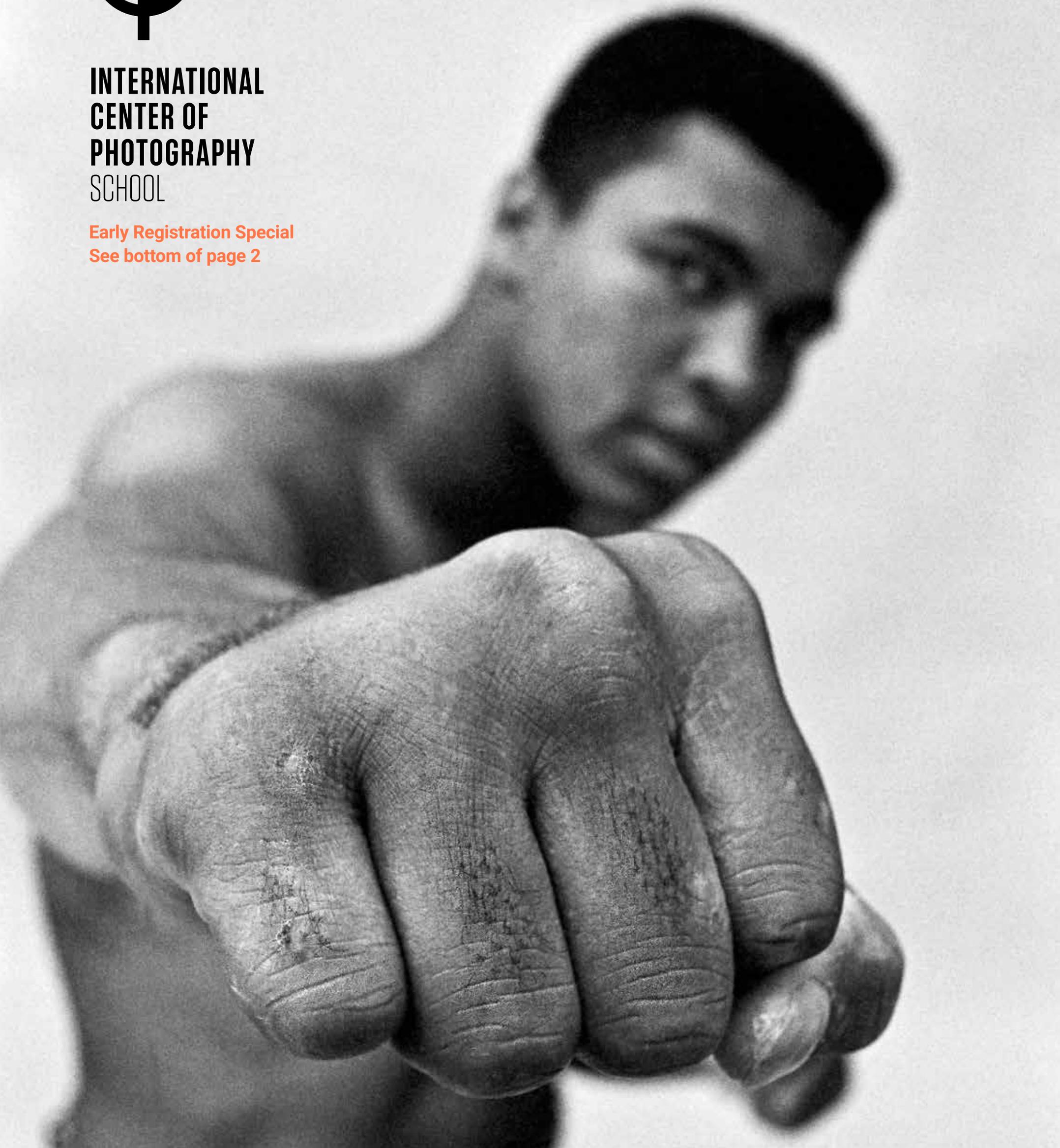


**INTERNATIONAL
CENTER OF
PHOTOGRAPHY
SCHOOL**

**Early Registration Special
See bottom of page 2**

**Fall 2016
Courses and Programs**
Including January 2017 Workshops



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

icp.org/school | 212.857.0001 |  @icpschool |  @ICP |  ICP |  @ICPhotog

PROGRAM DIRECTORY



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Registration for Fall Term begins Wednesday, August 10.

Registration is available online at icp.org/school.

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

03 ONLINE CLASSES

- 03 Online Continuing Education: Low Residency Program

04 FOUNDATION & TECHNIQUES

- 04 Digital Photography
- 05 Digital Workflow
- 06 Printing
New Media / Video
- 07 Film Photography
Alternative Processes
- 08 Lighting

10 IDEAS & PRACTICE

- 10 Documentary & Visual Journalism
The Portrait
- 11 Cityscape / Landscape
New York City
- 12 Personal Vision

16 STRATEGIES FOR THE PHOTOGRAPHER

- 16 Best Practices & Strategies
- 17 Publishing

18 JANUARY 2017 WORKSHOPS

- 18 Digital Photography
Digital Workflow
Printing
New Media / Video
Film Photography
Lighting
Documentary & Visual Journalism
Personal Vision

FEATURES

- 08 Q & A with Alinka Echeverria, ICP ALUMNA
- 15 Panel Discussion: Women Picturing Revolution
- 17 Q & A with Stéphanie de Rougé, ICP FACULTY

19 FULL-TIME PROGRAMS

20 CONTINUING EDUCATION TRACK PROGRAMS

- 20 Advanced Continuing Education Track Program
- 21 Travel Programs
Membership

22 TEEN ACADEMY

- 23 Museum Education
Community Partnerships
Registration Information
Facilities

COVER PHOTO: © Thomas Hoepker, 1966, USA. Chicago. Muhammad ALI, boxing world heavyweight champion showing off his right fist.

ESSENTIAL SKILLS AND LEVELS

ICP welcomes students of all skill levels—from the absolute beginner to the seasoned photographer—and offers a comprehensive selection of courses and workshops designed to inspire all. Our guidelines are intended to help you determine which offerings are best suited to your interests and needs.

Some of our courses are tailored to novices and others require in-depth expertise. Our faculty has evaluated each course with one or more skill levels in mind. These levels indicate the technical knowledge and experience a student should have to participate effectively within our course offerings. We recommend that you reference this list before registering to determine the appropriate class that corresponds to your skills and experience.

If you have the prerequisite for the course, you may register online at icp.org, by phone, or in person. Otherwise, a portfolio review is required; please call the Education Department (212.857.0001) to schedule an in-person portfolio review or to attend one of our informal portfolio review sessions to determine placement (see page 23).

PHOTOGRAPHIC LEVELS

Open to All: Students of any skill/experience level may participate.

Beginner: Students new to photography, with little or no formal training, are eligible. Digital students must be conversant with the Macintosh platform or will be required to take Macintosh Basics (free of charge when registering for Photo I: Digital).

Intermediate: Students should have a basic understanding of photographic processes and technology, and be able to use their DSLR camera in manual mode. An understanding of the aesthetic and compositional aspects of photography is helpful. Digital students should be proficient navigating Adobe Lightroom and able to create catalogues and perform basic RAW image manipulations.

Advanced: Students must have either formal training or extensive experimentation and knowledge in creating, capturing, and processing imagery. These students will have generated a portfolio of personal work and participated in varied courses, workshops, and critiques. Digital photography students should be comfortable with Adobe Lightroom and RAW image conversions, and able to utilize Adobe Photoshop in their editing.

NEW MEDIA / MULTIMEDIA / VIDEO LEVELS

Open to All: Students of any skill/experience level may participate.

Beginner: Students who possess basic computer and digital photographic skills are eligible. However, no formal training in multimedia or video is required.

Intermediate: Students should be conversant with the Macintosh platform and familiar with basic digital imaging, multimedia, and nonlinear video-editing software.

Advanced: Students must have some formal training in conceptual and technological aspects of video and multimedia, and will have developed a portfolio of their work.

EARLY REGISTRATION SPECIAL

Now through September 9 use code **16FPG15** to receive 15% off tuition on all Fall Term Continuing Education classes. ICP Members receive an additional \$25 off. Not valid on any prior purchases.

ONLINE CLASSES

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

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

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

HOLIDAY NOTE: Fall classes and workshops will not meet October 8–10 (Columbus Day Weekend), October 11–12 (Yom Kippur), and November 24–27 (Thanksgiving break).

CITYSCAPES AND LANDSCAPES AT TWILIGHT

16FOLLA000 | Lynn Saville

Oct 31–Jan 2 | Mon 1:00–3:00 pm | \$515

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

STORIES IN THE SOCIAL LANDSCAPE

16FOLPJ100 | Karen Marshall

Oct 5–Dec 14 | Wed 12:00–2:00 pm
(no class Oct 12) | \$515

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 the 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: Photo I or portfolio review

THE IMAGE AND THE WORD: TELLING YOUR STORY WITH PHOTOGRAPHS AND TEXT

16FOLPV108 | Joanne Dugan

Oct 5–Dec 21 | Wed 7:00–9:00 pm
(no class Oct 12 and Nov 23) | \$515

"A picture is worth a thousand words." Yet the addition of text to photographs can yield surprising results that tell a visual story in a new way.

In this course, we study the works of master artists who have successfully combined photographs and text, including Duane Michals, Jim Goldberg, Lee Friedlander, and Dan Eldon, among many others. We will also explore photography books (both contemporary and rare vintage works) that use image/word juxtapositions. There will be weekly assignments and lively group discussions, with the intention of inspiring you to tell your own visual stories in a new and personal way. We will experiment with numerous writing forms, and discuss ways to present the text/image projects you create. No previous writing experience is necessary.

PREREQUISITE: Photo I or portfolio review

EXPLORE YOUR SURROUNDINGS—WHEREVER YOU ARE

16FOLPV109 | Anja Hitzenberger

Oct 4–Dec 13 | Tues 10:00 am–12:00 pm
(no class Oct 11) | \$515

One of the exciting things about taking an online class is that we get to see each other's pictures—images that are captured wherever you live, from around the world. This class is for students who want to tell a unique story about where they live: what makes their neighborhood unique, how the people or family members that surround them make the place special, or what life is like in their hometown. The instructor will encourage students to start a long-term project designed to give the viewer a glimpse into their surroundings. Throughout the class, students will develop their own personal style and means of expression, and learn what is important when

telling a story about their own environment. We will also discuss compositional tools and effective editing, and undertake comparative study of historical and contemporary photographers and filmmakers from across the globe.

PREREQUISITE: Photo I or portfolio review

BUILDING A PERSONAL BODY OF WORK

16FOLPV205 | Martine Fougeron

Oct 6–Dec 15 | Thurs 1:00–3:00 pm
(no class Nov 25) | \$515

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

PREREQUISITE: Photo II or portfolio review



© Anja Hitzenberger

Online Continuing Education: Low Residency Program 2016–2017

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.

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 (up to 20 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, please contact Ben Gest at bgest@icp.edu or phone ICP Education at 212.857.0001.

PRODUCTION SEMINAR

16FOTSR000 | Ben Gest

Oct 4–Dec 13 | Tues 12:00–2:00 pm

17WOTSR100 | ICP Faculty

Jan 24–Mar 28 | Tues 12:00–2:00 pm

17SOTSR200 | ICP Faculty

Apr 18–Jun 20 | Tues 12:00–2:00 pm

TECHNICAL SEMINAR

16FOTPD000 | Ports Bishop

Sep 29–Dec 14 | Thurs 12:00–2:00 pm

17WOTPD100 | ICP Faculty

Jan 26–Mar 30 | Thurs 12:00–2:00 pm

17SOTPD200 | ICP Faculty

Apr 13–June 15 | Thurs 12:00–2:00 pm

PRINTING AND PORTFOLIO DEVELOPMENT

17MOTPR100 | ICP Faculty

Aug 12–18* (class will be held at ICP)
Mon–Sun 10:00 am–5:00 pm

*Dates subject to change

FOUNDATION & TECHNIQUES



© Flora Hanitijo

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

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

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

HOLIDAY NOTE: Fall classes and workshops will not meet October 8–10 (Columbus Day Weekend), October 11–12 (Yom Kippur), and November 24–27 (Thanksgiving break).

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

16FCEDP000A | Keisha Scarville

Sep 28–Dec 14 | Wed 10:00 am–1:00 pm

16FCEDP000B | Christine Callahan

Sep 28–Dec 14 | Wed 6:30–9:30 pm

16FCEDP000C | Jeanette May

Sep 29–Dec 8 | Thurs 10:00 am–1:00 pm

16FCEDP000D | Maureen Drennan

Sep 30–Dec 8 | Fri 6:30–9:30 pm

16FCEDP000E | Brady Dever Treadaway

Oct 4–Dec 13 | Tues 10:00 am–1:00 pm

16FCEDP000F | Saul Metnick

Oct 17–Dec 19 | Mon 6:30–9:30 pm

\$820 + \$40 FEE

16FCEDP000G | Keisha Scarville*

Oct 22–23 & 29–30 | Sat & Sun

10:00 am–5:00 pm

16FCEDP000H | Terttu Uibopuu*

Nov 12–13 & 19–20 | Sat & Sun

10:00 am–5:00 pm

*\$770 + \$40 FEE

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

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

16FCEDP001A | Robert Meyer

Oct 22 | Sat 10:00 am–5:00 pm

16FCEDP001B | Robert Meyer

Oct 23 | Sun 10:00 am–5:00 pm

16FCEDP001C | Lester Lefkowitz

Nov 6 | Sun 10:00 am–5:00 pm

16FCEDP001D | Lester Lefkowitz

Dec 17 | Sat 10:00 am–5:00 pm

\$290

This workshop demystifies the digital single-lens reflex (DSLR) camera, or similar mirrorless device, so that students can get the most out of their equipment. Participants will learn how to use all the settings and functions of their cameras as they practice taking digital photographs in class. Topics will 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 file formats. The class will review numerous examples that illustrate how different camera settings can affect the final image. Students will explore the many functions that a digital SLR or mirrorless camera shares with a traditional film camera, and how to use them to create the best possible image.

FOR BEGINNERS

DIGITAL PHOTOGRAPHY: AFTER THE SHOOT, WHAT NEXT?

16FCEDP002 | Lester Lefkowitz

Dec 3–4 | Sat & Sun 10:00 am–5:00 pm

\$380 + \$15 FEE

This workshop is an in-depth exploration of handling digital images after the photograph is captured, for those who have a basic working knowledge of digital photography. Packed with information, lectures and demonstrations cover

many aspects of software, cameras, and printers. Topics include the digital “workflow,” including storing, organizing, and retrieving digital files; proper use of the histogram; the pros and cons of working with RAW files; the many useful features of Lightroom, Photoshop, and Photoshop Elements; making contact sheets; adding copyright, text, and metadata to an image; working in black-and-white; and basic retouching. Also covered are handling digital files when traveling; special-effects software (plug-ins and filters); the inside scoop on the latest DSLR cameras; white balance before and after shooting; color calibration of monitor and prints; HDR; creating panoramas and montages; and making your own fine black-and-white and color digital prints.

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

IPHONE PHOTOGRAPHY 101

16FCEDP011A | Clinton Weldon

Oct 15 | Sat 10:00 am–5:00 pm

16FCEDP011B | Clinton Weldon

Nov 12 | 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 IPHONE AND IPAD: THE IDEAL TRAVEL CAMERA—APPS, GIZMOS AND TECHNIQUES FOR SERIOUS IPHONE/IPAD TRAVEL PHOTOGRAPHY

16FCEDP016 | Dan Burkholder

Oct 15–16 | Sat & Sun 10:00 am–5:00 pm

\$380 + \$20 FEE

Whether you are a tourist or simply a photographer on the go, learn to enjoy amazing image capture and processing power in the palm of your hand. Design your ideal travel package with lenses, apps, storage, and other hardware goodies that will keep you shooting and enjoying your trip (instead of feeling like a Sherpa with bigger gear). Your photography will be reenergized as you discover powerful ways to create professional fine art images in the palm of your hand.

PHOTOGRAPHY II

16FCEDP100A | Heidi Norton

Sep 29–Dec 8 | Thurs 6:30–9:30 pm

16FCEDP100B | Claudia Sohrens

Oct 17–Dec 19 | Mon 10:00 am–1:00 pm

\$820 + \$40 FEE

16FCEDP100C | Alan Winslow

Nov 19–20 & Dec 3–4 | Sat & Sun

10:00 am–5:00 pm | \$770 + \$40 FEE

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

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



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MACINTOSH BASICS

16FCEMB000A | Lavonne Hall

Oct 1 | Sat 10:00 am–1:00 pm

16FCEMB000B | Lavonne Hall

Oct 2 | Sun 2:00–5:00 pm

\$100

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

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

Digital Workflow

HOW TO ORGANIZE YOUR DIGITAL PHOTOS USING LIGHTROOM

16FCEDP012 | Clinton Weldon

Nov 13 | Sun 10:00 am–5:00 pm | \$120

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

INTRODUCTION TO ADOBE LIGHTROOM

16FCELR000 | Ports Bishop

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

\$540 + \$20 FEE

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

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

ADOBE LIGHTROOM: COMPREHENSIVE

16FCELR001 | Ports Bishop

Oct 4–Dec 13 | Tues 10:00 am–1:00 pm

\$820 + \$40 FEE

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

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

ADOBE LIGHTROOM FOR ADVANCED USERS

16FCELR100 | Ports Bishop

Dec 10–11 | Sat & Sun 10:00 am–5:00 pm

\$540 + \$20 FEE

In this advanced course, students refine their use of each section of Lightroom, from capture through output, focusing on a professional approach utilizing this powerful software. Students gain new control over their images and the use of advanced tonal and color adjustments. They also develop new skills in output and asset management, making workflow possibilities faster and more intuitive, thus maximizing all Lightroom has to offer.

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

PHOTOSHOP I: DIGITAL IMAGING FOR PHOTOGRAPHERS

16FCEPS000A | Lou Benjamin

Sep 28–Dec 14 | Wed 10:00 am–1:00 pm

16FCEPS000B | Gigi Gatewood

Oct 17–Dec 19 | Mon 6:30–9:30 pm

\$820 + \$40 FEE

This introductory course covers the basics of Photoshop—from scanning and digital-camera input to digital prints—and looks at computer-imaging hardware and software technology to explore the capabilities of the “electronic darkroom.” Students learn about resolution, white balance, and noise reduction, as well as how to import camera files into Bridge, open Camera RAW files, and scan film. The course also covers nondestructive tonal and color correcting with levels and curves, adjustment layers, basic retouching on a separate layer, and printing with profiles. This course is designed for photographers with basic computer experience who are ready to create their own work in a digital environment.

FOR BEGINNERS

PREREQUISITE: Macintosh Basics or portfolio review

PHOTOSHOP II: DIGITAL IMAGING FOR PHOTOGRAPHERS

16FCEPS100A | Kathleen Anderson

Sep 29–Dec 8 | Thurs 10:00 am–1:00 pm

16FCEPS100B | Christopher Giglio

Oct 4–Dec 13 | Tues 6:30–9:30 pm

\$820 + \$40 FEE

In this intermediate course, students refine their use of Photoshop's basic tools by investigating advanced working methods, such as Camera Raw techniques, selection and masking techniques for adjustment layers to correct color and tone, retouching with the history brush, and black-and-white conversion methods in adjustment layers. This course is recommended for photographers confident with digital input, overall adjustment, and output in Photoshop who require the skills to refine particular areas of their digital images.

PREREQUISITE: Photoshop I or portfolio review

PHOTOSHOP I: FOR ADOBE LIGHTROOM USERS

16FCEPS106A | Kathleen Anderson

Oct 17–Dec 19 | Mon 10:00 am–1:00 pm

16FCEPS106B | Lou Benjamin

Oct 17–Dec 19 | Mon 6:30–9:30 pm

\$820 + \$40 FEE

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

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

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

THE PERFECT SCAN

16FCEDT101 | Ben Gest

Dec 10–11 | Sat & Sun 10:00 am–5:00 pm

\$540 + \$40 FEE

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



© Jeanette May

Printing

FINE ART DIGITAL PRINTING I

16FCEPR100A | Andrew Buckland
 Sep 29–Dec 8 | Thurs 6:30–9:30 pm
16FCEPR100B | Andrew Buckland
 Oct 4–Dec 13 | Tues 6:30–9:30 pm
 \$820 + \$70 FEE

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

PREREQUISITE: Photoshop I or portfolio review

FINE ART DIGITAL PRINTING II

16FCEPR200 | Ben Gest
 Sep 29–Dec 8 | Thurs 2:00–5:00 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. Inkjet papers are supplied for use with different Epson inkjet printers.

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

PRINTING ON ALTERNATIVE MATERIALS

16FCEPR203 | Bryan Whitney
 Nov 5–6 | Sat & Sun 10:00 am–5:00 pm
 \$540 + \$75 FEE

This workshop introduces students to printing photographic images on materials such as

diaphanous silk, metal, durable water-resistant fabrics, transparent film, Mylar, and more. Imaging on these alternative substrates can open up new potential in photographic practice that goes beyond craft and can be used for exhibitions and installations. We will print images on the above materials, view work that has made use of these materials, and discuss the aesthetic opportunities that are available to the artist using them. If you want to explore how your work looks as a transparency, on reflective metal, or on fabric, this class is a perfect high-speed introduction.

New Media / Video

NEW STILL IN MOTION: ANIMATION AND COMPOSITING

16FCEDT105 | Janne Höltermann
 Oct 17–Dec 19 | Mon 10:00 am–1:00 pm
 \$820 + \$40 FEE

This course is for photographers with an existing portfolio who want to set their still images into motion. We will explore how to use compositing and animation techniques to create movement and depth, give images a temporal dimension, and direct the viewer’s gaze and interest. Students will begin by preparing their own images in Photoshop, and then learn how to import footage into After Effects, as well as how to combine both programs into one workflow. A strong emphasis will be placed on learning post-production techniques in After Effects, such as animation techniques, keyframing, how to develop and manipulate multiple layers, masking, keying, etc. At the end of the class, each student will produce an individual photo-based video. The class will culminate with an introduction to basic sound editing to enhance the final video piece. The screening of artists’ work will enrich each student’s visual vocabulary, and serve as a source of inspiration for finding their own visual language.

PREREQUISITE: Familiarity with Mac OS X or later, have an existing photography portfolio to work with or portfolio review.



© Lynn Saville, from her *New York at Twilight* class

DSLR VIDEO FOR PHOTOGRAPHERS

16FCEDV100 | Bradly Dever Treadaway
 Oct 4–Dec 13 | Tues 6:30–9:30 pm
 \$820 + \$40 FEE

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

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

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

CREATIVE VIDEO EDITING WITH ADOBE PREMIERE PRO

16FCEDV115 | Stefanie Dworkin
 Dec 3–4 & 10–11 | Sat & Sun 10:00 am–5:00 pm
 \$770 + \$40 FEE

The objective of this workshop is to provide students with a solid foundation in the principals of video-editing theory and practice, so that each participant is able to freely incorporate video into his or her creative practice.

We will begin with an overview of Adobe Premiere Pro, during which students will gain an understanding of the software’s interface, and then move on to its nonlinear editing process and workflow. The following concepts will be addressed: establishing best practices for transferring media from the camera as well as for managing media; setting up projects; importing and organizing media; understanding editing techniques and theory; working with images (pan and scan) and markers; adding transitions and filters; creating titles; applying simple color correction; and exporting images to the web.

Students are expected to arrive to the workshop with video clips on an SD card or external hard drive. However, video clips will be available, if necessary.

NEW INTRODUCTION TO DIGITAL AND NEW MEDIA STORYTELLING FOR PHOTOGRAPHERS

16FCEMM103 | Elizabeth Kilroy
 Oct 4–Dec 13 | Tues 6:30–9:30 pm
 \$655 + \$40 FEE

The rapid transformation of the current media landscape challenges visual storytellers to explore and construct this new space. Photographers are increasingly invited to engage audiences on new platforms using new technologies, from social media to multiplatform narrative worlds, and to deal with the fluid shifts in the boundaries of authorship. How do visual storytellers approach their craft with so many dizzying options for sharing and publishing? Together, we will:

- Explore social media platforms and apps for photography and short video
- Make short videos with your phone and easy-to-use 360-degree cameras
- Sequence a story for online and analog publishing
- Try storytelling templates for sharing work
- Delve into design and UX
- Write/publish a medium post to share work
- Discuss privacy and rights issues

This class invites photographers and visual storytellers to examine ideas related to creative technology and new media storytelling. Each student will complete his or her own working, digital-storytelling prototype.

PREREQUISITE: Introduction to Adobe Lightroom or portfolio review

NOTE: Students must own a smartphone and have some scanning skills



© Bradly Dever Treadaway

**NEW INTRODUCTION TO MULTIMEDIA:
COMBINING STILLS, AUDIO, AND VIDEO****16FCEMM203 | Anja Hitzberger**Sep 28–Dec 14 | Wed 6:30–9:30 pm
\$820 + \$40 FEE

Are you ready to make your photographs come alive by adding audio and video to a story? This class is for students who would like to start telling stories through multimedia. In addition to going deeper into visual storytelling, students will explore the basics of how to record audio and what is important when conducting an interview. The instructor will also cover the fundamental tools of creating multimedia, including basic editing techniques in Adobe Premiere Pro. Through critique, participants will discover how to create dynamic stories and examine the elements needed to tell a story in multimedia format. We will discuss compositional tools, aesthetic intentions, and effective editing. The instructor will present a comparative study of historical and contemporary photographers and filmmakers, from traditional photography to multimedia. Each student will produce a final project.

PREREQUISITE: Photo II or portfolio review

Film Photography

PHOTOGRAPHY I IN BLACK-AND-WHITE**16CFE000A | Michael Silverwise**

Sep 28–Dec 14 | Wed 10:00 am–1:00 pm

16CFE000B | Kristin Holcomb

Oct 17–Dec 19 | Mon 7:00–10:00 pm

\$705 + \$55 FEE

This course is for beginners seeking an introduction to both camera handling and basic black-and-white darkroom techniques. Topics include camera operation, principles of exposure, film development, printing, and picture content. Weekly assignments and lectures on historical and contemporary artwork explore the technical and aesthetic possibilities of photography. The majority of class time is devoted to working in the darkroom and building printing techniques. **FOR BEGINNERS**

NOTE: For students who prefer to learn about the basics in color, see *The Power of the Color Image*, to the right.**PHOTOGRAPHY II IN BLACK-AND-WHITE****16CFE100 | Jim Megargee**

Sep 28–Dec 14 | Wed 7:00–10:00 pm

\$705 + \$55 FEE

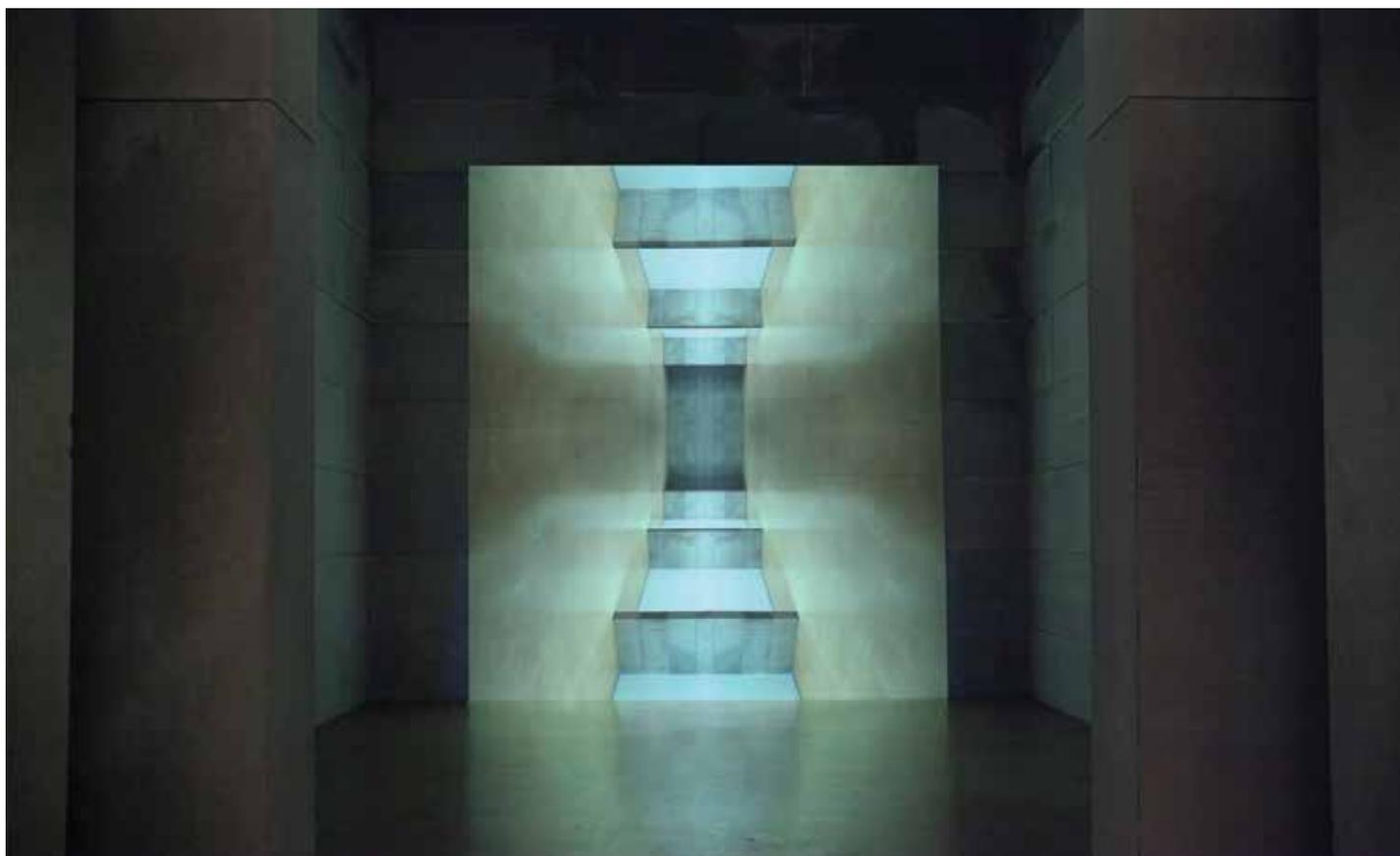
In this intermediate course, students refine their technical and aesthetic skills in black-and-white photography. The course emphasizes the relationship between exposure, film development, and the finished print. With approximately two-thirds of class time devoted to hands-on darkroom printing, students 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: Photo I or portfolio review**THE FINE PRINT IN BLACK-AND-WHITE****16CFE200 | Brian Young**

Oct 4–Dec 13 | Tues 6:30–9:30 pm

\$705 + \$60 FEE

This course is designed to expand students' understanding of the relationship between negative and print. We discuss the choices that determine the contrast/density/tonal scale of a negative and how that translates into a fine black-and-white print. Various film and paper developers are available for students to explore the medium and how these choices aesthetically impact their style and/or vision of



© Janne Höltermann

a photographic project. The class is designed for students with an ongoing or completed project who want to unify concept, content, and aesthetic choices. Students are expected to spend a minimum of two to three hours in the darkroom each class session.

PREREQUISITE: Photo II in Black-and-White**THE POWER OF THE COLOR IMAGE:
EXPLORING COLOR IN AND OUT OF
THE DARKROOM****16CFE002 | Bill Armstrong**

Sep 28–Dec 14 | Wed 6:30–9:30 pm

\$705 + \$70 FEE

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

LARGE FORMAT**16FCELF100 | Richard Rothman**

Sep 29–Dec 8 | Thurs 2:00–5:00 pm

\$655 + \$30 FEE

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

PREREQUISITE: Photo I or portfolio review**NOTE:** All students signing out equipment will be required to take it home for the duration of the class.**NEW FINE SILVER PRINTING WORKSHOP:
FROM NEGATIVE TO PRINT****16CFE103 | Jim Megargee**

Oct 22–23 | 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 students to a variety of negative-exposure and development methods, including the Zone System. 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 understanding of how to communicate their unique vision through the medium of black-and-white photography

Alternative Processes

**CHEMIGRAMS:
EXPERIMENTAL PHOTOGRAPHY
WITHOUT A DARKROOM OR CAMERA****16FCEAP000 | Douglas Collins**

Dec 4 | Sun 10:00 am–5:00 pm

\$270 + \$60 FEE

After a brief look at the physics of silver gelatin emulsion and a review of black-and-white darkroom procedures, students learn how to subvert these classic methods and, by adding some new twists, derive color prints from black-and-white materials. This is the tradition of the chemigram. In this workshop, we use neither negatives nor enlargers, and no dyes, toners, or paints: we work directly on photographic paper. We learn how simple maneuvers, through practice, can give rise to incredibly complex and powerful images.

Practicing chemigrammists help guide students to a development of their artistic vocabulary. We also learn how concepts from

printmaking, such as the use of resists, can be applied to chemigrams. Finally, we discuss and show methods for hybridizing chemigram techniques with traditional negative-based darkroom printing. This workshop is open to anyone who wants to create images, rather than capture them. An artistic background or inclination is a plus.

**INTRODUCTION TO ENCAUSTIC FOR
PHOTOGRAPHERS****16FCEAP002 | Jill Skupin Burkholder**

Oct 15–16 | Sat & Sun 10:00 am–5:00 pm

\$380 + \$70 FEE

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

NON-SILVER PRINTING**16FCEAP100A | Tricia Rosenkilde**

Sep 28–Dec 14 | Wed 2:00–5:00 pm

16FCEAP100B | Tricia Rosenkilde

Oct 17–Dec 19 | Mon 10:00 am–1:00 pm

\$775 + \$70 FEE

Featuring fine art papers, hand-applied archival emulsions, and simple techniques, historic photographic processes present compelling alternatives to both traditional silver methods and modern digital prints. In this hands-on course, students produce enlarged digital negatives that are used for contact printing in various processes, including cyanotype, Van Dyke Brown, and palladium emulsions. Blending the best of both modern and antique methods, students initially take advantage of working in the digital lab to create new enlarged negatives from original film negatives or slides, prints, and/or digital files. The class

ALINKA ECHEVERRIA

Documentary Photography and Photojournalism Program Alumni 2008



© Alinka Echeverria

Write a statement about your work.

Nicephora examines the medium of photography as a series of inventions and discoveries that forged the male and colonial gaze into the way photographic imagery of women is constructed and read.

Taking Nicéphore Niépce's life's work—for me, an articulation of his desire to capture, fix, and infinitely reproduce images—as a point of departure, I worked with the archive of the Nicéphore Niépce museum, focusing on colonial images of women. I asked, "How has the technological development of photographic apparatuses and printing methods, if seen as a functional enterprise, affected the photographic process of 'other-ing,' and how did its subsequent assimilation influence contemporary gazes?" Referencing the intrinsic ties between ceramics and photography, I used the form of the vase as a metaphor for "the feminine" to produce several works that explore the way in which images of women have been carried through visual codes and photographic techniques, and have entered the collective "un"consciousness. The resulting project is a reflection on how we have been conditioned to read images, and how photographers construct them.

"Taking Nicéphore Niépce's life's work—for me, an articulation of his desire to capture, fix, and infinitely reproduce images..."

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

I graduated eight years ago. So at that time, I had entered the program with very little experience, but left ready to work and with an understanding of how to navigate life as a photographer a little better.

For me, the greatest teachers were artists and photographers with an evolving practice. The ones I particularly remember are Maggie Steber and Giorgia Fiorio, with whom I stayed in touch for years afterward, and who helped me immensely.

"The days in the black-and-white and color darkroom and in Per Gylfe's printing class can never be replaced."

One thing that was very difficult for me at the time was [navigating] the categories of Photojournalism versus General Studies. I was constantly told that I should switch programs, but I had the conviction to stay in "PJ," as I was interested in "real-world subjects." A conceptual approach to documentary work was very new and unusual at the time, so my regret is that we weren't exposed to more of that.

I recall having to present work in seminar every Monday; it was really intense and it made us used to tight work schedules, which is a reality for working as a photographer.

I also learned to write applications for grants, a skill set I have used a lot since then.

I would also say that the technical skills...I really believe that photography requires technical ability. You can break the rules and mold your own style, but only once can you learn it all. The days in the black-and-white and color darkroom and in Per Gylfe's printing class can never be replaced.

Describe your artistic practice and what you have been doing since graduating from the Photojournalism Program.

In addition to having studied at ICP, I hold a master's degree in social anthropology. I now work in the expanded field of photography. Like [Michel] Foucault, I use photography to "reveal what is so near, what is so immediate, what is so closely connected to us that we do not perceive it." In recent years, my work has shifted from documentary photography—based on my training in visual and social anthropology—toward a more artistic, conceptual approach. Since graduating from ICP, I became the Lucie Awards' 2012 International Photographer of the Year and won the 2011 HSBC Prize for Photography. I have an extremely introspective view of the world, and look for alternative ways of reasoning.

Please see: alinkaecheverria.com/about for exhibitions.

BMW Art & Culture presents *Nicephora* by Alinka Echeverria, winner of the 2015 BMW Residency at the Nicéphore Niépce museum. The work made during the residency was exhibited as a solo exhibition at Les Rencontres de la Photographie in Arles and Paris Photo 2016, and published in a monograph by Éditions Trocadéro.



© Alinka Echeverria

then prints these negatives in the traditional wet darkroom to create exciting, unique, handmade prints that will stand the test of time. Critiques of student work examine the aesthetic qualities of images rendered through the contemporary application of these time-honored processes.

PREREQUISITE: Photoshop I or portfolio review

NEW DIGITAL NEGATIVES AND PLATINUM/GUM BICHROMATE PRINTING

16FCEAP203 | Tricia Rosenkilde

Nov 12–13 & 19–20 | Sat & Sun 10:00 am–5:00 pm
\$540 + \$85 FEE

Platinum and gum bichromate printing are two of the most expressive of all the traditional 19th-century photographic techniques. Historic icons of photography, such as Edward Steichen and Alfred Stieglitz, among others, used gum bichromate color pigments over platinum to create some of their most memorable prints. Each technique is capable of producing beautiful and evocative images on its own yet when paired, the results provide a color range and depth of tone infused with rich painterly qualities. You can use any color combinations you are inspired to try, creating subtle or stronger colors as you wish—the results depend on your imagination and creativity!

In this workshop, we begin by learning how to create digital negatives that are optimized for our printing processes. Students can create digital negatives from RAW files or from film scans (both will work well). We will then move on to print our first platinum prints in preparation for layering with gum bichromate color pigments. Students will finish the workshop with the knowledge of how to fashion digital negatives, and the ability to continue creating platinum/gum prints on their own.

PREREQUISITE: Photoshop I or portfolio review

Lighting

EXPOSURE, LIGHT, AND COMPOSITION FOR THE NOVICE

16FCELI001 | Lester Lefkowitz

Nov 12–13 | Sat & Sun 10:00 am–5:00 pm
\$380 + \$25 FEE

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

LIGHTING TECHNIQUES: AN OVERVIEW

16FCELI100 | Robert Meyer

Oct 17–Dec 19 | Mon 10:00 am–1:00 pm
\$680 + \$45 FEE

This introductory course provides an overview of the essential principles, techniques,

and tools for lighting a variety of situations. Demonstrations take place both in the studio and on location. Through hands-on practice and assignments, students learn how to use lighting equipment and accessories, as well as a range of light sources, including tungsten, studio strobe, portable strobe, and daylight. Through visual presentations and discussions of printed matter, students review examples of the direction and quality of light, and discuss its function in the photograph. Students acquire a repertoire of lighting techniques to heighten the expressive capacity of their work.

PREREQUISITE: Photo I or portfolio review

THE DAYLIGHT STUDIO

16FCELI107 | Andrew French

Oct 15–16 | Sat & Sun 10:00 am–5:00 pm
\$470 + \$75 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 will shoot in daylight studios and gain an understanding of how daylight works through demonstrations and hands-on approaches.

PREREQUISITE: Photo I or portfolio review

NOTE: Classes are held in the instructor's studio

MINIMALIST LIGHTING: TECHNIQUES FOR AVAILABLE LIGHT

16FCELI115 | Carol Dragon

Sep 30–Dec 9 | Fri 10:00 am–1:00 pm
\$680 + \$40 FEE

Through visual presentations, in-class exercises, and assignments, students study the angles, color, and quality of ambient light. Using a few simple diffusers, reflectors, and gobos, they learn to bend ambient light into beautiful images. Tools for establishing correct white balance and techniques for exploring special effects with white balance are introduced as part of the arsenal for making elegant, available-light images. Once you see light in this way, it will change the way you see and photograph all your future images.

PREREQUISITE: Photo I or portfolio review

INTRODUCTION TO STUDIO LIGHTING

16FCELI116 | Flora Hanitijo

Oct 22–23 | Sat & Sun 9:00 am–4:00 pm
\$470 + \$75 FEE

This course introduces students to the fundamental principles of studio lighting. Students should be conversant with f-stops and shutter speeds, and have a basic understanding of how their cameras operate. Topics and in-class assignments address strobe lights and the varieties of strobe modifiers (softbox, beauty dish, umbrellas, etc.). Students learn the difference between hard light and soft light, strobes and continuous light; emphasis is placed on f-stops and shutter speeds, and how they are used to manipulate strobes. We also cover how to use a light meter and flash pack, and provide an overview of studio equipment and set-up procedures. Polaroid cameras are used on the first day to support this process.

PREREQUISITE: Photo I or portfolio review

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

NEW THE PORTRAIT: LIGHTING WITH PURPOSE

16FCELI118 | Nelson Bakerman & Barry Munger

Sep 28–Dec 14 | Wed 7:00–10:00 pm
\$680 + \$50 FEE

James Thurber once wrote, "There are two kinds of light—the glow that illumines, and the glare that obscures." But what are "glow" and "glare," actually, and how does a portrait photographer use them? This course begins with

artificial lighting that is simple and powerful—a single light source—and progresses through setups with additional lights and modifiers that can be used to soften contrast, emphasize features, or adjust the separation between subject and background. In the second half of this course, open-ended assignments will allow students to use these techniques in the field. Through demonstrations, slide lectures, readings, and critiques, students will work toward creating memorable portraits. All camera formats are welcome.

PREREQUISITE: Photo I; must be knowledgeable with their camera or portfolio review

NOTE: Classes are held in the instructor's studio

NEW EVERYTHING YOU WANTED TO KNOW ABOUT BASIC LIGHTING EQUIPMENT...BUT WERE TOO EMBARRASSED TO ASK

16FCELI119A | Flora Hanitijo

Oct 1 | Sat 10:00 am–5:00 pm

16FCELI119B | Andrew French

Oct 2 | Sun 10:00 am–5:00 pm

\$160

Finally: a one-day intensive workshop that demystifies studio strobes, tungsten lights, LED lights, and the basic grip equipment needed to set them up. We will cover light modifiers and lights stands, as well as the hard light or soft looks that each of these produces. After a morning of demonstrating and handling equipment, students will have the opportunity to create and photograph simple lighting setups. The essentials of electrical safety, cord and stand management, hanging seamless paper, and how to build and take down a set will also be covered. **FOR BEGINNERS**

NEW INTRODUCTION TO OFF-CAMERA LIGHTING

16FCELI120 | Clinton Weldon

Nov 5–6 | Sat & Sun 10:00 am–5:00 pm
\$380 + \$40 FEE

In this two-day workshop, students learn the basic fundamentals of using off-camera flash to shoot powerful, dynamic portraits in a variety of environments with a single light. The course will cover camera settings, speedlights and strobes, modifiers, wireless flash triggers, and other accessories, as well as how to engage with your subject to get amazing images every time. We will also delve into post-production workflow—from organizing and importing images using Adobe Lightroom to final pass touch-ups in Photoshop. The course is designed for photographers who are new to off-camera lighting techniques.

THE FUNDAMENTALS OF STUDIO LIGHTING

16FCELI201 | David Arky

Oct 4–Dec 13 | Tues 6:30–9:30 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, 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. Throughout the course, students will have opportunities for in-class practice.

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

NOTE: Classes are held in the instructor's studio



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MASTERING THE PORTABLE FLASH

16FCELI203 | Nelson Bakerman

Oct 4–Dec 13 | Tues 7:00–10:00 pm
\$680 + \$75 FEE

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

PREREQUISITE: Photo II or portfolio review

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

INTERMEDIATE TO ADVANCED STUDIO LIGHTING

16FCELI218 | Flora Hanitijo

Nov 12–13 & 19–20 | Sat & Sun 9:00 am–4:00 pm
\$555 + \$100 FEE

This workshop is a condensed version of the Intermediate Lighting course, with an emphasis on strobes and an introduction to continuous light. Polaroids are used as a visual guide. The first weekend is dedicated to working with pro photo strobes, reflectors, grips, and accessories such as the bounce board, cookie cutters, and scrims. Students

are challenged in different lighting situations and re-create various portraits from famous photographs, paintings, and other sources. The second weekend addresses continuous light: students re-create "daylight" in a controlled studio setting and mix existing light with a controlled artificial light source.

PREREQUISITE: Photo II or portfolio review

NOTE: Students must have a solid working knowledge of strobes and photo theory (f-stops, ISO, shutter speed, etc.) and a good understanding of color balance.

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

EARLY REGISTRATION SPECIAL!

Now through September 9 use code **16FPG15** to receive 15% off tuition on all Fall Term Continuing Education classes. ICP Members receive an additional \$25 off. Not valid on any prior purchases.



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

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

HOLIDAY NOTE: Fall classes and workshops will not meet October 8–10 (Columbus Day Weekend), October 11–12 (Yom Kippur) and November 24–27 (Thanksgiving break).

Documentary & Visual Journalism

INTRODUCTION TO STREET AND DOCUMENTARY PHOTOGRAPHY: DEVELOPING YOUR TECHNIQUES

16FCEPJ004 | Natan Dvir
Oct 1 | Sat 10:00 am–1:00 pm | \$120

After you've learned to master your camera and create some beautiful pictures, it is time to take your photographs to the next level. In this introductory seminar, we discuss the main technical and practical considerations of street photography and the stages of creating a documentary project. Each student is asked to bring in 10 to 20 images from his/her portfolio to be analyzed by the class.

STREET PHOTOGRAPHY

16FCEPJ100 | Harvey Stein
Oct 4–Dec 13 | Tues 6:30–9:30 pm | \$655

Urban street life offers abundant opportunities for a photographer to make vital and compelling images—to take the pulse of the city. In this course, students investigate unique approaches to street photography, experimenting with the use of unusual perspectives, limited focus and blur, daytime flash, lens choice, and alternative materials. Topics

include methods of approaching strangers, candid versus confrontational shooting techniques, controlling light and exposure on the street, and issues of self-expression and objectivity. Through regular assignments, students are encouraged to use their intuition, to participate in the drama of the ordinary, and to photograph with compassion and wit.

FOR BEGINNERS

PREREQUISITE: Photo I or portfolio review

STREET PHOTOGRAPHY: CAPTURING THE CITY'S SPIRIT

16FCEPJ101 | Natan Dvir
Sep 29–Dec 8 | Thurs 10:00 am–1:00 pm
\$655 + \$20 FEE

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

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

PREREQUISITE: Photo I or portfolio review

THE DOCUMENTARY PROJECT: THE PHOTOGRAPHER AS STORYTELLER

16FCEPJ203 | Natan Dvir
Sep 29–Dec 8 | Thurs 7:00–10:00 pm
\$655 + \$15 FEE

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

PREREQUISITE: Photo II or portfolio review

ADVANCED STREET PHOTOGRAPHY: FINDING YOUR VOICE

16FCEPJ222 | Natan Dvir
Nov 9–Dec 14 | Wed 6:30–9:30 pm
\$410 + \$20 FEE

Street photography has evolved dramatically in the past 20 years, given recent technological developments and photographers exploring new ways of representation. In this course, students' portfolios are examined to identify their visual strengths, as they are encouraged to work on an ongoing series based on their personal interests. Advanced techniques are explored, including nighttime photography,

portable lighting, portraiture strategies, and online photography. Photographs and projects of contemporary street photographers are discussed, focusing on work from recent decades. Students are expected to complete weekly assignments and present their work for critique in class.

PREREQUISITE: Photo II or portfolio review

The Portrait

CLASSIC PORTRAITURE FROM A TO Z: BREAKING THE RULES

16FCEPO104 | Neal Slavin
Oct 4–Dec 13 | Tues 6:30–9:30 pm
\$680 + \$75 FEE

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

PREREQUISITE: Photo I or portfolio review

THE FUNDAMENTALS OF PORTRAITURE: A BASIC FOUNDATION

16FCEPO108 | Harvey Stein
Oct 4–Dec 13 | Tues 10:00 am–1:00 pm
\$655 + \$40 FEE

Portraiture, the interpretation of a person, is much more than the mere recording of a face. This course is designed to provide a basic foundation necessary to achieve strongly felt, expressive, and interpretive portraits. Students are introduced to the fundamentals of portraiture—formal and informal, on location, outdoors and in the studio. Elements of portraiture such as lighting (natural and artificial), environment and location, gesture, expression and pose, use of props, lenses, composition, and the relationship between subject and photographer are explored. Technical considerations include camera placement, camera/subject motion, use of space, frame lines, selective focus, and multiple exposures. Through slide lectures, demonstrations, a photographic field trip, photographing models, and critiques, students gain confidence and develop a sound basis for further exploration.

PREREQUISITE: Photo I: Digital or portfolio review

THE FASHION PORTRAIT: FROM STREET STYLE TO HAUTE COUTURE

16FCEPO200 | Alice O'Malley
Sep 29–Dec 8 | Thurs 6:30–9:30 pm
\$680 + \$40 FEE

Throughout the history of photography, portraitists have looked to fashion for inspiration—and fashion has turned to the camera for edification. Both disciplines begin with an idea about how to represent the model in space. Elements of wardrobe, makeup, attitude, and personal style add dimensions to an image that are both coded and revealed. In this class, students explore the nexus of fashion and portraiture by examining our inspiration as photographers and our desires as viewers. The class includes weekly lighting workshops, slide presentations on the history of fashion photography, and student critiques—with particular attention to decisions made regarding lighting, art direction, and narrative themes.

PREREQUISITE: Photo II or portfolio review

THE FIVE-MINUTE PORTRAIT

16FCEP0214 | Stéphanie de Rougé
Sep 29–Dec 8 | Thurs 10:00 am–1:00 pm
\$655 + \$75 FEE

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

PREREQUISITE: Photo II or portfolio review

LIGHTING FOR THE ENVIRONMENTAL PORTRAIT

16FCEP0216 | Ethan Hill
Oct 17–Dec 19 | Mon 6:30–9:30 pm
\$655 + \$15 FEE

Photography produced for editorial, documentary, and corporate commissions is often created under difficult circumstances with narrow time frames for shooting. This portrait class exposes students to the challenges of making compelling images in unfamiliar environments with unknown subjects under great time constraints. Discussions include the use of what is considered traditionally ugly ambient light—i.e., fluorescent light and noon sun—to make beautiful images and shooting with strobe on location, accompanied by in-class demonstrations and student assignments. Emphasis is on how to use light to convey a mood about a subject, making contact with potential subjects, trouble-shooting on the fly, and some of the social graces essential to photographing strangers.

PREREQUISITE: Photo II or portfolio review

PORTRAITURE: ART TO FASHION, FASHION TO ART

16FCEP0219 | Andrea Blanch
Oct 29–30 & Nov 5–6 | Sat & Sun
9:00 am–4:00 pm | \$555 + \$75 FEE

Traverse beyond the world of waifish beauties, glossies of couture-dom, and the ilk that birthed Louboutin. Portraiture should accentuate the seeds of the human condition, breathe the depths of irony, and transport viewers to a realm of sublimity. Become the storyteller: master the narrative of an image, weaving elements of haute couture, composition, and authorship.

This course encompasses all aspects of a successful shoot. Delve into the creative process as we explore the relationship between artist and sitter, whether the subject is a supermodel, an artist, or the person next to you. Explore the vast interpretations of what it means to direct your own shoot. Hone and master an aesthetic that propels a refined photograph into an iconic image. This course will cover the blurred notions of glamour, fashion, classic portraiture, and narrative. Learn by doing, as we debate and uncover new ways of redefining the photographic medium. The workshop will include weekly critiques of each student's work.

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

Cityscape / Landscape**THE ARCHITECTURAL METROPOLIS AND THE POETICS OF SPACE**

16FCELA001 | Alex Fradkin
Oct 17–Nov 14 | Mon 6:30–9:30 pm
\$410 + \$25 FEE

Architectural movements and styles, neighborhoods emanating rich cultural diversity, and vernacular histories combine to make New York one of the most recognizable and visually stimulating cities on the planet. Using film or digital cameras, students will create a body of work featuring various neighborhoods, returning to the same spot each week to further their investigation into what makes a place unique, both during the day and at night.

We will engage the architectural visual composition of the city—structures, people, vehicles, and all of the clutter of the chaotic street scene—into well-thought-out and organized photographs, while always allowing for the unexpected surprise. Additionally, we will explore the metropolis/architectural environment at night, using available natural and artificial lighting sources. Technical aspects of architectural photography will be thoroughly explained and practiced. Evocative natural lighting and artificial illumination of the evening cityscape will also be extensively examined. Weekly assignments will be discussed in a group setting. The course will include field trips and presentations on historic and contemporary architectural photographers who have focused primarily on urban landscapes.

THE DYNAMIC CITY: EXPLORING THE CHANGING CITYSCAPE

16FCELA101 | Jade Doskow
Oct 17–Dec 19 | Mon 2:00–5:00 pm | \$655

In this course, students photograph New York City neighborhoods both familiar and unusual, understanding the terrain through both their lens and the history of the place. We travel to every borough and to neighborhoods that run the gamut from industrial to sleek. Slideshows

of contemporary and historical photography complement the fieldwork, as well as class critique and museum and gallery visits. Students are encouraged to shoot in any (or multiple) formats, digital or film. Some neighborhoods covered include the Lower East Side, the High Line, Red Hook, Central Park, and Coney Island. By the end of the 10 weeks, students will have a 10-photograph digital portfolio of the landscape and architecture of New York.

PREREQUISITE: Photo I or portfolio review

New York City**CROSSING NEW YORK'S BRIDGES**

16FCENY106 | Kristin Holcomb
Sep 30–Nov 18 | Fri 10:00 am–1:00 pm
\$460 + \$15 FEE

New York City depends on its multitude of bridges to move cars, trucks, and trains in every direction, but we so rarely take the time to explore them up close. Each bridge is architecturally diverse and is surrounded by interesting neighborhoods. Everyone has walked across the tourist-filled Brooklyn Bridge, but so many other bridges are pedestrian friendly. Join us as we explore above, below, and around many of New York's most interesting bridges.

PREREQUISITE: Photo I or portfolio review

THE GOWANUS CANAL AND RED HOOK: A WATERFRONT WEEKEND

16FCENY107 | Jade Doskow
Oct 22–23 | Sat & Sun 10:00 am–5:00 pm
\$380 + \$15 FEE

In this mini-workshop, students travel around the rapidly transforming neighborhoods of Gowanus and Red Hook with architectural photographer Jade Doskow. Students get individualized attention; emphasis is on creating exciting compositions, properly capturing architecture, and careful study of how light falls across the terrain. During the second day of the workshop, students join the instructor

back at ICP to learn techniques in Photoshop specific to architecture and landscape, such as perspective correction, midtone contrast, and selective sharpening.

PREREQUISITE: Photo I or portfolio review

NEW SCRAPING THE SKY—NEW YORK CITY ARCHETYPAL BUILDINGS THAT FLIRT WITH THE LIGHT

16FCENY108 | Elliott Kaufman
Sep 29–Dec 8 | Thurs 6:30–9:30 pm | \$655

New York City has provided photographers with no shortage of buildings that have a special relationship with the sky. Skyscrapers shape our landscape, narrow our vision, and define our urban canyons. Students will learn what is involved with the photographic struggle to capture these structures as they reach for the sky. The instructor will introduce tools that can do what the naked eye cannot. Some visiting architectural photographers will add to the discourse. We will visit and photograph many iconic structures. Along with classroom critiques and discussions, each student will build a 10- to 15-image portfolio story based on their chosen locations.

PREREQUISITE: Photo I or portfolio review

NEW BOROUGH WALK: QUEENS—BEFORE THE NEXT BUSINESS DISTRICT

16FCENY011 | Patricia Silva
Oct 1 | Sat 10:00 am–5:00 pm | \$175

Experience the remnants of New York's European history with a walk through a remote Western Queens location slated to become a business park in the near future. Currently an industrial zone edging residential streets, this part of Queens has largely been undocumented in recent decades. The blocks are long and the urban whimsy is high. In anticipation of the upcoming gentrification wave in this area, together we will document the last facades of this former industrial ground built alongside a Native American Trail of Tears. There will be much walking, so wear comfortable shoes. Do not burden yourself with tripods or heavy equipment, as we will walk more than six miles throughout the day, before enjoying a meal at a local pub.



© Harvey Stein



© Barbara Confino

we want to bring attention and change. How can photographers and videographers intentionally create a space that empowers the person/community while openly making a project? Because media-makers should not jeopardize anyone's safety or compound their struggles while developing work, this workshop is designed to address concerns affecting people in front of a camera. Led by a New York State Certified crisis counselor, this four-day workshop consists of presentations on how to create an intentional space for trauma-affected communities and individuals, and how to manage a crisis situation. We will also make time to review works that participants want to share and discuss. Last but not least, we will discuss best practices on how to self-manage the trauma to which we are exposed, as part of working on a project.

NEW THE GRAMMAR OF PHOTOGRAPHY

16FCEPV051 | Christopher Giglio
 Sep 28–Dec 14 | Wed 10:00 am–1:00 pm
 \$655

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 two seminal writings on photography, John Szarkowski's *The Photographer's Eye* and Stephen Shore's *The Nature of Photographs*, this class functions as a primer of visual literacy for photographers. Through weekly shooting assignments, lectures, and critiques, students will learn about balance,

**NEW PHOTO FIELD TRIP—
 SNUG HARBOR BY BIKE**

16FCENY012 | Accra Shepp
 Oct 2 | Sun 10:00 am–5:00 pm | \$175

Take a photography field trip to one of New York's hidden cultural gems with artist Accra Shepp. Snug Harbor Cultural Center is the city's very own Downton Abbey. This 83-acre site has 50 structures dating from 1801, with everything from castlelike halls to Federalist edifices to whimsical Victorian structures set within a rolling landscape by the water. Leaving from the Staten Island Ferry Terminal, the class will take a short, two-mile bicycle ride along the waterfront to Snug Harbor. We will lunch on the lawn and roam about the grounds, discovering and uncovering their secrets.

Personal Vision

DAILY PRACTICE: THE PHOTO JOURNAL

16FCEPV002 | Linda Cummings
 Oct 17–Dec 19 | Mon 6:30–9:30 pm
 \$655 + \$25 FEE

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

**MAKING SENSE OF YOUR PICTURES:
 AN INTRODUCTORY SEMINAR**

16FCEPV031 | Karen Marshall
 Nov 19 | Sat 10:00 am–5:00 pm | \$125

Whether you shoot via your phone and Instagram or with a serious DSLR, figuring out which pictures are most unique is often the hardest skill set to learn. In this introductory seminar, the instructor discusses the fundamentals of editing, sequencing, and making sense of your images. Each participant is asked to bring in 20 images that they would like to improve upon.

**PHOTOGRAPHY AND FINE ART:
 A CRUCIAL LINK**

16FCEPV032 | Barbara Mensch
 Sep 29–Dec 8 | Thurs 10:00 am–1:00 pm
 \$655 + \$25 FEE

Why did the great painter Edgar Degas turn to photography later in his career? And conversely, why did master photographer Henri Cartier-Bresson spend his final years drawing at the Louvre? What are the crucial links between the mediums of photography and fine art? In this course, students visit several major museums and view seminal works of art to discover the many groundbreaking elements of visual storytelling—such as the use of simple line and form found in the art of ancient cultures—and learn how artists have interpreted perspective on a picture plane since the Renaissance. Weekly assignments are based on museum and photography field trips. In the final session, students present their best work created over the 10-week course.

**NEW STRATEGIES AND BEST PRACTICES:
 DOCUMENTING WITHIN AT-RISK SPACES**

16FCEPV050 | Patricia Silva
 Sep 28–Nov 2 | Wed 6:30–9:30 pm
 \$410 + \$25 FEE

Many of us use photography and video to preserve and promote cultures and subcultures experiencing social conditions to which



© Ethan Hill

tempo, ways of organizing space, the significance of geometric structure, and why the edges of the frame are important. 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.

INTRODUCTION TO COLLECTING PHOTOGRAPHY 101: BOOT CAMP

16FCEPV052 | Alice S Zimet

Oct 6–Apr 6* | Thurs, Oct 6 & 20 and Apr 6; Fri, Mar 31; and Sat, Nov 5, Dec 3, Jan 7, and Feb 11 (See times and locations below)
\$545 + \$25 FEE

The photography marketplace has exploded with new galleries, a new generation of respected photographers, major museum shows, and soaring prices. Back by popular demand, this class helps the photography collector—whether nascent or more seasoned—to better understand the marketplace. We will cover where to shop, questions to ask, gallery vs. auction house, and pricing issues, as well as the for-profit (galleries, auctions, art fairs) and nonprofit communities. The class will include special behind-the-scenes visits to galleries, auction previews, nonprofit spaces, limited-edition print programs, and the annual AIPAD art fair. The final class will feature a visit (over dinner) to see the instructor's private collection. "Looking assignments" will round out the experience. You will walk away with plenty of tips, along with the knowledge and confidence to become a smart(er) collector who is ready to shop!

*NOTE: Thurs, Oct 6 & 20 at ICP, 3:00–6:00 pm; Sat, Nov 5, Dec 3, Jan 7, 2017, Feb 11 offsite; Fri, Mar 31 at AIPAD & Thurs, April 6, dinner at instructor's home

A PEEK BEHIND THE CURTAIN: INSIDE THE PHOTO GALLERIES

16FCEPV053 | Alice S. Zimet

Oct 19, 2016–Feb 9*, 2017 | Wed, Thurs, Sat (See times and locations below)
\$410 + \$50 FEE

This class offers a behind-the-scenes look at commercial photography galleries. In order to better understand the fine art marketplace, we will have frank discussions with owners and sales associates about topics including: how galleries find new talent; when/if they do portfolio reviews; how they determine and share prices; what not to do when approaching a dealer; and other "reality checks" related to finding and dealing with galleries. Given the need to have strong leave-behind print materials for galleries, collectors, and the general public, assignments will include class critiques of your business cards and other communication tools. You will also be asked to identify the ideal gallery you feel is "right" for you, and to defend that choice.

*NOTE: Will meet at ICP only Wed Oct 19, 10:00 am–1:00 pm; off-site classes will meet on Saturdays, Nov 5, Dec 3, Jan 7, 11:00 am–2:00 pm; final class will meet at instructor's home on Thurs Feb 9, 6:30–9:00 pm

NEW COLLAGE AND THE PHOTOGRAPHIC IMAGINATION

16FCEPV054 | Barbara Confino

Sep 30–Dec 9 | Fri 2:00–5:00 pm
\$655 + \$40 FEE

All roads lead to collage. At least, it often seems that way. The moment you put two things together that normally do not belong together, you are in the world of collage. Photographers such as Helen Chadwick, David LaChapelle, and Joan Fontcuberta, among scores of others, have adopted a collage strategy in their work.

This course explores both the history of collage, which goes as far back as Victorian scrapbooking, and its various styles, along with its allied modalities, montage and assem-



© Aliza Eliazarov (TOP AND RIGHT)

blage. All three assert the ascendancy of the imagination over perception in contemporary photography. In this class, you will learn some basic techniques using your own favorite materials, especially your own photographs! Guest speakers, visits to pertinent exhibitions, and lively discussions will supplement these practical exercises. Everyone will be encouraged to seek their own collage style in this most plastic of mediums.

NEW PHOTOGRAPHY AND THE URBAN LANDSCAPE: FROM FARM TO TABLE

16FCEPV055 | Aliza Eliazarov

Oct 1–2 & 15–16 | Sat & Sun 10:00 am–5:00 pm
\$460 + \$30 FEE

Interest and opportunity in agrarian and food photography have exploded as the agricultural and culinary renaissance continue to reshape the way we think about what we eat. This workshop aims to give participants the skills to photograph both on the farm and at the table. We will be working in a variety of locations, styles, and conditions, from the farm to the restaurant and in the home, including an on-location shoot at an urban rooftop farm and restaurant. The instructor will demonstrate the tools and techniques to effectively and creatively light food in various situations. Participants will develop a project around a related food topic.

NEW DEVELOPING A TRAVEL NARRATIVE

16FCEPV056 | Alan Winslow

Oct 29–30 | Sat & Sun 10:00 am–5:00 pm
\$380

Traveling to a new and exotic locale? This class helps you to hone techniques and strategies for making a body of work that captures the essence of place. The instructor will guide you in using your camera to experience a place through a mix of landscape, nature, street photography, and portraiture. We will also cover equipment selection, packing, file management on the road, and developing a cohesive travel narrative. To put our new skills to the test, we will leave the classroom and explore New York City. Participants will create and edit a travel story that will be reviewed on the final day of class, and gain confidence to tackle their next adventure.

NEW THE UNTOLD STORY: FROM THE PERSONAL TO SOCIAL HISTORIES

16FCEPV148 | Dustina Sherbine

Sep 29–Dec 8 | Thurs 6:30–9:30 pm
\$655 + \$30 FEE

In this course, students uncover the untold or suppressed stories that we discover in either our personal histories or the official narratives of social history. How do we reveal what has been concealed, and how do we fill in the gaps we are unable to document? Examining the work of Walid Raad, Matthew Buckingham, and Christian Boltanski, among others, we will consider the links between history, memory, and fantasy. We will discuss the ethics and aesthetics of documentary practice, employing alternative methods of documentation alongside more traditional ones. Video, installation, and working with found or archival photographs are welcome, but not required. Through weekly assignments, discussions, and critiques, students will investigate areas of interest, and then discover an untold story and develop a body of work that brings it to light.

PREREQUISITE: Photo I or portfolio review

NEW NEW PROJECTS/NEW STRATEGIES

16FCEPV149 | Christine Callahan

Nov 3–Dec 8 | Thurs 6:30–9:30 pm | \$410

How do you establish and build a photographic project? This course concentrates on developing skills to advance your work past the beginning stage. Subject matter, editing, and exploring photographic materials are tools that communicate complex ideas. Class critiques and discussions will provide vital feedback. Topics will include: strategies for creating meaning with picture content, power of sequencing, methods of presentation, and determining the most effective context for your project. Examples of contemporary and historical photography will be presented. Class time will be divided between critiques and viewing work that inspires us. Students may work in either analog or digital media.

PREREQUISITE: Photo I or portfolio review

NEW PARADES, PROTESTS, AND PORTRAITS

16FCEPV150 | Tina Fineberg

Sep 30–Dec 9 | Fri 6:30–9:30 pm
\$655 + \$30 FEE

A good photographer is a great reporter. Explore the exciting world of photojournalism, where one day you might find yourself covering a crane collapse; the next, a passionate group of protesters outside the UN. Photojournalists need to rush. And wait. And have the perseverance, smarts, and personality to come back with the picture. This course exposes students to the basics of being a news photographer in New York City. Topics will include covering breaking news, features, sports, the arts, and more. Students will be given a variety of assignments, including shooting a parade, an environmental portrait, and a picture story, among others. In addition, we will discuss composition and content, as well as editing, captioning, and transmitting work. Several New York City based photojournalists will drop in to share their field of expertise.

PREREQUISITE: Photo I; knowledge of camera and basic Photoshop skills or portfolio review

NEW PHOTOGRAPHY IS MAGIC

16FCEPV151 | Heidi Norton

Oct 29–30 & Nov 5–6 | Sat & Sun 10:00 am–5:00 pm | \$460 + \$30 FEE

Since its conception, photography has been associated with illusion and transformation. Charlotte Cotton, ICP Curator in Residence, published a groundbreaking text in 2015 under this title. She relates the medium of photography and its properties to that of magic. In this class, we look at the camera's ability to defy physics, particularly its manipulation of light, space, and time. Investigation into the camera's mechanisms, such as advanced shutter techniques and exposure manipulations, coupled with post-production techniques, will allow us to create images that "trick" the eyes. Such techniques could include multiple exposure, painting with light, stop motion, and time lapse, among others. Additionally, a study of the history of "special effect" techniques will be explored. Examples of such practitioners include Eadweard Muybridge, Harold E. Edgerton, and, in 1896, French magician Georges Méliès, who discovered the "stop trick."

PREREQUISITE: Photo I or portfolio review

**WONDERLAND:
EXPLORING THE MYSTERY AND
MAGIC IN THE EVERYDAY**

16FCEPV202 | Palmer Davis
Sep 29–Oct 27 | Thurs 6:30–9:30 pm | \$410

Life is full of wonder and spectacle when you simply open your eyes to it. All it takes is an imaginative mind, an open heart, and the slightest shift in your way of seeing. This course invites you to embark on an adventure through the looking glass to a magical world of unexpected beauty and emotional truth—where the strange, the surreal, and the uncanny happen every day. Through presentations, shooting assignments, and critiques, we discover the poetry and poignancy that’s hiding in plain sight. Photographs by Cartier-Bresson, Alec Soth, and Susan Burnstine, among others, reveal that it’s not what you see but how you see that matters. Students produce a portfolio that transforms the ordinary into the extraordinary by interpreting reality through their own unique prisms of wonder, dream, memory, myth, and desire.

PREREQUISITE: Photo II or portfolio review

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

16FCEPV244 | Palmer Davis
Nov 21–Dec 19 | Mon 2:00–5:00 pm | \$410

Join a vibrant community of advanced photographers for inspiration, insight, and creativity. This intensive course is for photographers ready to focus on aesthetic and conceptual concerns, and to move beyond their comfort zones to discover new artistic directions. Each week, provocative themes are introduced, from all photographic genres, including landscape, portraiture, still life, narrative, documentary, and more—supported by enlightening examples from the pros, both historical and contemporary. Weekly shooting assignments and in-depth critiques further increase understanding of photography as an expressive medium. In the process, students generate a new portfolio of images that exceeds their expectations. Give yourself the gift of inspiration. It just may change how you see the world.

PREREQUISITE: Photo II or portfolio review



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**NEW THE LONG-TERM PROJECT:
PHOTOGRAPHING THE EVERYDAY***

16FCEPV257 | Stéphanie de Rougé
Oct 4, 2016–Jun 20, 2017
Tues 10:00 am–1:00 pm | \$1980 + \$175 FEE

This yearlong course is designed for the advanced or professional photographer who is ready to take his or her photography practice to the next level, and to begin working on a long-term project. In this project-based class, time will be devoted to exploring the techniques and specifics of shooting every day and acquiring a regular workflow, as well as understanding the structural necessities of storytelling, along with the meaning and challenges of the long-term project.

Please see highlight on page 17 for more information about this course.

PREREQUISITE: Photo II or portfolio review.
***NOTE:** Yearlong course; must enroll for the year
***DATES** (Tues, 10:00 am–1:00 pm): Fall 2016: Oct 4–Dec 13; Winter 2017: Jan 24–Mar 28; Spring 2017: Apr 18–Jun 20

**NEW MAKING VISUAL STORIES
WITH PHOTOGRAPHS**

16FCEPV258 | Karen Marshall
Oct 4–Dec 13 | Tues 6:30–9:30 pm | \$655

This hands-on course examines the power of the photograph as an individual narrative as well as an integral ingredient in a larger story. Through assignments that aim to foster creativity, students will explore the essence of the image and its ability to amplify a broader message in concert with other photographs. Exploring the use of the photographic narrative in books, websites, Instagram, Snapchat, multimedia, and gallery installations, participants will be challenged to consider how to construct photographic narratives with an understanding of these various venues. Each participant will focus on personal projects throughout the semester. A critical component of this course will be focused on sequencing and sorting photographs, and using text and complimentary media to create concise visual narratives.

PREREQUISITE: Photo II or portfolio review

NEW THE PHOTOGRAPHIC MEMOIR

16FCEPV259 | Patt Blue
Oct 15–16 & 22–23 | Sat & Sun
10:00 am–5:00 pm | \$460 + \$30 FEE

A photographic memoir is an anomaly. This class is organized around the concept-driven exploration of a photographic form for the typically literary memoir. A memoir differs from an autobiography, in that it allows the creative freedom to make a book about something, rather than simply recounting one’s life. In this dynamic and experimental class, you each will develop a memoir that communicates through the choreography of photographs and words, formed into a language that is stylistically fresh and relevant to a larger audience. We will study memoir models—e.g., Gaylord Herron’s *Vagabond* and Abigail Heyman’s *Growing Up Female*—from which ideas will be generated for your own book. Outside of class, you will gather photographs and writing. In class, you will work on presenting ideas and material for feedback. You may use existing photographs and writing and/or create new material. Each student will work at his or her own pace. Guests will include a memoir writer and a photographer.

PREREQUISITE: Photo II or portfolio review

**THE CRITIQUE:
REFINING YOUR PRESENTATION SKILLS
AND PRACTICE**

16FCEPV311 | Terttu Uibopuu
Sep 28–Dec 14 | Wed 6:30–9:30 pm
\$655 + \$100 FEE

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

PREREQUISITE: Photo III or portfolio review
NOTE: Must have a portfolio or work in progress



© Tanya Habjouqa

SAVE THE DATE PANEL DISCUSSION | WEDNESDAY, NOVEMBER 16, 7:00 PM

WOMEN PICTURING REVOLUTION

Against the backdrop of ongoing chaos, women are documenting wars, conflicts, crises, and revolutions, in both private realms and public spaces. Their work ranges from fine art photography—made as a personal response to forced silence, political oppression, and/or the inability to act—to photojournalism, documenting political and social upheaval. Featuring contemporary image-makers in conversation, the *Women Picturing Revolution* panel will examine not only these photographs, but also the conditions under which women make such compelling images. In dialogue with photographers who engage these issues, the panel will aim to reclaim and retell a history that is both radical and necessary.

This panel was co-created by ICP faculty member Lesly Deschler Canossi and curator Zoraida Lopez. The panel will be moderated by Grace Aneiza Ali, 2014 Andy Warhol Foundation for Visual Arts Curatorial Fellow and founder and editorial director of *OF NOTE* magazine. The related course of the same name, *Women Picturing Revolution*, will take place on Saturday, November 5.

NEW FINALIZING YOUR LONG-TERM PROJECT: FROM EDITING TO SEQUENCING

16FCEPV313 | Jen Davis

Oct 15–16 & Nov 19–20 | Sat & Sun
10:00 am–5:00 pm | \$460 + \$30 FEE

This class is designed for photographers who need assistance with structuring the edit and sequence of a long-term project that they've been working on and feel is nearly complete. Instruction will be geared toward advanced-level students interested in getting their work together for a graduate school application, a maquette book, or a polished portfolio. We will discuss the content of the work, the edit, paper options when preparing to print, and overall presentation.

PREREQUISITE: Photo III or portfolio review

NOTE: Must have a portfolio or work in progress

NEW WOMEN PICTURING REVOLUTION

16FCEPV057 | Lesly Deschler Canossi and Zoraida Lopez

Nov 5 | Sat 10:00 am–5:00 pm
\$150 + \$25 FEE

This one-day seminar surveys female photographers who document war, conflicts, crises, and revolution in private realms and public spaces. We will examine not only the photographs—from fine art photography made as a personal response to forced silence, political oppression, and the inability to act, to the work of well-known photojournalists documenting political and social upheavals—but also the conditions by which women make these images. From high-profile photojournalists to international photographers lesser known to a Western audience, our examination of women who photograph conflict reclaims and retells history in a way that is both radical and necessary. In-class content will include photographic images, partial film screenings, review of related literature, a conversation with a guest artist, and a look at how contemporary image-makers and displaced people are using social media. Special focus will be placed on the impact that conflict has on women and girls.

Please see highlight on the right for more information about the seminar.

EARLY REGISTRATION SPECIAL!

Now through September 9 use code **16FPG15** to receive 15% off tuition on all Fall Term Continuing Education classes. ICP Members receive an additional \$25 off. Not valid on any prior purchases.

Why Women Picturing Revolution now?

Zoraida Lopez (ZL): I think we're at a very important moment, when issues concerning women and girls are beginning to receive the attention they deserve. We've seen *Girl Rising* (2013), a film that focuses on the importance and impact of educating girls across the globe, spark an international movement, and Malala Yousafzai, a young woman from Pakistan, receive a Nobel Peace Prize. Stephanie Sinclair's project, *Too Young to Wed* (nonprofit launch, 2012), continues to be incredibly successful and impactful. Here in the US, we are now experiencing how three African-American women started an international activist movement campaigning against violence toward black people. The first national Black Girl Movement Conference took place at Columbia University. This change, growth, and social and political agitation is beautiful.

Lesly Deschler Canossi (LDC): Nicholas Kristof and Sheryl WuDunn have made fantastic work around these issues. And now Gloria Steinem has a doc series entitled *Woman* on VICELAND. These issues are becoming mainstream, yet there is so much work to be done. We've been discussing these topics for some time, and often share photo projects that we find interesting with one another. When you were co-curating *Women as Witness* with Qiana Mestrich, I remember seeing the work of Egyptian artist Heba Khalifa—and I think of it often. Her self-portraits with her young child were raw and confrontational. She wrote about being confined, as a mother, with a revolution going on outside her door. She wrote, "[T]he domestic space becomes the site of uprising, of resistance, and of a new found freedom..." All of these things had us asking, "Who are the women documenting conflict and its long-term effects?"

What was your first interaction with the chaos and/or conflict you're describing? Do you have an early memory?

ZL: That's a great question, and one that is a bit difficult for me to speak about. Both of my parents were born and bred in Colón, Panama, and we still have a lot of family down there. I remember seeing the invasion of Panama on TV and, although it was not considered a war, I remember seeing the bombs going off, infrared devices capturing nighttime explosions; and as a young girl, being terrified. I can still see my mom holding the receiver of the beige rotary phone mounted on our kitchen wall and asking my cousins, over and over again in Spanish, "Are you safe? Do you have a gun? How will you keep yourself safe?" I think that may be my earliest memory of seeing my mother really scared and, in turn, being really scared of something, myself. We visited Panama a few years later and ate dinner at a really good

restaurant with shoddy electricity; it was located in one of the neighborhoods that had been blown out by the invasion. That neighborhood is now Casco Viejo, one of the most fancy and most gentrified neighborhoods in Panama City—go figure.

LDC: I think the first big moment may have been when I was watching the Bosnian War unfold in Europe on TV, from the comfort of my teenage suburban bedroom. I was reading about rape camps and it was terrifying. I was angry and I felt helpless. Photography became my way of being a part of the conversation or, at least, it was an attempt to be informed. The images made by Ron Haviv in Bijeljina are still perfectly clear in my mind more than 20 years later. Also important for me was Alfredo Jaar's brilliant piece (*Untitled [Newsweek]*, 1994) on the length of time it took *Newsweek* to put the Rwandan genocide on the cover of the magazine. This was a powerful realization for me and, at that point, I understood that we—as artists and educators—must be a part of the conversation for social change.

How do you think social media has changed the way we interpret and remember conflict?

ZL: Unlike any other time in history, we are seeing events as they unfold through photographs, video, and other forms of media. There is an immediacy like never before. And it's not just professional photographers that are telling stories. It's also young women like Khaldiya Aamir, an 18-year-old Syrian girl who, with the help of Another Kind of Girl Collective, made a video documenting her everyday family life from inside Za'atari refugee camp in Jordan. We now have access to incredible Instagram feeds by journalists and people documenting the lives of refugees amid chaos. It is remarkable to have this kind of access through photographs.

LDC: There is a powerful piece by Tanya Habjouqa, entitled *Syria WhatsApp* (2016), that explores how Syrian refugees use the mobile messaging service WhatsApp to store audio and video messages from their husbands and sons who have left for Europe. Tanya writes that "[t]he women keep their mobile phones like talisman[s], they carry within them voice messages of love, lullabies, and hope." Today, with this ability to hold on to memories and create community, it is unlike any other time in history. We believe there is a steady and growing call to action—in part, due to the power of the image and mobile technology. We want to celebrate the work that is being made by women who are, in the literal sense, "picturing revolution."

Free for ICP Members, students, and alumni. \$10 for general public. For further information and to register, go to icp.org.

STRATEGIES FOR THE PHOTOGRAPHER



© Rebecca Horne

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

HOLIDAY NOTE: Fall classes and workshops will not meet October 8–10 (Columbus Day Weekend), October 11–12 (Yom Kippur) and November 24–27 (Thanksgiving break).

Best Practices & Strategies

NEW BOOT CAMP FOR PHOTOGRAPHERS: FROM ARTISTIC PRACTICE TO MOBILE PORTFOLIOS

16FCEMA210 | Rebecca Horne
Nov 3–Dec 8 | Thurs 6:30–9:30 pm
\$410 + \$30 FEE

In this course, which provides a high-level overview of the history of photography, students learn how to contextualize their work in relation to contemporary and historical art traditions. The instructor will also provide a granular view of the field, covering topics such as: marketing basics; how video can enhance a website or digital portfolio; in-class mobile portfolio creation; artist statements; and how to work with an assigning editor. Students will learn how to prepare, refine, edit, and present a portfolio to the world. By combining critiques, lectures, and hands-on workshops, we will explore connections between fine art practices and commercial/editorial work. Through mock assignments and portfolio viewings, mini boot camps, critiques, lectures, and readings, students will gain insight into industry practices and clarify their own work. Students will leave class prepared to bring their work and practice to the next level.

PREREQUISITE: Photo II or portfolio review

NEW STARTING A PHOTOGRAPHY PRACTICE

16FCEMA009 | Nicholas Calcott
Oct 29–30 | Sat & Sun 10:00 am–5:00 pm
\$380

You have made a commitment to mastering your skill/craft. How do you begin to build your business? This course shows photographers a pathway into the industry and helps lay the foundation for a future in the field: from finding and managing a day job, to the nuts and bolts of a website and portfolio, to researching and contacting clients. Students learn tips to stay motivated to produce work, edit their current work into a strong portfolio, and learn the professional protocols to begin building a name for themselves. Practical and financial aspects of freelancing—billing, account keeping, budgeting, and more—are covered to round out all the basic skills necessary to embark on a photographic practice.

ADVISORY SEMINAR: DEVELOPING A STRATEGY

16FCEMA200 | Susie Cushner
Sep 30–Dec 9 | Fri 10:00 am–1:00 pm
\$655 + \$75 FEE

This 10-week seminar assists students in developing a practical strategy that includes portfolio presentation, editing, blogging,

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

PREREQUISITE: Photo II or portfolio review

MAKING WORK...NOW WHAT? GETTING OUT INTO THE ART WORLD

16FCEMA006 | Alice S. Zimet
Dec 10–11 | Sat & Sun 10:00 am–5:00 pm
\$380 + \$25 FEE

Taught by a 30-year photography collector and former corporate arts professional, this workshop is geared to participants with a growing body of images who want to get their work into the marketplace. The weekend will begin with an in-depth presentation on the fine art market today and how collectors buy and build collections. We will discuss nonprofit resources as well as the for-profit world, along with the best ways to approach visiting an art fair. Other topics will include: where collectors shop, questions collectors ask, pricing issues, editing and labels, nonprofit benefit auctions as a “public portal,” and tips for showing work at a portfolio review. Because strong communication tools (print and verbal) are essential today, students will analyze each other’s business cards and present a five-minute “elevator speech” on their work, followed by class critique.

PREPARING YOUR PORTFOLIO FOR GRANTS, RESIDENCIES, ART SCHOOL, AND OTHER VISUAL APPLICATIONS

16FCBP002 | Lesly Deschler-Canossi
Oct 22 | Sat 10:00 am–5:00 pm
\$290 + \$15 FEE

What makes a strong visual arts application portfolio? How do you present a portfolio? What gives you the best chance of being accepted in the opportunity of your choice? This one day workshop provides students with the knowledge to create an art portfolio that demonstrates creativity, ability, and commitment, while clearly expressing the individual’s potential. Editing and sequencing of images, artist statements, and general submission guidelines (file formatting, supplemental materials, etc.) are covered. Each student is required to bring 30 to 50



© Andrew Lichtenstein

Q & A WITH STÉPHANIE DE ROUGÉ, ICP FACULTY

images (prints, artwork, or digital), along with a draft of an artist statement, for review and discussion. A guest artist reviews portfolio presentations at the end of the course. Students will leave with insider knowledge of what makes a successful portfolio, as well as a cohesive presentation of their work.

Publishing

PUBLISHING AS PRACTICE: CREATIVE APPROACHES TO PHOTOBOOK DESIGN

16FCEID103 | Jason Burstein and Christina Labey

Sep 28–Nov 2 | Wed 6:30–9:30 pm
\$540 + \$70 FEE

The photobook is a useful tool for communicating with a broad audience; it is a vessel for images and ideas to coalesce in a physical format. From the editorial and design process to the production of the physical book, many months (or years) are involved in planning the minute details of such publications. This class serves as an introduction to photobook design from a conceptual, creative, and practical standpoint. In addition to exploring how to form a thoughtful sequence for the material, we will discuss alternative approaches to layout and challenge our preconceived ideas of what a photobook should be. Each student will develop a publishing proposal and physical book dummy that is unique to their project, taking into consideration how the materials, format, and overall design communicate its ideas. InDesign and Photoshop experience are recommended, but not necessary.

PREREQUISITE: Students must have a project ready to develop into a publication or an idea that is ready to be translated into book format.

PUBLISHING A PHOTOGRAPHY BOOK

16FCEMA001 | Harvey Stein

Dec 3–4 & 10–11 | Sat & Sun
10:00 am–5:00 pm | \$460 + \$25 FEE

Have you ever thought that you'd like to publish a book of photographs? This two-weekend course offers you a way to shape your ideas, to conceive and explore a concept, to determine the approach that will make a publisher take notice. The course is a nuts-and-bolts look at the steps necessary to successfully approach publishers and what to do when they say yes. During the first weekend, we discuss the information that you need to approach a publisher in a very knowledgeable way. The second weekend is spent evaluating each participant's book project in the light of the information disseminated previously.

Several guests from the publishing industry will share their expertise and insights in getting books to the marketplace. This seminar is for those who are just beginning to think about arranging their images into book form, as well as those who have completed their projects but are not sure how to approach publishers. Enrollment is limited (eight to twelve participants) to insure individual attention.

EARLY REGISTRATION SPECIAL!

Now through September 9 use code **16FPG15** to receive 15% off tuition on all Fall Term Continuing Education classes. ICP Members receive an additional \$25 off. Not valid on any prior purchases.



© Stéphanie de Rougé. Artwork © Adam Fuss Courtesy Cheim & Read, New York

What's compelling about your Long-Term Project class?

The core of this class is storytelling. My goal is to open students to a new way of thinking and structuring a story: The Long-Term Project.

“My goal is to open students to a new way of thinking and structuring a story: The Long-Term Project.”

How do you envision the class over the course of its three terms?

Time is a big asset in this class, so we will take time to rethink photographing in the first semester. Photographing for social media or gathering material for a long-term project requires very different skills and workflow. We will spend time acknowledging this difference and putting it into practice until each student reaches the core of his or her photographic thinking and develops a project around it. In the winter, we will take time as a group to discuss and expand upon each project, while paying attention to how other storytellers have gone about their work. Producing work will be central to these sessions. Spring will be devoted to structuring and organizing, writing and presenting. The group will delve deeper into the specifics of storytelling and explore the different paths of editing. Studio visits with guest artists will provide students with resource to think about a final form to present their work.

What skill level is required for this class?

This class is open to all students who are at ease with their technique—exposure and composition—and photographic workflow, including importing, editing, developing, and printing with Lightroom, and are ready to widen their practice to photographing every day and thinking of their work as a story.

What will students take away?

This class will develop and expand students' ways of thinking about their work in the context of creating a long-term project. They will gain the necessary skills and vision on the ins and outs of how to tell a story. It will change their way of looking at and perceiving the everyday—landscape and surroundings—and enhance their vision to think about the larger picture.

How do you envision the long-term project in the context of photography's changing landscape?

With the rapidly changing landscape of photography and the use of social media, we have witnessed a great diversification of style and content, and a wide shift towards communicating basic information: where, what, who with. The selfie is one example of this new way of photographing. With this new language came fragility in the structure of the image and in the storytelling aspect of photographing a project. It seems that the easy, everyday, informational photographing, usually done with less time, and a lighter tool, such as the smartphone or compact camera, has taken over the basics of creative thinking: the beginning, the plot, the end. The goal of this class is to surf the wave of new medias and to complete it by reintroducing the power of storytelling; to reunite everyday photographing and project-making.

“The goal of this class is to surf the wave of new medias and to complete it by reintroducing the power of storytelling; to reunite everyday photographing and project-making.”

For course information, see page 14.

JANUARY 2017 WORKSHOPS



© Chandra Glick

January Workshops are designed to provide both the newcomer and the advanced practitioner an opportunity to refine and shape his/her photographic skills in an intense and accelerated environment. Join faculty members André Lambertson, Maureen Drennan, Martine Fougeron, and Clinton Weldon, along with many others in your continued pursuit of the photographic process.

For course descriptions, see registration.icp.edu/wconnect/ace/instlookup.awp

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

HOLIDAY NOTE: January workshops will not meet on Monday, January 16 (Martin Luther King, Jr. Day).

Digital Photography

PHOTOGRAPHY I: DIGITAL

17JCEDP000A | Maureen Drennan
Jan 3–6 | Tues–Fri 10:00 am–5:00 pm

17JCEDP000B | Kate Izor
Jan 7–8 & 14–15 | Sat & Sun 10:00 am–5:00 pm
\$770 + \$40 FEE

17JCEDP000C | Claudia Sohrens
Jan 9–13 | Mon–Fri 10:00 am–5:00 pm
\$820 + \$40 FEE

FOR BEGINNERS

HOW TO USE YOUR DIGITAL SLR OR MIRRORLESS CAMERA

17JCEDP001 | Robert Meyer
Jan 8 | Sun 10:00 am–5:00 pm | \$290

FOR BEGINNERS

IPHONE PHOTOGRAPHY 101

17JCEDP011 | Clinton Weldon
Jan 14 | Sat 10:00 am–5:00 pm | \$120

PHOTOGRAPHY II

17JCEDP100 | Meryl Feigenberg
Jan 9–13 | Mon–Fri 6:00–10:00 pm
\$675 + \$40 FEE

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

Digital Workflow

MACINTOSH BASICS

17JCEMB000A | Lavonne Hall
Jan 8 | Sun 10:00 am–1:00 pm | \$100

FOR BEGINNERS

ADOBE LIGHTROOM: COMPREHENSIVE

17JCELR001 | Keisha Scarville
Jan 9–13 | Mon–Fri 6:00–10:00 pm
\$675 + \$40 FEE

PREREQUISITE: Macintosh literacy or Macintosh Basics, or portfolio review

NEW LIGHTROOM INTENSIVE: FROM A TO Z

17JCELR003 | Jade Doskow
Jan 9–13 | Mon–Fri 10:00 am–5:00 pm
\$820 + \$40 FEE

PREREQUISITE: Macintosh literacy or Macintosh Basics or portfolio review

PHOTOSHOP I: DIGITAL IMAGING FOR PHOTOGRAPHERS

17JCEPS000 | Lou Benjamin
Jan 3–6 | Tues–Fri 10:00 am–5:00 pm
\$770 + \$40 FEE

FOR BEGINNERS

PHOTOSHOP I: FOR ADOBE LIGHTROOM USERS

17JCEPS106 | Kathleen Anderson
Jan 14–15 & 21–22 | Sat & Sun 10:00 am–5:00 pm
\$770 + \$40 FEE

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

Printing

FINE ART DIGITAL PRINTING I

17JCEPR100 | Ben Gest
Jan 9–13 | Mon–Fri 10:00 am–5:00 pm
\$820 + \$70 FEE

New Media / Video

DSLR VIDEO FOR PHOTOGRAPHERS: PART I

17JCEDV100 | Clinton Weldon
Jan 3–6 | Tues–Fri 10:00 am–5:00 pm
\$770 + \$40 FEE

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

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

Film Photography

PHOTOGRAPHY I IN BLACK-AND-WHITE

17JCEFB000 | Chandra Glick
Jan 3–6 | Tues–Fri 6:00–10:00 pm &
Sat 10:00 am–5:00 pm
\$610 + \$55 FEE

FOR BEGINNERS

PHOTOGRAPHY II IN BLACK-AND-WHITE

17JCEFB100 | Kristin Holcomb
Jan 9–13 | Mon–Fri 6:00–10:00 pm
\$610 + \$55 FEE

PREREQUISITE: Photo I or portfolio review

THE PORTRAIT AND THE VIEW CAMERA

17JCELF101 | Ken Collins
Jan 3–8 | Jan 3–6, Tues–Fri, 6:00–10:00 pm &
Jan 8, Sun 10:00 am–5:00 pm
\$610 + \$35 FEE

PREREQUISITE: Photo I or portfolio review

Lighting

LIGHTING: IN THE STUDIO AND ON LOCATION

17JCELI103 | Robert Meyer
Jan 9–13 | Mon–Fri 6:00–10:00 pm
\$425 + \$40 FEE

PREREQUISITE: Photo I or portfolio review

PORTRAIT LIGHTING: BIG LIGHTS, SMALL LIGHTS

17JCELI121 | Bobbi Lane
Jan 3–7 | Tues–Sat 9:30 am–5:30 pm
\$680 + \$100 FEE

PREREQUISITE: Photo I or portfolio review

ADVANCED STUDIO LIGHTING

17JCELI301 | Janusz Kawa
Jan 14–15 & 21–22 | Sat & Sun
9:00 am–4:00 pm | \$555 + \$40 FEE

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

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

Documentary & Visual Journalism

DOCUMENTARY PHOTOGRAPHER: VISIONARY FOR CHANGE

17JCEPJ227 | André Lambertson
Jan 17–20 | Tues–Fri 6:00–10:00 pm | \$410

Personal Vision

UNDERSTANDING COMPOSITION: THE INS & OUTS

17JCEPV152 | Anja Hitzenger
Jan 17–20 | Tues–Fri 6:00–10:00 pm | \$410

PREREQUISITE: Photo I or portfolio review

FULFILLING AND FINISHING YOUR FINE ART PROJECT

17JCEMA206 | Martine Fougeron
Jan 7–8 & 14–15 | Sat & Sun 10:00 am–5:00 pm
\$460

PREREQUISITE: Photo II or portfolio review

FULL-TIME PROGRAMS



© Arlene Roberts GS '16

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.

© Lucia Fainzilber GS '12



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.

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.

Affiliate Programs

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

TEACHING ASSISTANTSHIP 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. Teaching Assistants benefit from earned credit hours that may be used in the Digital Media Labs and darkrooms or submitted to the Education Office for tuition discounts (the maximum discount is 50% off of class tuition). For more information, please email TA@icp.edu.

**FULL-TIME PROGRAMS
OPEN HOUSE
TUESDAY, SEPTEMBER 20, 2016
6:00-8:00 PM**

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

For further program information, please contact Certificate and Degree Programs at 212.857.0006 or fulltime@icp.edu, or visit icp.org.

CONTINUING EDUCATION TRACK PROGRAMS



© Hanna Grankvist

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.

HOLIDAY NOTE: Fall classes and workshops will not meet October 8–10 (Columbus Day Weekend), October 11–12 (Yom Kippur) and November 24–27 (Thanksgiving break).

CONTINUING EDUCATION TRACK SEMINAR—FIRST TERM

16FCTSR000 | Ben Gest

Sep 28–Dec 14 | Wed 6:15–9:15 pm

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

CONTINUING EDUCATION TRACK SEMINAR—THIRD TERM

16FCTSR200 | Janelle Lynch

Sep 28–Dec 14 | Wed 6:30–9:30 pm

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

Advanced Continuing Education Track

ONE NEW SESSION PER YEAR

This three-term program is open to 12 intermediate students who possess a strong working knowledge of contemporary photography and are ready to pursue a further investigation of technical and theoretical issues as they relate to their own artistic vision and the broader context of contemporary photographic production. The Advanced CE Track Program typically begins in the fall and is offered once during the academic year. Students interested in this program should apply in the spring or summer. The curriculum facilitates students focusing on a single body of work with the guidance and mentorship of working contemporary photographers as faculty. Each week, students meet for two structured seminars, one focusing on critique and the creation of new photographic work, the other providing specific technical and practical career-building support. Additionally, students select two electives from the broader CE course offerings. The program culminates in an exhibition at the School at ICP. Upon successful completion of the program, students will have created, exhibited, and built strategies for the promotion of their work, and will be equipped to pursue further studies in a certificate or degree program.

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

An interview and portfolio review are required for admission to either CE Track Program. For further information or to apply, please contact Ben Gest, Coordinator, or Nicole Lentini, Visitor Service and CE Track Liaison at CEtrack@icp.edu or 212.857.0001.

ADVANCED CONTINUING EDUCATION TRACK SEMINAR—FIRST TERM

16FCTSR300 | Michael B. Foley

Oct 17–Dec 19 | Mon 6:30–9:30 pm

ADVANCED CONTINUING EDUCATION TRACK PRODUCTION SEMINAR—FIRST TERM

16FCTPD100 | Ports Bishop

Sep 30–Dec 9 | Fri 6:00–9:00 pm

ADVANCED CONTINUING EDUCATION TRACK PRODUCTION SEMINAR—THIRD TERM

16FCTPD300 | Ben Gest

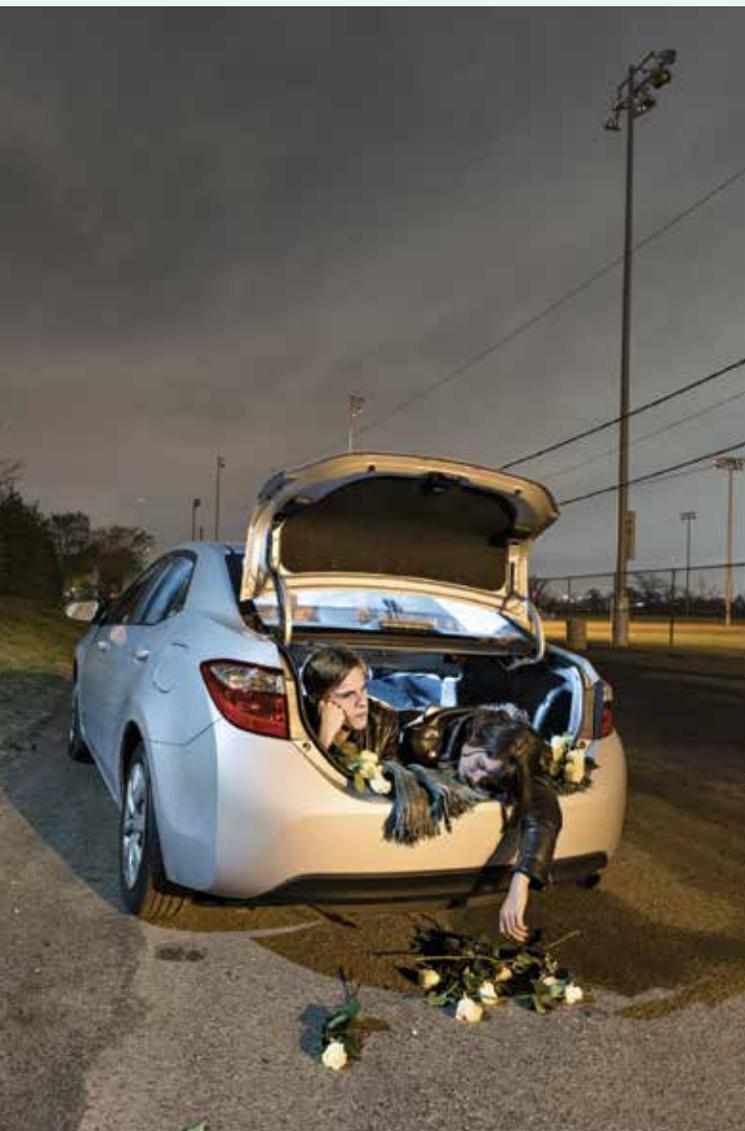
Sep 30–Dec 9 | Fri 6:00–9:00 pm

CE TRACK OPEN HOUSE

WEDNESDAY, SEPTEMBER 7

6:00–8:00 PM

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



© Forrest Simmons, CE TRACK ALUMNUS

ICP TRAVEL PROGRAMS: CUBA | AIX-EN-PROVENCE | TOKYO

Cuba: Havana and Viñales

17WTRCU001 | Hilary Duffy

February 4–11, 2017

\$5,250

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. Enjoy access to the vibrant arts community; visit studios and homes of emerging artists; explore captivating Old Havana; and interact with a preservationist, 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, tourist visas, flights, and license requirements. The workshop fee of \$5,250 (per person, double occupancy; single rooms: \$700 additional fee) includes: tuition, accommodations for six nights at Hotel Capri 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, and Cuban insurance (health and evacuation).

NOTE: The following are not included in the workshop fee: Cuban tourist visa, Cuban airport departure tax, and airfare (commercial flight schedules and costs to Cuba will be announced in the summer of 2016. CCT will handle reservations and tickets for all participants. Passengers will be contacted



© Hilary Duffy, Cuba

directly by CCT once confirmed flight information becomes available. Participants will be invoiced for airfare approximately three months prior to trip departure.) Also: 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.

A nonrefundable deposit of \$1,000/person, to be applied toward the final payment, is due September 29, 2016. This guarantees space on the trip. Final payment is due October 31, 2016.

Aix-en-Provence

17WTRFR001 | Stéphanie de Rougé

May 17–25, 2017

\$4,750

Provence is a delight for all the senses! Join Stéphanie de Rougé for a trip to France, where you will explore the amazing regions that lie between the Alps, the Mediterranean Sea, and the Rhône River. From the horses of Camargue to the famous Bridge of Avignon, enjoy spectacular vistas, including the astonishing orange lands of Castillon, the precious Palais des Papes, and the glorious lavender fields of the region. Indulge in the flower market of Aix and glorious food markets of Luberon, and marvel at the incredible Baux-de-Provence and other wonders of medieval architecture that date from the times of the kings of France, as well as the commune of Gordes and the hilly villages of Luberon. Finally, take in the spectacular Mont Ventoux and the festive harbors of the Mediterranean.

Each day will offer the possibility of many photographic challenges. Participants will refine their exposure and composition skills; learn to expand their shooting style; and experiment with street, architecture, portrait, action, and landscape photography. In addition, there will be a review of Lightroom's editing possibilities and a focus on storytelling.

The goal of this workshop is to assemble a travel diary about Provence. A digital version of each final project will be presented on the last night of the trip, at the hotel, before uploading your projects to Blurb and sending them to print. A date will be chosen by the group to gather in New York after the workshop to share memories of the trip and discover one another's printed books! Each participant will need a camera (a DSLR is recommended), a laptop with the latest version of Lightroom, an external hard drive, and an international outlet converter.

The workshop fee of \$4,750 (per person, double occupancy; single rooms: \$700 additional fee) covers tuition, accommodations for 8 nights at the Grand Hôtel Roi René in Provence, all breakfasts, welcome and farewell dinners, guides, and a private touring bus.

NOTE: The following are not included in the workshop fee: Airfare and transportation to and from airport.

A nonrefundable deposit of \$1,000/person, to be applied toward the final payment, guarantees space on the trip. Final payment is due January 16, 2017.

Tokyo through the Looking Glass: A Photographic Journey

17WTRTY000 | Vivien Allender

April 8–16, 2017

\$5,750

A hectic bustle of contrasts that fascinate, inspire, exhaust, and thrill, Tokyo is one of the world's most sophisticated urban landscapes. Experience this whimsical, sometimes shocking, and inspired city and its mesmerizing sites—Sensoji Temple, Nezu Shrine, Yanaka, Asakusa, and more—from the perspective of one who developed her creative vision there.

Participants will have the opportunity to see what is happening in the Japanese photography world with a visit to the renowned Tokyo Metropolitan Museum of Photography, as well as explorations of lesser-known galleries (such as Taka Ishii Gallery), hidden in backstreets and warehouses, where gallerists will discuss the current Japanese photo art scene. We will also be guided around contemporary art spaces, such as SCAI The Bathhouse, the Hara Museum of Contemporary Art, Wako Works of Art, and Watari Museum of Contemporary Art. For a complete change of scene, we will go to the Aoyama, Omotesando, Daikanyama, and Roppongi districts for trendsetting insights and architectural delights.

Tokyo is a city of contrasts and hidden gems. Throughout the trip, we will enjoy Japanese culture in all forms, including its mouthwatering cuisine—from standing noodle bars to acclaimed eateries—and even harness the city's complex transportation system. We will view the newest bullet trains, and then slow things down for a Japanese tea ceremony experience. We will also take a day trip out of town to Hakone and Mount Fuji.

Immersive and scintillating, your Tokyo experience will fuel you to express your experience in your own unique photographic work. This travel workshop invites all levels of photographers and those of diverse interests in photographic genres to hone their photographic vision.

The workshop fee of \$5,750 includes Western-style lodging at the 4.5-star Hyatt Regency Hotel (double occupancy with full buffet breakfasts daily), lunches, two dinners, field trips, guides, tea ceremony, and public transportation (except airport transfers). Single-room supplements are available to early registrants upon request for a \$1,550 supplemental fee.

NOTE: The fee does not include the round-trip international airfare to Tokyo or airport transfers.

A nonrefundable deposit of \$1,000/person, to be applied toward the final payment, guarantees space on the trip. Final payment is due February 1, 2017.

MEMBERSHIP: BE A PART OF 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:

- Discounts in the bookstore and café at the new ICP Museum (see below), and on public programs
- A \$25 discount on each class you take through the School at ICP
- A subscription to the ICP e-newsletter
- Members-only shopping days
- Free access to ICP's library
- Free admission to all special exhibitions

Our exciting new location at 250 Bowery is now open! Designed to accommodate an expanded slate of creative events and installations, the **new ICP Museum** features adaptable, street-level spaces and inviting galleries. The move, which reflects a larger vision within the evolution of photography, is also intended to help foster unique partnerships with artists, technologists, thinkers, and ICP Members.

Please note that the School at ICP remains at its current Midtown location, while our permanent collection is now being housed in a larger, more dynamic space, at Mana Contemporary in Jersey City, New Jersey.

Join ICP today! Visit our website at icp.org/membership, call 212.857.0003, or email membership@icp.org for more information.



© Matthew Carasella

TEEN ACADEMY



© Jonah Siegel, 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 10-week 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, 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 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. To register for classes, visit us online at icp.org/school/teen-academy or call 212.857.0001.

HOLIDAY NOTE: Fall classes and workshops will not meet October 8–10 (Columbus Day Weekend), October 11–12 (Yom Kippur) and November 24–27 (Thanksgiving break).

Teen Academy Imagemakers is made possible with generous support from the Altman Foundation, William Randolph Hearst Foundation, Ravenel And Elizabeth Curry Foundation, Keith Haring Foundation, The Norman and Heewon Cerk Gift Fund, The Chervnak-Nunnalle Foundation, The Houston Family Foundation, Susan and Thomas Dunn, The Max and Victoria Dreyfus Foundation, Stuart Z. Katz and Jane Martin, The Alexia Foundation (Aphrodite and Peter Tsairis, Founders), Select Equity Group, Lois and Bruce Zenkel, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



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

16FTAFB000A | Pablo Lerma
Oct 6–Dec 15 | Thurs 4:00–6:30 pm

16FTAFB000B | Chantal Heijnen
Oct 1–Dec 17 | Sat 11:00 am–2:00 pm

16FTAFB000C | Isabel Figueroa
Oct 1–Dec 17 | Sat 3:00–6:00 pm

\$705 + \$55 FEE

In this course, teenagers are invited to learn the basics of black-and-white photography. Students will find out how to make exposures with a 35mm camera, process film, and create prints in ICP's darkrooms. During shooting assignments and field trips, participants will expand their understanding of the technical and aesthetic possibilities of analog image-making.

PHOTOGRAPHY II IN BLACK-AND-WHITE: PUBLIC, PRIVATE, SECRET

16FTAFB100A | Doran A. Walot
Oct 2–Dec 18 | Sun 11:00 am–2:00 pm | \$705 + \$55 FEE

Inspired by the inaugural exhibition at ICP Bowery, titled *Public, Private, Secret*, this course allows teenagers to explore one of the most critical conversations in today's post-internet society: privacy. Examining the work of exhibiting artists, students will reflect upon both the identities we present to the outside world—on social media, to our families, to each other—and the private lives we try to lead outside of the gaze of society. Incorporating concepts drawn from performance and installation art, as well as traditional darkroom photographic methods, students will create image-based projects of their own, exploring boundaries between fiction and documentation.

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

PHOTOGRAPHY II IN BLACK-AND-WHITE: PREPARING YOUR PORTFOLIO

16FTAFB100B | Jaime Schlesinger
Oct 2–Dec 18 | Sun 3:00–6:00 pm | \$705 + \$55 FEE

Designed for the intermediate-level student, this course focuses on further developing a portfolio or body of work. Through individual assignments and critiques, students will discuss editing and sequencing their images in order to build a cohesive portfolio for submission to colleges and universities, or for exhibitions and awards. Students will expand upon ideas of theme, visual narrative, and image consistency and quality. Class critiques will foster confidence in students, as they discuss their work in front of their peers, reflecting upon the progress of their portfolio and accompanying personal vision statement.

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

PHOTOGRAPHY I IN COLOR: COLOR FILM AND DARKROOM

16FTAFC100 | Liz Sales
Oct 1–Dec 17 | Sat 2:00–5:00 pm | \$705 + \$55 FEE

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

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

NEW MEDIA I: FROM ANALOG TO THE WEB

16FTANM100 | Elizabeth Kilroy
Oct 5–Dec 7 | Wed 4:00–6:30 pm | \$705 + \$55 FEE

In this introductory new media storytelling course, teenagers create web-based photo projects, learning to work fluidly between analogue and digital spaces. Students will scan and edit their film in order to create digital files, which will serve as a foundation upon which to build online storytelling platforms. Using Adobe Photoshop and Dreamweaver in ICP's Digital Media Lab, students will explore web design basics, layout and typography, GIF animations, and more. By the end of the course, students will have created a web page that is custom designed for their personal photo project.

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

TEEN ACADEMY IMAGEMAKERS

16FIMFB200A | Lesly Deschler-Canossi
Sep 28, 2016–Jun 19, 2017 | Wed 4:00–6:30 pm

16FIMFB200B | ICP Faculty
Sep 26, 2016–Jun 12, 2017 | Mon 4:00–6:30 pm

\$980 + \$55 FEE PER SEMESTER

Teen Academy Imagemakers enables motivated high school juniors and seniors to advance their photography, writing, and public speaking skills while developing an awareness of the creative and professional possibilities in the field. This weekly after-school program provides teen photographers with guidance from some of New York's best teaching artists, as well as field trips to museums, galleries, and studios; college-prep workshops; pre-professional assignments; mentorship opportunities in the field; and full access to ICP's facilities. By the end of the year, students will have created an extensive portfolio, including an artist's statement and résumé, and a selection of their best work will be honored in a gallery exhibition. This program is designed for students who are interested in pursuing photography in college and/or as a career. Interested students are required to submit a portfolio and written application. Applications are now available online and due by September 6, 2016.

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



© Lila Weiser, STUDENT

MUSEUM EDUCATION

Our Museum Education program provides tours, interpretative materials, and events for educators. These resources introduce visitors to photography while building visual literacy and critical thinking skills. Led by Museum Educators, Guided Tours are conducted in an inquire-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 for all)

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.

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. For more information, please call Group Tours at 212.857.0005 or email grouptours@icp.org.

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

COMMUNITY PARTNERSHIPS

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

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

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

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

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

ICP collaborates annually with **Friends of Island Academy** and the **Center for Alternative Sentencing and Employment Services (CASES)**, two organizations that provide critical support services to predominantly court-involved youth.



© Ruby Tull, TEACHING ASSISTANT

The program focuses on leadership development through personal narrative.

Community Partnerships are made possible with generous support from The Pinkerton Foundation, William Randolph Hearst Foundation, Ravenel and Elizabeth Curry Foundation, The Norman and Heewon Cerk Gift Fund, The Houston Family Foundation, Susan and Thomas Dunn, Keith Haring Foundation, New York State Council on the Arts, The Max and Victoria Dreyfus Foundation, Stuart Z. Katz and Jane Martin, The Alexia Foundation (Aphrodite and Peter Tsairis, Founders), May and Samuel Rudin Family Foundation, Select Equity Group, Lois and Bruce Zenkel, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

REGISTRATION INFORMATION

Registration for Fall Term begins Wednesday, August 10.

212.857.0001 | icp.org/school

REFUND POLICIES

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

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

Continuing Education Track Programs: Cancellation up to 10 business days prior to the first seminar class: 100% refund, less a \$100 withdrawal fee; up to five business days prior to the first seminar class: 80% refund, less a \$100 withdrawal fee; six business days prior to the second seminar class: 70% refund, less a \$100 withdrawal fee. No refunds/credits will be given after that time.

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

Travel Programs: Requests for refunds must be submitted in writing. The date the request is received will determine eligibility for a refund. All approved refunds take at least four weeks

to process. Each travel program has its own refund policy; for further information, contact the Education Department, 212.857.0001.

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

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

Gift Certificates: Gift certificates are non-refundable and expire one year from the date of purchase.

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

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

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

CLASS POLICIES

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

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

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

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

Inclement Weather Policy: In case of severe weather conditions, which could result in the cancellation of classes and or events, please refer to our website, icp.org. This information is generally posted by 7:00 am and will be updated as necessary. As a rule, weather conditions, such as snow, sleet, ice, or rain, will not warrant the cancellation of classes or events at ICP.

PORTFOLIO REVIEWS

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

Online: You may submit a selection of 15 small JPEGs (no larger than 2mb total) and/or a link to your website to portfolioreview@icp.edu. For a Photoshop review, please send 2 to 3 unflattened .psd files. Please be sure to include the class(es) you'd like to take and a list of any photography classes taken elsewhere, as well as other pertinent information about yourself. You are welcome to send your website, but Flickr sites will not be considered for portfolio reviews.

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

Aug 30 Tues 5:00–7:00 pm
Sep 10 Sat 10:00 am–1:00 pm
Sep 14 Wed 6:00–8:00 pm

OPEN HOUSE

Sep 17 Sat 10:00 am–1:00 pm
Sep 20 Tues 5:00–7:00 pm
Sep 24 Sat 10:00 am–1:00 pm
Sep 27 Tues 5:00–7:00 pm

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

NOTE: This informal review is used to ensure appropriate class placement. Students should bring 10 to 15 images that reflect their current technical and aesthetic abilities in photography.

Education staff are always available for class placement advisement. Portfolio review and registration are on a first-come, first-served basis.

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

HOW TO REGISTER

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

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

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

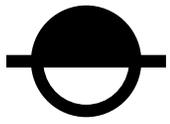
STUDENT LOGIN

Students can log into their online student account 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.



**INTERNATIONAL
CENTER OF
PHOTOGRAPHY**

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

212.857.0001
icp.org

Early Registration Special

Now through September 9 use code 16FPG15 to receive 15% off tuition on all Fall Term Continuing Education classes. ICP Members receive an additional \$25 off. Not valid on any prior purchases.

Continuing Education Open House
Wednesday, September 14 | 6:00–8:00 pm

Continuing Education Track Open House
Wednesday, September 7 | 6:00–8:00 pm

Full-Time Programs Open House
Tuesday, September 20 | 6:30–8:00 pm

@@icpschool | @ICP | f ICP | @ICPhotog

visit us online: icp.org/school



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ICP Museum

Now open at 250 Bowery | icp.org/museum | #ICPMuseum



**INTERNATIONAL
CENTER OF
PHOTOGRAPHY
SCHOOL**

**Fall 2016
Courses and Programs**

Including January 2017 Workshops

**Full-Time Programs
2017–2018**

ICP-BARD MFA PROGRAM

CHAIR: Nayland Blake

APPLICATION DEADLINE:

Monday, January 23, 2017

ONE-YEAR CERTIFICATE PROGRAMS

**Documentary Practice and
Visual Journalism**

CHAIR: Alison Morley

General Studies in Photography

CHAIR: Marina Berio

New Media Narratives

CHAIR: Elizabeth Kilroy

APPLICATION DEADLINE:

Monday, March 6, 2017

For further information and how to apply, contact:

Full-Time Programs | ICP Education Department
admissions@icp.edu | Tel: 212.857.9705 | Fax: 212.857.0091
icp.org

© Tomo Morisawa GS '16

FULL-TIME PROGRAMS INFO SESSIONS | Every Friday | 3:00–4:30 pm
FULL-TIME PROGRAMS OPEN HOUSE | Tuesday, September 20 | 6:30–8:00 pm

Learn more about our Full-Time Programs and Online Information Sessions by calling us at 212.857.0065 or emailing us at fulltime@icp.edu.