

**COURSES AND
PROGRAMS
SUMMER 2018**

INTERNATIONAL CENTER OF PHOTOGRAPHY



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COURSES AND PROGRAMS SUMMER 2018

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cover: © Nandita Raman MFA '12
below: © Lauren Silberman

REGISTER EARLY AND SAVE 15%

Wednesday, April 25 through
Friday, May 18, use code PGFY19
to receive 15% off tuition on all
spring term Continuing Education
classes. ICP Members receive an
additional \$25 off.*

Register online at icp.org/register

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



FOUNDATION & TECHNIQUES



© Res

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

Digital Photography

Our digital media courses cover a range of issues, including the basics of digital photography, the integration of digital techniques into photographic practice, and the exploration of new possibilities through web design, multi-media, and digital video. Advanced classes provide access to high-end professional equipment, such as Hasselblad high-resolution scanners and the Canon 1000, 2000, and 4000 archival inkjet printers, which generate mural-size prints. All students enrolled in a digital class receive 10 hours free toward Digital Media Lab usage.

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

DIGITAL CAMERAS

Through the generous support of Canon U.S.A. and Pentax U.S.A., ICP now has a large inventory of state-of-the-art DSLRs to loan beginning students taking Photography I: Digital and/or DSLR Video for Photographers. We often suggest that incoming students borrow a camera rather than purchase one at the onset, thus providing the student with the time and experience needed to make the best purchase decision. Through the generosity of Canon and Pentax, this is now possible. Cameras can be reserved on a first-come, first-served basis after registering for a class. To reserve a camera, please call the Education department, 212.857.0001.

PHOTOGRAPHY I

**Jul 7–8 & 14–15 | Sat & Sun
10:00 AM–5:00 PM**
Terttu Uibopuu | 18MCEDP000A

Jul 5–Aug 9 | Thurs 6:00–10:00 PM
Christine Callahan | 18MCEDP000B
\$770 + \$40 fee

Jul 9–Aug 1 | Mon & Wed 6:00–10:00 PM
Christopher Giglio | 18MCEDP000C

Jul 16–20 | Mon–Fri 10:00 AM–5:00 PM
Ports Bishop | 18MCEDP000D

Jul 23–27 | Mon–Fri 10:00 AM–5:00 PM
Jeanette May | 18MCEDP000E
\$820 + \$40 fee

This course introduces beginners to the creative and technical possibilities of digital photography. Through demonstrations and hands-on sessions, students will learn the basics of using cameras and imaging software to produce digital photographs. 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, image enhancement, and printing. Lectures on historical and contemporary artwork will explore creative approaches to photography, and assignments will build photographic skill sets.

for beginners

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

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

HOW TO USE YOUR DIGITAL SLR OR MIRRORLESS CAMERA

Jul 7 | Sat 10:00 AM–5:00 PM
Robert Meyer | 18MCEDP001
\$290

This workshop demystifies the digital single-lens reflex (DSLR). As students practice taking digital photographs, they learn how to use all the settings and functions of their cameras. Topics include auto white balance, color space, color temperature, formatting, correct exposure for digital images, and the advantages of shooting in different file formats. Participants explore the many functions that a DSLR shares with a traditional film camera, and discover how to use them to create the best possible image.

for beginners

iPHONE PHOTOGRAPHY 101

Jul 22 | Sun 10:00 AM–5:00 PM
Clinton Weldon | 18MCEDP011
\$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 discover how to create frame-worthy images with an iPhone. Participants will learn the basic techniques of image composition, tips on shooting portraits, and the camera apps and editing tools that can elevate a photograph from a casual snapshot to a thoughtful and personal image.

iPHONE VIDEO PRODUCTION: SHOOT, EDIT, UPLOAD

Jul 21–22 | Sat & Sun 10:00 AM–5:00 PM
Stefanie Dworkin | 18MCEDP017
\$380

In this two-day hands-on workshop, students gain access to one of today's most powerful

and engaging communication tools by learning how to create professional, easily sharable, short videos directly from their iPhones. We cover Camera and iMovie, as well as other apps and accessories that help make shooting iPhone video simple and accessible. This class welcomes all who wish to learn the tools and explore the potential of iPhone video production, whether to achieve professional, creative, or personal goals.

NEW DEVELOPING YOUR PHOTOGRAPHIC EYE WITH YOUR iPHONE

Jul 16–Jul 20 | Mon–Fri 10:00 AM–5:00 PM
Res | 18MCEDP022
\$380

The iPhone is a great tool for developing your photographic eye and building a body of work around what inspires you in your everyday life. With intention, dedication, and a discerning eye, you can turn your everyday iPhone observations into compelling and cohesive photographic narratives. In this hands-on intensive workshop, you make a body of work that reflects your individual interests and gain the technical, formal, and conceptual knowledge needed to transform your inspiration into your own unique photographic vision.

PHOTOGRAPHY II

Jul 10–Aug 2 | Tues & Thurs 6:00–10:00 PM
Claudia Sohrens | 18MCEDP100A
\$820 + \$40 fee

Jul 21–Jul 29 | Sat & Sun 10:00 AM–5:00 PM
Sophie Barbasch | 18MCEDP100B
\$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, as they work toward developing a personal visual language. Presentations on historical and contemporary artwork will introduce various photographic genres, such as portraiture, landscape, and documentary. Using Adobe Lightroom, students will develop effective workflows for sorting and editing images, refining image adjustment skills, and perfecting printing ability. Participants will also learn advanced techniques for converting images to black-and-white, and be introduced to the technical and aesthetic uses of camera flash.

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

iPHONE II: ADVANCED TECHNIQUES

Jul 28 | Sat 10:00 AM–5:00 PM
Clinton Weldon | 18MCEDP111
\$120

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

prerequisite: iPhone Photography 101 or portfolio review

MACINTOSH BASICS

Jul 7 | Sat 10:00 AM–1:00 PM
Lavonne Hall | 18MCEMB000A

Jul 18 | Wed 6:30–9:30 PM
Lavonne Hall | 18MCEMB000B

\$100

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

for beginners

note: This workshop is free to those who enroll in Photography I: Digital, Photoshop I: Digital Imaging for Photographers, or Adobe Lightroom

Digital Workflow**INTRODUCTION TO ADOBE LIGHTROOM**

Jul 14–15 | Sat & Sun 10:00 AM–5:00 PM
Ports Bishop | 18MCELR000
\$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

LIGHTROOM INTENSIVE FROM A TO Z

Jul 23–26 | Mon–Thurs 10:00 AM–5:00 PM
Jade Doskow | 18MCELR003
\$770 + \$40 fee

This course introduces students to all of Adobe Lightroom's possibilities—from importing and organizing to making global and local corrections. Students begin by creating a Lightroom catalogue and arranging their digital files within it. They then delve into creative image processing in the Develop module, and learn about intensive color work, creative black-and-white conversions, perspective correction, and even Photomerge and HDR. Participants must bring an external hard drive from which to work.

prerequisite: Macintosh literacy, Macintosh Basics, or portfolio review

MASTERING A SIMPLIFIED WORKFLOW USING ADOBE LIGHTROOM

Jul 21 | Sat 10:00 AM–5:00 PM
Lavonne Hall | 18MCELR004
\$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 demonstrates how to speed up and maintain a steady workflow through organizing, importing, manipulating, and exporting your images.

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

PHOTOSHOP I: DIGITAL IMAGING FOR PHOTOGRAPHERS

Jul 9–13 | Mon–Fri 10:00 AM–5:00 PM
Claudia Sohrens | 18MCEPS000
\$820 + \$40 fee

This course delves into Photoshop's basics, from scanning and digital-camera input to digital prints. It also explores the capabilities



© Sophie Barbasch

of the “electronic darkroom” through computer-imaging hardware and software technology. Students learn about resolution, white balance, and noise reduction, as well as how to import camera files into Bridge, open Camera RAW files, and scan film. The course covers nondestructive tonal and color correcting with levels and curves, adjustment layers, basic retouching on a separate layer, and printing with profiles.

for beginners

prerequisite: Macintosh Basics or portfolio review

PHOTOSHOP II: DIGITAL IMAGING FOR PHOTOGRAPHERS

Jul 23–27 | Mon–Fri 10:00 AM–5:00 PM
Lee Varis | 18MCEPS107
\$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. Learn advanced techniques for RAW processing, color correcting “by-the-numbers,” selections and masks, retouching, black-and-white conversions, and sharpening. Students develop the skills to craft a good photographic “master file” that can be repurposed for different applications, whether for Web or print delivery. Participants should have a basic understanding of Photoshop and working knowledge of input-output and computer workflow.

prerequisite: Photoshop I or portfolio review

THE PERFECT SCAN

Jul 14–15 | Sat & Sun 10:00 AM–5:00 PM
Ben Gest | 18MCEDT101
\$540 + \$40 fee

The digital workflow necessary for successful image production begins with the software of the scanner and continues with Photoshop. This course addresses the unique considerations that accompany the digitization of film and the preparation of those files for high-quality digital output. Participants learn how film grain, pixel resolution, and post-production techniques combine to translate film into beautifully satisfying digital prints, and explore strategies that allow them to create the images they envision.

Printing**FINE ART DIGITAL PRINTING I**

Jul 9–13 | Mon–Fri 10:00 AM–5:00 PM
Ben Gest | 18MCEPR100
\$820 + \$70 fee

This hands-on course covers the fundamentals of image editing, including RAW conversion, localized adjustments, and color to black-and-white conversions, as well as printer profiles, driver settings, and soft-proofing. With an introduction to basic elements of process control, students learn how to approach troubleshooting options efficiently. By continuously applying these techniques and concepts to their own images, participants also hone the skills necessary to ensure that their prints accurately reflect both the technical and aesthetic qualities of their digital images.

prerequisite: Photoshop I or portfolio review

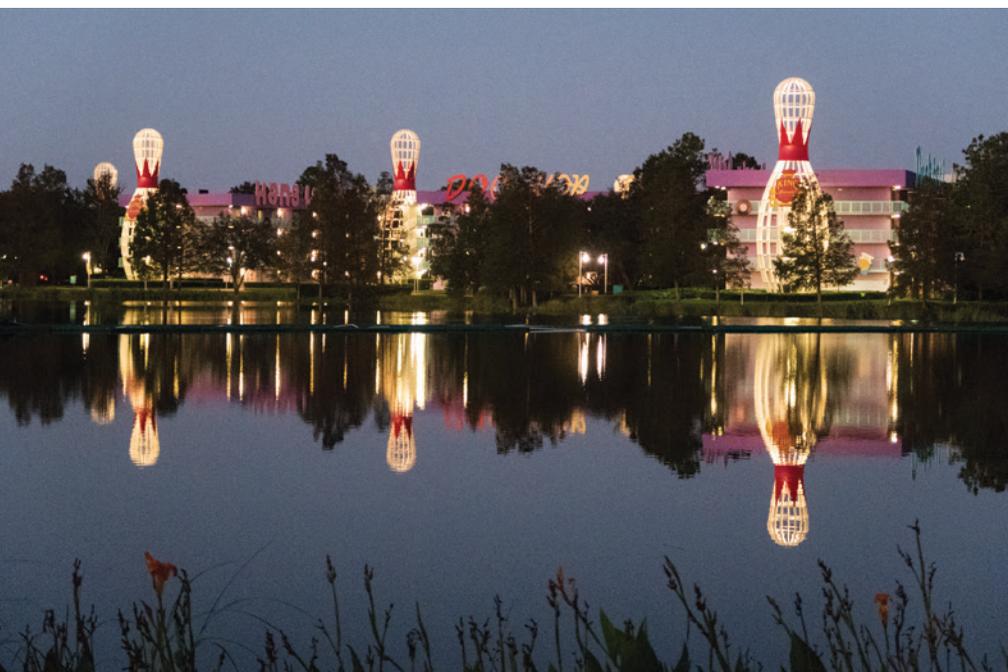
New Media / Video / Social Media**CREATIVE VIDEO EDITING WITH ADOBE PREMIERE PRO**

Jul 9–Aug 6 | Mon 6:30–9:30 PM
Stefanie Dworkin | 18MCEDV119
\$540

This hands-on class provides students with a solid foundation in the principals of video editing. We begin with an overview of Adobe Premiere Pro, and then move on to the nonlinear editing process. While media is provided to work on during the first two classes, students shoot their own projects midway, and then edit them for the remainder of the class. A camera tech takes place during the third class, and students' projects are screened during 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, bring a video recording device (video camera, DSLR, point-and-shoot camera, or smartphone).



© Christine Callahan

VIDEO WORKSHOP INTENSIVE**Jul 9–13 | Mon–Fri 12:00–6:00 PM**

Lauren Petty | 18MCEDEV001

\$800 + \$40 fee

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, from both technical and creative standpoints. Participants are guided through the conception and creation of short video projects by instruction in production and editing techniques (using Adobe Premiere). This class is for students new to these genres, as well as those already working in them who would like to reenergize their practice.

SOCIAL MEDIA AND PHOTOGRAPHY BLOG BOOTCAMP**Jul 28–29 | Sat & Sun 10:00 AM–5:00 PM**

Lauren Silberman | 18MCEWE103

\$540

This course provides students with an overall knowledge of the numerous online resources for showcasing and promoting work, as well as building an online community. We 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. Students create a blog with a custom template and leave with the knowledge of how to post images and text. All levels are welcome.

prerequisite: Photography I: Digital or portfolio review

DOCUMENTARY AS A LYRICAL FORCE**July 7–8 & 14–15 | Sat & Sun 10:00 AM–5:00 PM**

Jem Cohen | 18MCEDEV000

\$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.

Film Photography**PHOTOGRAPHY I IN BLACK-AND-WHITE****Jul 9–Aug 8 | Mon & Wed 10:00 AM–1:00 PM**

Michael Silverwise | 18MCEFB000

\$705 + \$55 fee

This course is for beginners seeking an introduction to both camera handling and basic black-and-white darkroom techniques. Topics will include camera operation, principles of exposure, film development, printing,

and picture content. Weekly assignments and lectures on historical and contemporary artwork will explore the technical and aesthetic possibilities of photography. The majority of class time will be devoted to working in the darkroom and building printing techniques. **for beginners**

note: For students who prefer to learn about the basics in color, please see Photography I in Color

PHOTOGRAPHY II IN BLACK-AND-WHITE**Jul 10–Aug 9 | Tues & Thurs****10:00 AM–1:00 PM**

Jim Megargee | 18MCEFB100

\$705 + \$55 fee

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

prerequisite: Photography I or portfolio review

THE FINE PRINT IN BLACK-AND-WHITE**Jul 9–Aug 8 | Mon & Wed 6:30–9:30 PM**

Brian Young | 18MCEFB200

\$705 + \$60 fee

This course is designed to expand students' understanding of the relationship between negative and print. We will 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 will be available for students to explore the medium and how these choices aesthetically impact their style and/or vision of a photographic project. The class is designed for students with an ongoing or completed project who want to unify concept, content, and aesthetic choices. Students will be 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**Jul 9–Aug 8 | Mon & Wed****10:00 AM–1:00 PM**

Gerard Vezzuso | 18MCEFC000

\$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



© Jem Cohen

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**

DIGITAL NEGATIVES AND PLATINUM/GUM BICHROMATE PRINTING**July 5–8 | Thurs–Sun 10:00 AM–5:00 PM**

Tricia Rosenkilde | 18MCEAP203

\$540 + \$100 fee

In this hands-on workshop, students learn the fundamentals of creating digital negatives as well as the finer points of the hand-crafted platinum-palladium printing process. First, we examine how to produce enlarged digital negatives from either digital files or scanned original film negatives. Then, we delve into the most up-to-date digital tools to create inkjet negatives. We also cover various creative options, such as gold-toning prints, selective glycerin development, combination printing with cyanotype, and waxing and various coating options, among others.

prerequisite: Photoshop I or portfolio review

NEW CAMERA-LESS PHOTOGRAPHY: PHOTOGRAMS AND MORE**Jul 21–22 | Sat & Sun 10:00 AM–5:00 PM**

Michael Silverwise | 18MCEAP005

\$380 + \$60 fee

This course encourages participants to engage with the rudimentary physical action of light, objects, and chemicals on a two-dimensional surface. These simple parameters enable a fertile crossover between photography, painting, printmaking, and graphics. Using the black-and-white wet darkroom, a series of simple techniques are introduced and students are given ample time to explore their creative potentials. Working within these parameters, a surprisingly stimulating workflow arises. We delve into photograms, contact printing, painting with light, chemigrams, photobatik, and lumen printing.

FINE SILVER PRINTING WORKSHOP: FROM NEGATIVE TO PRINT**Aug 4–5 | Sat & Sun 10:00 AM–5:00 PM**

Jim Megargee | 18MCEFB103

\$380 + \$30 fee

This workshop provides students with the tools necessary to gain exacting control over their black-and-white negatives and prints. Participants are introduced to a variety of negative-exposure and development methods, including the Zone System, and explore various film and developer combinations, as well as how to determine and control subject contrast through exposure and development manipulation. Each student leaves with in-depth knowledge of the available technical tools and a deeper understanding of how to communicate their unique vision through black-and-white photography.

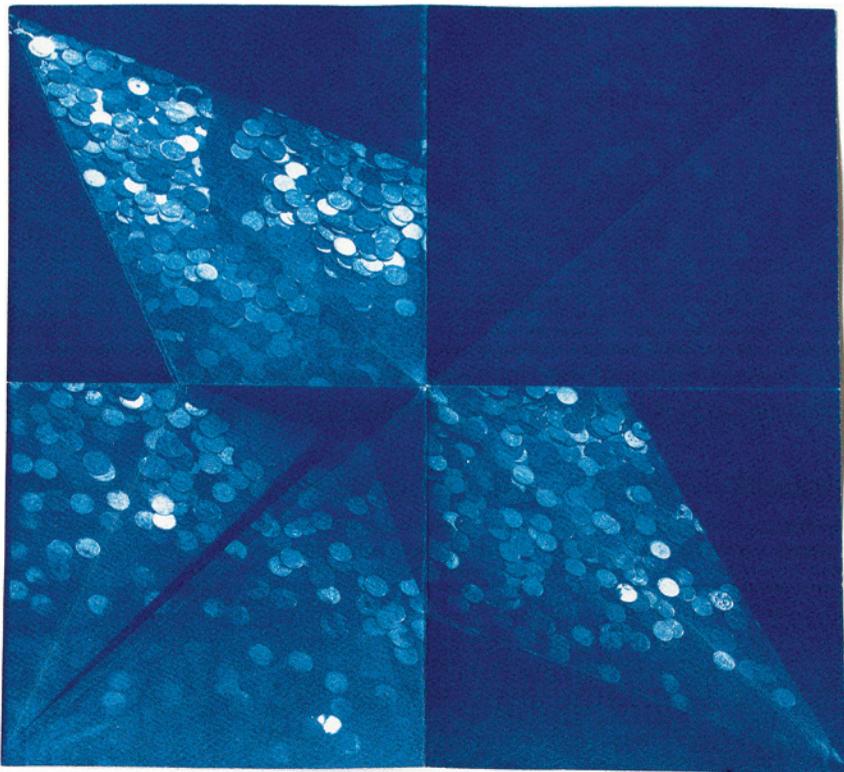
prerequisite: Photography I or portfolio review

WET PLATE COLLODION WORKSHOP**Aug 11–12 | Sat & Sun 10:00 AM–5:00 PM**

Michael Mazzeo | 18MCEAP101

\$420 + \$75 fee

This comprehensive workshop will begin with a multimedia presentation on the development of the wet plate collodion process, practical methods of approaching antiquarian processes, and the role of hand-made photography today. Students will be guided through the entire wet plate collodion process, from beginning to end: mixing chemicals, cutting and cleaning plates, flowing collodion, and exposing the images, as well as developing, fixing, washing, and drying the plates. Students will shoot positive and negative portraits and 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.



© Shari Diamond

Lighting

LIGHTING TECHNIQUES: AN OVERVIEW

Jul 14–15 | Sat & Sun 10:00 AM–5:00 PM
Robert Meyer | 18MCELI100
\$380 + \$45 fee

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

prerequisite: Photography I or portfolio review

THE FUNDAMENTALS OF STUDIO LIGHTING

Jul 9–13 | Mon–Fri 10:00 AM–5:00 PM
Frank Franca | 18MCELI201
\$680 + \$75 fee

This fundamentals of studio lighting class focuses on practical applications for portraiture. In-class demonstrations 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, focusing elements, and light shapers. Students learn to consider the direction of light, proper exposure, and lighting's effect on contrast and color balance. We also examine the properties of various lighting conditions and color temperature, including mixing daylight with artificial lighting.

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

SEEING LIGHT

Jul 12–Aug 9 | Thurs 6:30–9:30 PM
Fabrice Trombert | 18MCELI111
\$410

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 a given subject. 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.

THE DAYLIGHT STUDIO

Jul 14–15 | Sat & Sun 10:00 AM–5:00 PM
Andrew French | 18MCELI107
\$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, and Patrick Demarchelier, among others, use daylight to great effect. 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.

EXPOSURE, LIGHT, AND COMPOSITION FOR THE NOVICE

Jul 21–22 | Sat & Sun 10:00 AM–5:00 PM
Lester Lefkowitz | 18MCELI001
\$380 + \$25 fee

For those already familiar with basic camera operation, this workshop concentrates on understanding and applying the fundamental

underpinnings of any fine photograph: great light, proper and appropriate exposure, and filling the frame in a compelling manner. Students learn how to achieve reliable and consistent exposures, and how to master both daylight and artificial light. We also examine how the masters have composed their images within the simple rectangle. Participants should bring their cameras for photographing around the city.

ADVANCED STUDIO LIGHTING: THINK- ING OUTSIDE THE BOX

**Jul 21–22 & 28–29 | Sat & Sun
9:00 AM–4:00 PM**
Michael Mazzeo | 18MCELI308
\$555 + \$75 fee

This advanced course focuses on both strobes and continuous lighting. The first half is dedicated to working with Profoto strobes, reflectors, grip equipment, and accessories. The second half introduces continuous lighting sources, such as HMI and Kinos. Students learn to create “daylight” in a controlled studio setting and to mix strobes with continuous lighting in and out of the studio. Participants are challenged with different lighting situations as they re-create various editorial and advertising images from magazines.

prerequisite: Photography II, Lighting Techniques: An Overview, familiarity with strobes, or portfolio review
note: This workshop is held at Splashlight Studios, 75 Varick Street, 3rd Floor, NYC.

LIGHTING: BIG, SMALL, AND NATURAL

Jul 30–Aug 2 | Mon–Fri 9:30 AM–5:30 PM
Bobbi Lane | 18MCELI112
\$680 + \$75 fee

Lighting is key to defining the mood, texture, and concept of any photograph. This 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 work in the studio with power packs and monolights,

on-site with portable flash, and outdoors with natural light. Finally, we combine strobes and ambient light. This is a technical class, with demos and daily shooting.

prerequisite: Photography I: Digital or portfolio review

PORTRAIT LIGHTING ON LOCATION: NATURAL AND FLASH

Jul 23–27 | Mon–Fri 9:30 AM–5:30 PM
Bobbi Lane | 18MCELI114
\$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 provides 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. Participants should have good camera skills and basic knowledge of Photoshop or Lightroom.

prerequisite: Photography I: Digital or portfolio review

MASTERING THE PORTABLE FLASH AND PORTABLE-STUDIO LIGHTING KIT

Aug 6–10 | Mon–Fri 1:30–6:30 PM
Nelson Bakerman | 18MCELI203
\$680 + \$75 fee

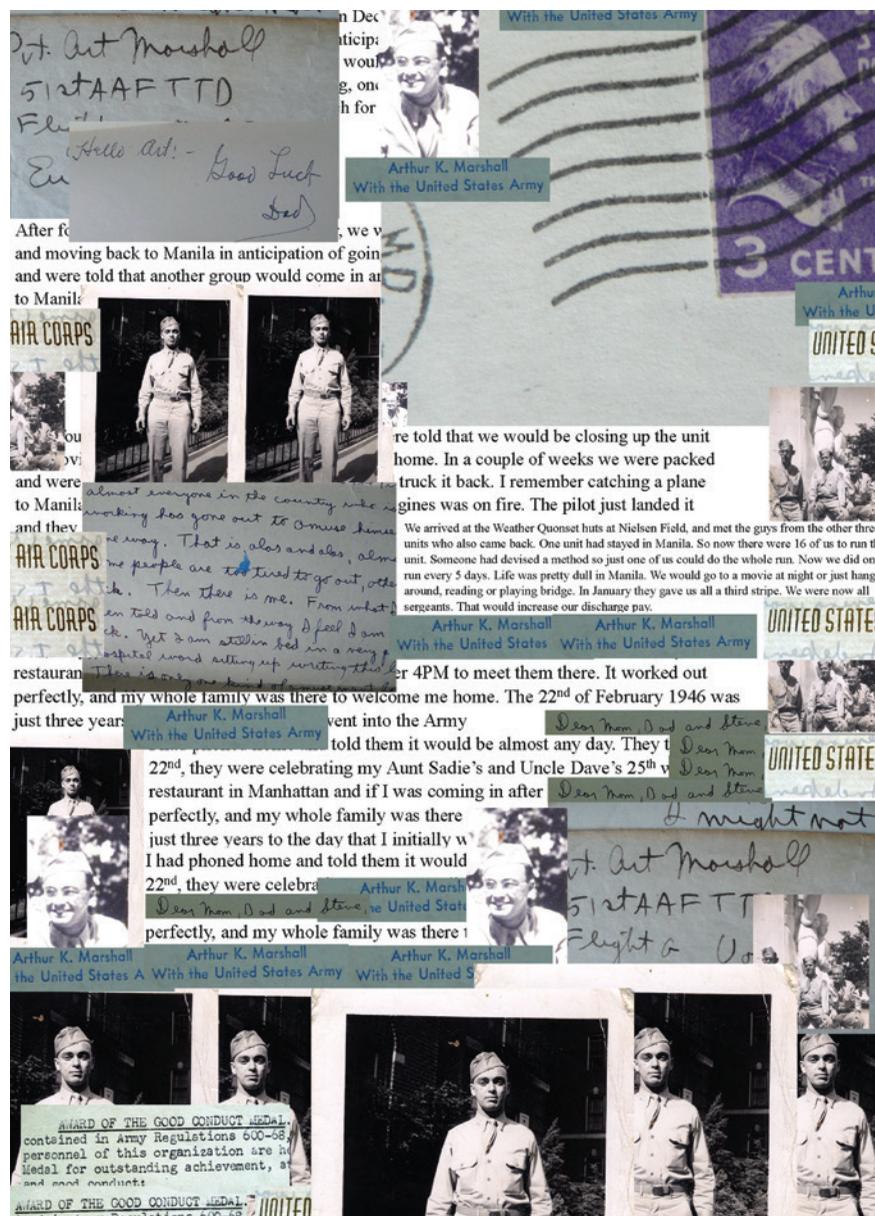
Do you have flash anxiety? Knowing how to manipulate light and make it work for you, no matter what you are shooting, is the key skill that separates the professional from the amateur. Whether indoors or out, shooting a formal portrait or a casual scene, you can learn how to use the equipment you already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

prerequisite: Photography II or portfolio review
note: Classes are held in the instructor's studio in Downtown Brooklyn.



© Lynn Saville

IDEAS & PRACTICE



© Karen Marshall

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.

Documentary & Visual Journalism Photography

STREET PHOTOGRAPHY: THE POETIC WITNESS

Jul 9–Aug 6 | Mon 2:00–6:00 PM
Barron Rachman | 18MCEPJ102
\$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. Through weekly shooting assignments, students learn to observe and document the poetry of their everyday surroundings. Visual presentations address the historical and contem-

porary context of street photography. We also explore various technical topics and aesthetic issues. Critiques of student work focus on working through technical, aesthetic, and practical issues.

prerequisite: Photography I or portfolio review

ON THE STREET: FROM IMAGING TO EDITING

Jul 9–13 | Mon–Fri 10:00 AM–5:00 PM
Ernesto Bazan | 18MCEPV146
\$655

This introduction to the language and dynamics of street photography helps each participant develop a distinct personal vision. The workshop also addresses the photographer's Achilles' heel, editing one's own photographs, as we explore the many aspects of assembling a coherent and

consistent group of images. Critiques of student work and contact sheets help them select the most effective images. By the end of the workshop, you have a sharpened awareness of what it takes to create and edit personal projects. **for beginners**

prerequisite: Photography I or portfolio review

DOCUMENTARY PHOTOGRAPHY AND THE CREATIVE PROCESS

Jul 10–Aug 9 | Tues & Thurs 6:30–9:30 PM
Frank Fournier | 18MCEPV147
\$655

In this multilevel class, students are encouraged to reveal with a camera what cannot be seen otherwise—to break through creative obstacles and examine their photographic practice anew. Through exercises and photographic assignments with broad subject matter, students define or redefine how to approach photography and, in a larger sense, delve into who they are as photographers. An exploration of diverse photographers and filmmakers shows how interest in even infinitely small details or the everyday can convey much bigger ideas.

prerequisite: Photography I or portfolio review

STYLE AND EVIDENCE

Jul 16–20 | Mon–Fri 10:00 AM–5:00 PM
Stephen Ferry | 18MCEPJ228
\$655

This intensive workshop, which builds students' skills as documentary photographers, emphasizes 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 immerses students in the central questions of nonfiction photography. Participants produce a complete photographic essay potentially suitable for publication or exhibition.

prerequisite: Photography II or portfolio review

NEW DOCUMENTING THE PERSONAL

Jul 16–Aug 6 | Mon 6:30–9:30 PM
Sarah Stacke | 18MCEPV170
\$380 + \$25 fee

In this workshop, we discuss features that make a photograph intimate, or not, and then create new work with these ideas of intimacy as our guide. The first session includes group critiques of existing student work. Following the critiques, in an effort to create a deeper and more complex visual language, each student is given a unique assignment designed to push the boundaries of his or her work. In the second session, students share their new work with the class.

prerequisite: Photography I or portfolio review

STORIES IN THE SOCIAL LANDSCAPE

Aug 6–10 | Mon–Fri 10:00 AM–5:00 PM
Karen Marshall | 18MCEPJ104
\$655

Photography has the ability to tell stories about the world. In this multilevel course, students create stories about community and social values, and in the process, gain an understanding of the place of social landscape in their work. Each day, the class goes out into a community to photograph as a group; back in the classroom, this fieldwork initiates discussions about generating ideas and approaching a subject. By honing editorial skills, participants grasp the complexities of producing effective narratives.

prerequisite: Photography I or portfolio review

Special Workshop: ICP and NOOR Present

NEW EMBRACING BIAS: INFUSING EXPERIENCE INTO DOCUMENTARY WORK

July 23–27 | Mon–Fri 10:00 AM–5:00 PM
Léonard Pongo | 18MCEPJ229
\$780 + 45 fee

This workshop focuses on the importance of vulnerability and bias in developing an individual series. It also explores how technical mistakes, inter-subjectivity, and image processing can help to develop a personal approach and looks at how photographs can be used as containers for experiences and emotional states. Students must be partial in their photography to develop a story that is not only informative, but also includes their own subjective relationship to the people and environment they have photographed.

prerequisite: Photography II or portfolio review

The Portrait

ESSENTIAL COMPONENTS OF THE PORTRAIT

Jul 9–Aug 1 | Mon & Wed 6:00–10:00 PM
Ken Collins | 18MCEPO208
\$680 + \$75 fee

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

prerequisite: Photography II or portfolio review



© Stephanie Dworkin

PHOTOGRAPHING PEOPLE

Jul 16–20 | Mon–Fri 10:00 AM–5:00 PM
Harvey Stein | 18MCEPO107
\$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 understand the particular issues that arise in each situation.

prerequisite: Photography I or portfolio review

Cityscape / Landscape

NEW SUMMERTIME BY THE BROOKLYN WATERFRONT

Jul 6–27 | Fri 2:00–5:00 PM
Jade Doskow | 18MCENY015
\$380

From Dumbo and Brooklyn Heights to Red Hook, Sunset Park, Coney Island, Greenpoint, and Williamsburg, every Brooklyn waterfront neighborhood has its own visual and urban energy and aesthetic. Focusing on both landscape and architecture, and highlighting contemporary interpretations of 19th-century industrial shipping architecture through the lens, we celebrate this newly renewed part of the city during the

golden hour of the afternoon. Students of all levels, working in digital or analog, are welcome. Most classes meet on location.

NEW YORK AT TWILIGHT

Jul 9–Aug 6 | Mon 6:30–9:30 PM
Lynn Saville | 18MCENY102
\$410 + \$55 fee

New York at twilight is a study in contrasts. Changing conditions of light and weather interact with architecture to build and dismantle an endless series of twilight cities, each hinting at pleasure and mystery. In this course, students delve into this shifting scene, developing powers of observation and photographic techniques. Field trips explore the contrasts between obscure urban spaces, such as warehouses and industrial zones, and urban icons, such as the Flatiron Building and the Washington Square Arch.

prerequisite: Photography I or portfolio review

THE NEW YORK SCENE: NIGHT AND DAY

Aug 3–5 & Aug 10 | Fri Aug 3, 6:30–9:30 PM (ICP); Sat Aug 5, 10:00 AM–8:30 PM; Sun Aug 5, 2:00–9:30 PM & Fri Aug 10, 6:30–9:30 PM (ICP)
Toby Old | 18MCENY016
\$460 + \$25 fee

New York City subcultures and events offer dynamic settings for photographic work. In this popular course, students learn a range of photographic approaches and strategies, while photographing at Gleason's Boxing Gym (film locale for *Million Dollar Baby*), Times Square, Madame Tussauds wax

museum, and Coney Island (the New York Aquarium, Luna Park, the boardwalk and beach, and the Circus Sideshow). An initial visual presentation and final critique are held in the classroom. Over the weekend, participants work in the field.

BOROUGH WALK: STREET PHOTOGRAPHY IN ACTION IN QUEENS

Aug 4 | Sat 10:00 AM–5:00 PM
Patricia Silva | 18MCENY013
\$120

Moving through cultures, spaces, and time, participants in this class spend a day in Queens walking several zip codes within New York City's most ethnically diverse borough. From the street, we examine the social architecture of integration as applied to monasteries, mosques, churches, meetinghouses, temples, and synagogues, as well as their surroundings. We also visit sites that were central to the Underground Railroad and the place where Frederick Douglass delivered an impassioned speech. Then, we dine at a local restaurant.

PHOTOGRAPHING NEW YORK PLACES AND PEOPLE

Jul 21–22 & 28–29 | Sat & Sun 10:00 AM–5:00 PM
Harvey Stein | 18MCENY105
\$460

This workshop's true subject is the amazing and fantastic city of New York, along with the people who populate it. We explore out-of-the-way spots filled with interesting and exciting sites, people, and events. We also delve into elements of photographing people and places, and visit the fantasyland of Coney Island; the huge Asian community of Flushing, Queens; the Hispanic enclave in Corona, Queens; the vibrant Italian community of Arthur Avenue in the Bronx; and Staten Island beyond the ferry ride.

prerequisite: Photography I or portfolio review

Personal Vision

NEW DAILY RITUALS: DEVELOPING A DAILY PHOTOGRAPHIC PRACTICE

Jul 9–13 | Mon–Fri 10:00 AM–5:00 PM
Jean Marie Casbarian | 18MCEPV081
\$655

Through daily exercises in this class, students attempt to understand the rhythms of their photographic practice and move toward developing a solid studio ethic. Working within the comfort zone of their specific genre, participants are encouraged to expand and include materials and techniques outside of their norm, such as collaborative efforts, daily writing practices, and pushing against the grain of their analog or digital strategies. We draw inspiration from photographers and writers who have created a practice out of process.

STREET PHOTOGRAPHY: THE POETIC WITNESS

Jul 9–Aug 6 | Mon 2:00–6:00 PM
Barron Rachman | 18MCEPJ102
\$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. Through weekly shooting assignments, students learn to observe and document the poetry of their everyday surroundings. Visual presentations address the historical and contemporary context of street photography. We also explore various technical topics and aesthetic issues. Critiques of student work focus on working through technical, aesthetic, and practical issues.

prerequisite: Photography I or portfolio review



© Stephen Ferry

THE GRAMMAR OF PHOTOGRAPHY INTENSIVE

Jul 10–31 | Tues 6:30–9:30 PM
Christopher Giglio | 18MCEPV070
\$410

Photographs tell stories using 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 learn about balance, tempo, ways of organizing space, the significance of geometric structure, and why the edges of the frame are important. Class exercises help students produce stronger pictures.

NEW CONTEMPORARY STILL LIFE PHOTOGRAPHY

Jul 10–Aug 7 | Tues 6:30–9:30 PM
Bryan Martello | 18MCEPV272
\$410 + \$45 fee

This course focuses on the genre of contemporary still life photography. We look at the history of still lifes, from painting to contemporary works, and discuss the many uses and styles of still life photography. We also examine the work of Juan Sánchez Cotán, Edward Weston, Paul Outerbridge, André Kertész, Man Ray, and Robert Mapplethorpe, among others. Students work in groups to practice different still life and lighting situations, and complete independent work to build a diverse still life portfolio.

prerequisite: Photography II or portfolio review

SEEING WHAT'S RIGHT IN FRONT OF YOU: PHOTOGRAPHING YOUR OWN LIFE WITH NEW EYES

Jul 23–27 | Mon–Fri 10:00 AM–1:00 PM
Joanne Dugan | 18MCEPV139
\$410

Inspiration for photographers can come from any place at any time. Each class session provides innovative, experimental exercises and discussions to help hone your seeing skills and inspire you to think differently about yourself, your vision, and your photographic practice. We also explore technical and expressive ways to transform your photographs into personal and memorable visual statements, and study the work of master photographers, writers, and other artists for inspiration. Participants receive plenty of feedback in a supportive atmosphere.

prerequisite: Photography I or portfolio review

PHOTOGRAPHY AND COLLAGE

Jul 23–27 | Mon–Fri 1:00–5:00 PM
Barbara Confino | 18MCEPV073
\$425 + \$30 fee

When it comes to the photographic image, collage encourages you to tear it, scrunch it, burn it, stomp on it, and endlessly renew



© Frank Fournier

it! This course explores both the history of collage, which emerged from Cubism and Dada-Surrealism, and its various styles. Students also learn basic collage techniques using their favorite materials, including their own photographs. We work both digitally and in a traditional, hands-on, cut-and-paste manner. Guest speakers, visits to pertinent exhibitions, and lively discussions supplement practical exercises.

HOW NOT TO BE A WEDDING PHOTOGRAPHER: A DIFFERENT APPROACH

Jul 30–Aug 3 | Mon–Fri 6:00–10:00 PM
Holger Thoss & John Dolan | 18MCEPV314
\$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: By portfolio review only

PHOTOGRAPHY DAY AND NIGHT: CHASING THE LIGHT

Aug 3–5 | Fri–Sun 2:00–9:00 PM
Lynn Saville & Kristin Holcomb | 18MCEPV144
\$460 + \$100 fee

Travel and landscape photographers know all too well how dramatically the appearance of a location can vary as the light changes. The warm glow that sunset casts becomes eerie or mystical as darkness descends. This workshop explores several locations in the city that change dramatically from daylight to darkness. Classes begin at ICP, where we review images from previous shoots and discuss how to best capture light, and continue at our location, where we eat dinner then shoot as daylight fades.

prerequisite: Photography I or portfolio review
note: Students are responsible for their dinner expense.

SEEING LIKE A CAMERA

Aug 6–10 | Mon–Fri 10:00 AM–5:00 PM
David H. Wells | 18MCEPV171
\$655

The most important tool any photographer has is their ability to see—with their eyes—like a camera. This class focuses (pun intended) on teaching the tools to learn to “see like a camera.” We explore how aperture and shutter speed control light; what ISO is and how controlling it helps (or harms) your images; and how to appreciate the quality and direction of light. We also delve into the impact of varying the photographer's position and angle.

prerequisite: Photography I: Digital, familiarity with camera or portfolio review

BEHIND THE SCENES: WHAT'S GOING ON IN NEW YORK'S ARTIST STUDIOS AND GALLERIES?

Jul 14, 21, 28 & Aug 4 | Sat 12:00–4:00 PM
Claudia Sohrens | 18MCEPV082
\$380

In this series of gallery tours, we visit artist studios and exhibition spaces in and around New York that focus on photography, photo-based work, installation, and video. Talks with artists, producers, curators, and gallery reps illuminate the works on view, as well as the curatorial decisions behind the exhibitions. Intended to spark inspiring and critical discussions about photography, these tours also offer students an opportunity to expand their networks of artists and art professionals, and think about possible future collaborations.

NEW PORTFOLIO BUILDING 101

Jul 14–15 | Sat & Sun 10:00 AM–5:00 PM
Michael Itkoff | 18MCEPV274
\$380

Creating a strong portfolio is a must for any aspiring professional photographer to showcase their best and most up-to-date work. In this class organized around one intensive weekend, each student's photographs are workshoped and critiqued. Emphasis is placed on the form/content relationship within each image as well as the techniques required to create the strongest possible sequence. Over the course of the weekend, each student takes

an existing body of work and collaboratively crafts it into an effective portfolio.

prerequisite: Photography II or portfolio review
note: Students must have a working portfolio of 15+ images based around a central theme (not an assortment of favorite photographs).

CLOSE-UP AND MACRO PHOTOGRAPHY

Jul 28–29 | Sat & Sun 10:00 AM–5:00 PM
Lester Lefkowitz | 18MCEDP005
\$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, and more. We also discuss composition, background, appropriate light, image balance, and subject selection.

PROJECT FASHION SHOOT

Aug 4–5 & 11–12 | Sat & Sun 9:00 AM–4:00 PM
Alice O'Malley | 18MCEFA211
\$555 + \$100 fee

Good fashion photography merges portraiture, style, and mise-en-scène, and properly utilizes light. During this class, students study portraiture and light as they experiment with concept and style. A designer provides the wardrobe, and we work as a team to develop the art direction, lighting design, styling, sets, and other key elements of production. The class also includes 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

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

TRAVEL PHOTOGRAPHY: THE NITTY GRITTY AND THE CREATIVE

Aug 11–12 | Sat & Sun 10:00 AM–5:00 PM
Lester Lefkowitz | 18MCETR001
\$380

Whether your trip is to a festival in Brooklyn, a safari in Africa, or a Renaissance village in Tuscany, your ability to come home with successful, compelling photographs depends on the mundane, the technical, and the creative. This class covers every aspect, from pre-trip planning to the mechanics of traveling, to what to do once you're there—planning your days (and nights), getting the lay of the land, determining where photography is prohibited, photographing strangers—and when you get home.

STRATEGIES FOR THE PHOTOGRAPHER



© John Dolan

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.

Best Practices

HOW NOT TO BE A WEDDING PHOTOGRAPHER: A DIFFERENT APPROACH

Jul 30–Aug 3 | Mon–Fri 6:00–10:00 PM
Holger Thoss & John Dolan | 18MCEPV314
\$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: By portfolio review only

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\$780 + 45 fee

This workshop focuses on the importance of vulnerability and bias in developing an individual series. It also explores how technical mistakes, inter-subjectivity, and image processing can help to develop a personal approach and looks at how photographs can be used as containers for experiences and emotional states. Students must be partial in their photography to develop a story that is not only informative, but also includes their own subjective relationship to the people and environment they have photographed.

prerequisite: Photography II or portfolio review



© Holger Thoss

PART-TIME PROGRAMS

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



© Carolina Saez

Track Program

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

New sessions begin every term except summer term

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

How to Apply for Part-Time Programs

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

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

For more information:

CETrack@icp.edu | 212.857.0001

Advanced Track Program

The Advanced Track Program is a three-term program open to 12 intermediate students who possess a strong working knowledge of contemporary photography and are ready to pursue a further investigation of technical and theoretical issues as it relates to their own artistic vision and the broader context of contemporary photographic production. Each week, students meet for two structured seminars, one focusing on critique and the creation of new photographic work, the other providing specific skills mastery and methods towards refining vision and craft. The critique seminar provides vigorous examination of new student work supported by critical and theoretical readings and discussions. The technical seminar facilitates the creation of student artist books, websites, and statements, and covers grant and fellowship applications, digital workflow and high-end image production, and promotion of best practices. Students also select two electives from the broader Continuing Education course offerings. The program culminates in an exhibition.

New sessions begin once per year

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

Online Low-Residency Program

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

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

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

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

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

REQUIRED SEMINARS:

PRINTING AND PORTFOLIO DEVELOPMENT

Aug 6–12 | Monday–Sunday 10 AM–5 PM

18MOTPR100 | Ben Gest

Class will be held at ICP.



© Gabriel Sacco

FULL-TIME PROGRAMS

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



© Liz Sanders, Doc '17

ICP-Bard Program: Master of Fine Arts

Chairperson: Nayland Blake

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

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

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

One-Year Certificate Programs

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

GENERAL STUDIES IN PHOTOGRAPHY

Chairperson: Darin Mickey

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

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

DOCUMENTARY PRACTICE AND VISUAL JOURNALISM

Chairperson: Karen Marshall

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

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

NEW MEDIA NARRATIVES

Chairperson: Elizabeth Kilroy

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

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

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

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

Affiliate Programs

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

TEEN ACADEMY

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

Scholarships are available for all Teen Academy classes.



© Olivia Nowell

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 the basics of black-and-white photography, to the more advanced student ready to hone their skills, to someone excited to explore the world of color. During shooting assignments and field trips to New York neighborhoods and galleries, students expand their understanding of the technical and aesthetic possibilities of analog image-making while depicting their unique summer experiences.

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

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

Jul 17–Aug 9 | Tues & Thurs 2:00–5:00 PM
Curtis Willocks | 18MTAFB000A

Jul 16–Aug 8 | Mon & Wed 10:00 AM–1:00 PM
James Reddington | 18MTAFB000B

**Jul 17–Aug 10 | Tuesday 2:00–5:00 PM &
Fri 10:00 AM–1:00 PM**
Emily Shiffer | 18MTAFB000C

\$705 + \$55 fee



© Liana Porto

PHOTOGRAPHY II IN BLACK AND WHITE: FOCUSING ON TECHNIQUE

Jul 16–Aug 8 | Mon & Wed 2:00–5:00 PM
Bradly Dever Treadaway | 18MTAFB100
\$705 + \$55 fee

PHOTOGRAPHY I IN COLOR: COLOR FILM AND DARKROOM

Jul 17–Aug 9 | Tues & Thurs 2:00–5:00 PM
Sam Margevicius | 18MTAFC100
\$705 + \$55 fee

NYC IN FOCUS: SUMMERTIME STORIES

This two-week intensive digital photography class takes students on a whirlwind adventure around New York City—from the bright lights of Times Square to the nostalgia of the Wonder Wheel at Coney Island—while teaching them to capture their unique perspectives along the way. Demonstrations and hands-on lessons introduce participants to the craft and aesthetics of photography, and enhance their digital skills using the camera, computer, and printer. Critiques foster confidence in storytelling, as students reflect upon their progress.

Jul 9–Jul 20 | Mon–Fri 10:00 AM–4:00 PM
Lesly Deschler-Canossi | 18MTADP000A

Jul 9–Jul 20 | Mon–Fri 10:00 AM–4:00 PM
Ben Russell | 18MTADP000B

Jul 30–Aug 10 | Mon–Fri 10:00 AM–4:00 PM
Keisha Scarville | 18MTADP000C

Jul 30–Aug 10 | Mon–Fri 10:00 AM–4:00 PM
Ben Russell | 18MTADP000D

\$1670 + \$75 fee

note: There is no prerequisite for this course. DSLR cameras, courtesy of Canon USA, are provided to all who need them.

For more information:
teen_academy@icp.org | 212.857.0058

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

EXHIBITIONS



Henri Cartier-Bresson, *The Decisive Moment* (Simon & Schuster, 1952), p. 68, *Truman Capote, New Orleans, United States*, July 1946.
© Henri Cartier-Bresson/Magnum Photos.

ON VIEW: MAY 23–SEPTEMBER 2

Henri Cartier-Bresson: The Decisive Moment

An examination of Cartier-Bresson's influential photobook, *The Decisive Moment*, described by Robert Capa as "a Bible for photographers," this exhibition details how the decisions made by the collaborators in this major project—including Cartier-Bresson, French art publisher Tériade, American publisher Simon & Schuster, and Henri Matisse, who designed the book's cover—have shaped our understanding of Cartier-Bresson's photographs.



Stephanie Dinkins, *Conversations with Bina48*, 2014–ongoing.
© Stephanie Dinkins, Courtesy the artist.

Multiply, Identify, Her

From cut-photograph collage to an exploration of life-extending artificial intelligence, this exhibition showcases work by an intergenerational group of women artists exploring the construction and implications of hybrid and multiple identities.

Elliott Erwitt: Pittsburgh 1950

This exhibition explores a crucial moment in the history of an American city, captured with quiet insight and playful wit by Elliott Erwitt at the outset of his distinguished career.

The People's View: RKF Funeral Train

Rein Jelle Terpstra's project stitches together vernacular photographs with audio and video remembrances of bystanders who paid their respects to Robert F. Kennedy's funeral train on June 8, 1968.

Learn more:
icp.org/exhibitions

PUBLIC PROGRAMS



Reverend Billy and the Stop Shopping Choir perform their anti-consumerist gospel at the ICP Museum on December 5, 2017.
© Jacque Donaldson

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

Optics: A New Way of Seeing Contemporary Culture

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

Dismantling the Gaze: Looking, Power, and Visual Culture

The series addresses topics such as institutional responsibility, the film industry-as-flashpoint for lens-based media and gender relations, the role of journalism and viral media in the #MeToo moment, visual literacy and theory in regards to looking and power, gender, and more.

See full schedule:
icp.org/events

MUSEUM EDUCATION



© Carly Goldman

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

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

MEMBERSHIP



© Alice S. Zimet

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

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

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

COMMUNITY PARTNERSHIPS



© Jenny Kim

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

Learn more:
icp.org/community/partnerships

Registration for summer term begins Wednesday, April 25.

Sign up at icp.org/register

New to ICP?

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

Returning Student?

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

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

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

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

CONTINUING EDUCATION

PORTFOLIO REVIEW FEST

Tuesday, May 15 | 6:30–9:30 PM

RSVP Required: education@icp.org

PART-TIME PROGRAMS INFO SESSION

Wednesday, May 9 | 6:30 PM

PORTFOLIO REVIEWS

If you do not have the prerequisite for the course you would like to enroll in, you may have your portfolio reviewed in-person or on Skype. This informal review is used to ensure appropriate class placement. Students should bring 10 to 15 images that reflect their current technical and aesthetic abilities in photography.

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

MAY

• Thursday, May 3 | 6–8 PM

Faculty Review, RSVP Required

• Saturday, May 5 | 11 AM–1 PM

• Tuesday, May 15 | 6:30–9:30 PM

Portfolio Review Fest, RSVP Required

• Thursday, May 17 | 6–8 PM

Faculty Review, RSVP Required

• Saturday, May 19 | 11 AM–1 PM

JUNE

• Tuesday, June 5 | 6–8 PM

Faculty Review, RSVP Required

• Saturday, June 9 | 11 AM–1 PM

RSVP: portfolioreview@icp.edu

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

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

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

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

CLASS POLICIES

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

Cancellations: Classes are subject to cancellation up to three days prior to the start of class due to under-enrollment. A full refund will be issued.

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

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

Inclement Weather Policy: In case of severe weather conditions, which could result in the cancellation of classes and or events, please refer to our website, icp.org. This information is generally posted by 7 AM and will be updated as necessary. You may also call the ICP Weather Hotline: 212.857.9777.

REFUND POLICIES

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

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 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.

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.

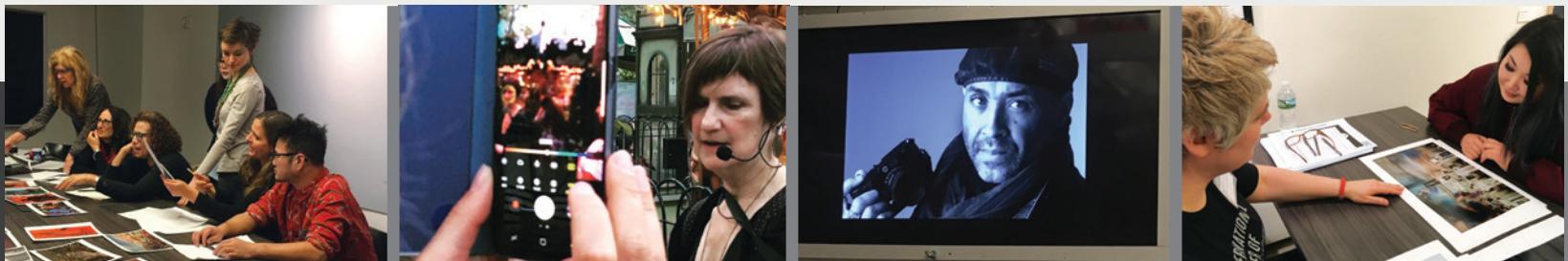
Weekend Workshops: Cancellation up to five business days prior to the first class: 100% refund, less a \$55 withdrawal fee (per workshop). No refunds will be given after that time.

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 after their first class and before the second meeting of the class they wish to transfer from.

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

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



Facilities

ICP's state-of-the art photographic facilities include:

- four digital media labs
- two large black-and-white darkrooms
- a color darkroom
- a shooting studio
- digitally equipped classrooms
- a well-stocked equipment room
- - extensive library
- an exhibition gallery

For comprehensive information about ICP's facilities, including a complete list of equipment and resources available to students, please visit icp.org/school/facilities.

left: © Alice S. Zimet, right: © Suzanne Nicholas

Teaching Assistantship Volunteer Program

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

above: © Suzanne Nicholas



INTERNATIONAL CENTER OF PHOTOGRAPHY

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

212.857.0001
icp.org/school

JOIN THE CONVERSATION

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f ICP

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New York, NY
Permit No 7289

Continuing Education

PORTFOLIO REVIEW FEST

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

PART-TIME PROGRAMS INFO SESSION

Wednesday, May 9 | 6:30 PM

REGISTER EARLY AND SAVE 15%

Wednesday, April 25 through Friday, May 18,
use code PGFY19 to receive 15% off tuition on
all spring term Continuing Education classes.
ICP Members receive an additional \$25 off.*

Register online at icp.org/register

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

Full-Time Programs

APPLICATION DEADLINE FOR FALL 2019

Friday, January 25, 2019

- ICP-BARD MFA PROGRAM

APPLICATION DEADLINE FOR FALL 2019

Friday, March 8, 2019

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

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