Otherwise, a portfolio review is required; please call the Education Department (212.857.0001) to schedule.

If you have the prerequisite for the course, you may register online at icp.org, by phone, or in person.

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).

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
16FOLLAD00 | Lynn Saville
Oct 31–Jan 2 | Mon 1:00–3:00 pm | $155

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, instructor techniques, timely critiques, and virtual exhibitions of student work.

STORIES IN THE SOCIAL LANDSCAPE
16FOLP100 | 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 photographer 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 29) | $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 photography, 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.

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 working artists and professionals.

Students must present a portfolio of digital work (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.

TUITION:

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
17WOTSR200 | ICP Faculty
Apr 18–Jun 20 | Tues 12:00–2:00 pm

TECHNICAL SEMINAR
16FOTP000 | Ports Bishop
Sep 29–Dec 14 | Thurs 12:00–2:00 pm
17WOTP100 | ICP Faculty
Jan 26–Mar 30 | Thurs 12:00–2:00 pm
17WOTP200 | ICP Faculty
Apr 13–June 15 | Thurs 12:00–2:00 pm

PRINTING AND PORTFOLIO DEVELOPMENT
17MOTP100 | ICP Faculty
Aug 12–18* | (class will be held at ICP)
Mon–Sun 10:00 am–5:00 pm

*Dates subject to change.
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 28–Dec 14 | 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
$820 + $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 art 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
16FCEDP010A | Robert Meyer
Oct 22 | Sat 10:00 am–5:00 pm
16FCEDP010B | Robert Meyer
Oct 23 | Sun 10:00 am–5:00 pm
16FCEDP010C | Lester Lefkowitz
Nov 6 | Sun 10:00 am–5:00 pm
16FCEDP010D | 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
PHOTOGRAPHY II
16FCEDP100A | Heidi Norton
Sep 29–Dec 8 | Thurs 6:30–9:30 pm
16FCEDP100B | Claudia Sobres
Oct 17–Dec 19 | Mon 10:00 am–1:00 pm
$820 + $40 FEE
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 art 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 digital cameras. FOR BEGINNERS
PREREQUISITE: A solid understanding of photo editing
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 vaca- tion 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.
iPHONE/ iPAD TRAVEL PHOTOGRAPHY
16FCEDP101 | Dan Burkholder
Oct 15–16 | Sat & Sun 10:00 am–5:00 pm
$380 + $20 FEE
Whether you are a tourist or simply a photog- rapher 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.
Digital Photography Loaners
Our digital media courses cover a range of issues, including the basics of digital photog- raphy, the integration of digital techniques into photographic practice, and the exploration of new possibilities through web design, multi- media, and digital video. Advanced classes provide access to high-end professional equipment, such as Hasselblad high-resolution scanners and the 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 outset, 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.
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 copy- right, 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; making your own fine black-and-white and color digital prints.
PREREQUISITE: Familiarity with basic digital photog- raphy, such as the topics covered in Basic Digital Photography or in How to Use Your Digital SLR
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 covering
MACINTOSH BASICS
16FCEM000A | Lavonne Hall
Oct 1 | Sat 10:00 am–1:00 pm

$100
This workshop provides an introduction to computers in general and the Macintosh system in particular. Students learn all the basic features necessary to use a Macintosh computer for digital photography. Through hands-on instruction, they become familiar with the computer’s components—the desktop, its contents, and removable media, such as CD-ROMs and DVD disk drives—and learn to create, save, open, and retrieve documents; use folders; and work efficiently. Upon completion of this workshop, students may advance to more demanding applications, such as Photoshop, Illustrator, InDesign, Dreamweaver, and Flash. FOR BEGINNERS
NOTE: This workshop is free to those who enroll in Photography I: Digital Imaging for Photographers.

ADOBE LIGHTROOM: COMPREHENSIVE
16FCEL001 | 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
16FCEL100 | Ports Bishop
Dec 10–11 | Sat & Sun 10:00 am–5:00 pm

$1,060 + $50 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
16FCPS5100A | Kathleen Anderson
Sep 29–Dec 8 | Thurs 10:00 am–1:00 pm

$1,260 + $50 FEE
In this introductory course, students learn to use 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 II: DIGITAL IMAGING FOR PHOTOGRAPHERS
16FCPS5100A | Kathleen Anderson
Sep 29–Dec 8 | Thurs 10:00 am–1:00 pm

$1,260 + $50 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 III: FOR ADOBE LIGHTROOM USERS
16FCPS5100A | Kathleen Anderson
Oct 4–Dec 13 | Tues 10:00 am–1:00 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: Adobe Lightroom for Beginners, Adobe Lightroom Comprehensive, or portfolio review

THE PERFECT SCAN
16FCEDT01 | 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.

DIGITAL WORKFLOW
16FCEDT02 | 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
16FCEL100 | 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

PHOTOSHOP I: DIGITAL IMAGING FOR PHOTOGRAPHERS
16FCPS000A | Lou Benjamin
Sep 28–Dec 14 | Wed 10:00 am–1:00 pm

$820 + $40 FEE
This introductory course covers the basics of Photoshop—from scanning and digital-camera input to digital prints—and looks at computer-imaging hardware and software technology to explore the capabilities of the “electronic darkroom.” Students learn about resolution, white balance, and noise reduction, as well as how to import camera files into Bridge, open Camera Raw files, and scan film. The course also covers nondestructive tonal and color correction 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
16FCPS000B | Gigi Gatewood
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: Adobe Lightroom for Beginners, Adobe Lightroom Comprehensive, or portfolio review

THE PERFECT SCAN
16FCEDT01 | 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.

© Andrew Lichtenstein

© Jeanette May
Foundation & Techniques

Printing

FINE ART DIGITAL PRINTING I
16FCEPR100A | Andrew Buckland
Sep 29–Dec 8 | Thurs 6:30–9:30 pm
Oct 4–Dec 13 | Tues 6:30–9:30 pm
$820 + $70 fee

This course introduces students to printing photographic images on materials such as reflective metal, or on fabric, this class is a complete high-speed introduction.

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 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 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.

PHOTOGRAPHERS 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:
• Discuss privacy and rights issues
• Write/publish a medium post to share work
• Try storytelling templates for sharing work
• 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

NEW INTRODUCTION TO DIGITAL AND NEW MEDIA STORYTELLING FOR PHOTOGRAPHERS
16FCEMG103 | Lora Grumet
Oct 4–Dec 13 | Tues 6:30–9:30 pm
$655 + $40 fee

The 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 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: 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

CREATIVE VIDEO EDITING WITH ADOBE PREMIERE PRO
16FCEDV115 | Stefanie Dworkin
Dec 3–4 & 10–11 | Sat & Sun 10:00 am–5:00 pm
$779 + $40 fee

The objective of this workshop is to provide students with a solid foundation in the principles 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; digital-camera setup 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 MULTIMEDIA: COMBINING STILLS, AUDIO, AND VIDEO
16FCEM203 | 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 into your 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.

THE POWER OF THE COLOR IMAGE: EXPLORING COLOR IN AND OUT OF THE DARKROOM
16FCEC020 | 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. For beginners, the course will cover the physics of silver halide and development, while for those already familiar with traditional printing, the course will explore the technical and aesthetic possibilities of color photography.

NON-SILVER PRINTING
16FCAP100A | Tricia Rosenkilde
Sep 28–Dec 14 | Wed 2:00–5:00 pm
$775 + $70 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 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 will also discuss negative archiving and storage. Upon completing the 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.

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 focus, 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 4 x 5 cameras.

CHEMIGRAMS: EXPERIMENTAL PHOTOGRAPHY WITHOUT A DARKROOM OR CAMERA
16FCAP000 | Douglas Collins
Dec 4 | Sun 1:00 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 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 encaustic 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.

FOUNDATION & TECHNIQUES

Film Photography

PHOTOGRAPHY I IN BLACK-AND-WHITE
16FCEFB00A | Michael Silverwise
Sep 28–Dec 14 | Wed 10:00 am–1:00 pm
$705 + $60 FEE
This course is designed to expand students’ understanding of the relationship between negative and print. We discuss the choices that determine the contrast/density/tonal scale of a negative and how that translates into a fine black-and-white print. Various film and paper developers are available for students to explore the medium and how these choices aesthetically impact their style and/or vision of a photographic project. The class is designed for students with an ongoing or completed project who want to unify concept, content, and aesthetic choices. Students are expected to spend a minimum of two to three hours in the darkroom each class session.

PHOTOGRAPHY II IN BLACK-AND-WHITE
16FCEFB010 | 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 exposure, film development, and picture content. Weekly assignments and lectures on historical and contemporary photography will explore the technical and aesthetic possibilities of photography. The majority of class time is devoted to working in the darkroom and building printing techniques.

NOTES: For beginners, note: For students who prefer to learn about the basics in color, see The Power of the Color Image, to the right.

Alternative Processes

CHEMIGRAMS: EXPERIMENTAL PHOTOGRAPHY WITHOUT A DARKROOM OR CAMERA:
16FCAP000 | Douglas Collins
Dec 4 | Sun 1:00 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 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 encaustic 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
$820 + $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
$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

REGISTRATION: icp.org/school  1 212.857.0001
07
“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 “PL” 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 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 Echeverría, 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 Troadéco.

Lighting

EXPOSURE, LIGHT, AND COMPOSITION FOR THE NOVICE
16FCE100 | 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 bright 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 “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
16FCE110 | Robert Meyer
Oct 17–Dec 19 | Mon 10:00 am–1:00 pm
$580 + $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 hard to achieve in artificial light. Students will learn how 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

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 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, strobe and continuous light; emphasis is placed on understanding the light in this way, it will change the way you see and photograph all your future images.

PREREQUISITE: Photo I or portfolio review

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 portrait. 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 refractors and focusing elements, filters, umbrellas, softboxes, paras, and other light shapers. During class, students analyze photographs and learn the key ability that separates the professional from the amateur. Whether you are indoors or outdoors, 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.

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 strobe 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.

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

NEW EVERYTHING YOU WANTED TO KNOW ABOUT BASIC LIGHTING EQUIPMENT... BUT WERE TOO EMBARRASSED TO ASK
16FCELI119 | Flora Hanitijo
Oct 1 | Sat 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.

PREREQUISITE: Photo I or portfolio review

THE PORTRAIT: LIGHTING WITH PURPOSE
16FCELI118 | Nelson Bakerman & Barry Munger
Sep 28–29 | Wed & Thu 10:00 am–4:00 pm
$680 + $50 FEE
James Thurbur once wrote, “There are two kinds of light—the glow that illuminates, 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.

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 outdoors, shooting a formal portrait or an informal 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: 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.

© Alan Winslow

EARLY REGISTRATION SPECIAL!
Now through September 9 use code 16FGP15 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.
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
16FCEPU004 | 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: CAPTURING THE CITY’S SPIRIT
16FCEPU101 | 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 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

THE DOCUMENTARY PROJECT: THE PHOTOGRAPHER AS STORYTELLER
16FCEPU203 | 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 I or portfolio review

ADVANCED STREET PHOTOGRAPHY: FINDING YOUR VOICE
16FCEPU222 | 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
16FCEPO201 | Neal Slavin
Oct 4–Dec 13 | Tues 10:00 am–1:00 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 6:30–9:30 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 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 when five minutes can really make a difference—if one knows how to use them. Through discussions, visual presentations, and in-class assignments, students explore the notion of portraiture, learn how to research a specific subject, prepare gear for a shoot, take advantage of the architecture or nature available, install an easy lighting system, interact with a model, and create a powerful portrait. Each student 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 extreme 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. Focus is on how to use light to convey a mood about a subject, making contact with potential subjects, troubleshooting 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
16FCEL0194 | Andrea Blanch
Oct 26–30 & 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.

The Architectural Metropolis and the Poetics of Space
16FCEL0001 | Alex Frukin
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
16FCEL1001 | 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
16FCEN106 | 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
16FCEN107 | Jade Doskow
Oct 22–23 | Sat & Sun 10:00 am–5:00 pm
$380 + $15 FEE
In this mini-workshop, students travel around many of New York’s most interesting waterfronts. Experience the remnants of New York’s European history with a walk through a remote Western Queens location slated to become the next business district. 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 vestiges 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.
IDEAS & PRACTICE

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 castellike 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.

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 ground-breaking 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.

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: A Primer
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 castellike 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.

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 ground-breaking 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 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,
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 course. (*Note: Thurs, Oct 6 & 20 at ICP; Fri 3:00–6:00 pm; Sat, Nov 5, Dec 3, Jan 7, and Feb 11 at Alice S Zimet and 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.

NEW PHOTOGRAPHY AND THE URBAN LANDSCAPE: FROM FARM TO TABLE
16FCEPV055 | Aliza Elizarov

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 COLLAGUE AND THE PHOTOGRAPHIC IMAGINATION
16FCEPV054 | Barbara Confin

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 assemblage. All three assert the ascendency 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 the practical exercises. Everyone will be encouraged to seek their own collage style in this most plastic of mediums.

NEW THE UNTOLD STORY: FROM THE PERSONAL TO SOCIAL HISTORIES
16FCEPV149 | Christine Callahan

Nov 3–Dec 8 | Thurs 6:30–9:30 pm $410

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 Walden 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 documenta- tion 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.

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 crime scene; 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.

NEW PHOTOGRAPHY IS MAGIC
16FCEPV148 | Dustina Sherbine

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 mechanics, as well 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 Edouard Muybridge, Harold E. Edgerton, and, in 1896, French magician Georges Méliès, who discovered the “stop trick.”

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 will help you 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 PHOTOGRAPHY IS MAGIC
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.

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 will help you 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 PHOTOGRAPHY IS MAGIC
16FCEPV148 | Dustina Sherbine

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 mechanics, as well 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 Edouard Muybridge, Harold E. Edgerton, and, in 1896, French magician Georges Méliès, who discovered the “stop trick.”
IDEAS & PRACTICE

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, multi-media, 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 LONG-TERM PROJECT: PHOTOGRAPHING THE EVERYDAY*
16FCEPV257 | Stéphanie de Rougé
Oct 4, 2016–June 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: 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 Ulboe
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
**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 have 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.  
**PREREQUISITES:** Photo III or portfolio review  
**NOTE:** Must have a portfolio or work in progress

**NEW WOMEN PICTURING REVOLUTION**

16FCEPV07 | 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 photojournalism, documenting political and social upheaval—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 photographers who engage these issues, the panel will aim to reclaim and retell a history that is both radical and necessary.  
**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 successful and impactful.  
**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 *Women 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, 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 Khadijah 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 talismans[,] 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, “picture making.”

**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 imagemakers 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.

---

**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.
STRATEGIES FOR THE PHOTOGRAPHER

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.

**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: DEPLOYING A STRATEGY**

16FCEMA200 | Susie Cushman
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

**NEW STARTING A PHOTOGRAPHY PRACTICE**

16FCEBP002 | Lesly Deschler-Canossi
Oct 22 | Sat 10:00 am–5:00 pm
$290 + $15 FEE

*: What gives you the best chance of being accepted in the opportunity of your choice? 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...
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 photograph 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**

16FCSMA001 | Harvey Stein
Dec 3–4 & 10–11 | Sat & Sun
10:00 am–5:00 pm | $640 + $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 ensure individual attention.

**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 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 Fougéron, 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**
17JCEDP900 | Maureen Drennan  
Jan 3–6 | Tues–Fri, 6:00–10:00 pm & Sat 10:00 am–5:00 pm  
$610 + $55 fee  
**FOR BEGINNERS**

**PHOTOGRAPHY II**
17JCEP100 | Meryl Feigenberg  
Jan 9–13 | Mon–Fri, 6:00–10:00 pm  
$770 + $40 fee  
**FOR BEGINNERS**

**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

**PHOTOGRAPHY I: DIGITAL IMAGING FOR PHOTOGRAPHERS**
17JCEPS000 | Lou Benjamin  
Jan 3–6 | Tues–Fri, 10:00 am–5:00 pm  
$770 + $40 fee  
**FOR BEGINNERS**

### Macintosh Basics

**MACINTOSH BASICS**
17JCEMB000 | 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

**PHOTOGRAPHY II: FOR ADOBE LIGHTROOM USERS**
17JCEPS106 | Kathleen Anderson  
Jan 14–15 & 21–22 | Sat & Sun, 10:00 am–5:00 pm  
$770 + $40 fee  
**FOR BEGINNERS**

### Printing

**FINE ART DIGITAL PRINTING I**
17JCEPR100 | Ben Gest  
Jan 9–13 | Mon–Fri, 10:00 am–5:00 pm  
$820 + $700  
**FOR BEGINNERS**

**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:** 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**
17JCEF800 | 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**
17JCEF810 | 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 3–6 | Tues–Fri, 6:00–10:00 pm & Sat 10:00 am–5:00 pm  
$610 + $35 fee  
**PREREQUISITE:** Photo I or portfolio review

**Lighting**

**LIGHTING: IN THE STUDIO AND ON LOCATION**
17JCEL013 | Robert Meyer  
Jan 9–13 | Mon–Fri, 6:00–10:00 pm  
$425 + $40 fee  
**PREREQUISITE:** Photo I or portfolio review

**ADVANCED STUDIO LIGHTING**
17JCEL031 | 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  
**FOR BEGINNERS**

**UNDERSTANDING COMPOSITION: THE INS & OUTS**
17JCEPV152 | Anja Hitzenberger  
Jan 17–20 | Tues–Fri, 6:00–10:00 pm  
$410  
**FOR BEGINNERS**

**FULFILLING AND FINISHING YOUR FINE ART PROJECT**
17JCEMA206 | Martine Fougéron  
Jan 7–8 & 14–15 | Sat & Sun, 10:00 am–5:00 pm  
$460  
**FOR BEGINNERS**

**Personal Vision**

**Personal Vision**

**UNDERSTANDING COMPOSITION: THE INS & OUTS**
17JCEPV152 | Anja Hitzenberger  
Jan 17–20 | Tues–Fri, 6:00–10:00 pm  
$410  
**FOR BEGINNERS**

**FULFILLING AND FINISHING YOUR FINE ART PROJECT**
17JCEMA206 | Martine Fougéron  
Jan 7–8 & 14–15 | Sat & Sun, 10:00 am–5:00 pm  
$460  
**FOR BEGINNERS**

**Film Photography**

**PHOTOGRAPHY I IN BLACK-AND-WHITE**
17JCEF800 | 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**
17JCEF810 | 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 3–6 | Tues–Fri, 6:00–10:00 pm & Sat 10:00 am–5:00 pm  
$610 + $35 fee  
**PREREQUISITE:** Photo I or portfolio review

**Lighting**

**LIGHTING: IN THE STUDIO AND ON LOCATION**
17JCEL013 | Robert Meyer  
Jan 9–13 | Mon–Fri, 6:00–10:00 pm  
$425 + $40 fee  
**PREREQUISITE:** Photo I or portfolio review

**ADVANCED STUDIO LIGHTING**
17JCEL031 | 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  
**FOR BEGINNERS**

**Personal Vision**

**UNDERSTANDING COMPOSITION: THE INS & OUTS**
17JCEPV152 | Anja Hitzenberger  
Jan 17–20 | Tues–Fri, 6:00–10:00 pm  
$410  
**FOR BEGINNERS**

**FULFILLING AND FINISHING YOUR FINE ART PROJECT**
17JCEMA206 | Martine Fougéron  
Jan 7–8 & 14–15 | Sat & Sun, 10:00 am–5:00 pm  
$460  
**FOR BEGINNERS**
Students challenge their ideas and test new practice and that of other artists. Through ways in which images increasingly structure modern society and consciousness. With its strong emphasis on writing and 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 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.

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.

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 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 Art

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 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 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.
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

16FCTSR200 | 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

16FCTSR220 | 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
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 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 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

17WTRTY001 | 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 galleryists 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 Wataru 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 cafe 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 to 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.

© Hilary Duffy, Cuba

REGISTRATION: icp.org/school | 212.857.0001
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 Chervernan-Nunnally Foundation, The Houston Family Foundation, Susan and Thomas Dunn, The Max and Victoria Dryfus Foundation, Stuart Z. Katz and Jane Martin, The Alexia Foundation (Aphrodite and Peter Tsatis, Founders), Select Equity Group, Lois and Bruce Zemek, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.
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 public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

REGISTRATION: icp.org/school  T 212.857.0001

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 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

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

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

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
- 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.

MUSEUM EDUCATION  |  COMMUNITY PARTNERSHIPS  |  REGISTRATION

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.

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 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 predominately court-involved youth.

REGISTRATION: icp.org/school  T 212.857.0001

REFUND POLICIES

Requests for refunds must be submitted to withdrawals@icp.edu. The date will determine eligibility for a refund. All approved refunds will be issued in full. Registration hours are Monday–Friday, 10:00 am–4:30 pm. No reservation is required.

CANCELLATION UP TO THREE DAYS PRIOR TO THE START OF THE WORKSHOP:

Transfer Fee:

Full: $25 nonrefundable fee
Partial: $15 nonrefundable fee

If for any reason a student or student’s personal property. ICP is a public

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.
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

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.