contemporary culture and current events.

See full schedule:
icp.org/events

MUSEUM EDUCATION



© Joanna Knutsen

Our Museum Education program provides tours, interpretative materials, and events for educators. These resources introduce visitors to our museum exhibitions while building visual literacy and critical thinking skills.

Book a group tour:
icp.org/contact/group-tours
212.857.0005

MEMBERSHIP



© Alice S. Zimet

Become an ICP Member today! Open the door to a vibrant and active network of individuals who share your passion for photography. With access to dynamic exhibitions, thought-provoking programs, and a wide range of classes, ICP Members drive the conversation about the medium today.

- Unlimited free admission to the ICP Museum
- Discounts at the ICP Museum shop and café
- A \$25 discount on ICP School classes
- Invitations to Members-only events
- And more!

Become a Member:
icp.org/membership
212.857.0003
membership@icp.org

COMMUNITY PARTNERSHIPS



© Eric Cederlund

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, critical thinking, writing, and public speaking with the goal of fostering self-esteem, community development, and social change.

Learn more:
icp.org/community/partnerships

HOW TO REGISTER

**Registration for spring term begins
Wednesday, February 21.**

Sign up at icp.org/register

New to ICP?

Create a student account to register, view upcoming class schedules, participate in class evolutions, and more.

Returning Student?

Log in to your student account to sign up for a new class.

You can also register in person (1114 Avenue of the Americas at 43rd Street NY, NY 10036) or by phone (212.857.0001). Payment must be made in full when registering. Registrations by phone require a payment by credit card in full. Registration in person and by phone is available Monday–Friday, 9 AM–6 PM and Saturday, 9 AM–5 PM.

Check this catalog to see if the course that interests you requires a portfolio review or prerequisite class.

There is a \$30 nonrefundable registration fee each term.

CONTINUING EDUCATION

PORTFOLIO REVIEW FEST

Wednesday, March 7 | 6:30–9:30 PM

RSVP Required: education@icp.org

PART-TIME PROGRAMS INFO SESSION

Wednesday, May 9 | 6:30 PM

PORTFOLIO REVIEWS

If you do not have the prerequisite for the course you would like to enroll in, you may have your portfolio reviewed in-person or on Skype. 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.

In-Person: Education staff-led portfolio reviews are for course advisement and/or classes with a prerequisite unless stated otherwise.

FEBRUARY

• Thursday, February 22 | 6–8 PM

MARCH

• Saturday, March 3 | 11 AM–1 PM

• Tuesday, March 6 | 6–8 PM

Faculty Review, RSVP Required

• Wednesday, March 7

Portfolio Review Fest, RSVP Required

• Saturday, March 10 | 11 AM–1 PM

• Thursday, March 15 | 6–8 PM

Faculty Review, RSVP Required

• Thursday, March 29 | 6–8 PM

Faculty Review, RSVP Required

• Saturday, March 31 | 11 AM–1 PM

RSVP: portfolioreview@icp.edu

By Appointment, in-person or Skype: Tuesday–Friday, 11 AM–4 PM. Please email portfolioreview@icp.edu or call 212.857.0064 to set up an appointment.

Appointment times are subject to availability. Please reserve a spot at least two days prior to your request.

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

If you are unable to attend in-person or via scheduled appointment hours, please email portfolioreview@icp.edu or call 212.857.0064.

HOLIDAY INFORMATION

Spring classes and workshops will not meet, unless otherwise specified on:

• Memorial Day Weekend:

Saturday, May 26 through Monday, May 28

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 AM and will be updated as necessary. You may also call the ICP Weather Hotline: 212.857.9777.

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: 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.

Part-Time Programs: 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.

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 nonrefundable 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.

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
- digitally equipped classrooms
- a well-stocked equipment room
- an extensive library
- 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.

Teaching Assistantship Volunteer Program

Teaching Assistant positions are available each term. TAs have the opportunity to volunteer 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. As a perk of the Volunteer Program, TAs earn 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, email TA@icp.edu.



INTERNATIONAL CENTER OF PHOTOGRAPHY

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

212.857.0001
icp.org/school

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ICP

Continuing Education

PORTFOLIO REVIEW FEST

Wednesday, March 7 | 6:30–9:30 PM
RSVP Required: education@icp.org

PART-TIME PROGRAMS INFO SESSION

Wednesday, May 9 | 6:30 PM

REGISTER EARLY AND SAVE 15%

Wednesday, February 21 through Friday, March 16, use code PGFY18 to receive 15% off tuition on all spring term Continuing Education classes. ICP Members receive an additional \$25 off.*

Register online at icp.org/register

*Discount is not valid on prior purchases, yearlong courses, or Teen Academy classes. Offers cannot be combined.

Full-Time Programs

OPEN HOUSE

Tuesday, February 27 | 6:30 PM

ONLINE INFO SESSION

Thursday, March 1 | 12 PM

APPLICATION DEADLINE

Rolling Admissions

- ICP-BARD MFA PROGRAM

APPLICATION DEADLINE

Monday, March 5, 2018

- DOCUMENTARY PRACTICE AND VISUAL JOURNALISM
- GENERAL STUDIES IN PHOTOGRAPHY
- NEW MEDIA NARRATIVES

For more information, please email admissions@icp.edu.