



INTERNATIONAL  
CENTER OF  
PHOTOGRAPHY  
SCHOOL

Summer 2017 | Courses and Programs



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

[icp.org/school](http://icp.org/school) | 212.857.0001 |  @icpschool |  @ICP |  ICP |  @ICPhotog



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## Registration for Summer Term begins Wednesday, April 19.

Registration is available online at [icp.org/school](http://icp.org/school).

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

COVER PHOTO: © Greg Miller

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## EARLY REGISTRATION DISCOUNT

Now through May 31 use code PGFY18 to receive 15% off tuition on all Summer Term Continuing Education classes. ICP Members receive an additional \$25 off. Not valid on any prior purchases.

**NOTE:** The Early Registration Discount is applicable to Continuing Education courses only. It does not apply to Travel Programs or yearlong classes.

## PERPETUAL REVOLUTION: THE IMAGE AND SOCIAL CHANGE THROUGH MAY 7, 2017

What is the relation between today's overwhelming image world and the volatile social sphere we inhabit? This exhibition is an examination of endless new streams of provocative, powerful, and sometimes frightening media images and their connections to social upheaval and transformation.

Organized by ICP Curators Carol Squiers and Cynthia Young, Assistant Curators Susan Carlson and Claartje van Dijk, along with adjunct curators Joanna Lehan and Kalia Brooks with assistance from Akshay Bhoan and Quito Ziegler, *Perpetual Revolution: The Image and Social Change* continues ICP's long-standing tradition of exploring the social and historic impact of visual culture.



Sheila Pree Bright, #1960Now: Art + Intersection [still], 2015 Video  
© Sheila Pree Bright



Villagers collecting scrap from a crashed spacecraft, Altai Territory, Russia, 2000 © Jonas Bendkisen / Magnum Photos

## MAGNUM MANIFESTO MAY 26–SEPTEMBER 3

This landmark exhibition celebrates the seventieth anniversary of the renowned photo agency Magnum Photos created by Robert Capa, Henri Cartier-Bresson and Chim (David Seymour) in May 1947. Tracing the ideas and ideals behind the founding and development of the legendary cooperative, the show explores the history of the second half of the twentieth century through the lens of seventy-five masters, providing a new and insightful perspective on the contribution of these photographers to our collective visual memory.

The exhibition is a co-production between ICP and Magnum Photos. It is curated by Clément Chéroux (former photography curator at the Centre Pompidou, now current senior curator of photography at SFMoMA), with Clara Bouveresse and ICP Associate Curator Pauline Vermare. The accompanying catalogue is published by Thames & Hudson.

## ICP Museum

250 Bowery | [icp.org/museum](http://icp.org/museum)

# ONLINE CLASSES



© Anja Hitzberger

Join our creative community from anywhere in the world through our unique online education platform. Our live hands-on courses offer students the opportunity to engage in group critiques and discussions with an international array of photographers in faculty-led sessions. Participants access course material, shoot and upload assignments to a class website, and meet weekly for intimate two-hour sessions via interactive video conferencing.

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](http://icp.org/classes/online).

For faculty bios, see: [icp.org/people/faculty](http://icp.org/people/faculty).

Registration for Summer Term begins Wednesday, April 19.

## **NEW** PHOTOGRAPHY I: MAKING PICTURES AND RECEIVING FEEDBACK

**17MOLDP001 | Terttu Uibopuu**  
Jul 10–Aug 9 | Mon & Wed 10:00 am–12:00 pm  
\$515

Designed to be a hybrid course arranged in two parts, this class introduces beginners to the creative and technical possibilities of digital photography. Students will learn how to analyze and speak about photographs thoughtfully, as well as how to use their digital cameras on manual mode. Mondays will be dedicated to discussions and critiques of student work, along with lectures on different photographers. Wednesdays will be spent learning camera functions and editing in Adobe Lightroom. Topics will include camera operation, shutter speed, aperture, focal length, RAW file formats, white balance, and composition. Using Adobe Lightroom, students will learn file management and image enhancement. Lectures on historical and contemporary artwork will explore creative approaches to photography, and assignments will build photographic skill sets. The course objective is for students to learn how to apply their technical skills and make work that begins to convey meaning and shape their own visual language.

**PREREQUISITE:** Computer literacy

**REQUIRED MATERIALS:** Any digital camera with manual functions, as well as an external hard drive and Adobe Lightroom

## **MEMORY AS PROMPT**

**17MOLPV204 | Allen Frame**  
Jul 12–Aug 30 | Wed 1:00–3:00 pm | \$410

This course helps students to achieve more depth and complexity in their work. Emphasis will be placed on choosing the right subject or material, and then analyzing that choice for its relevance and meaning. Exercises with memory will uncover interests, preoccupations, and connections to current circumstances that may help to find a productive direction. Once a project is underway, results will be critiqued in order to refine decisions regarding format and approach. Editing and sequencing are important factors in clarifying intention and allowing the work to communicate fully. Many references will be made to contemporary photography, as well as to examples from the history of photography, art, and film. Any subject is welcome, as long as the photographer is convincingly engaged with it and it promises sufficient complexity. Online group discussions will occur in shared real time, and both research and shooting assignments will be given.

**PREREQUISITE:** Photography II or portfolio review

## **NEW** INTERPRETING THE SELF

**17MOLPV111 | Karen Miranda Rivadeneira**  
Jul 13–Sept 14 | Thurs 1:00–3:00 pm | \$515

The notion of intimacy, the use of the body, and the exploration of the self through various creative contexts have always been points of

return in contemporary art practices. In this class, we focus on the toughest type of observation—the study of our own personas. We will turn the camera on ourselves, and travel through our psyches, our dreams, and our memories, in order to tell and create stories. Whether we draw on our memories or develop a fictional character, we will reinvent personal notions of self-portraiture and performance. This autobiographical class will focus on the self as a tool, as a subject, and as a place of inspiration for new work. We will look at and discuss the work of Sophie Calle, Emmet Gowin, Francesca Woodman, Marina Abramović, Orlan, Jeff Wall, Nan Goldin, and others, as points of reference. We will also explore how world cultures interpret the idea of “self” through rituals, symbols, dreams, and observation of the cosmos. Through weekly class assignments, students will engage in various approaches to interpreting and projecting their inner worlds. Discussions, short readings, films, critiques, and writing exercises will be pivotal components of the course. Students may work in either film or digital format.

**PREREQUISITE:** Photography I or portfolio review

## **UNDERSTANDING COMPOSITION FOR VISUAL STORYTELLERS**

**17MOLPV107 | Anja Hitzberger**  
Jul 25–Aug 29 | Tues 11:00 am–1:00 pm | \$380

This class invites students to develop and refine their composition skills and to improve their photographic seeing, as they tell stories with their photographs. Participants will cultivate a heightened sensitivity to their surroundings while photographing in a variety of urban environments. During group critiques, we will analyze what works—and what doesn't—in an image, which will help students to create dynamic photographs. Discussions will cover compositional tools, aesthetic intentions, and effective editing. A comparative study of historical and contemporary photographers and filmmakers will also be presented. The first class sessions will explore these ideas through weekly assignments; students will then be guided to work on their own projects for the remainder of the course.

**PREREQUISITE:** Photography I or portfolio review

## **NEW** PHOTOGRAPHY AND HUMAN RIGHTS

**17MOLPJ206 | Stephen Ferry**  
Aug 22–Sept 21 | Tues & Thurs 7:00–9:00 pm  
\$515

Now more than ever, human rights organizations, community activists, photographic collectives, and individual photographers are using images to defend human rights. Drawing upon the work of the instructor and other photographers whose practice involves the investigation of social injustice and war crimes, this course helps students understand ways to undertake this struggle in today's rapidly evolving photographic world. Considering the ethical, political, and personal issues involved in this work, we will ask: Is it possible to address injustice through still photography? How do we leverage public concern over violations of human rights? Is there a contradiction between documentary work and activism? What are the emotional effects of such work on the photographer? Students should come prepared to look intensively at many images and photo essays, and to engage with examples that are sad and disturbing as well as inspiring and hopeful. We will also carry out exercises focused on issues of concern to the students.

**PREREQUISITE:** Photography II or portfolio review



© Terttu Uibopuu

## 2017 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-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.

In addition to weekly critiques of new student work, the first of three **Production Seminars** explores seminal writings and contemporary critical theory in support of developing a strong conceptual foundation and learning constructive critiquing techniques. In the second production seminar, students are exposed to a wide range of ideas and contemporary practice in support of their own creativity. In the third and final seminar, students work on refining their ideas into a more concise body of work.

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. 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 domestic students. Seminars are all taught online in English utilizing the latest available software. To assist in learning, 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 + \$800 fee. Students are responsible for all travel and lodging arrangements and expenses for the August residency. Online CE Low Residency students are provided with all printing materials excluding paper/portfolios.

The **Online CE Low Residency Program** is designed for students looking to engage with a community of serious and dedicated students to move their photography in new and exciting directions. All students must present a digital portfolio (10 to 15 images) demonstrating their interests in photography and a brief written statement about their goals. An online interview with program coordinator and student mentor Ben Gest will also be scheduled after the digital portfolio is reviewed. For further information visit our website at [icp.org/school/part-time-programs](http://icp.org/school/part-time-programs), contact [cetrack@icp.org](mailto:cetrack@icp.org) or phone ICP Education at 212.857.0080.

### CONTINUING EDUCATION OPEN HOUSE:

Wednesday, June 21  
6:00–8:00 pm

### PART-TIME PROGRAMS INFO SESSION:

Wednesday, July 12  
6:00–8:00 pm

## STEPHEN FERRY

Faculty, "Photography and Human Rights" (pg 3), "Style and Evidence" (pg 11)



ABOVE AND BELOW RIGHT: © Stephen Ferry

*For the past three decades, Stephen Ferry has been photographing human rights and historical developments around the world—from the fall of the Berlin Wall to the rise of radical Islam in North Africa—and now focuses primarily on Latin America. Based in Colombia, where he has covered both the conflict and the peace process, he is currently collaborating with his sister, anthropologist Elizabeth Ferry, on his third book, La Batea: Impressions of Gold in Colombia (Red Hook Editions, 2017), which examines the social and moral implications of gold mining.*

### How would you describe your photographic practice?

I call myself a "nonfiction photographer," just as a way not to get into semantic debates over the difference between being a photojournalist, a news photographer, or a documentary photographer, as my practice kind of involves all of those. So by "nonfiction," I just mean that I document in a way that I am careful about the representation of the situations that I'm documenting, so that I'm not setting anything up and I'm not using Photoshop to mislead the viewer about the meaning of the image. And that I'm taking care to know the issues carefully, so that I can represent them in a way that's as accurate as possible.

### Why is it important to you to represent situations accurately?

I think the importance of that is even clearer now that we've seen how insidious or how manipulative so-called "fake news" can be. There are plenty of images or images combined with text that are circulating, particularly on social networks, that are designed to fake people out, you know? They are designed to lie. And they do so with a name to influence public opinion and further certain agendas. This happens both on the right and on the left. As far as I'm concerned, that sort of practice ends up eroding even the notion in the public that there is a truth that can be understood. Something that we've seen recently is that people draw the conclusion that no journalistic activity is done in good faith, but rather it always has some kind of interest, some kind of bias behind it.

I certainly have a point of view on things. But my feeling is that as long as I'm making clear what my point of view is—and as long as my point of view is based on having really looked at the issue, consulted sources, entertained other points of view, and compared them and tried to understand the situation as well as I can from the point of view of the people who are affected by it, or who were creating that situation—then it's perfectly legitimate to have a point of view, as long as you're not basing it on lies. And as long as you're clear with your audience what your perspective is.

### How do you personally make your perspective clear?

You could say that in the documentation of human rights, in some sense, I'm taking a side with victims of atrocities, war crimes, and different abuses, and maybe that's not a technically or absolutely objective perspective. But as long as I'm careful about documenting what really happened and not either exaggerating it or minimizing it in order to fit my point of view, then it performs a powerful social function, because it allows other people to know what really happened, rather than fall into propaganda.

### What first got you interested in covering human rights issues?

I think it stems from my childhood. I grew up during the Vietnam War, and while I was quite young—fortunately, too young to be drafted—the war was of great importance to my family, to our community. There were always demonstrations and even riots taking place, and my way of learning about that conflict and the human rights implications of it was through the images that came to our house in Life magazine, also in newspapers. And similarly, in relation to the struggles of the civil rights era. At a young age, the notion that photography is a way of communicating powerfully around these issues and even mobilizing public opinion was very impressive for me.

### What do you think makes a photograph powerful?

I think it's the intensity of the looking that takes place when the picture is made. There's a concentration of energy that happens in a given moment. Strong photography is an emotional language. Often, strong pictures make one feel a number of things at once, and so they're not necessarily one-dimensional; maybe they provoke questions, maybe they make one reflect on one's assumptions. But that experience happens physically through the body. It's an emotional experience. I also think that good photographs—whether the composition is simple or very complex—are complete, in some sense. They do their work efficiently, if you will. If you took anything out of the photograph, it would be a lesser image; and if you added anything to it, it would be a lesser image.

### Why did you decide to focus primarily on Colombia at this point in your career?

I jumped around a lot, from country to country, and I began to feel like I wasn't doing my best work that way. I'm now focused particularly on issues within Colombia that are transcendent—in the sense that they may speak to the same sorts of issues around the world, such as the work that I'm doing now about gold. There are very complex conflicts and scenarios around the world involving resource extraction, precious metals and others, and they are represented in particularly intense form here in Colombia. So this is a place that works in order to talk about both what's happening here, specifically in this country, but also about what's happening worldwide.



### You've been teaching at ICP for more than 20 years. What keeps you coming back?

I'm passionate about photography, and teaching is a way to engage in really interesting conversations about photography. ICP is like home to me; it's a base and a community. There are an enormous number of people there who are engaged in photography and talking about photography. And that's really important, because you can't do this alone. The amount of knowledge that's there is amazing.

Interview conducted by Eti Bonn-Muller, [globaleditorialservices.com](http://globaleditorialservices.com)

# FOUNDATION & TECHNIQUES



© Fabrice Trombert

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](http://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.

## 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, 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-size 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 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: DIGITAL

**17MCEDP000A\* | Terttu Uibopuu**

Jul 5–9 | Wed–Sun 10:00 am–5:00 pm

**17MCEDP000B\* | Christine Callahan**

Jul 6–Aug 10 | Thurs 6:00–10:00 pm

**17MCEDP000C | Christopher Giglio**

Jul 10–Aug 2 | Mon & Wed 6:00–10:00 pm

**17MCEDP000D\* | Brad Farwell**

Jul 15–23 | Sat & Sun 10:00 am–5:00 pm

**17MCEDP000E | Ports Bishop**

Jul 17–21 | Mon–Fri 10:00 am–5:00 pm

**17MCEDP000F | h. eugene foster**

Jul 24–28 | Mon–Fri 10:00 am–5:00 pm

**17MCEDP000G | Jeanette May**

Jul 31–Aug 4 | Mon–Fri 10:00 am–5:00 pm

\$820 + \$40 FEE

\*\$770 + \$40 FEE

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

#### FOR BEGINNERS

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

**NOTE:** A digital SLR camera capable of shooting RAW files is required.

### HOW TO USE YOUR DIGITAL SLR

**17MCEDP001 | Robert Meyer**

Jul 8 | Sat 10:00 am–5:00 pm | \$290

This workshop demystifies the digital single-lens reflex (DSLR) camera so that students can get the most out of their equipment. Participants learn how to use all the settings and functions of their cameras as they practice taking digital photographs in class. Topics include the various exposure modes (Auto, Program, Aperture and Shutter Priority, Manual), controlling focus, selection and formatting of memory cards, creative use of depth-of-field and shutter speeds, important menu items, various ways to use the LCD screen, “live view,” white balance, and JPEG vs. RAW. The class reviews numerous examples that illustrate how different camera settings can affect the final image. Students explore the many functions that a digital SLR shares with a traditional film camera, and how to use them to create the best possible image.

#### FOR BEGINNERS

### CLOSE-UP AND MACRO PHOTOGRAPHY

**17MCEDP005 | Lester Lefkowitz**

Jul 29–30 | Sat & Sun 10:00 am–5:00 pm

\$380 + \$25 FEE

There’s an entire universe of beauty, fascination, and intrigue on a scale not readily captured in conventional photography. This workshop shows you how to get close, closer, and really close to the wonderful details and never-ending curiosities of both natural and man-made objects. We cover the concepts of magnification ranges, various optical and mechanical methods for getting close, issues of critical focus and depth-of-field, techniques for camera support and vibration control, lighting (available, flash, and tungsten), and the role played by software to both enhance images and overcome in-camera limitations. Aesthetics are just as important: we discuss composition, background, appropriate light, image balance, and subject selection. There are numerous opportunities in class to practice on still-life setups. It is strongly recommended—though not necessary—that participants have a digital SLR, tripod, and some means of close-up focusing (close-up “filters,” extension tubes, or a macro lens). Contact the instructor if you have pre-class questions.

### NEW TELLING YOUR STORY WITH AN IPHONE

**17MCEDP019 | Amadou Diallo**

Jul 17–21 | Mon–Fri 10:00 am–5:00 pm | \$380

The iPhone is the camera you always have with you, making it a very effective tool for creating a purposeful, cohesive body of work centered on your personal interests. In this hands-on workshop, we use the iPhone to explore the process of narrative photography in which a unified collection of images creates a compelling story about the people, places, or themes that speak to you as a photographer. Whether your passion is portraiture, landscape, still life, or street scenes, the success of any photography project lies in identifying, planning, and executing a

strong thematic vision. Following a series of in-class assignments, photo excursions, and an overview of image-editing techniques, you will come away with the ability to create images that tell a personal story.

### IPHONE PHOTOGRAPHY 101

**17MCEDP011 | Clinton Weldon**

Aug 5 | 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.

### NEW SHOULD YOU UPGRADE YOUR CAMERA?

**17MCEDP020 | Amadou Diallo**

Jul 29 | Sat 10:00 am–5:00 pm | \$120

New cameras arrive like clockwork, tempting us with the promise of must-have features that will make our photos look like those taken by professionals. But how do you know when the hype is real? Will a new camera actually help you to take better photographs? Can you get better results with the gear you already have? In this one-day workshop with photographer and technology journalist Amadou Diallo, you will learn which features can make a real-world difference in your photography as well as how to evaluate your current approach to image-making and make it more suitable to your existing equipment. At the end of this hands-on workshop, you will have an actionable plan for creating more satisfying images without throwing money at equipment you don’t need.

### PHOTOGRAPHY II: DIGITAL

**17MCEDP100A | Claudia Sohrens**

Jul 11–Aug 3 | Tues & Thurs 6:00–10:00 pm

**17MCEDP100B\* | Bayeté Ross Smith**

Aug 5–13 | Sat & Sun 10:00 am–5:00 pm

\$820 + \$40 FEE

\*\$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

### OPEN HOUSE

Wednesday, Jul 21, 6:00–8:00 pm

Meet faculty, show your work for a portfolio review and course placement, and tour the school’s state-of-the-art facilities.

### PORTFOLIO REVIEWS

If you don’t have the prerequisite for the course, you may have your portfolio reviewed. For more information, please see page 23 or visit [icp.org/school/courses-and-workshops/portfolio-reviews](http://icp.org/school/courses-and-workshops/portfolio-reviews).

## Digital Workflow

### MACINTOSH BASICS

**17MCEMB000A | Lavonne Hall**  
Jul 6 | Thurs 6:30–9:30 pm

**17MCEMB000B | Lavonne Hall**  
Jul 23 | Sun 2:30–5:30 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.

### INTRODUCTION TO ADOBE LIGHTROOM

**17MCELR000 | Ports Bishop**  
Jul 8–9 | 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

### MASTERING A SIMPLIFIED WORKFLOW USING ADOBE LIGHTROOM

**17MCELR004 | Lavonne Hall**  
Jul 22 | Sat 10:00 am–5:00 pm | \$120

Lightroom has become a popular image-editing and processing program, but it can still be daunting at first. You can accomplish so much in Lightroom, from ratings and color correcting to retouching and printing—techniques that allow you to streamline your workflow considerably. This one-day seminar will demonstrate how to speed up and maintain a steady workflow through organizing, importing, manipulating, and exporting your images.

### AN INTRODUCTION TO LIGHTROOM MOBILE AND ITS CREATIVE APPS

**17MCELR005 | Lavonne Hall**  
Jul 29–30 | Sat & Sun 10:00 am–5:00 pm  
\$380 + \$25 FEE

With the increasing popularity of mobile photography, Lightroom Mobile and its companion apps offer a variety of features on the go—allowing you to spend less time in front of a desktop computer and more time out and about photographing. This workshop will demonstrate how to utilize Lightroom Mobile, along with other Adobe mobile apps, such as Photoshop Fix, Photoshop Mix, and Capture for all of your editing, retouching, and creative ideas. Learn how to start a project on a desktop and complete it on a mobile device, or vice versa, and how to simply export or share a project from any device.

### PHOTOSHOP I: DIGITAL IMAGING FOR PHOTOGRAPHERS

**17MCEPS000 | Ben Gest**  
Jul 10–14 | Mon–Fri 10:00 am–5:00 pm  
\$820 + \$40 FEE

This introductory course covers the essentials of Photoshop and digital RAW-format conversions with the goal of establishing a well-organized and effective workflow. The course includes essential nondestructive editing techniques in Photoshop and an in-depth explanation of Adobe's Camera Raw Converter, with the goal of creating high-quality output. Scanning of film is also included. This course is designed for



© Amadou Diallo

photographers with basic computer experience who are ready to expand the creative control of their photography in a digital environment. It is recommended that students have access to Camera Raw file formats for this class.

**PREREQUISITE:** Macintosh Basics or portfolio review

### PHOTOSHOP II: DIGITAL IMAGING FOR PHOTOGRAPHERS

**17MCEPS107 | Lee Varis**  
Jul 24–28 | Mon–Fri 10:00 am–5:00 pm  
\$820 + \$40 FEE

Join Lee Varis, an award-winning photographer and Photoshop guru, in an intensive course designed to take your Photoshop skills to the next level. Varis shares advanced techniques for RAW processing, color correcting “by-the-numbers,” selections and masks, retouching, black-and-white conversions, and sharpening. The goal of the class is to develop the skills necessary to craft a good photographic “master file” that can be repurposed for different applications, whether for Web delivery, prints, books, or magazines. This

course is recommended for photographers who have a basic understanding of the Photoshop interface as well as working knowledge of input-output and computer workflow.

**PREREQUISITE:** Photoshop I or portfolio review

### FASHION AND BEAUTY RETOUCHING

**17MCEFA205 | Simone Pomposi**  
Jul 31–Aug 4 | Mon–Fri 6:00–10:00 pm  
\$675 + \$40 FEE

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

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

### THE PERFECT SCAN

**17MCEDT101 | Ben Gest**  
Jul 15–16 | 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. Discover 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 ALL ABOUT ZINES

**17MCEDT107 | Shari Diamond**  
Jul 11–Aug 8 | Tues 6:00–10:00 pm  
\$675 + \$70 FEE

Short for “magazine” or “fanzine,” a zine is generally a small-edition, low-budget, self-published work that offers immediacy and is motivated by a desire for expression, rather than profit. Vital tools for experimentation, communication, and collaboration, zines provide content that is as varied as their form. This course explores



© Christine Callahan

the history, use, and distribution of zines, and engages participants in hands-on approaches to their physical production. During the five-week session, participants will have the opportunity to review numerous and diverse examples, and learn how to physically produce zines while exploring different forms, methods, materials, tools, and printing processes. Participants will make three zines, and have the opportunity to create a zine on their own as well as to collaborate with a fellow participant and the entire class.

**PREREQUISITE:** Photoshop I or portfolio review

## Printing

### FINE ART DIGITAL PRINTING I

**17MCEPR100 | Kathleen Anderson**

Jul 17–21 | 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 efficiently approach troubleshooting options. By continuously applying these techniques and concepts to their own images, students hone the skills necessary to ensure that their prints accurately reflect both the technical and aesthetic qualities of their digital images.

### FINE ART DIGITAL PRINTING II

**17MCEPR200 | Andrew Buckland**

Aug 7–11 | Mon–Fri 10:00 am–5:00 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 Canon inkjet printers.

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

## New Media / Video / Social Media

### THE ART AND PRACTICE OF VIDEO FOR BEGINNERS

**17MCEV003 | Lauren Petty**

Jul 10–19 | Mon, Wed, Fri 1:00–5:00 pm  
\$675

This course is for students who have thought about working with video, but have yet to take the plunge. Participants 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. We will cover the basics of shooting video with DSLR cameras, different methods of sound capture, and editing with Adobe Premiere. Students 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 participants toward a personal approach. At the end of the class, students will have finished a video piece and gained an expanded sense of possibilities in art-making.

# LAUREN PETTY

Faculty, “The Art and Practice of Video for Beginners” (pg 7), “Video Workshop Intensive” (pg 8)



TOP, RIGHT, AND ABOVE: © Shaun Irons and Lauren Petty

*Lauren Petty, along with longtime collaborator Shaun Irons, creates multimedia performance projects, documentary films, and video installations. In addition to leading workshops and classes at ICP, Petty also regularly teaches at The New School and Parsons. The duo is headed to The MacDowell Colony this spring to continue work on their live cine-performance Why Why Always (2016) as well as to start work on new projects, including a feature film.*

### How would you describe your aesthetic interests?

Over the years, people have referred to Shaun and me as “video artists”—it’s a label we’re not entirely comfortable with, because I don’t think we exactly have interests that come out of the tradition of video art, in any kind of art historical sense. Definitely, I think, we have a lot more interest in experimental theater, dance, and cinema. And definitely have a real interest in cultivating a “dark beauty.” We’ve had people say to us, sometimes with our work, that they have to get past how beautiful it is before they can get to the themes and ideas. Because again, I think with video art, there’s an almost “anti-aesthetic aesthetic”—where it’s not about how it looks—so the fact that it appears amateurish, sometimes is a goal. We’re definitely very aware of how cameras are used and how images are edited, and are ultimately trying to create these kinds of lovely, alluring spaces that are also deeply unsettling underneath.

### What kinds of subjects inspire you?

It’s been a variety of things. Often, the work is based in literature or cinema. The last piece we did, which was at Abrons Arts Center on Grand Street, was a piece called *Why Why Always* that is loosely based on Godard’s *Alphaville*, a film from 1965, about a futuristic society controlled by a super-computer. It’s a live theater piece; we’re calling it a “cine-performance.” There are four live performers—playing characters drawn from the film—and then Shaun and I mix and process all the media in real time; we’re visible on stage, so we’re performers as well, manipulating live cameras, video, and sound. The piece we did before, *Keep Your Electric Eye On Me* [2014], was a little bit more of a *Jekyll and Hyde* story, but there was really hardly any text at all. It was just this idea of “transformations,” and people becoming something else. So we read *Dr. Jekyll and Mr. Hyde*, but the story wasn’t so directly in the work. Definitely, we always have an interest in transformation and liminal states, ineffable moments that don’t quite have language attached to them.

### How did you first get interested in multimedia work?

My undergrad was in art history, so that’s also something that we reference. In fact, we had a lighting designer once, who asked, “How do you want me to light this?” And we said, “It should look like Caravaggio.” That was our reference for the lighting state. So definitely, there’s an art history interest that comes into it. I was also involved in music for a long time. And then I went to grad school at NYU in the Gallatin program, where you create your own major, and I called mine “media art and performance.” That’s really when I got into the actual technical side of making media, but I had been interested in film and time-based projects previously. That was also the first time I learned about editing. But I think also coming from a music background, editing was always—I don’t want to say “easy,” but I was always drawn to it in a certain way. I think just the whole concept of rhythm and pacing and all that was very

intuitive and fun and exciting for me. So, I’ve been doing it for a long time now, and I don’t really get tired of it. Shaun’s background is in painting and performance. I think that’s why we’re so broad, in terms of the things that influence us.

### As a working artist, what do you find is the best part about teaching?

A combination of things—certainly working with students and helping them through creative problems is always exciting. Watching people’s ideas develop, and observing them discover things, and starting to gain some control over their abilities is always a lot of fun. The other great thing about teaching is that it helps you stay current. We work in a technically based medium that’s always changing: the camera’s always changing, the software’s always changing. And if you get settled into your own practice, you can get a bit lax in being up to date with technology. Students are always bringing in new cameras and new questions and new ideas, and things that just keep me actively learning, myself, which I always enjoy and appreciate.



### What advice would you give to a student considering attending ICP?

Maybe not advice, but encouragement! Especially in the summer, the classes are so great—they’re great in the fall, winter, and spring as well, but in the summer, you tend to get a lot of international students. We’ll see what happens this summer, you know? Hopefully international students will still be allowed in! I don’t mean to get political, but it’s *on my mind*. It’s exciting, though, because when you get all these different voices and different cultural experiences, it’s a really active environment. I’ve found the students who come to ICP are just really excited, they really want to learn, they really help each other, they’re so supportive of each other. Again, I’ve had great fun with all the classes at ICP, but the summer groups do tend to be really dynamic.

### Have you responded yet as an artist to the current political situation, or do you intend to?

We’ll see. I think that when and if we do, it’s going to be more subtle, as we don’t really make didactic work—our work is definitely more abstract. It is political and social, deep down—it’s just not on the surface. Actually, *Alphaville*, the inspiration for our current project *Why Why Always*, is set in a dystopian future of isolation and control, where there is no room for art or poetry in society. Or even love. It’s definitely a very restricted, fearful society that’s portrayed in this film. So, I think it’s a pretty timely topic to be dealing with. But again, *Why Why Always* is more of an art piece, so it’s not like we’re talking explicitly about our political beliefs the way some performers do in straight monologues. It’s more under the surface and in the overall tone of the piece, but it’s definitely there. I have no doubt that our feelings about the current political situation are going to come out in the work, whether we’re explicit about it or not.

*Interview conducted by Eti Bonn-Muller, globaleditorialservices.com*



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### CREATIVE VIDEO EDITING WITH ADOBE PREMIERE PRO

**17MCEDV119 | Stefanie Dworkin**  
Jul 10–Aug 7 | Mon 6:00–10:00 pm  
\$675

The focus of this hands-on class is to provide students with a solid foundation in the principals of video editing, so that each participant is able to incorporate video freely into his or her creative practice. We will begin with an overview of Adobe Premiere Pro by exploring its interface, and then move on to the nonlinear editing process. Along the way, we will learn to set up projects; import and organize media; generate subclips; edit media to Timeline; work with images (pan and scan); add markers, transitions, and filters; create titles; edit audio; apply simple color correction; and export to the Web. While media will be provided to work on during the first two classes, students will shoot their own projects midway, and then edit them for the remainder of the class. A camera tech will take place during the third class, and students' projects will be screened in the last hour of the final class.

**PREREQUISITE:** Photography I Digital or portfolio review

**NOTE:** Bring to class an external hard drive (USB) with at least 100 GB of free space. For the third class, please bring a video recording device (video camera, DSLR, point and shoot, or smartphone).

### VIDEO WORKSHOP INTENSIVE

**17MCEDV001 | Lauren Petty**  
Jul 31–Aug 5 | Mon–Fri 1:00–5:00 pm &  
Sat 10:00 am–5:00 pm | \$770

Lauren Petty, a video/sound artist working in media installation and interactive video design, introduces students to all aspects of video, film, and media installation art. The class approaches the topic from both a technical and a creative standpoint. Students are guided through the conception and creation of short video projects by instruction in production and editing techniques (using Adobe Premiere). The course includes screenings of work and creative discussions. This class is intended for students new to video, film, and media installation art, as well as those who are working in these formats who would like to refine their practice.

### NEW INTERACTIVE STORYTELLING

**17MCEMM104 | Zohar Kfir**  
Jul 12–Aug 9 | Wed 6:30–9:30 pm | \$540

This course introduces students to a wide set of digital storytelling genres and technologies. We will focus on design concepts and prototypes that explore the intersections of story, interface, usability, and design decisions in contemporary interactive media. The class will review a set of simple interactive storytelling authoring tools, so that students can experiment with applying these tools to a visual project they wish to produce during class. Structured like a design and critique workshop, the class will offer hands-on experiences while encouraging an open context for discussion and collaboration. We will examine how digital narratives are constructed and delve into a wide range of digital storytelling techniques, including mapping projects, digital timelines, and other transmedia pieces focusing on the meeting point of cinema, new media, and technology.

**PREREQUISITE:** Photography I Digital or portfolio review

### THE FOUNDATIONS OF STORYTELLING FOR WEB AND MOBILE USING VIDEO AND PHOTOGRAPHY

**17MCEMM204 | Evelio Contreras**  
Jul 24–28 | Mon–Fri 10:00 am–5:00 pm | \$820

In this intensive workshop, photographers learn how to produce multimedia stories for Web and mobile using photography, video, and audio elements. We will first focus on creating a compelling subject-driven narrative by conducting interviews and collecting ambient sound in the field with camera and audio equipment. Then we will merge the reportage with video and photography, all collected in the field, into an online video for the Web and a short, 60-second social cut for mobile. Basic technical skills to produce each online film will be taught using Adobe Premiere. Ethical challenges and considerations for documentary storytelling will be discussed. For the final project, participants will create a documentary-style, journalistically based video for Web and mobile.

**PREREQUISITE:** Photography II: Digital or portfolio review

**NOTE:** Familiarity with the programs in advance is recommended. Both DSLR and video cameras are welcome. For students who do not own audio recorders and tripods, ICP will loan them for the duration of the class. New

### IPHONE VIDEO PRODUCTION: SHOOT, EDIT, UPLOAD

**17MCEDP017 | Stefanie Dworkin**  
Jul 22–23 | Sat & Sun 10:00 am–5:00 pm  
\$380

In this two-day hands-on workshop, you will gain access to one of the most powerful and engaging communication tools out there today by learning everything you need to create professional, easily sharable, short videos directly from your iPhone. We will cover Camera and iMovie, the basic recording and editing apps that come with iPhone's iOS, as well as other apps and accessories that help make shooting iPhone video simple and accessible. Participants will also explore what is possible with this ubiquitous device, and gather ideas by viewing and deconstructing their iPhone video projects, as well as those of others. This class welcomes all who wish to learn the tools and explore the potential of iPhone video production, whether they want to achieve professional, creative, personal, or other goals.

### SOCIAL MEDIA AND PHOTOGRAPHY BLOG BOOT CAMP

**17MCEWE103 | Lauren Silberman**  
Jul 29–30 | Sat & Sun 10:00 am–5:00 pm | \$540

This course is designed to give students an overall knowledge of the myriad of online

resources for showcasing and promoting work, and building an online community. Class discussions will cover various social media platforms, and how each can be used as a creative outlet to display personal work and archive visual inspiration, all while engaging in an online dialogue. By the end of the weekend, students will have created a blog with a custom template and will leave with the knowledge of how to post images and text. This course is designed for photographers at all levels interested in jump-starting their online presence.

**PREREQUISITE:** Photography I: Digital or portfolio review

### DOCUMENTARY AS A LYRICAL FORCE

**17MCEDV000 | Jem Cohen**  
Aug 10–13 | Thurs–Sun 10:00 am–5:00 pm  
\$460

This class explores unconventional approaches to film and video documentary, focusing on the personal/poetic. Emphasis is on keen observation, avoiding the formulaic, and strategies for working with low budgets and little or no crew. We view and discuss work by vital but lesser-known pioneers, such as Chris Marker, Humphrey Jennings, Helen Levitt, Santiago Álvarez, and Feroz Farrokhzad, as well as the instructor's own films. Students are encouraged to bring in ongoing projects or create a short during the week for group discussion.



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## Film Photography

### PHOTOGRAPHY I IN BLACK-AND-WHITE

**17MCEFB000 | Michael Silverwise**

Jul 10–Aug 2 | Mon & Wed 9:30 am–1:00 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 those who prefer to learn about the basics in color, see Photography I in Color.

### PHOTOGRAPHY II IN BLACK-AND-WHITE

**17MCEFB100 | Jim Megargee**

Jul 11–Aug 3 | Tues & Thurs 9:30 am–1:00 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 in Black-and-White or portfolio review

### FINE SILVER PRINTING WORKSHOP: FROM NEGATIVE TO PRINT

**17MCEFB103 | Jim Megargee**

Aug 5–6 | Sat & Sun 10:00 am–5:00 pm  
\$380 + \$30 FEE

The goal of this two-day workshop is to give students the tools and techniques necessary to gain exacting control over their black-and-white negatives and prints. The workshop will begin by introducing participants to a variety of negative-exposure and development methods, including the Zone System. The workshop can accommodate each student's style of working and subject matter. We will demonstrate and explore various film and developer combinations, including proper film selection for the subject, and how to determine and control subject contrast through exposure and development manipulation. Students will be introduced to various methods of how to deal with and correct "problem" negatives in the darkroom through the use of post-exposure techniques. We also will discuss negative archiving and storage. Upon completing this workshop, each student will leave with not only an in-depth understanding of the available technical tools, but also a much deeper knowledge of how to communicate their unique vision through the medium of black-and-white photography.

**PREREQUISITE:** Photography I in Black-and-White or portfolio review

### THE FINE PRINT IN BLACK-AND-WHITE

**17MCEFB200 | Brian Young**

Jul 10–Aug 2 | Mon & Wed 6:00–10:00 pm  
\$705 + \$60 FEE

This course is designed to expand your 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



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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

### PHOTOGRAPHY I IN COLOR

**17MCEFC000 | Gerard Vezzuso**

Jul 10–Aug 2 | Mon & Wed 9:30 am–1:00 pm  
\$705 + \$70 FEE

This course is for beginners seeking an introduction to both camera handling and basic darkroom techniques through color photography. Topics include camera operation, principles of exposure, film development, printing, and picture content. Students experiment with various lighting conditions using both color negative and slide films. Weekly assignments and lectures on historical and contemporary artwork explore the technical and aesthetic possibilities of color photography. The majority of class time is devoted to working in the darkroom and building printing techniques. **FOR BEGINNERS**

## Alternative Processes

### DIGITAL NEGATIVES AND PLATINUM-PALLADIUM PRINTING

**17MCEAP201 | Tricia Rosenkilde**

Jul 12–16 | Wed–Sun 10:00 am–5:00 pm  
\$705 + \$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 producing 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 procedures 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, and beautiful final prints to be proud of!

**PREREQUISITE:** Photoshop I or portfolio review

### WET PLATE COLLODION WORKSHOP

**17MCEAP101 | Michael Mazzeo**

Aug 10–13 | Thurs–Sun 10:00 am–5:00 pm  
\$530 + \$100 FEE

This comprehensive workshop begins with a multimedia presentation on development of the wet plate collodion process, practical methods of approaching antiquarian processes, and the role of handmade photography today. Students are guided through the entire wet plate collodion process from beginning to end: mixing chemicals; cutting and cleaning plates; flowing collodion; exposing the images; and developing, fixing, washing, and drying the plates. Participants shoot positive and negative portraits as well as still-life images in the studio and outdoors (weather permitting), make prints from their negatives, and varnish plates. The goal of the class is for students to leave with the skills and confidence to continue working with the collodion process.

**PREREQUISITE:** Photography I in Black-and-White or portfolio review

### EARLY REGISTRATION DISCOUNT

Now through May 31 use code PGFY18 to receive 15% off tuition on all Summer Term Continuing Education classes. ICP Members receive an additional \$25 off. Not valid on any prior purchases.

**NOTE:** The Early Registration Discount is applicable to Continuing Education courses only. It does not apply to Travel Programs or yearlong classes.

## Lighting

### LIGHTING: BIG, SMALL, AND NATURAL

**17MCELI112 | Bobbi Lane**

Jul 5–9 | Wed–Sun 9:30 am–5:30 pm  
\$680 + \$75 FEE

Lighting is key to defining the mood, texture, and concept of any photograph. This dynamic workshop covers three types of lighting: studio strobes with umbrellas, softboxes, and grid spots; portable flash with modifiers, used off-camera and by remote; and natural light with reflectors and diffusers. We start in the studio with power packs and monolights, covering all of the standard grip equipment, one to three light setups, metering techniques, and exposure and color control. Next, we work with the portable flash, using it in locations with no access to AC power. By the time we get to natural light, your ability to "see" and understand the direction, quality, and depth of light will have been refined. Finally, we combine strobes and ambient light to balance both exposure and color, providing the photographer with great creative options. This is a technical class, with demos and shooting every day.

**PREREQUISITE:** Photography I: Digital or portfolio review

**SEEING LIGHT****17MCELI111 | Fabrice Trombert**

Jul 6–Aug 3 | Thurs 6:30–9:30 pm | \$460

What the eye sees may not be what the camera captures. This course focuses on training the eye to see and understand light. Students acquire the experience and technical skills required to see natural light, available light, and strobe by studying the effect of light on any given subject: What do you see? What don't you see? Is the light falling, hitting, curving, wrapping around, slashing through, or enveloping the subject? A look at masters past and present (Barent Fabritius, Cornelis Saftleven, Frans Koppelaar, Rembrandt, Irving Penn, André Kertész, Annie Leibovitz, Frank Ockenfels III, Berenice Abbott, Sebastião Salgado, Alex Webb, James Nachtwey, and many more) helps students to refine their own work. Class structure is a mix of theory and practice, but with emphasis on on-location shooting with available light indoors and outdoors, and some studio time. Expect in-class critiques of weekly assignments.

**PREREQUISITE:** Photography I or portfolio review**NOTE:** This class requires a digital camera.

direction and quality of light, and discuss their function in photographs. Students will acquire a repertoire of lighting techniques to heighten the expressive capacity of their imagery and refine their own unique photographic style.

**PREREQUISITE:** Photography I or portfolio review**THE DAYLIGHT STUDIO****17MCELI107 | Andrew French**

Jul 15–16 | Sat &amp; Sun 10:00 am–5:00 pm

\$380 + \$100 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, 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**NOTE:** Classes are held in the instructor's studio

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 are also demonstrated, such as HDR (high dynamic range). Students should bring their cameras for photographing around the city.

**THE FUNDAMENTALS OF STUDIO LIGHTING****17MCELI201 | Frank Franca**

Jul 17–21 | Mon–Fri 10:00 am–5:00 pm

\$680 + \$75 FEE

This introduction to the fundamentals of studio lighting focuses on practical applications for portraiture. In-class demonstrations will cover the unique properties and use of strobe equipment and continuous light sources such as tungsten and LED lighting, as well as diffusers, specialized reflectors, and focusing elements,

**PORTRAIT LIGHTING ON LOCATION: NATURAL AND FLASH****17MCELI114 | Bobbi Lane**

Jul 24–28 | Mon–Fri 10:00 am–5:00 pm

\$680 + \$100 FEE

Portraits taken on location pose both creative and technical challenges. The photographer's job involves finding a location that compositionally enhances an idea. This workshop is designed to provide the photographer with essential lighting techniques, both artificial and natural, that creatively convey the subject's story in the chosen environment. Students photograph at a variety of locations in New York City, with a range of subjects, problem-solving for each situation. The instructor leads the class through the intricacies of the three main elements of lighting—direction, quality, and depth—as well as lighting patterns and how they define the face, how to appropriately control quality through the use of light modifiers, and how to combine these with lighting ratios to set the mood. Learn how to find the best natural light, and modify and manipulate it with reflectors and diffusers. Work with window light, backlight, open shade, and garage-door lighting. Explore the use of portable flash and battery-operated strobes. Gain hands-on experience in the step-by-step setup of every type of electronic flash and various light modifier, in the studio and on location. Explore exposure, histograms, balancing strobe, and ambient light, and how the qualities of each technique contribute to the feeling of the portrait. Students should have good camera skills and basic knowledge of Photoshop or Lightroom.

**PREREQUISITE:** Photography I: Digital or portfolio review**ADVANCED STUDIO LIGHTING: THINKING OUTSIDE THE BOX****17MCELI308 | Michael Mazzeo**

Jul 22–30 | Sat &amp; Sun 9:00 am–4:00 pm

\$555 + \$75 FEE

This advanced course focuses on both strobes and continuous lighting. The first half of the course will be dedicated to working with pro photo strobes, reflectors, grip equipment, and accessories. The second half of the course will introduce continuous lighting sources, such as HMI and kinos. Students will learn to create "daylight" in a controlled studio setting and to mix strobes with continuous lighting in and out of the studio. Students will be challenged with different lighting situations and asked to re-create various editorial and advertising images from magazines.

**PREREQUISITE:** Photography III, Lighting Techniques: An Overview, familiarity with strobes, or portfolio review**NOTE:** This workshop is held at Splashlight Studios, 75 Varick Street, 3rd Floor, NYC.**MASTERING THE PORTABLE FLASH AND PORTABLE-STUDIO LIGHTING KIT****17MCELI203 | Nelson Bakerman**

Aug 7–11 | Mon–Fri 1:30–6:30 pm

\$460 + \$55 FEE

Do you have flash anxiety? Are you constantly raising your ISO to avoid using your flash? Knowing how to manipulate light and make it work for you, no matter what you are shooting, is the key skill that separates the professional from the amateur. Whether you are 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 how to use your portable flash unit, from theory to practice. The class also covers Canon and Nikon flashes, AlienBees, Quantum Turbo units, and other equipment.

**PREREQUISITE:** Photography II or portfolio review**NOTE:** Classes are held in the instructor's studio in downtown Brooklyn.

© Frank Franca

**LIGHTING TECHNIQUES: AN OVERVIEW****17MCELI100 | Robert Meyer**

Jul 15–16 | Sat &amp; Sun 10:00 am–5:00 pm

\$380 + \$45 FEE

This introductory course provides an intense overview of the essential principles, techniques, and tools for lighting a variety of situations. Demonstrations will take place in the studio, although the techniques learned can be applied to location lighting. Through hands-on practice and assignments, students will explore how to use lighting equipment and accessories, as well as a range of light sources, including tungsten, studio strobe, speedlights, and continuous light. The relationship between f-stops, shutter speeds, and ISO, as they relate to continuous light and strobe, will be covered. In visual presentations and discussions of printed matter, participants will review examples of the

**EXPOSURE, LIGHT, AND COMPOSITION FOR THE NOVICE****17MCELI001 | Lester Lefkowitz**

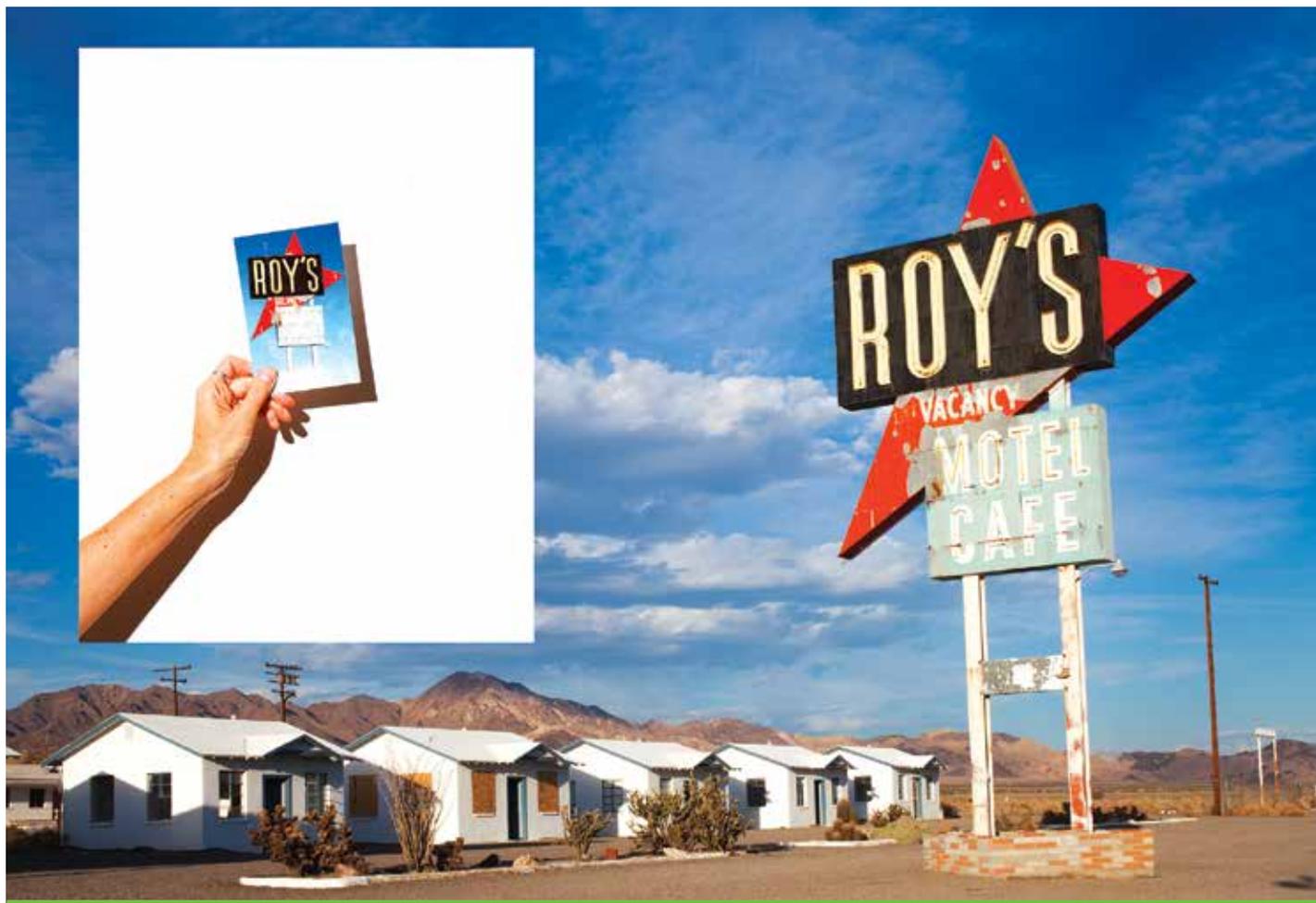
Jul 22–23 | Sat &amp; Sun 10:00 am–5:00 pm

\$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

filters, umbrellas, softboxes, paras, and other light shapers. During class, students analyze images from cinema, painting, video, fashion, editorial portraiture, and documentary. Through these visual presentations and demonstrations, the class deconstructs existing images in an effort to decipher how different images were lit while considering the subtle aesthetic and psychological effects of the light. Students will learn to consider the direction of light, proper exposure, and the effect on contrast and color balance, having much opportunity for in-class practice. Topics will include the properties of various lighting conditions and color temperature, including mixing daylight with artificial light in an effort to apply what is learned outside the studio and in real-world locations.

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



© Lauren Silberman

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.

For faculty bios, see: [icp.org/people/faculty](http://icp.org/people/faculty)

## Documentary & Visual Journalism

### STREET PHOTOGRAPHY: THE POETIC WITNESS

**17MCEPJ102 | Barron Rachman**  
Jul 10–Aug 7 | Mon 2:00–6:00 pm | \$425

As witness, the street photographer can define the mood and culture of a city at a particular time. This course introduces students to the concerns and techniques of street photography. In weekly shooting assignments, students will learn to observe and document the poetry of their everyday surroundings. Visual presentations will address the historical and contemporary context of street photography. Technical topics will include choosing the right tools for camera equipment, the use of available light, exposure issues, and the balance and look of the final image to help the artist better express her/his inner voice. In addition, we will explore a variety of aesthetic issues, such as the construction of an image, paying particular attention to the camera's frame, and how to best exploit the meaning inherent in an image. Critiques of student work will focus on working through technical, aesthetic, and practical issues that arise when approaching subject matter on the street.

**PREREQUISITE:** Photography I or portfolio review

### SOCIAL CHANGE JOURNALISM: USING PHOTOGRAPHY AND WRITING FOR IMPACT

**17MCEPJ208 | Jimmie Briggs**  
Jul 10–Aug 7 | Mon 6:30–9:30 pm | \$410

This course is meant to develop the basic skills and sensibilities for producing comprehensive documentary projects with commercial and

social benefit. Students are asked to fulfill regular field assignments throughout the city and to analyze classic examples of journalistic work with social impact. The burgeoning opportunities for collaboration with civil society and humanitarian organizations are discussed. Students are required to complete one major project over the duration of the class, for presentation to the group. Guests from the documentary and nonprofit communities dialogue with students. We consider the following questions: How does one fund investigative, social documentary work? What venues are most supportive? Will the work resonate over time? Which medium is most effective for reaching audiences and effecting change? What

is "social change journalism"? What has been its evolution in American society?

**PREREQUISITE:** Photography II or portfolio review

**NOTE:** This class will meet on two Saturdays, July 15 and August 5, from 2:00 to 5:00 pm, to see and discuss documentary film projects. The films will also be available in ICP's library for viewing, for those students that cannot make these additional times.

### ON THE STREET: FROM IMAGING TO EDITING

**17MCEPV146 | Ernesto Bazan**  
Jul 10–14 | Mon–Fri 10:00 am–5:00 pm | \$655

This introduction to the language and dynamics of street photography helps each student to develop a distinct personal vision. The workshop also addresses the photographer's Achilles' heel: editing one's own photographs. We will explore the many aspects of assembling a coherent and consistent group of images, and analyze several important photographs and photographic books, pinpointing their distinctive features. Each morning, students will venture out in small groups to photograph a specific theme chosen at the beginning of the workshop. In the afternoon, we will look at the images and carefully select the most effective



© Ernesto Bazan

ones. By the end of the workshop, students will have a sharpened awareness of what it takes to create and edit a personal project that is connected to their heart and soul.

**PREREQUISITE:** Photography I or portfolio review  
**NOTE:** This is a multilevel class.

### DOCUMENTARY PHOTOGRAPHY AND THE CREATIVE PROCESS

**17MCEPV147 | Frank Fournier**  
Jul 11–Aug 3 | Tues & Thurs 6:30–9:30 pm  
\$460

In this multilevel class, students are encouraged to reveal with a camera what cannot be seen otherwise—to break through creative obstacles to look at their photographic practice anew. Through a series of exercises and photographic assignments with broad subject matter, students will define or redefine how to approach photography and, in a larger sense, who they are as photographers. Instead of imitating the work of others, students will work from subjects and issues they care about. Take-home materials and in-class discussions will consider the importance of perspective: how it is conveyed in an image or series of images, and the significance it lends to intention and meaning. In addition, an exploration of the work of diverse photographers and filmmakers, such as Chris Marker, Robert Drew, the Maysles brothers, and David Hockney, will show how interest in even infinitely small details or the everyday can convey much bigger ideas. Students will be compelled to see more sensitively and be open to perceiving their world in a more interesting and less predictable way.

**PREREQUISITE:** Photography I or portfolio review

### STYLE AND EVIDENCE

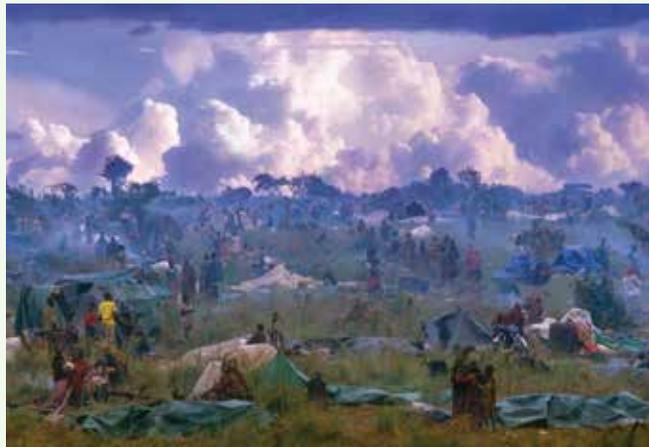
**17MCEPJ228 | Stephen Ferry**  
Jul 17–21 | Mon–Fri 10:00 am–5:00 pm | \$655

This intensive workshop builds students' skills as documentary photographers, with an emphasis on rigor, accuracy, and fairness toward the subject matter, as well as the development of personal style. These two poles—journalistic accuracy and personal expression—are often in creative tension within nonfiction photographic practice. Through assignments, group critiques, and discussions of the work of major photographers, this workshop will immerse students in the central questions of nonfiction photography. The editing of assignments will be emphasized as an integral part of developing a personal style. The goal of this course will be to produce a complete photographic essay potentially suitable for publication or exhibition.

**PREREQUISITE:** Photography II or portfolio review

# FRANK FOURNIER

Faculty, “Documentary Photography and the Creative Process” (pg 11)



ABOVE PHOTOS: © Frank Fournier

Since the late 1970s, Frank Fournier has been working as a photo-journalist for Contact Press Images, a photo agency based in New York and represented throughout the world. His work has appeared in publications ranging from *Time*, *Life*, and *Newsweek*, to *Paris Match*, *Stern*, and the *Sunday Times*. He has been involved with ICP since 1976, and teaching classes at the School since the early 1990s, when he first came to the US from France, and is currently working on a book that explores a range of topics, including why it is important for people to look at challenging and difficult photographs.

## What first got you interested in focusing on social and political issues?

Life! I like life and I like photography. I like to be with people. There's nothing more rewarding than working. There's nothing more exciting. When you meet people around the world, when you live with people in the field—it's a gift, a great opportunity, but at the same time, a serious responsibility. You know, often these people are facing intense challenges. They may appear simple, but they are courageous and powerful people who have their own values, and are very generous in so many ways; they trust you, accept you, help you, even if it's in a most unsettling or difficult situation.

## What is the most “unsettling or difficult” situation you've photographed to date?

Being at the US Capitol with Donald Trump during the inauguration [laughs]. No, just kidding. I don't know...there have been many. But I think it's a mistake to focus on danger. Let's put it this way: the important thing is that you don't get hurt, because if you get hurt, you can't work. If you get stopped by a policeman or argue with a policeman, you can't work. So you want to avoid that. You want to use certain wisdom and be careful. There have been many dangerous situations. But that does not count, you know? What counts is to be able to access people. To be able to get close to people in a situation—that's what's important. I mean, sometimes, you don't eat much. Sometimes you sleep on the floor. Sometimes you're cold, and so on, but none of these issues are really important. What's important is to get access to people, to report, to document what's going on, and to make sure it reaches an editor who will get your work published in the spirit that you have shot it.

## Is there a particular moment or image you captured that will stay with you forever?

There are many, many of them. Not the images, per se, but the people who are in these images. They go from women's rights in Sarajevo, to people who died from the eruption of the Nevado del Ruiz, a volcano in Colombia—who never should have died—to people who went through horrible pollution in Communist countries like Romania. I have been working in AIDS since 1983, and especially documenting children and families who have been affected by AIDS. It's one of the most terrifying situations I ever met, as well as covering the genocide in Rwanda. All these moments and so many others are part of you. You live with all of them every day, at all times. These people never quit you. You never quit them. These and so many others are always present with you. They're always part of your life.



## Do you enjoy teaching, then, as something entirely different from fieldwork?

Yes, very much so. You always learn. I like to share. I like to question. Students push you; you push them to new territories. You help them discover themselves. You help them be themselves in their own *originalité*, which I find crucial—not to be anybody else. However successful others can be, I think it is more interesting to see who they can be, even if I push them to make mistakes, to try something different, to take risks. I push them to find these new borders and to go beyond them, because it can be very rewarding... and I know they will be excited when that happens.

## How do students ultimately achieve the next level in their work?

I think technique is one thing, and students should learn technique to free them and to help them express, with more ability, their feelings and thoughts, and to build the story. But they also should develop a sense that they have to work on themselves a lot and in many different ways—through reading, through philosophy, through understanding what happened in history, and so on. I think that's something, these days, people have a tendency to skip. Ultimately, you have to make them understand that they have to leave their computers, and then go out there and learn to see and understand in the field, because that's the only way one can report good and important stories.

## As a student yourself, you began your career in medicine before moving on to photography. What prompted the shift?

There were family things...too much pressure from my father. I needed oxygen. A friend of mine said, “You're switching a stethoscope for a camera, but you still have something hanging around your neck.” I thought it was very sweet of him say that.

## Does your background in medicine ever inform your photography?

It has given me a sense and a depth, maybe, that not everyone has a chance to access. When a patient is sick, he is vulnerable. And with a medical background, you have certain knowledge, or you know what's going on, and you know what's happening. That relation I learned, that dependence I learned—to approach people with respect and to be most, most careful with people, the same way a doctor should be very careful with a patient, very respectful with them. You sense the power of life when you see children on the edge of death, and then a few hours later, they're back like nothing happened. It's something fantastic. You have an angle on life when you are a doctor. I've found maybe I carry that with me, I realize, in my journalistic work. I think, in life, one should not see his job on a very narrow path, or even in a complex and deeper aspect of it, but rather in a larger way than the profession itself.

## What is the most valuable lesson you've learned working as a photojournalist?

Well, maybe, to use the concept that “seeing with your heart” is something that certainly brings you better results than just seeing with your eyes. I think it's important to see with your heart. If you see with your heart, you will see many layers that you may not otherwise see, or even hear, feel, or smell. It's important to have that sense.

Interview conducted by Eti Bonn-Muller, [globoeditorialservices.com](http://globoeditorialservices.com)

## STORIES IN THE SOCIAL LANDSCAPE

17MCEPJ104 | Karen Marshall

Jul 31–Aug 4 | Mon–Fri 10:00 am–5:00 pm  
\$655

Photography has the ability to tell stories about the world. Capturing a momentary gesture in a fraction of a second or the tenor of light on a landscape, a photograph can provoke ideas about the relationship between people and place. In this multilevel course, students create stories about community and social values—in the process, gaining an understanding of the place of social landscape in their work. Each day, the class will go out into a community to photograph as a group; back in the classroom, this fieldwork will initiate discussions about generating ideas and approaching a subject. Looking at historic and contemporary work, students will develop a framework for finding their own expression and approach. By honing editorial skills, students will grasp the complexities of producing effective narratives.

**PREREQUISITE:** Photography I or portfolio review

## THE DOCUMENTARY PHOTOGRAPHER: VISIONARY FOR CHANGE

17MCEPJ226 | Andre Lambertson

Aug 7–11 | Mon–Fri 10:00 am–5:00 pm | \$655

A photographer with honest, clear storytelling and heart can collaborate with others to raise awareness about social issues in a changing world. This workshop delves into the role of the documentary photographer as visionary and storyteller—an artist with the intention of inspiring social change and empowerment through personal vision, passion, and purpose. It also provides an in-depth introduction to the transformative power of documentary photography, with a focus on encouraging each student to develop a personal style through assignments and a long-term project. The class will explore multimedia works and documentary filming, as well as how to obtain support for projects, including via crowdfunding. We will discuss creating story ideas, getting intimate with subjects, interpreting images to tell stories, working with magazines, navigating NGOs, and publishing work. Through lectures, critiques, and personal assignments, students will find inspiration and support for their visions and learn the steps necessary to move forward into the challenging world of photography. Lectures will provide an overview of documentary photography and insight into its changing landscape. Guest speakers will include photographers and founders of NGOs.

**PREREQUISITE:** Photography II or portfolio review

**NOTE:** A digital camera with manual controls is recommended for working on assignments.

## The Portrait

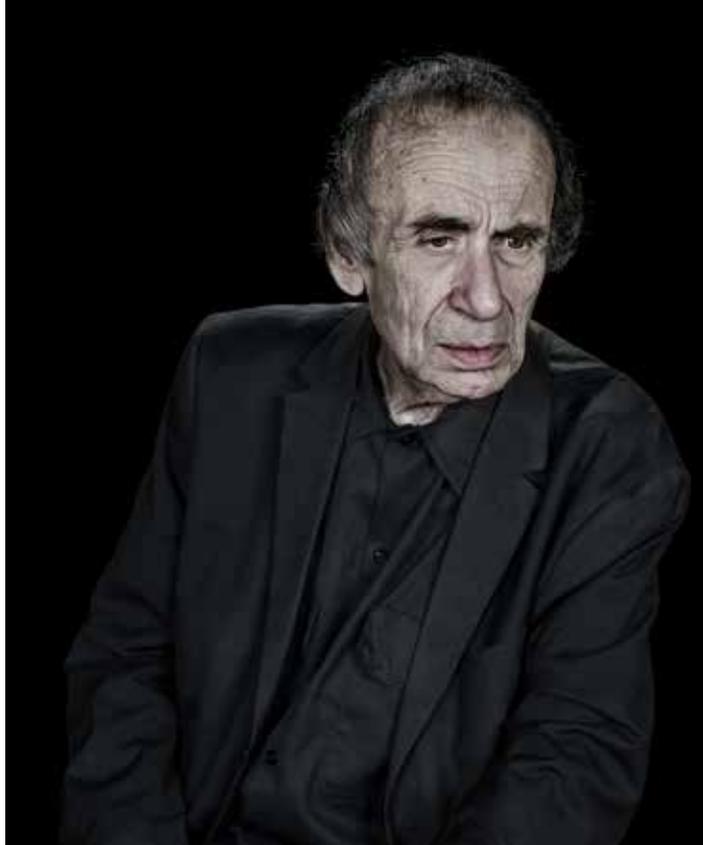
### PHOTOGRAPHING PEOPLE

17MCEP0107 | Harvey Stein

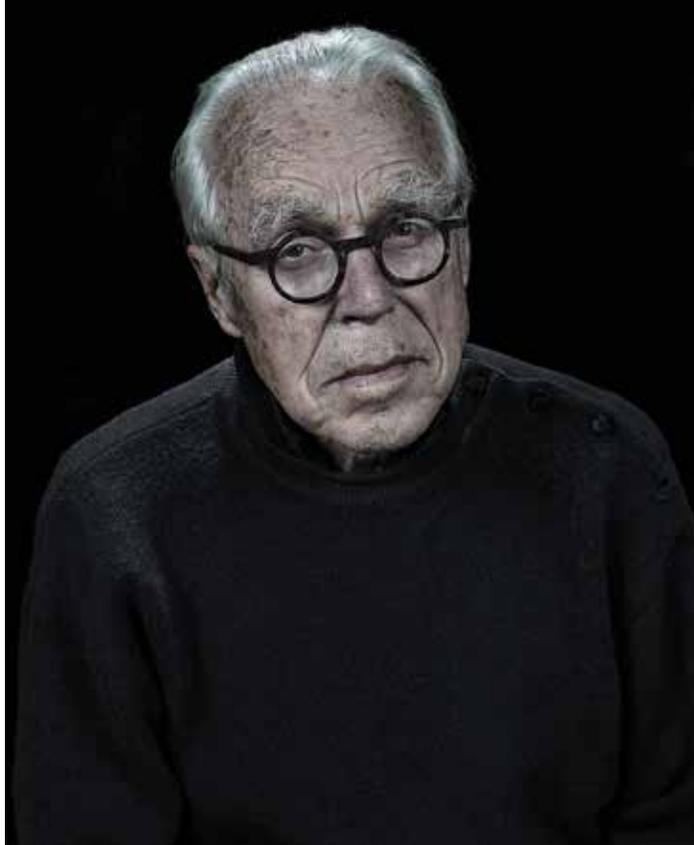
Jul 10–14 | Mon–Fri 10:00 am–5:00 pm  
\$655 + \$45 FEE

When we photograph people, we encounter all the possibilities and challenges that arise when establishing relationships with strangers, friends, or loved ones. Portraiture requires the vigilance to notice and interpret gestures and expressions, as well as the patience to wait for the moment in which the subject's character is revealed. In this workshop, students photograph people in various locations—in the studio, in different environments, and on the street—in order to gain an understanding of the particular issues that arise in each situation. Key topics include ways of capturing character in a photograph, methods of approaching and photographing strangers, the use of light (both natural and flash in outdoor and studio situations) as an expressive and aesthetic element of a photograph, and techniques of posing and interacting with subjects. All formats welcome.

**PREREQUISITE:** Photography I or portfolio review



© Ken Collins



**PHOTOGRAPHING NEW YORK PLACES AND PEOPLE**

**17MCENY105 | Harvey Stein**

Jul 22–23 & 29–30 | Sat & Sun 10:00 am–5:00 pm  
\$460

The true subject of this workshop is the amazing and fantastic city of New York, along with the people who populate it. Of course, there are endless possibilities when making images of the city. Our approach is to explore out-of-the-way spots that are filled with interesting and exciting sites, people, and events. We travel to places such as the fantasy land of Coney Island; the huge Asian community of Flushing, Queens; the Hispanic enclave in Corona, Queens; and the vibrant Italian community of Arthur Avenue in the Bronx, and take the Staten Island Ferry to that neglected borough. Elements of photographing people and places—such as lighting, environment, and location; gesture, expression, pose, composition, camera position, and formats; and the relationship between subject and photographer—are explored and analyzed.

**PREREQUISITE:** Photography I or portfolio review

**NEW DOCUMENTING THE SELF: TECHNIQUES, IDEAS, AND MODERN APPROACHES ON HOW TO CONSTRUCT A SELF-PORTRAIT IN THE “AGE OF THE SELFIE”**

**17MCEP0110 | Jonathan David Smyth**

Jul 12–Aug 9 | Wed 6:30–9:30 pm | \$410

Most people think that the “selfie” is a relatively new concept in photography, but artists have been documenting themselves with cameras since the invention of the art form. In this five-week class, students look at the work of artists who have created self-portraits through various visual media, including Tracey Emin, Vivian Maier, Jo Spence, Zackary Drucker and Rhys Ernst, Jen Davis, and Leah Schragar. Through assignments and group discussions, participants will gain an expanded concept and understanding of what a self-portrait can be. Using any photographic format of their choosing (including video), students will produce their own self-portraits to be shared each week with the class. We will also cover how to sequence and present a series of images, and how to upload work to Instagram.

**PREREQUISITE:** Photography I: Digital or portfolio review

**NOTE:** All participants must have a smartphone.

**ESSENTIAL COMPONENTS OF THE PORTRAIT: LIGHTING, COMPOSITION, AND SUBJECT**

**17MCEP0208 | Ken Collins**

Jul 10–Aug 2 | Mon & Wed 6:00–10:00 pm  
\$680 + \$50 FEE

What are the essential elements that make a photographic portrait compelling? First, light draws the eye in; then, composition guides the eye across the picture plane. What makes a good portrait great is the result of a series of decisions made by the photographer. A photographic portrait is part collaboration between subject and photographer, and part directing the subject by the photographer—the one who decides where to place his or her subject, how to frame the person, what to focus on, and how to define the precise “moment.” The portrait photographer’s essential tools are lighting, directing, and observing. A photographic portrait can trigger profoundly personal, emotional responses, and raise complex issues of the representation of the self. This class gives the student a better understanding of how to create a compelling portrait. The course will include a review of work by photographers (Bill Brandt, Arnold Newman, Irving Penn, August Sander, Paul Strand) and painters (Thomas Eakins, Edward Hopper, John Singer Sargent), as well as lighting demonstrations with both artificial and natural light. Participants will gain hands-on experience completing portrait sessions.

**PREREQUISITE:** Photography II or portfolio review

**NEW FACES OF CONEY ISLAND**

**17MCENY203 | Janette Beckman and Merri Cyr**

Aug 4–8 & 13 | Fri–Tues 10:00 am–5:00 pm & Sun 10:00 am–7:00 pm  
\$655 + \$100 FEE

Join portrait photographers Janette Beckman and Merri Cyr to explore the diversity of Coney Island and photograph its people in this unique microcosm of New York. Over the course of six days, students will shoot environmental portraits; edit and sequence their work; and then, ultimately, make life-size prints and display them in a public outdoor space in Coney Island. For the finale on the following Sunday, students will mount an outdoor exhibition and opening of the work titled *Faces of Coney*, and invite the community to enjoy the images of their neighborhood.

**PREREQUISITE:** Photography II or portfolio review

**NOTE:** Be prepared to work late some evenings. Sunday, August 13, the class meet in Coney Island to install their photographs and for the Opening.

**New York City**

**NEW FOOD, FARMERS, AND FLEAS—SHOOT, TASTE, AND EXPLORE NEW YORK’S DIVERSE MARKETS**

**17MCEPV158 | Kristin Holcomb**

Jul 5–9 | Wed–Sun 10:00 am–5:00 pm | \$655

If you like to photograph people, plants, food, or collectibles, this is the perfect opportunity to discover what New York’s neighborhoods and vendors have to offer. New York City has a great variety of farmers markets, food halls, and flea markets. Participants in this wide-ranging exploration class visit several markets or food halls each afternoon to eat, browse, and shoot. The following morning, we will review the images from the day before, discussing the challenges and successes of each location.

**PREREQUISITE:** Photography I or portfolio review

**NEW NEW YORK CITY FROM DUSK TO DARK**

**17MCENY109 | Lynn Saville**

Aug 4–6 | Fri–Sun 6:00–10:00 pm | \$380

New York from dusk to dark is a study in contrasts: changing conditions of light and weather interact with architecture to build and dismantle an endless series of evening cities, each hinting at pleasure and mystery. In this course, students delve into this shifting scene, developing their powers of observation and photographic techniques. Field trips will 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 will create a new body of work that addresses the paradoxical identities of the city as evening turns into night.

**PREREQUISITE:** Photography I or portfolio review



© Ernesto Bazan

**NEW** **BOROUGH WALK: STREET PHOTOGRAPHY IN ACTION IN QUEENS**

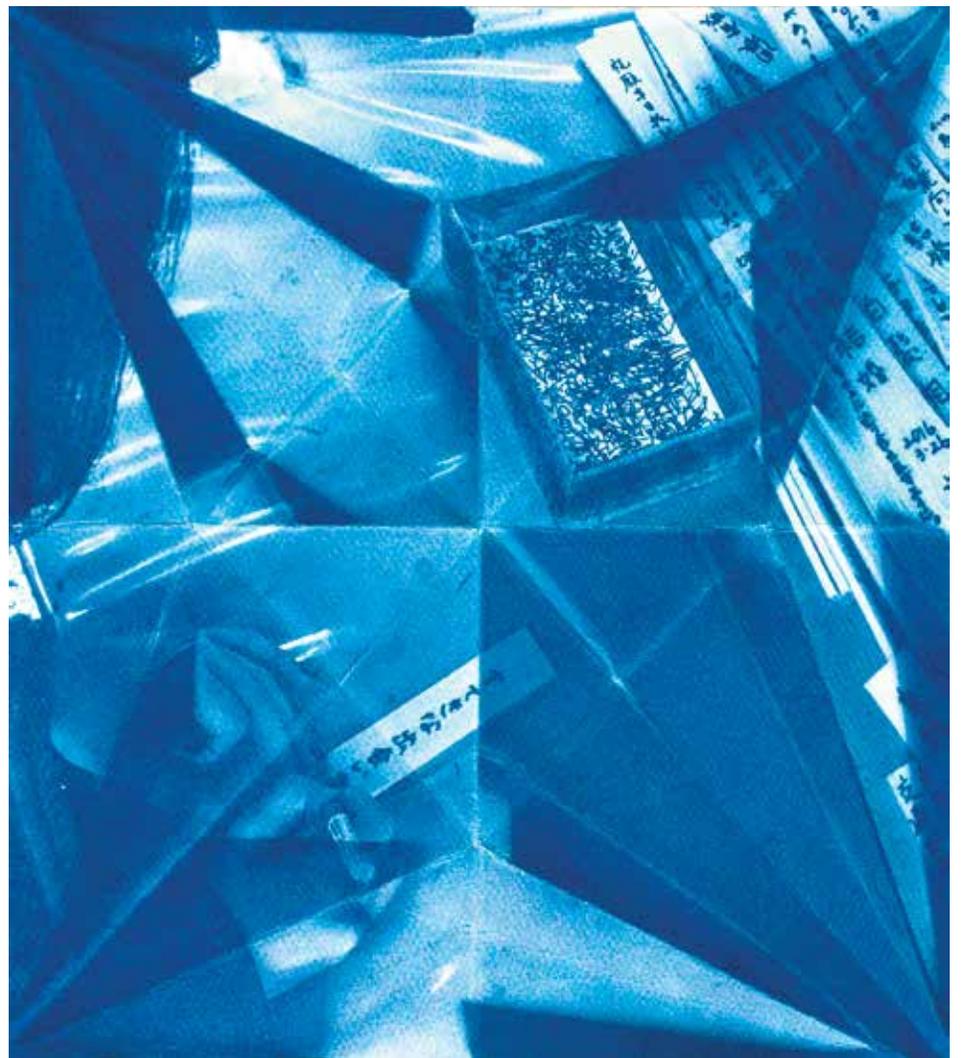
**17MCENY013 | Patricia Silva**  
 Aug 5 | Sat 10:00 am–5:00 pm | \$270

Moving through cultures, spaces, and time, participants in this class spend a day walking several zip codes within New York City’s most ethnically diverse borough. Before Queens evolved into a multicultural landscape for working-class residents, early European settlers developed a petition calling for religious freedom—a precursor to the US Constitution’s freedom of religion in the Bill of Rights. From the street, we will examine the social architecture of integration as applied to monasteries, mosques, churches, meetinghouses, temples, and synagogues, as well as their surroundings, in a borough incapable of sticking to expectations. We will see sites that were central to the Underground Railroad, where documents forbid-

**NEW** **LANDSCAPE, METAPHOR, AND MEMORY**

**17MCEPV264 | Lisa Ross**  
 Jul 5-9 | Wed-Sun 10:00 am–5:00 pm | \$640

When Francis Alys walked across Jerusalem with a leaking can of green paint, the landscape became charged with meaning; a video featuring interviews with viewers revealed that this simple gesture held different significance for each person. Ana Mendieta sculpted goddess figures in the sand, referencing her feminism and her Cubanness; her photographs are her art—and the sole surviving record of her creations. The group of photographers who came to be known as the New Topographics in the late 1970s was focused on human alteration of the environment and the landscape. This course encourages students to explore landscape as a subject containing a relationship to history, culture, politics, religion, race, identity, memory, and mythology. In this five-



© Shari Diamond



© Lynn Saville

ding the ownership of slaves were created, and the place where Frederick Douglass delivered an impassioned speech. All this, just before we dine at a local restaurant.

**Personal Vision**

**SUMMER SEMINAR**

**17MCEPV312 | Allen Frame**  
 Jul 6–Aug 3 | Thurs 5:30–9:00 pm,  
 Fri Jul 21\* 11:00 am–5:00 pm | \$460

This course is designed for students who are considering an advanced degree or certificate program in photography or media art, either at the International Center of Photography or elsewhere. Modeled after seminar classes in ICP’s certificate programs, Summer Seminar offers participants the opportunity to use the summer productively to take their work to the next level. Students enlarge their creative potential through critiques, discussions, readings, and gallery visits. Class discussions and assignments help participants to overcome obstacles ranging from the technical to the psychological. With the goal of a “finished project,” students engage in a series of assignments designed to question our understanding of why we make the decisions we do and how to best communicate photographically.

**PREREQUISITE:** Photography III or portfolio review  
**\*NOTE:** Friday, July 21 the class will go on a fieldtrip to look at art.

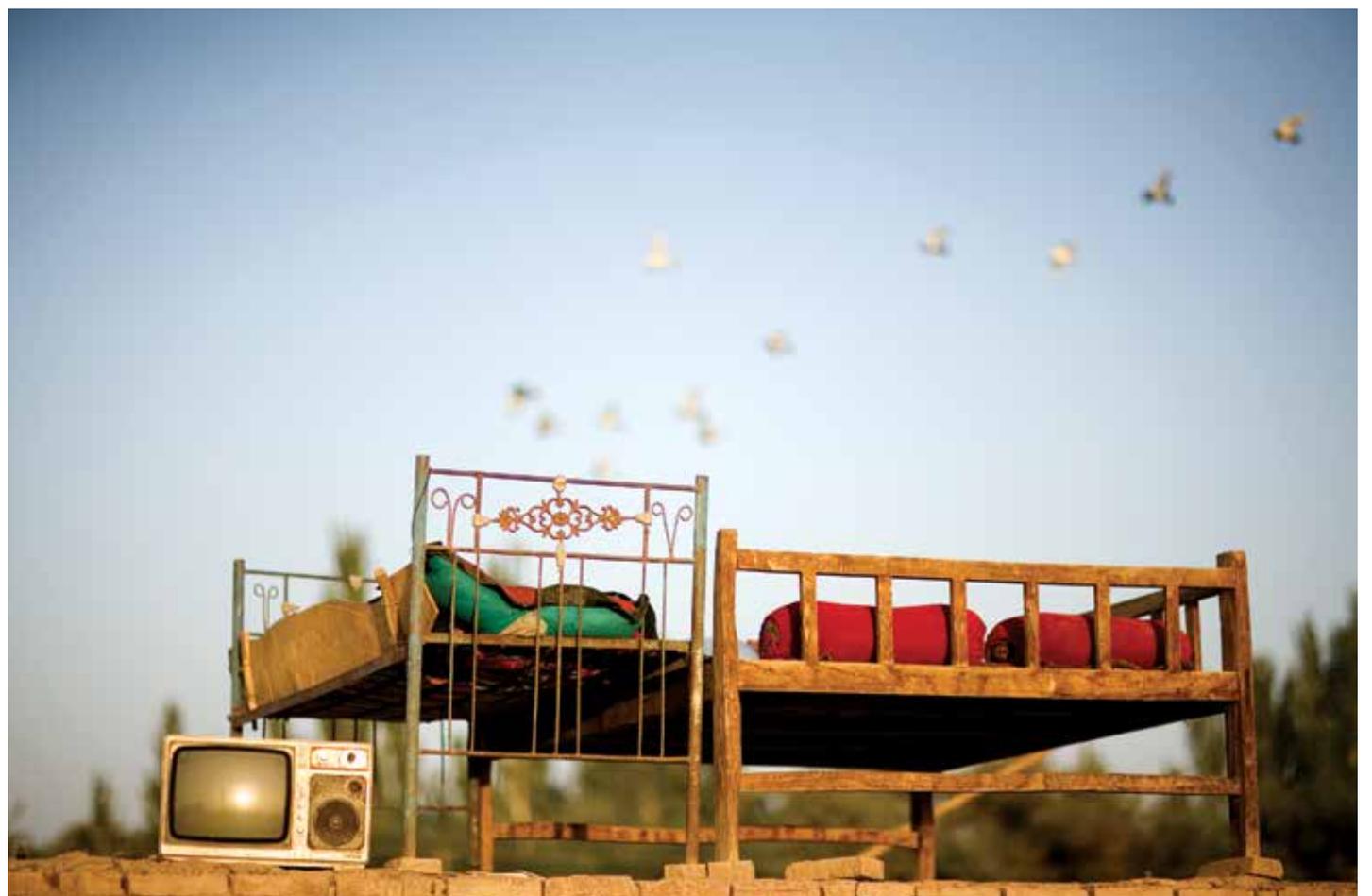
day class, we will consider the ways in which photographers and other artists have creatively dialogued with landscape over time, both historically and more recently. We will travel to three different sites within New York City, such as Central Park, Coney Island, and the Weeksville Heritage Center in Bed-Stuy, Brooklyn. Working collaboratively or individually, students will create projects through photographs or video at each site. A review of short texts, images, and films will establish various entries into the places we visit.

**PREREQUISITE:** Photography II or portfolio review

**WHAT IS AN ARCHIVE?**

**17MCEPV069 | Claudia Sohrens**  
 Jul 10–Aug 7 | Mon 10:00 am–5:00 pm | \$655

In this class, students enrich current work or begin a new project to evolve around found and collected materials that come from flea markets, personal archives, family albums, official state archives, and online archives; these include text, notations, drawings, and press notes. Participants will be encouraged to produce images with traditional cameras, cell phones, scanners, and webcams, and to use JPEGs from the Internet. They may also



© Lisa Ross

incorporate video and sound, as well as archival objects, to create new stories and narratives. At the end of the course, we will explore possibilities of presenting our projects online, in the form of a book or zine, or as part of an exhibition. A series of field trips to various archive types—for example, the Schomburg Center, the New York Times Archive (the Morgue), and the Fales Library—will help students learn how to gain access to a wide range of materials. Discussions will focus on the process of gathering and organizing information. One class will be held at ICP's collection/archive at Mana Contemporary in New Jersey, where we will discuss research methodologies and look at historic materials from ICP's collection. Students will also have the opportunity to see the work that instructor Claudia Sohrens developed in response to the ICP archive during her 2017 artist residency at ICP.

### NEW THE GRAMMAR OF PHOTOGRAPHY INTENSIVE

17MCEPV070 | Christopher Giglio

Jul 11–Aug 8 | Tues 6:30–9:30 pm | \$410

Photographs tell stories. A writer might use cadence, sentence structure, or even the sounds of words themselves to convey meaning. In a similar manner, photographers use light and shape; they make choices about where to stand or how to frame a scene in order to make meaning clear. Based on ideas suggested in John Szarkowski's *The Photographer's Eye*, this class functions as a primer of visual literacy for photographers. Through weekly shooting assignments, lectures, and critiques, students will learn about balance, tempo, ways of organizing space, the significance of geometric structure, and why the edges of the frame are important. Far from being a list of rules to memorize, the concepts behind how we compose are extensions of the way we see. Slight changes in vantage point, framing, and timing have a tremendous impact on the content and success of a photograph. Exercises in this class will make participants more attentive to how we see what we see, and allow students to produce stronger, clearer pictures as a result.

### NEW PHOTOGRAPHING COMMUNITIES

17MCEPV159 | Lauren Silberman

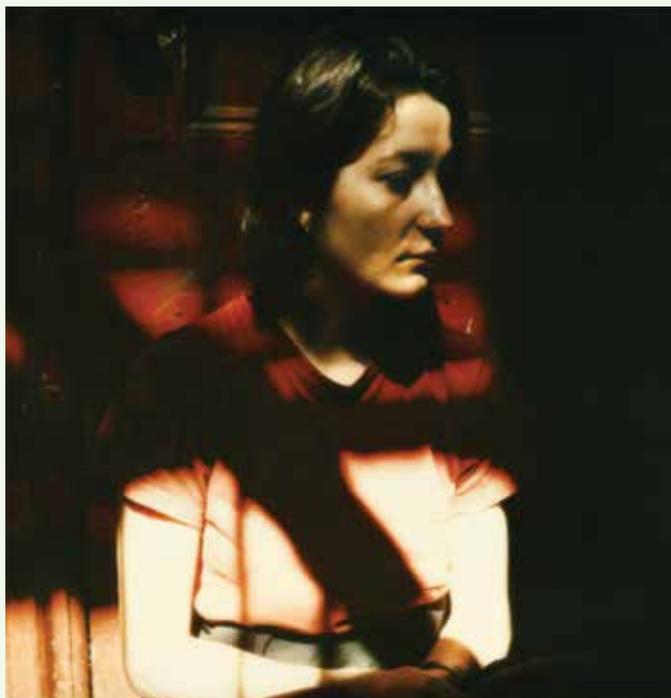
Jul 11–Aug 8 | Tues 2:00–5:00 pm | \$410

There are many ways to approach a portraiture project, and many ways to tell a story behind a community or a place. This five-week class is designed to help students begin or continue a photo project on a community, a place, or subculture. In this class, we will consider all of the options one has when beginning a project of this scale: how to initiate contact, make a connection, and gain a subject's trust with the goal of making beautiful and poignant images. We will discuss how building relationships with our subjects changes the photographs we make, as well as the different angles you may use in approaching your subject, from technical choices to conceptual ones. Students will be expected to present work every week based on assignments. Class time will focus on discussions, critiques of weekly assignments, and looking at contemporary photographers working with similar subject matter. All camera formats are welcome.

**PREREQUISITE:** Photography I or portfolio review

## JEM COHEN

Faculty, "Documentary as a Lyrical Force" (pg 16)



© Jem Cohen

A self-proclaimed "un-commercial" artist who focuses on underground and hybrid projects, Jem Cohen has been working as both a filmmaker and a photographer for more than 30 years. He has enjoyed success through some 70 films, including *Museum Hours* (2012) and, most recently, *World without End (No Reported Incidents)* (2016), a portrait of a small town in the UK on the Thames Estuary, which premiered in the US at the 2017 Sundance Film Festival.

### Please tell me about the works you create.

Well, I've been making work for quite some time now. I started out as a studio art major in college, concentrating in both film and photography, and I've been working consistently since then. What binds most of the work together is that the films usually start from a documentary base, but I tend not to finish with anything like a traditional or television-oriented documentary, and in still photography, I'm usually working in a street-photography tradition, but I'm not doing photojournalism. With ICP, what I've done is to boil down my approach via a class called *Documentary as a Lyrical Force*—and if we take that title and unpack it, I think it gives a clear distillation of what I'm about.

### Can you expand on that?

Lyricalism isn't necessarily something people associate with documentary—they often prioritize the subject or "content," which are meant to serve a specific agenda. I use the word "force" in the sense that a documentary *should* ideally have strength, it should have power, but it should also use formal language that is somehow lyrical or poetic or innovative—that isn't just following a generic template. And I don't think a documentary necessarily needs to have a preordained purpose. The idea of the poetic, of work that is formally challenging, and the idea of the engaged, of the *effective*, are sometimes seen as being in opposition. But I don't believe that they need to be in opposition—at all.

I borrowed the word "lyrical" from the still photographer Walker Evans, who is a tremendously important figure to me. Evans used the term "lyric documentary" in talking about his own work. On the one hand, his work was a gathering of evidence about the world around him, done in an almost scientific, ostensibly objective way. It isn't very "arty." But his work is also very much that of an artist, that of Walker Evans—of course, it's a very specific artist's vision. So when we look at that term, "lyric," I think that there's something very interesting in how basic documentary evidence can also be elevated to something that is not just fact. That's something we start out the class discussing, that elusive elevation; it's also something I'm constantly investigating and reinvestigating in my own work as a documentarian, whether in still photography or in moving images.

### Where do you find inspiration?

We have this immediate, wonderful gift given to us by the instrument of the camera, which enables us to mirror the world in a very direct way. We can gather evidence—it's *always* fabricated to a degree, but we can collect observations, almost like gathering scientific material or visual data. Then somehow, that material is transformed through our eyes and our experiences, and I guess I could say our spirit, as individuals. We sometimes find ourselves rather mysteriously making work that is no longer just fact-based, that is no longer simply about what things are, but about how they *feel*. And so, that territory is where I find my inspiration—and the inspiration is usually absolutely predicated on just being in the world. Rather than having a need for preordained agendas or techniques or scripts or plans, we can always turn back to the idea that we want to simply open our eyes and ears as wide as possible, and gather material without knowing exactly what it has to mean or what we intend to do with it. That material itself can then guide us very effectively and beautifully.

### What subjects or topics do you most enjoy addressing in your work?

I've done a lot of city portraits, and portraits of people, especially musicians. I also do a lot of work that is, in some way, politically engaged. And a lot of it could be described as personal. I don't really prioritize one sort of inspiration or approach over another. I mean, the world is an inspiration and I can take it on in various ways, but there usually tends to be some convergence of the observational, the personal, and the political, and the results are usually hard to pin down. I try to do work that looks hard and opens up questions rather than telling people exactly what it is, or what to think.

### You must have a lot of material to work with in the current political landscape...

I have all too much to work with in the current political landscape. One of the things that we have to do, in terms of our source material, is find ways to distill it, to whittle it down so we're not just overwhelmed by it. But this new Age of Trump is such a shock that it can be overwhelming, and many of us, most of us, I think, are trying to figure out how we're going to engage with it.

### What are you working on at the moment?

Well, I shoot all the time; I edit all the time; I also work with an archive of some 25, 30 years of material—images, stills, and sound—so I'm never without a project. I'm generally in the middle of four or five things. One of them is a 30-year-plus ongoing portrait of Times Square/42nd Street that I mostly shot in the mid- and late '80s and early '90s. Right this minute, I'm doing a series of collaborations with musicians for a festival in Knoxville, Tennessee, called *Big Ears*, where I'm doing both indoor and outdoor film projections with live soundtracks—so that's what's on my immediate schedule.

### What's the most recent thing you shot?

Let's see, I documented the inaugural day and the protests following, and made a short film called *Birth of a Nation* [2017], which will show at the IFC theater. That's the most recent thing. But, since then...I shot from the plane window on my way back from the West Coast. Very early in my career—and I hate to use the word "career" because I wasn't thinking about "career," I was just making stuff—but very early on, I had a little manifesto, and it said, "Get the window seat." I still fight for that. I have my camera on my lap. I don't like flying. It makes me nervous and it's kind of an awful process these days, but it still blows my mind—what you can see out of the window. It's such a gift to be able to capture that. So I try again and again and again to get aials that are really worthwhile. I was coming back from Sundance, but the world always offers up something that is at least as amazing to me—and perhaps more so—than what I might see at any film festival.

Interview conducted by Eti Bonn-Muller, [gloaleditorialservices.com](http://gloaleditorialservices.com)



© Richard Renaldi

#### **NEW** ALL ABOUT ZINES

**17MCEDT107 | Shari Diamond**  
Jul 11–Aug 8 | Tues 6:00–10:00 pm  
\$675 + \$70 FEE

Short for “magazine” or “fanzine,” a zine is generally a small-edition, low-budget, self-published work that offers immediacy and is motivated by a desire for expression, rather than profit. Vital tools for experimentation, communication, and collaboration, zines provide content that is as varied as their form. This course explores the history, use, and distribution of zines, and engages participants in hands-on approaches to their physical production. During the five-week session, participants will have the opportunity to review numerous and diverse examples, and learn how to physically produce zines while exploring different forms, methods, materials, tools, and printing processes. Participants will make three zines, and have the opportunity to create a zine on their own as well as to collaborate with a fellow participant and the entire class.

**PREREQUISITE:** Photoshop I or portfolio review

#### **NEW** INTERACTIVE STORYTELLING

**17MCEMM104 | Zohar Kfir**  
Jul 12–Aug 9 | Wed 6:30–9:30 pm | \$540

This course introduces students to a wide set of digital storytelling genres and technologies. We will focus on design concepts and prototypes that explore the intersections of story, interface, usability, and design decisions in contemporary interactive media. The class will review a set of simple interactive storytelling authoring tools, so that students can experiment with applying these tools to a visual project they wish to produce during class. Structured like a design and critique workshop, the class will offer hands-on experiences while encouraging an open context for discussion and collaboration. We will examine how digital narratives are constructed and delve into a wide range of digital storytelling techniques, including mapping projects, digital timelines, and other transmedia pieces focusing on the meeting point of cinema, new media, and technology.

**PREREQUISITE:** Photography I Digital or portfolio review

#### **OPEN HOUSE**

**Wednesday, Jul 21, 6:00–8:00 pm**

Meet faculty, show your work for a portfolio review and course placement, and tour the school’s state-of-the-art facilities.

#### **PORTFOLIO REVIEWS**

If you don’t have the prerequisite for the course, you may have your portfolio reviewed during an in-person or Skype appointment, or, through an online submission process.

For more information, please see page 23 or visit [icp.org/school/courses-and-workshops/portfolio-reviews](http://icp.org/school/courses-and-workshops/portfolio-reviews).

#### **MASTER EDITING WITH YOLA MONAKHOV STOCKTON**

**17MCEPV071 | Yola Monakhov Stockton**  
Jul 13, 14, 16 | Thurs 6:00–9:30 pm,  
Fri 10:00 am–5:00 pm, Sun 4:00–6:00 pm  
Individual meetings with the instructor will take place on Sat Jul 15, 10:00 am–5:00 pm; and Sun Jul 16, 10:00 am–4:00 pm\*  
\$380 + \$30 FEE

This workshop helps students to identify successful elements, recurring themes, and new possibilities in their work. Through the editing and sequencing process, students will generate and articulate a coherent presentation of their work for a portfolio, an exhibition, or a book, and receive guidance on how to further develop their projects. The instructor will meet individually with each student for an independent one-on-one session at ICP. Conversations will focus on the art of storytelling, editing work to make a compelling narrative, and how to advance and market a project. During the last class session, students will gather to review a visual presentation of the final edited work. Students should bring up to 100 4x6 prints that can be cut, marked, or bent when they meet with the instructor.

**\*NOTE:** Appointments for individual meetings will be made during the July 13 class.

#### **NEW** TELLING YOUR STORY WITH AN IPHONE

**17MCEDP019 | Amadou Diallo**  
Jul 17–21 | Mon–Fri 10:00 am–5:00 pm | \$380

The iPhone is the camera you always have with you, making it a very effective tool for creating a purposeful, cohesive body of work centered on

your personal interests. In this hands-on workshop, we use the iPhone to explore the process of narrative photography in which a unified collection of images creates a compelling story about the people, places, or themes that speak to you as a photographer. Whether your passion is portraiture, landscape, still life, or street scenes, the success of any photography project lies in identifying, planning, and executing a strong thematic vision. Following a series of in-class assignments, photo excursions, and an overview of image-editing techniques, you will come away with the ability to create images that tell a personal story.

#### **NEW** NARRATIVE AND PHOTOGRAPHY

**17MCEPV263 | Richard Renaldi**  
Jul 24–Aug 2 | Mon, Wed, Fri 10:00 am–5:00 pm  
\$655

What often makes work most interesting is when there is a compelling story or narrative behind it. In this workshop, students endeavor to improve their skills in storytelling through photography. Participants will question and dissect their previous work, and create a new project using visual imagery to tell a story. They will also be encouraged to dig deeper into their own histories and psychology to find inspiration, and to use conceptualism in conjunction with artistic and/or documentary practices to build a narrative into their work. The importance and usefulness of editing, sequencing, allegory, and text will be explored. A thorough survey of the work of both historical and contemporary photography addressing the narrative will be presented and studied.

**PREREQUISITE:** Photography II or portfolio review

#### **DOCUMENTARY AS A LYRICAL FORCE**

**17MCEVD000 | Jem Cohen**  
Aug 10–13 | Thurs–Sun 10:00 am–5:00 pm  
\$460

This class explores unconventional approaches to film and video documentary, focusing on the personal/poetic. Emphasis is on keen observation, avoiding the formulaic, and strategies for working with low budgets and little or no crew. We view and discuss work by vital but lesser-known pioneers, such as Chris Marker, Humphrey Jennings, Helen Levitt, Santiago Álvarez, and Forough Farrokhzad, as well as the instructor’s own films. Students are encouraged to bring in ongoing projects or create a short during the week for group discussion.



© Holger Thoss

# STRATEGIES FOR THE PHOTOGRAPHER



© David Wells

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.

For faculty bios, see: [icp.org/people/faculty](http://icp.org/people/faculty)

## Best Practices

### FASHION, NEW YORK, AND THE NIGHT

17MCEFA206 | Stephen Hurst

Jul 11–Aug 8 | Tues 6:00–10:00 pm  
\$425 + \$75 FEE

Using the city as both a model and an inspiration, students in this course develop a vision of New York at night. Participants will visit one of three locations to storyboard and prepare a “New York at night” concept with models, portable flash, and ambient light. Class sessions will illustrate the philosophy of location scouting, the mixing and blending of ambient and flash color temperatures, and safe practices for small shoots. We will also cover how to communicate with and direct models to create a dynamic set of images for a personal portfolio.

**PREREQUISITE:** Photography II or portfolio review

### PROJECT FASHION SHOOT

17MCEFA211 | Alice O'Malley

Jul 31–Aug 4 | Mon–Fri 10:00 am–5:00 pm  
\$655 + \$100 FEE

Good fashion photography is the merger of portraiture, style, and mise-en-scène, along with the proper utilization of light. During this class, students study portraiture and light as they experiment with concept and style. A designer will provide the wardrobe, and we will work as a team to develop the art direction, lighting design, styling, sets, and other key elements of production. The class will also include lectures

on historical and contemporary topics in fashion photography, an introduction to narrative themes, student critiques, and collaborative exercises.

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

### HOW NOT TO BE A WEDDING PHOTOGRAPHER: A DIFFERENT APPROACH

17MCEPV314 | John Dolan & Holger Thoss

Jul 31–Aug 4 | Mon–Fri 6:00–10:00 pm  
\$425 + \$25 FEE

Photographing weddings is growing in popularity every year. But with so many practitioners and so much attention, why do so many contemporary wedding photographs end up looking the same? Photographing weddings can be realized through individual artistic vision, rather than by following trends. This class reviews the progression of wedding photography in a historical context and encourages students to question industry norms. Class critiques, discussions, and guest speakers will help students to form their own approach.

**PREREQUISITE:** Photography III or portfolio review

### FASHION AND BEAUTY RETOUCHING

17MCEFA205 | Simone Pomposi

Jul 31–Aug 4 | Mon–Fri 6:00–10:00 pm  
\$675 + \$40 FEE

This workshop is for students who have a comprehensive knowledge of Photoshop and are ready to master the most advanced retouching skills. Students learn the industry

standard workflow and techniques for cleaning up skin in high-end fashion and beauty images, creative usage of blending modes and color correction, and complex masking. Topics include initial file setup, optimal RAW conversion, the dodge and burn tool for skin cleaning and body shaping, various usages of the liquify and warp tools, selective color and tone adjustments, use of the pen tool, and channels and alpha channels for complex masking.

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



© John Dolan

## EXPLORING FASHION PHOTOGRAPHY

17MCEFA210 | Michel Nafziger

Aug 5–13 | Sat & Sun Aug 5–6 10:00 am–5:00 pm,  
Sat & Sun Aug 12–13 9:00 am–4:00 pm  
\$490 + \$100 FEE

In fashion, the photographer is a scenarist as much as a photographer. Students in this course work on developing a personal approach to their fashion photography—defining and clarifying their own aesthetic through referencing and discussing the work of other photographers in the fields of art, documentary, portraiture, and fashion. Participants should approach the class as a personal research lab. At the end of the course, each student will be given an individual assignment based on his or her level; it can be completed and returned to the instructor via email. Class discussion topics will include subjects pertinent to the interrelated worlds of fashion designers, magazines, and stylists. During demonstrations, students will have the opportunity to work with a stylist and models.

**PREREQUISITE:** Photography II or portfolio review  
**NOTE:** The August 12–13 sessions of this workshop will be held at Splashlight Studios, 75 Varick Street, 3rd Floor, NYC.

## EARLY REGISTRATION DISCOUNT

Now through May 31 use code PGFY18 to receive 15% off tuition on all Summer Term Continuing Education classes. ICP Members receive an additional \$25 off. Not valid on any prior purchases.

**NOTE:** The Early Registration Discount is applicable to Continuing Education courses only. It does not apply to Travel Programs or yearlong classes.



© Michel Nafziger

## Travel

### TRAVEL PHOTOGRAPHY: THE NITTY-GRITTY AND THE CREATIVE

17MCETR001 | Lester Lefkowitz

Aug 12–13 | Sat & Sun 10:00 am–5:00 pm  
\$380

Whether your trip is to a festival in Brooklyn, a national park out West, a safari in Africa,

Paris in the spring, or a Renaissance village in Tuscany, your ability to come home with successful, compelling photographs depends on the mundane, the technical, and the creative. We start with pre-trip planning: a tour, on your own with a guide? Research; maps; finding the good spots; online resources; booking lodging and transportation; useful apps. Next comes the mechanics of traveling: what to bring; how to pack; airline issues; currency conversion; getting around; visas.

And once you're there: planning your day (and night); getting the lay of the land; determining where photography is prohibited; photographing strangers; handling your relatives; dealing with language barriers; safety; finding a guide or "fixer" in a foreign land; accessing interesting places; establishing rapport; storing and protecting digital files. Suggestions—with scores of visual examples—for making fine photographs: time of day; point of view; the right moment; weather; creating

panoramas; camera and lens choice; street photography; low-light and nighttime techniques. And when you get home: editing, organizing, and archiving; creating a slide show, even a simple video; posting online; making an inexpensive book. There will also be time to review some of your work.

### NEW THE PHOTOGRAPHIC TOOLS FOR TRAVEL PHOTOGRAPHY

17MCETR102 | David H. Wells

Jul 10–14 | Mon–Fri 10:00 am–5:00 pm | \$655

The best travel photos convey a mood or a memory that prompts a desire in the viewer to partake of that festival, to travel to that place, to meet those people, or to enjoy that food. An image that transports you to another place has the qualities of a good travel photograph. The best travel photographers know that compelling travel photographs are more than a mere marker of your presence in a place. Making such images requires more than basic photographic skills. This class explores the photographic skills and the intentional mindset required to make travel images that go beyond just documenting a location. Participants will learn the photographic tools specific to creating great travel photographs. Settings, whether the aperture or the shutter speed, as well as lenses, the photographer's position, time of day, quality of light, focus, etc., all come into play when creating great travel images. This workshop will cover all of these topics while stressing the use of minimal gear to achieve maximum results.

**PREREQUISITE:** Photography I or portfolio review

**NOTE:** Be prepared for a couple of early morning and sunset/twilight/evening photography shoots.

## For Teachers

### A BEGINNER'S GUIDE TO COMPUTING + PHOTOGRAPHY FOR TEACHERS: PHOTO GAMES AND COMPUTER STORIES IN THE K–12 CURRICULUM

17MFADT000 | Sean J. Justice

Jul 31–Aug 4 | Mon–Fri 10:00 am–5:00 pm  
\$820 + \$40 FEE

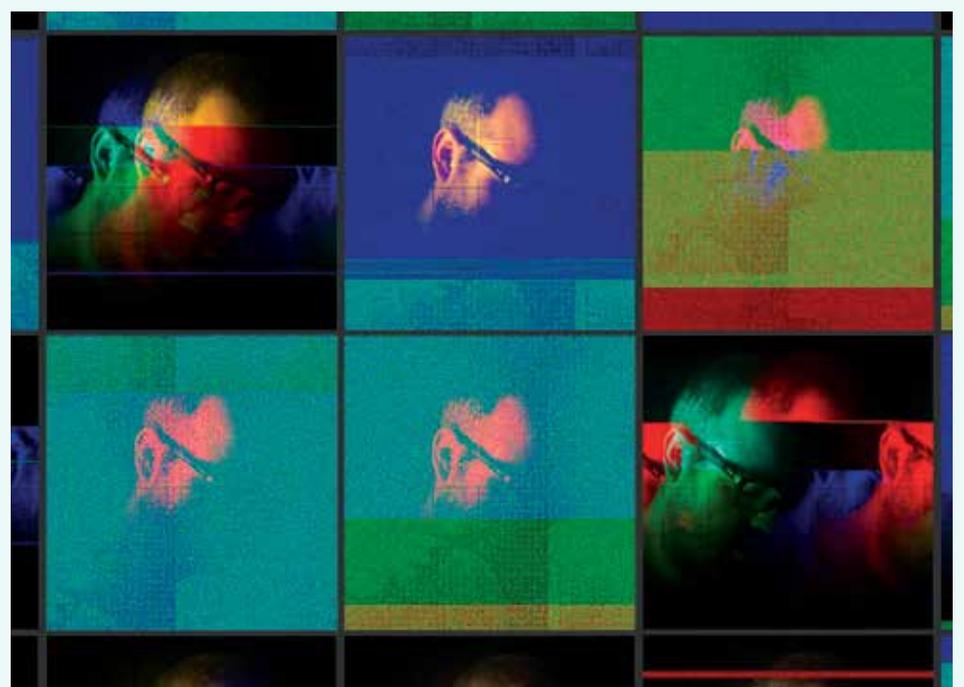
In this introduction to programming workshop, teachers make computational photo stories, games, and puzzles, and learn to apply computational literacies to their teaching. We will begin by exploring computer programming as a craft, introducing basic programming skills by using digital photographs as our material. No previous programming experience is necessary, but participants should be familiar with digital photography (e.g., capturing images on cameras or phones, downloading images to a computer, and basic image handling). In tutorials and open-studio working sessions, participants will develop programming skills while exploring the use of code in their classrooms. In each session, participants will make and share projects both with each other and online. Discussions will focus on understanding the way we learn to code, determining how we can continue our learning beyond the workshop, and identifying ways to integrate our expanding knowledge into our curriculum, whether we teach math, science, art, English, or history. Tools include the Scratch programming language and the building blocks

of Web design, HTML and CSS, both of which are available for free to learners of all ages and expertise levels.

#### OBJECTIVES

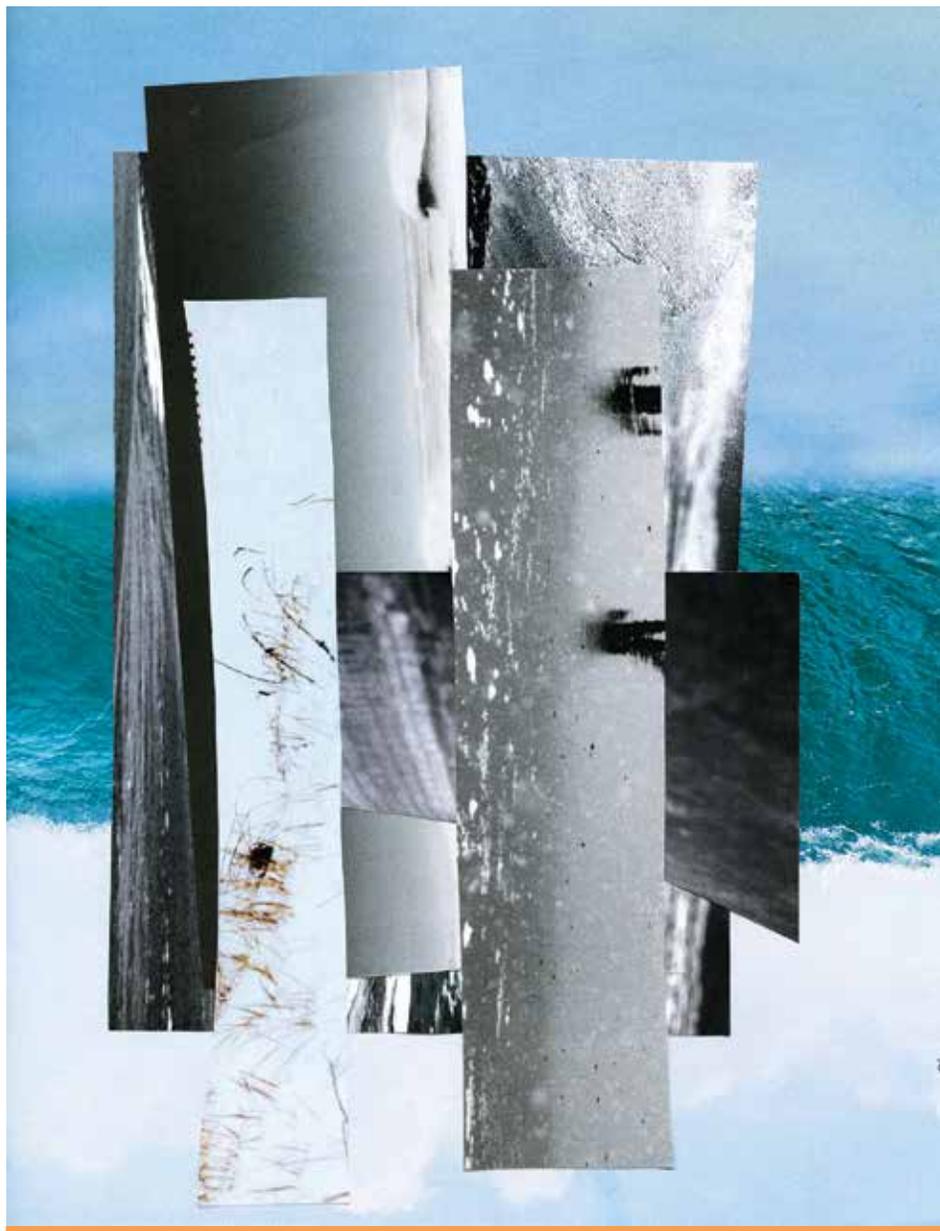
- Learn the basics of programming with Scratch, a free visual programming language developed by MIT and used by millions of teachers and students across the K–12 curriculum.
- Explore Web design using HTML and CSS, the foundational building blocks of the Web. Make fun, creative photo stories, games, and puzzles that use digital photographs.
- Apply computational thinking skills to your practice, whether you teach math, science, art, English, or history.
- Develop and share ideas about curriculum and pedagogy, including classroom management, assessment, and content related to the Common Core.
- Experience how coding in the classroom amplifies learning for both students and teachers.

**NOTE:** This class will be taught in ICP's Digital Media Lab on Macintosh computers. For participants who are not Macintosh literate, ICP offers a free Macintosh Basics class.



Self-portrait code hack, © Mike DiFeo, 2016

# FULL-TIME PROGRAMS



© Kasia Gumpert MFA '14

## 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 three One-Year Certificate Programs: General Studies, Documentary Practice and Visual Journalism, and New Media Narratives. 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 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 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 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 topics, and methodologies, as well as political, ethical, and social concerns.

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

## Affiliate Programs

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

### ICP-BARD GROUP EXHIBITION

Opening Reception  
Friday March 31, 6:00–9:00 pm  
On View: April 1–May 14

### ONE YEAR CERTIFICATE GROUP EXHIBITION

Opening Reception  
Friday June 16, 6:00–9:00 pm  
On View: June 24–August 6

### FULL-TIME PROGRAMS INFORMATION SESSIONS

Fridays 3:00 pm at ICP



© Johan Spanner PJ '02

### New Media Narratives

**CHAIRPERSON:** Elizabeth Kilroy

The New Media Narratives 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.

For further program information visit our website at [icp.org/school/full-time-programs](http://icp.org/school/full-time-programs), for questions contact [admissions@icp.edu](mailto:admissions@icp.edu) or phone 212.857.0006.

## 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, please email [TA@icp.edu](mailto:TA@icp.edu).

# PART-TIME PROGRAMS



© George Cavalletto ACET '16

## 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 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 is 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.



© Sophie Djorkaeff CET '16

## 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 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 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 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 additional professional development. Students also select two electives from the broader Continuing Education course offerings. The program culminates in an exhibition at the ICP School.

Tuition for the program is \$9,500 + \$1,000 Center fee. The Center fee provides full access to facilities and equipment rental. Students renting equipment from ICP will be required to purchase equipment insurance upon enrollment. This program assumes a working knowledge of contemporary photographic tools, techniques, and critical theory. An interview and a portfolio review are required for admission. For further information visit our website at [icp.org/school/part-time-programs](http://icp.org/school/part-time-programs), contact [cetrack@icp.org](mailto:cetrack@icp.org) or phone ICP Education at 212.857.0080.



© Patrick Schnell ACET '16

**CONTINUING EDUCATION  
OPEN HOUSE:**  
Wednesday, June 21  
6:00–8:00 pm

**PART-TIME PROGRAMS  
INFO SESSION:**  
Wednesday, July 12  
6:00–8:00 pm

# ICP TRAVEL PROGRAMS: CUBA | NEW MEXICO

## Cuba: Havana, Viñales and the Noviembre Fotografico Festival



© Juan Jimenez, STUDENT

**17FTRCU001 | Hilary Duffy**  
November 11–18, 2017 | \$5,850

Discover the mesmerizing atmosphere and warm hospitality of Cuba as we photograph its character. Engage with local photographers and embark on photographic excursions with them. Noviembre Fotografico is a city-wide photo festival of diverse exhibitions in galleries and cultural centers. Enjoy access to the vibrant arts community; visit studios of emerging artists; explore captivating Old Havana; and interact with an architect, and budding entrepreneurs. Photograph a colorful and spirited rumba festival and a rustic fishing cooperative. Visit the friendly, charming town of Viñales, one of Cuba's most magnificent natural settings of limestone cliffs surrounded by tobacco plantations and farm homes. Here, we overnight in privately run bed-and-breakfasts in town. This travel workshop is open to photographers of all levels. All participants must have a solid working knowledge of their cameras. Interactive lessons will cover methods of observation, approaching strangers in a foreign culture, making portraits, and gaining access to locations. Photo reviews and critique sessions will be scheduled and prepared. We partner with Cuba Cultural Travel (CCT) for travel arrangements and license requirements.

The workshop fee of \$5,850 (per person, double occupancy; single rooms: \$795 additional fee) includes: tuition, accommodations for six nights at Hotel Sevilla in Havana, one night accommodation at private bed-and breakfasts in Viñales, daily breakfasts, five lunches and four dinners with tips included, transportation as described in the itinerary, guides, Cuban insurance (health and evacuation), and tourist visa.

NOTE: The following are not included in the workshop fee: airfare, baggage fees, tips for Havana guide and driver, individual hotel expenses, taxis or other ground transport not included in the itinerary, and trip cancellation insurance (strongly recommended).

A nonrefundable deposit of \$1,000/person, to be applied toward the final payment, guarantees space on the trip. All deposits are due by Monday, July 24; final payments due Monday, August 21, 2017.

## Spectacular New Mexico: Taos and Environs



© Harvey Stein

**17MTRNM000 | Harvey Stein**  
August 12–20, 2017 | \$3,650

Since the 1880s, photographers and artists, including Georgia O'Keeffe, Paul Strand, and Ansel Adams, among others, have been irresistibly drawn to the incredible landscape, brilliant clear light, and rich Native American heritage of New Mexico. Join us for a photographic adventure based at an historic hacienda in Taos, one of the first European settlements in the United States, which has many facets to its personality as a frontier outpost, Hispanic village, growing art center, and small Western town. We will explore the lofty peaks of the Sangre de Cristo Mountains, the spectacular scenery of the Rio Grande Gorge, and the wondrous hills of Georgia O'Keeffe's Ghost Ranch area. We will also photograph Native American pueblos, adobe structures, historic churches, and local festivals; spend a day exploring Santa Fe; and enjoy another day in Las Vegas, New Mexico, a picturesque Western town with more than 900 historical buildings. Frequent lectures combined with daily photographic activity will offer a rich input of technical and aesthetic concerns. Digital shooting and workflow will provide the opportunity for quick feedback and critiques of our daily trips.

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

The workshop fee of \$3,650 includes lodging for eight nights (double occupancy; \$750 extra for single supplement), all breakfasts, most lunches and a welcome dinner. A nonrefundable deposit of \$1,000/person, to be applied toward the final payment, guarantees space on the trip. Final payment is due Friday, June 5, 2017. Upon receipt of registration, participants will receive an information packet with travel suggestions and recommended materials to bring. The workshop begins on Saturday evening, August 12, in time for a group dinner, and concludes on Sunday morning, August 20.

**For further information and refund policies please call 212-857-0062 or email [druskin@icp.edu](mailto:druskin@icp.edu).**

## ENGAGE IN ICP'S DYNAMIC COMMUNITY

### Join as a Member today!

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

### One-year ICP Membership includes:

- Free admission to all special exhibitions
- Discounts in the store and café at the ICP Museum, and access to the best seats at public programs in our reserved members' section
- A \$25 discount on each class you take through the ICP School
- A subscription to the ICP e-newsletter
- Members-only shopping days
- Free access to the ICP Library

Designed to accommodate an expansive slate of creative events and installations, the ICP Museum

offers a vital forum for dialogue about the role images play in our society. Connect in our galleries with fellow art lovers to examine the past, present, and future of image-making, and explore the power of photography and visual culture.

If you join now, you'll receive an invitation to the Members Preview of our exhibition *Magnum Manifesto*, opening in May at the ICP Museum. Be one of the first to see this landmark exhibition featuring books, magazines, videos, rarely seen archival documents, and over two hundred prints. This exhibition will include the work of Henri Cartier-Bresson, Cornell and Robert Capa, Susan Meiselas, Marc Riboud, Alex Webb, and many more noted Magnum photographers!

**Join ICP today! Visit our website at [icp.org/membership](http://icp.org/membership), call 212.857.0003, or email [membership@icp.org](mailto:membership@icp.org) for more information.**



© Sarah Blesener

# TEEN ACADEMY SUMMER 2017



© Oliver Campbell, STUDENT

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 black-and-white and color darkroom instruction, digital intensives, and 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, participants will have developed a portfolio of prints and an artist statement. Each course culminates in a final presentation for family and friends which celebrates the students' achievements.

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](mailto:teen_academy@icp.org). To register for classes, visit us online at [icp.org/school/teen-academy](http://icp.org/school/teen-academy) or call 212.857.0001.

Teen Academy and Imagemakers are made possible with generous support from the Altman Foundation, William Randolph Hearst Foundation, Keith Haring Foundation, Ravenel and Elizabeth Curry Foundation, The Norman and Heewon Cerk Gift Fund, 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.



© Bradly Dever Treadaway, FACULTY

## Exploring the Summer Landscape

Through darkroom photography, high school students document the various landscapes of summer. Classes are designed to accommodate everyone, from the beginner interested in learning the basics of black-and-white photography, to the more advanced student ready to hone his or her skills, to someone excited to explore the world of color. During shooting assignments and field trips, participants will expand their understanding of the technical and aesthetic possibilities of analog image-making while depicting their unique summer experiences. Excursions include: exploring various New York neighborhoods, visiting galleries, and photographing alongside guest artists.

**NOTE:** For all darkroom classes, additional field trip days will be announced.

### PHOTOGRAPHY I IN BLACK-AND-WHITE

**17MTAFB000A | Curtis Willocks**

Jul 18–Aug 10 | Tues & Thurs 2:00–5:00 pm

**17MTAFB000B | James Reddington**

Jul 17–Aug 9 | Mon & Wed 10:00 am–1:00 pm

**17MTAFB000C | Jaime Schlesinger**

Jul 18–Aug 11 | Tues 2:00–5:00 pm & Fri 10:00 am–1:00 pm

\$705 + \$55 FEE

### PHOTOGRAPHY II IN BLACK-AND-WHITE

**17MTAFB100 | Bradly Dever Treadaway**

Jul 17–Aug 9 | Mon & Wed 2:00–5:00 pm | \$705 + \$55 FEE

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

### PHOTOGRAPHY I IN COLOR

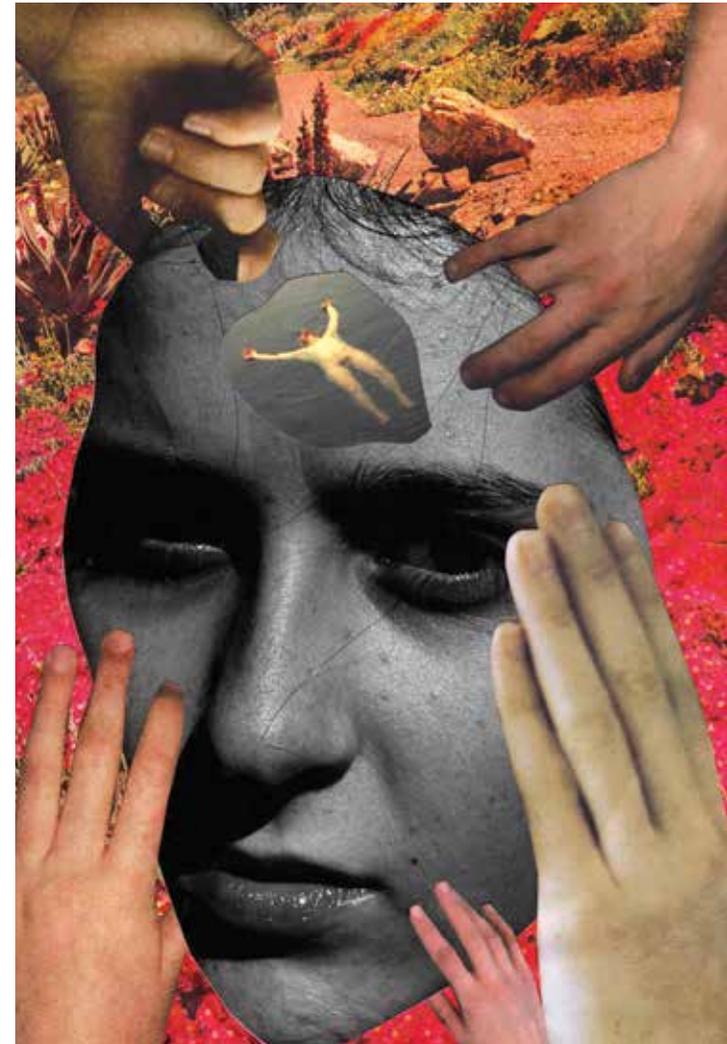
**17MTAFC100 | Sarah Warshaw**

Jul 18–Aug 10 | Tues & Thurs 2:00–5:00 pm | \$705 + \$55 FEE

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



© Chiara Fontaine, STUDENT



© Sophie Nardi-Bart, STUDENT

## Digital

### NYC IN FOCUS: SUMMERTIME STORIES

**17MTADP000A | Lesly Deschler Canossi**

Jul 10–21 | Mon–Fri 10:00 am–4:00 pm

**17MTADP000B | Ben Russell**

Jul 10–21 | Mon–Fri 10:00 am–4:00 pm

**17MTADP000C | Keisha Scarville**

Jul 31–Aug 11 | Mon–Fri 10:00 am–4:00 pm

**17MTADP000D | Ben Russell**

Jul 31–Aug 11 | Mon–Fri 10:00 am–4:00 pm

\$1,670 + \$75 FEE

Photography is everywhere, but how do you tell a story through your photographs? This two-week intensive digital photography class takes students on a whirlwind adventure around New York City, while teaching them to capture their unique perspectives along the way. From the bright lights of Times Square, to the nostalgia of Nathan's Famous and the Wonder Wheel at Coney Island, to the unique character of our diverse neighborhoods, students will use photography to show the magic of the city through their eyes. Demonstrations and hands-on lessons will introduce them to the craft and aesthetics of photography, and enhance their digital skills using the camera, computer, and printer. Through writing exercises, various techniques will be presented for using words with images. Critiques led by faculty and guest artists will foster confidence, as students discuss their images and reflect upon their progress. By the end of the course, participants will have developed a portfolio of prints with accompanying text that tells their summertime stories. The program culminates in a final presentation for family and friends.

There is no prerequisite for this course. DSLR cameras, courtesy of Canon USA, are provided to all who need them. Classes are held at one of ICP's partnership sites, the High School of Fashion Industries, located at 225 West 24th Street in Manhattan.

# MUSEUM EDUCATION

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. 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.

- Groups may visit Tuesdays–Sundays, 10:00 am–4:30 pm.
- There is a maximum of 15 people per group; a maximum of 2 groups can be scheduled per hour.
- All reservations are required at least 3 weeks in advance.
- All tours are 1 hour in length.

## Guided Tours

K-12: \$150\*  
K-12 NYC Public Schools: FREE  
College/University: \$200  
Seniors: \$250  
Adults: \$275

\*All prices are flat fees and include admission

## Self-Guided Tours (minimum of 10 people)

K-12: \$5 per person  
K-12 NYC Public School: FREE

College/University: \$8 per person  
Seniors: \$10 per person  
Adults: \$12 per person

## Off-Site Guided Tours

ICP also offers Off-Site Guided Tours, in which we bring the experience of a museum visit into your classroom. For more information please visit [icp.org/contact/group-tours](http://icp.org/contact/group-tours).

Grades K-12: \$150 FEE  
College/University, Seniors, and Adult Groups: \$200

To book a Group Tour or access our Teacher Guides, please visit [icp.org/contact/group-tours](http://icp.org/contact/group-tours). For more information, please call Group Tours at 212.857.0005 or email [grouptours@icp.org](mailto:grouptours@icp.org).

*Museum Education programs are made possible by the William Randolph Hearst 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, critical thinking, 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](mailto: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 facility, 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)**,



Guest artist visit with Michael Santiago, ICP at the Point, © Roy Baizan

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 William Randolph Hearst Foundation, Keith Haring Foundation, Ravenel and Elizabeth Curry Foundation, The Norman and Heewon Cerk Gift Fund, The Houston Family Foundation, Susan and Thomas Dunn, Stuart Z. Katz and Jane Martin, May and Samuel Rudin Family Foundation, Select Equity Group, Lois and Bruce Zenkel, the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.*



# REGISTRATION INFORMATION

**Registration for Summer Term begins Wednesday, April 19.**

**212.857.0001 | [icp.org/school](http://icp.org/school)**

## REFUND POLICIES

Requests for refunds must be submitted to [withdrawals@icp.edu](mailto:withdrawals@icp.edu). The request 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. We do not issue credits.

**Four-, Five-Week Courses and One-Week Intensives:** Cancellation up to five business days prior to the first class: 100% refund of tuition and materials fee, 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 will be given after that time.

**Continuing Education Track 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 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.*

**Gift Certificates:** Gift certificates are non-refundable and expire one year from the date of purchase. Certificates may be purchased through the Education Department.

**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 POLICIES

A \$25 nonrefundable fee will be charged for all transfers initiated by the student. Transfers from one class to another may take place before classes begin or if the student has sent an email to [education@icp.org](mailto:education@icp.org) after their first class and before the second meeting of the class they wish to transfer from.

## WITHDRAWALS

To the best of our ability the Education staff will work with a student wishing to withdraw from a class to find a class suitable for the student to transfer into. Students must send an email to [withdrawals@icp.org](mailto:withdrawals@icp.org) after the first class and before the second meeting of the class they wish to withdraw from. If a class can not be found and the student wishes a refund students will receive 50% of tuition and the material fee as long as they withdraw before the second meeting of the class. No refunds will be given after that time.

## CLASS POLICIES

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.

**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 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](http://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 during an in-person or Skype appointment, or through an online submission process.

**In Person:** Education staff conduct portfolio reviews for course advisement or classes with a prerequisite unless stated otherwise.

RSVP to: [portfolioreview@ICP.edu](mailto:portfolioreview@ICP.edu)

Apr 22 Sat 11:00 am–1:00 pm  
May 5 Fri 6:00–8:00 pm, Faculty Review, RSVP required

May 20 Sat 11:00 am–1:00 pm  
May 30 Tue 6:00–8:00 pm, Faculty Review, RSVP required

June 21 Wed 6:00–8:00 pm, OPEN HOUSE

**Skype:** Please schedule an appointment more than 24 hrs in advance by emailing [portfolioreview@icp.edu](mailto:portfolioreview@icp.edu). All times are EST. Portfolio reviews are available during the following times:

Apr 27 Thu 12:00–2:00 pm  
May 2 Tue 4:00–6:00 pm  
May 18 Thu 10:30 am–12:30 pm  
Jun 6 Tue 12:00–2:00 pm

For a list of future appointments, please visit [icp.org/school/courses-and-workshops/portfolio-reviews](http://icp.org/school/courses-and-workshops/portfolio-reviews)

**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](mailto:portfolioreview@icp.edu). Please be sure to include the class(es) you'd like to take and a list of any photography classes taken elsewhere.

**NOTE:** These informal reviews are used to ensure appropriate class placement. Students should bring/show 10 to 15 images that reflect their current technical and aesthetic abilities in photography. For questions, please email [portfolioreview@icp.edu](mailto:portfolioreview@icp.edu) or call 212.857.0001.

**Continuing Education info sessions take place the first Friday of every month, from 2:00 to 3:00 pm. No reservation is required.**

## HOW TO REGISTER

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

- **Online:** [school.icp.org](http://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–5:00 pm.

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

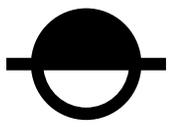
## STUDENT LOGIN

Students can log into their online student account from the ICP website to view upcoming class schedules, as well as to participate in the class evaluation upon conclusion of the class.

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](http://icp.org/school/facilities).



**INTERNATIONAL  
CENTER OF  
PHOTOGRAPHY**

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

212.857.0001

[icp.org](http://icp.org)

**Early Registration Discount**

Now through May 31 use code PGFY18 to receive 15% off tuition on all Summer Term Continuing Education classes. ICP Members receive an additional \$25 off. Not valid on any prior purchases.

**Continuing Education Open House**

Wednesday, June 21, 2017 | 6:00–8:00 pm

**Part-Time Programs Info Session**

Wednesday, July 12, 2017 | 6:00–8:00 pm

**Full-Time Programs Info Sessions**

Every Friday | 3:00–4:30 pm

@icpschool | @ICP | f ICP | @ICPhotog

visit us online: [icp.org/school](http://icp.org/school)



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**ICP Museum**

250 Bowery | [icp.org/museum](http://icp.org/museum)

On view now through May 7, 2017:

*Perpetual Revolution: The Image and Social Change*

May 26–September 3, 2017:

*Magnum Manifesto*



**INTERNATIONAL  
CENTER OF  
PHOTOGRAPHY  
SCHOOL**

**Summer 2017  
Courses and Programs**

**Full-Time Programs  
Exhibition Schedule**

**ICP-BARD GROUP EXHIBITION**

Opening Reception  
Friday March 31, 6:00–9:00 pm  
On View: April 1–May 14

**ONE YEAR CERTIFICATE  
GROUP EXHIBITION**

Opening Reception  
Friday June 16 6:00–9:00 pm  
On View: June 24–August 6

**FOR FURTHER INFORMATION  
AND HOW TO APPLY:**

**FULL-TIME PROGRAMS  
INFORMATION SESSIONS**

Fridays 3:00 pm at ICP

**Full-Time Programs**

ICP Education Department

[admissions@icp.edu](mailto:admissions@icp.edu)

Tel: 212.857.0006

Fax: 212.857.0091

[icp.org](http://icp.org)

© Verónica Pucho MFA '16, Untitled (detail)