



INTERNATIONAL  
CENTER OF  
PHOTOGRAPHY  
SCHOOL

Winter 2017  
Courses and Programs



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

[icp.org/school](http://icp.org/school) | 212.857.0001 | [@icpschool](https://www.instagram.com/icpschool) | [@ICP](https://www.instagram.com/ICP) | [f ICP](https://www.facebook.com/ICP) | [@ICPhotog](https://twitter.com/ICPhotog)



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## Registration for Winter Term begins Wednesday, December 7.

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

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

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### EARLY REGISTRATION SPECIAL

Now through December 30 use code **PG17W15** to receive 15% off tuition on all Winter Term Continuing Education classes. ICP Members receive an additional \$25 off. Not valid on any prior purchases.

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

COVER PHOTO: © Minny Lee, *Self Portrait*, Asbury Park, NJ, 2012, Archival Pigment Print, 16 x 20"

## UPCOMING EXHIBITION PERPETUAL REVOLUTION: THE IMAGE AND SOCIAL CHANGE

Organized by ICP curators Carol Squiers and Cynthia Young, along with adjunct curators Joanna Lehan and Kalia Brooks, *Perpetual Revolution: The Image and Social Change* continues ICP's long-standing tradition of exploring the social and historic impact of visual culture.

Today, viewers are barraged by seemingly endless streams of new kinds of media images on an unprecedented scale. *Perpetual Revolution* explores the relation between the overwhelming image world that confronts us, and the volatile, provocative, and often-violent social world it mirrors.

This exhibition proposes that an ongoing revolution is taking place politically, socially, and technologically, and that new digital methods of image production, display, and distribution are simultaneously both reporting and producing social change. The epic social and political transformations of the last few years would not have happened with the speed and in such depth if it weren't for the ever-expanding possibilities offered by this revolution.

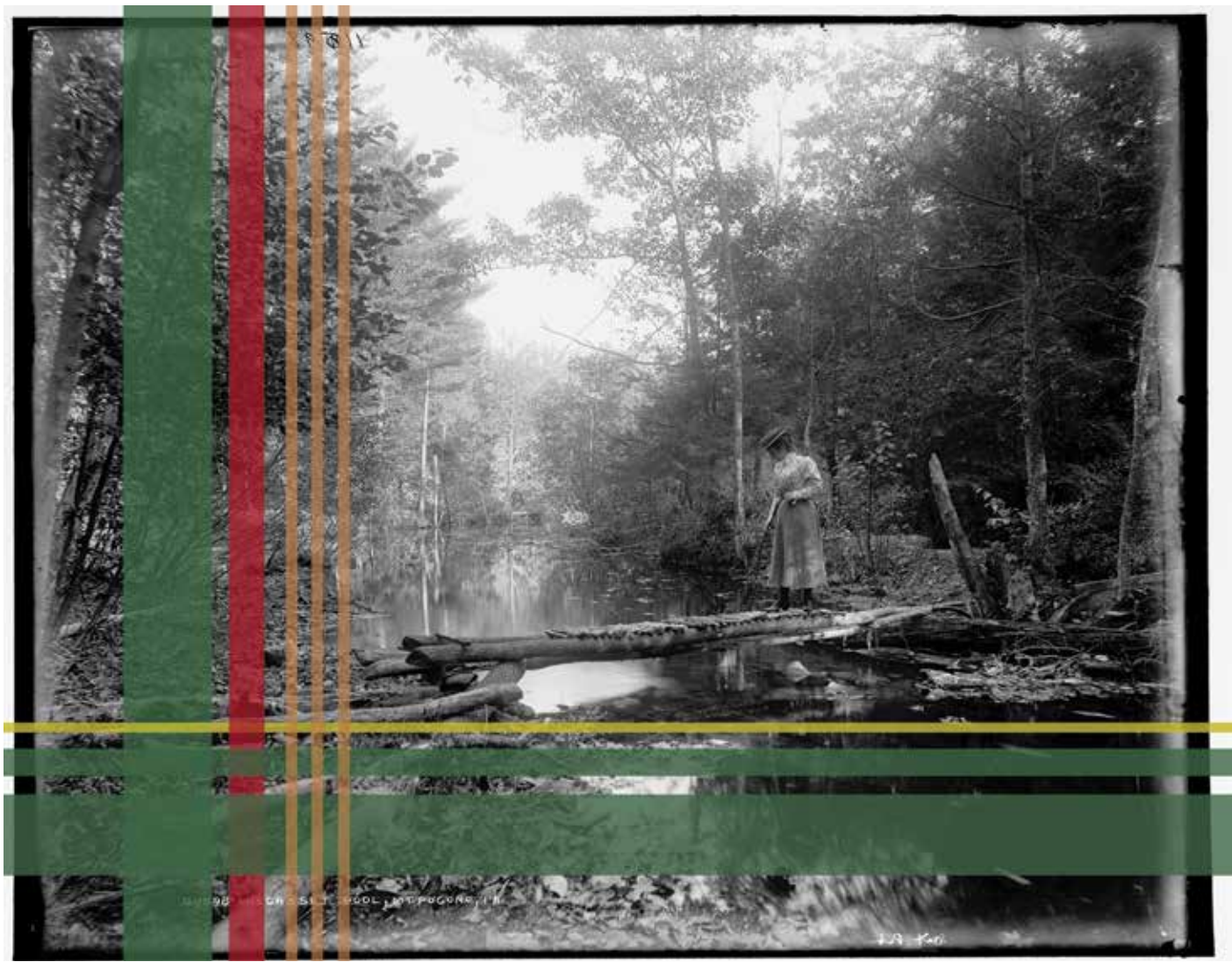
*Perpetual Revolution: The Image and Social Change* presents five of these critical issues transformed by visual culture: #BlackLivesMatter, gender fluidity, climate change, terrorist propaganda, and the refugee crisis.



© Sheila Pree Bright



# JANUARY 2017 WORKSHOPS



© Chandra Glick

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

For course descriptions, see [registration.icp.edu/wconnect/ace/instlookup.awp](http://registration.icp.edu/wconnect/ace/instlookup.awp)

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

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

## Digital Photography

### PHOTOGRAPHY I

**17JCEDP000A | Martha Fleming-Ives**  
Jan 3–6 | Tues–Fri 10:00 am–5:00 pm

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

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

For course description, please see page 5.  
**FOR BEGINNERS**

### HOW TO USE YOUR DIGITAL SLR OR MIRRORLESS CAMERA

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

For course description, please see page 5.  
**FOR BEGINNERS**

### IPHONE PHOTOGRAPHY 101

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

For course description, please see page 6.

### PHOTOGRAPHY II

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

For course description, please see page 6.

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

## Digital Workflow

### MACINTOSH BASICS

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

For course description, please see page 6.  
**FOR BEGINNERS**

### ADOBE LIGHTROOM: COMPREHENSIVE

**17JCEL001 | Keisha Scarville**  
Jan 9–13 | Mon–Fri 6:00–10:00 pm  
\$675 + \$40 FEE

For course description, please see page 6.

**PREREQUISITE:** Macintosh literacy or Macintosh Basics, or portfolio review

### NEW LIGHTROOM INTENSIVE: FROM A TO Z

**17JCEL003 | Jade Doskow**  
Jan 9–13 | Mon–Fri 10:00 am–5:00 pm  
\$820 + \$40 FEE

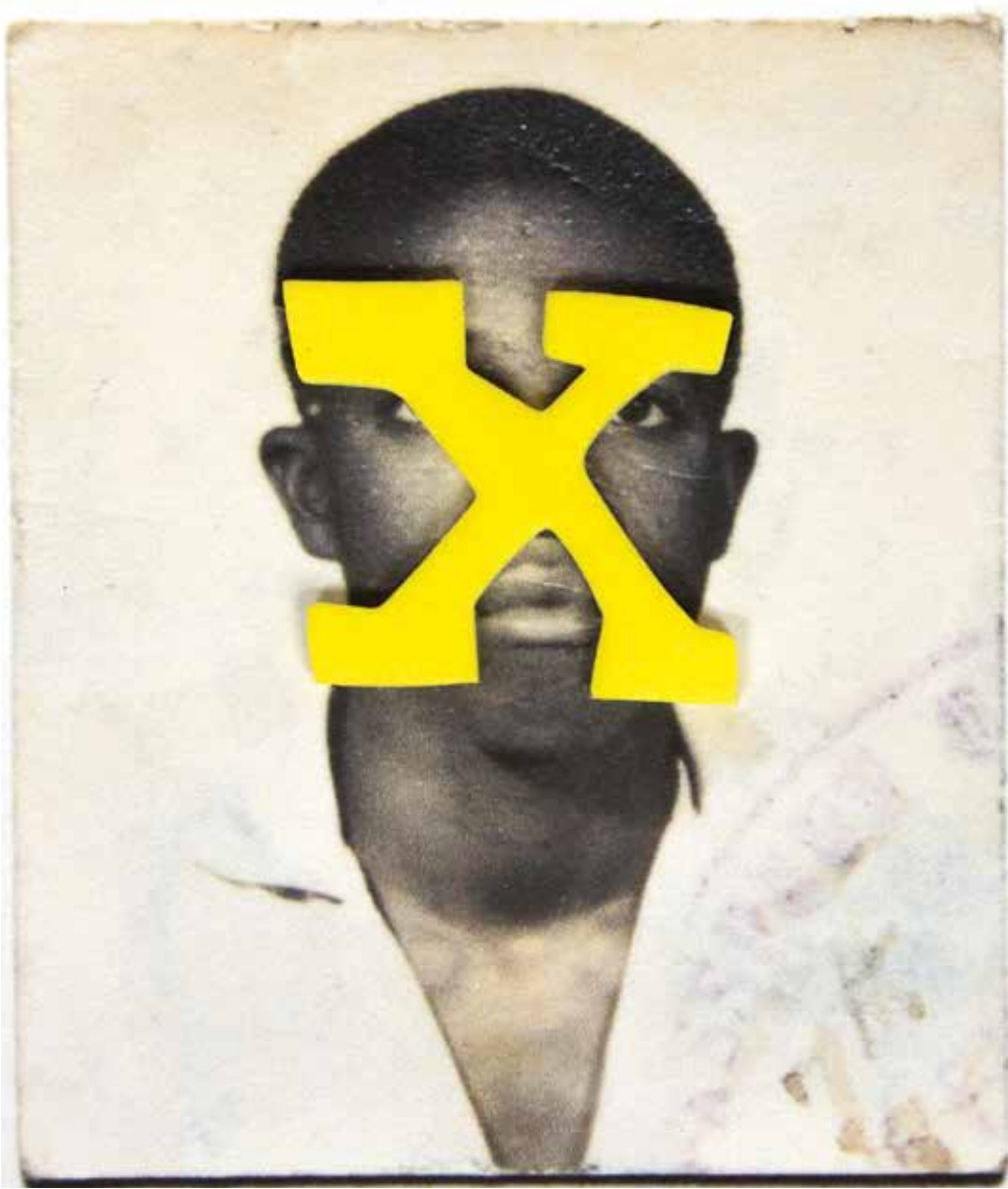
This course introduces students to all of Adobe Lightroom's possibilities—from importing and organizing to making global and local corrections. Students will begin by creating a Lightroom catalogue and arranging their digital files within it. They will then delve into creative image processing in the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

**PREREQUISITE:** Macintosh literacy or Macintosh Basics or portfolio review

### PHOTOSHOP I: DIGITAL IMAGING FOR PHOTOGRAPHERS

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

For course description, please see page 7.  
**FOR BEGINNERS**



© Keisha Scarville



PHOTOSHOP I:  
FOR ADOBE LIGHTROOM USERS

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

For course description, please see page 7.

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

Printing

FINE ART DIGITAL PRINTING I

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

For course description, please see page 7.

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

This hands-on course introduces students to the practical operation and creative possibilities of shooting video with a DSLR camera. Topics are presented in a manner intended to simplify complex techniques and include manual operation of camera controls, shot types, camera movement, file types, and transcoding. Basic editing techniques are taught using Apple's

Final Cut Pro. Assignments focus on capturing video and organizing footage into short video pieces. No previous experience in digital video is required, and digital video cameras are available for student loan; contact ICP's Photo Lab.  
**PREREQUISITE:** Photo I: Digital, DSLR familiarity, or portfolio review  
**NOTE:** A DSLR camera capable of shooting video is required. DSLR cameras are available for student loan.

Film Photography

PHOTOGRAPHY I IN BLACK-AND-WHITE

**17JCEFB000 | Chandra Glick**  
Jan 3–7 | Tues–Fri 6:00–10:00 pm &  
Sat 10:00 am–5:00 pm  
\$610 + \$55 FEE

For course description, please see page 9.

**FOR BEGINNERS**

PHOTOGRAPHY II IN BLACK-AND-WHITE

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

For course description, please see page 9.

**PREREQUISITE:** Photo I or portfolio review

THE PORTRAIT AND THE VIEW CAMERA

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

This class explores the techniques needed to create beautiful portraits in black-and-white and

in color with the 4x5 view camera. Students learn all of the movements of the camera for controlling perspective, depth of field, and selective focus. Using the view camera, students become more involved with the photographic process: pre-visualizing; concentrating on the mind's eye; seeing the light, shape, form, and tonality; and framing the picture within the 4x5 film plane. Students learn to work with studio lighting and natural light. Slide lectures feature the work of Richard Avedon, Arnold Newman, and Hiroshi Sugimoto, among others.

**PREREQUISITE:** Photo I or portfolio review

Lighting

LIGHTING:  
IN THE STUDIO AND ON LOCATION

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

This workshop introduces students to the fundamentals of studio lighting. Whether for portrait or still life, in the studio or on location, students learn how to manipulate light and mood to create a desired effect. Students examine a range of techniques and their effects—soft and warm or bold and graphic. In addition to experimenting with umbrellas, softboxes, and grids, students become familiar with light-control devices, such as fresnel spots, and beauty dishes, including the Mola, snoots, and 3-D reflectors.

**PREREQUISITE:** Photo I or portfolio review

PORTRAIT LIGHTING:  
BIG LIGHTS, SMALL LIGHTS

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

Lighting is the key to defining the mood, texture, and concept of any photograph—in other words, it is the photographer's essential tool. Once you learn how to control lighting, your photos will take on greater depth and meaning. This dynamic workshop covers two types of lighting: first, studio strobes with umbrellas, soft boxes, and grid spots; second, portable flash with modifiers, as well as flash used off-camera and by remote. We will start in the studio with power packs and monolights, covering all of the standard grip equipment, one- to three-light setups, metering techniques, and exposure and color control. Next, we will look at the portable flash, exploring how it works and using it in locations with no access to AC power. We will diffuse and bounce, and get the light off the camera, so it doesn't look like flash. Studio strobes help you to "see" the light, since they have modeling lights; in turn, this helps photographers to understand the placement of light with the flashes. On the last day, we will combine strobes and ambient light to balance both the exposure and the color, a technique that provides the photographer with great creative options. This is a technical but fun class, and includes demos and shooting every day with provided models.

**PREREQUISITE:** Photo I or portfolio review

ADVANCED STUDIO LIGHTING

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

This workshop engages advanced photog-raphers in a thorough investigation of studio lighting for portraits, both on location and in the studio. Moving beyond a basic under-standing of lighting, students explore setups and techniques used in editorial and commercial work. Demonstrations using tungsten lights and electronic flash equip-ment address color balance, contrast control,

and direction of light. Through discussions on metering, exposure, and film types, students learn how to produce their desired effects. Students explore a variety of lighting strategies using single, multiple, and mixed sources, and learn to modify lighting using diffusion, reflec-tors, snoots, projectors, spots, and umbrellas. All camera formats are welcome.

**PREREQUISITE:** Fundamentals of Studio Lighting, Photo II, 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

This course explores the role of the documen-tary photographer as a visionary and storyteller with the intention of creating social change and empowerment through personal vision, passion, and purpose. A photographer with honest, clear storytelling and heart can work together with others to raise awareness about social issues in a changing world. The workshop will provide a deep introduction to the transformative power of documentary photography, with a concentra-tion on developing a personal style through assignments and a longer-term project. We will discuss creating story ideas, getting intimate with subjects, interpreting images to tell stories, funding projects, working with magazines, NGOs, and publishing work. The class will explore multimedia projects, documentary filming, crowdfunding, and finding inner and outer support for projects. Through lectures, critiques, and personal assignments, students will find inspiration and support for their visions and determine steps to move forward into the challenging world of photography. Lectures will provide an overview of documentary photog-raphy and a glimpse into a changing landscape in which the power of imagery is essential in creating change. Guest speakers will include photographers and founders of NGOs.

Personal Vision

UNDERSTANDING COMPOSITION:  
THE INS & OUTS

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

For course description, please see page 7.

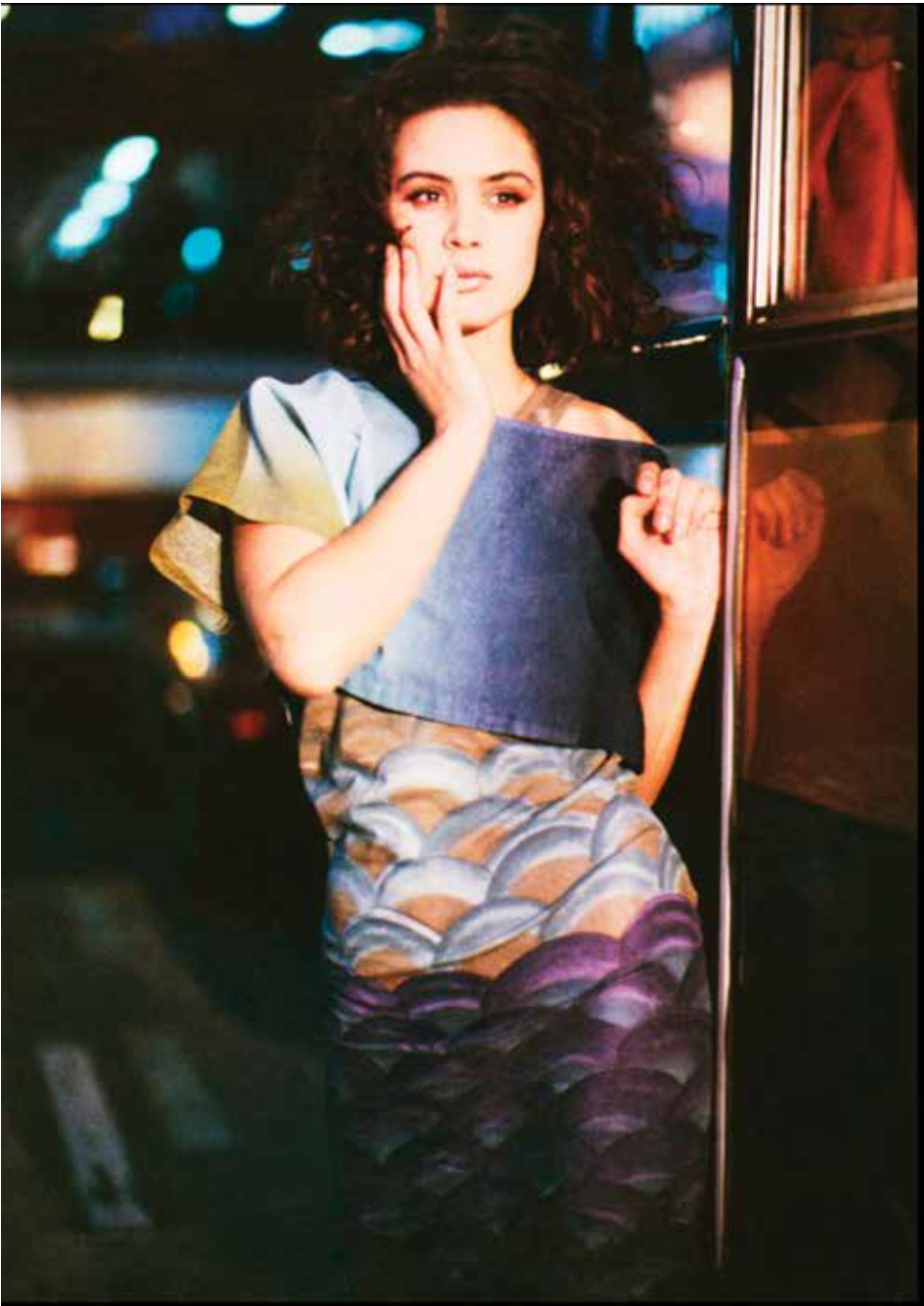
**PREREQUISITE:** Photo I or portfolio review

FULFILLING AND FINISHING  
YOUR FINE ART PROJECT

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

This course helps students to finish a fine-art project and prepare it for presentation to a wider audience. Through weekly critiques and discussions, students are taught 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. Students must come to the class with a themed project already photographed but not yet organized in a satisfactory manner. The class begins with a look at students' portfolios and an assess-ment of their personal goals. We determine the final output of each project in relation to each student's goals, style, and theme. The work-shop culminates with student presentations of their projects, comprising at least 25 (and up to 80) images ready for exhibi-tion, book publication, or a website slide show.

**PREREQUISITE:** Photo II or portfolio review



© Janusz Kawa



# FOUNDATION & TECHNIQUES



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

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

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

**HOLIDAY NOTE:** Winter classes and workshops will not meet January 16 (Martin Luther King Jr. Day) and February 20 (President’s Day).

## Digital Photography

Our digital media courses cover a range of issues, including the basics of digital photography, the integration of digital techniques into photographic practice, and the exploration of new possibilities through web design, multimedia, and digital video. Advanced classes provide access to high-end professional equipment, such as Hasselblad high-resolution scanners and the Epson 4880, 7890, and 9890 archival inkjet printers, which generate mural-size prints. All students enrolled in a digital class receive 10 hours free toward Digital Media Lab usage.

### Digital Camera Loans

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

### PHOTOGRAPHY I

**17WCEDP000B | Keisha Scarville**  
Jan 23–Apr 3 | Mon 10:00 am–1:00 pm

**17WCEDP000C | Keisha Scarville**  
Jan 23–Apr 3 | Mon 6:30–9:30 pm

**17WCEDP000D | Heidi Norton**  
Jan 25–Mar 29 | Wed 6:30–9:30 pm

**17WCEDP000E | Christine Callahan**  
Jan 26–Mar 30 | Thurs 10:00 am–1:00 pm

**17WCEDP000F | Meryl Feigenberg**  
Jan 26–Mar 30 | Thurs 2:00–5:00 pm

\$820 + \$40 FEE

**17WCEDP000A | Kate Izor**  
Jan 21–22 & 28–29 | Sat & Sun  
10:00 am–5:00 pm

**17WCEDP000G | Terttu Uibopuu**  
Mar 4–5 & 11–12 | Sat & Sun  
10:00 am–5:00 pm

\$770 + \$40 FEE

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

#### FOR BEGINNERS

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

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

### HOW TO USE YOUR DIGITAL SLR OR MIRRORLESS CAMERA

**17WCEDP001A | Lester Lefkowitz**  
Jan 28 | Sat 10:00 am–5:00 pm

**17WCEDP001B | Lester Lefkowitz**  
Jan 29 | Sun 10:00 am–5:00 pm

**17WCEDP001C | Robert Meyer**  
Feb 25 | Sat 10:00 am–5:00 pm

**17WCEDP001D | Robert Meyer**  
Mar 26 | Sun 10:00 am–5:00 pm

\$290

This workshop demystifies the digital single-lens reflex (DSLR) so that students can get the most out of their cameras. Students will learn how to use all the settings and functions of their cameras as they practice taking digital photographs. Topics will include auto white balance, color space, color temperature, formatting, correct exposure for digital images, and the advantages of shooting in different file formats. The class will review examples that illustrate how different camera settings can affect the final image. Students will explore the many functions that a DSLR shares with a traditional film camera, and how to use them to create the best possible image. [FOR BEGINNERS](#)

### DIGITAL PHOTOGRAPHY: AFTER THE SHOOT, WHAT NEXT?

**17WCEDP002 | Lester Lefkowitz**  
Mar 18–19 | Sat–Sun 10:00 am–5:00 pm  
\$380 + \$30 FEE

This workshop is an in-depth exploration of handling digital images after the photograph is captured, for those who have a basic working knowledge of digital photography. Packed with information, lectures and demonstrations cover many aspects of software, cameras, and printers. Topics include the digital "workflow"-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 and Photoshop; making contact sheets, adding copyright, text, and meta-data to an image; working in black and white;



© Stefanie Dworkin





© Terttu Uibopuu

basic retouching. Also covered are handling digital files when traveling; special effects software (plug-ins and filters); the inside scoop on the latest SLR digital cameras; white balance before and after shooting; color calibration of monitor and prints; HDR; creating panoramas and montages; and making your own fine black & white and color digital prints.

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

#### IPHONE PHOTOGRAPHY 101

**17WCEDP011A | Amadou Diallo**  
Feb 4 | Sat 10:00 am–5:00 pm

**17WCEDP011B | Clinton Weldon**  
Mar 26 | Sun 10:00 am–5:00 pm  
\$120

Your iPhone is capable of more than just vacation photos and food pics. It's a photographic tool that can be used to capture and share your vision of the world around you. In this hands-on class, students learn how to create frame-worthy images with an iPhone. We will cover 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.

#### HOW TO ORGANIZE YOUR DIGITAL PHOTOS USING LIGHTROOM

**17WCEDP012 | Amadou Diallo**  
Feb 5 | 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. Students will learn how to sort and tag their pictures, so that they are easy to find at a moment's notice, and find out how external hard drives can provide cost-effective storage. We will also cover the differences between the various image file types and when to use which one, as well as the ins and outs of image backups to protect against data loss.

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

**17WCEDP017 | Stefanie Dworkin**  
Feb 4–5 | Sat & Sun 10:00 am–5:00 pm  
\$540

In this two-day hands-on workshop, students gain access to one of the most powerful and engaging communication tools out there today by learning how to create professional, easily sharable, short videos directly from your iPhone. We will cover Camera and iMovie, the basic recording and editing apps that come with

iPhone's iOS, as well as other apps and accessories that help make shooting iPhone video simple and accessible. Participants will also explore what is possible with this ubiquitous device, and gather ideas by viewing and deconstructing their iPhone video projects, as well as those of others. This class welcomes all who wish to learn the tools and explore the potential of iPhone video production, whether they want to achieve professional, creative, personal, or other goals.

**PREREQUISITE:** Basic understanding of iPhone 5 or later. Non iPhones are acceptable, but instruction will emphasize iPhone hardware and software.

#### PHOTOGRAPHY II

**17WCEDP100A | Terttu Uibopuu**  
Jan 24–Mar 28 | Tues 6:30–9:30 pm

**17WCEDP100B | Jeanette May**  
Jan 26–Mar 30 | Thurs 10:00 am–1:00 pm

**17WCEDP100C | Carol Dragon**  
Jan 27–Mar 31 | Fri 10:00 am–1:00 pm  
\$820 + \$40 FEE

**17WCEDP100D | Keisha Scarville**  
Feb 18–19 & 25–26 | Sat & Sun 10:00 am–5:00 pm  
\$770 + \$40 FEE

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

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

#### MACINTOSH BASICS

**17WCEMB000A | Lavonne Hall**  
Jan 21 | Sat 10:00 am–1:00 pm

**17WCEMB000B | Lavonne Hall**  
Jan 22 | Sun 2:00–5:00 pm  
\$100

This workshop provides an introduction to computers in general and the Macintosh system in particular. Students will learn all the basic features necessary to use a Macintosh computer for digital photography. Through hands-on instruction, they will become familiar with the computer's components—the desktop, its contents, and removable media, such as CD-ROMs and DVD disk drives—and learn to

create, save, open, and retrieve documents; use folders; and work efficiently. Upon completion of this workshop, students may advance to more demanding applications, such as Photoshop, Illustrator, InDesign, Dreamweaver, and Flash.

#### FOR BEGINNERS

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

## Digital Workflow

### INTRODUCTION TO ADOBE LIGHTROOM

**17WCELR000 | Ports Bishop**  
Feb 11–12 | Sat & Sun 10:00 am–5:00 pm  
\$540 + \$20 FEE

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

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

### ADOBE LIGHTROOM: COMPREHENSIVE

**17WCELR001 | Ports Bishop**  
Jan 24–Mar 28 | 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. In this course, 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



© Richard Turnbull





© Flora Hanitijo

**NEW MASTERING A SIMPLIFIED WORKFLOW USING ADOBE LIGHTROOM**

**17WCELR004 | Lavonne Hall**  
Feb 18 | Sat 10:00 am–5:00 pm | \$120

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

**NEW AN INTRODUCTION TO LIGHTROOM MOBILE AND ITS CREATIVE APPS**

**17WCELR005 | Lavonne Hall**  
Mar 4–5 | Sat & Sun 10:00 am–5:00 pm  
\$380 + \$25 FEE

With the rise of mobile photography, Lightroom Mobile and its companion apps offer a variety of features on the go—allowing you to spend less time in front of a desktop computer and more time out and about photographing. This workshop demonstrates how to utilize Lightroom Mobile, along with other Adobe mobile apps, such as Photoshop Fix, Photoshop Mix, and Capture for all your editing, retouching, and creative ideas. Learn how to start a project on a desktop and complete it on a mobile device, or vice versa, and how to simply export or share a project from any device. **FOR BEGINNERS**  
**PREREQUISITE:** Macintosh literacy or Macintosh Basics (free of charge), or portfolio review.

**ADOBE LIGHTROOM FOR ADVANCED USERS**

**17WCELR100 | Ports Bishop**  
Apr 1–2 | Sat & Sun 10:00 am–5:00 pm  
\$540 + \$20 FEE

In this advanced course, students refine their use of each section of Lightroom, from capture through output, focusing on a professional approach utilizing this powerful software. Students will gain new control over their images and the use of advanced tonal and color adjustments. They will 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: DIGITALIMAGINGFORPHOTOGRAPHERS**

**17WCEPS000A | Christopher Giglio**  
Jan 23–Apr 3 | Mon 10:00 am–1:00 pm

**17WCEPS000B | Lou Benjamin**  
Jan 23–Apr 3 | Mon 6:30–9:30 pm  
\$820 + \$40 FEE

**17WCEPS000C | h. eugene foster**  
Mar 18–19 & Mar 25–26 | Sat & Sun 10:00 am–5:00 pm | \$770 + \$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. We will also explore nondestructive tonal and color correcting with levels and curves, adjustment layers, basic retouching on a separate layer, and printing with profiles. This course is designed for photog-

raphers 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: DIGITALIMAGINGFORPHOTOGRAPHERS**

**17WCEPS100A | Kathleen Anderson**  
Jan 23–Apr 3 | Mon 10:00 am–1:00 pm

**17WCEPS100B | Christopher Giglio**  
Jan 24–Mar 28 | Tues 6:30–9:30 pm  
\$820 + \$40 FEE

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

**PREREQUISITE:** Photoshop I or portfolio review

**PHOTOSHOP I: FOR ADOBE LIGHTROOM USERS**

**17WCEPS106A | Kathleen Anderson**  
Jan 25–Mar 29 | Wed 10:00 am–1:00 pm

**17WCEPS106B | Lou Benjamin**  
Jan 26–Mar 30 | Thurs 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. We will cover effective use of layers and blending modes for a variety of retouching and image-adjustment techniques. Students will also learn to modify layer masks with a range of brushes and selection tools to apply adjustments selectively within an image. Various sharpening techniques will be taught as a way of refining image detail. Students will explore the advantages of printing through Photoshop utilizing the program’s soft-proofing and resolution-management capabilities.

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

**THE PERFECT SCAN**

**17WCEDT101 | Ben Gest**  
Mar 18–19 | 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 delve into strategies that will allow you to create the image that you envision.

**Printing**

**FINE ART DIGITAL PRINTING I**

**17WCEPR100\* | Andrew Buckland**  
Jan 26–Apr 6 | Thurs 6:30–9:30 pm  
\$820 + \$70 FEE

Achieving satisfying and consistent results with digital technology involves much more than simply hitting the “print” button. This hands-

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

**\*NOTE:** No class, Mar 16  
**PREREQUISITE:** Photoshop I or portfolio review

**FINE ART DIGITAL PRINTING II**

**17WCEPR200 | Ben Gest**  
Jan 26–Mar 30 | Thurs 10:00 am–1:00 pm  
\$820 + \$70 FEE

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

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

**NEW PRINTING ON ALTERNATIVE MATERIALS: PART II**

**17WCEPR105 | Bryan Whitney**  
Jan 28–29 | Sat & Sun 10:00 am–5:00 pm  
\$540 + \$100 FEE

Printing images on alternative media, such as fabric, metal, transparency, and Japanese papers, allows photographers to create images with an expressive physical quality that stands in contrast to our digital images and even traditional silver prints. It also gives the photographer the freedom to mix media and work sculpturally. This class is for photographers who have experience with digital printing, and would like to work with a specific material, such as silk, which they will select in advance, in consultation with the instructor. Students should have a cohesive selection of images that they would like to realize as a project or portfolio during the workshop.

**PREREQUISITE:** Printing on Alternative Materials: Part I, Photoshop I or portfolio review

**INKJET PRINTING IN AN ALTERNATE UNIVERSE:IMAGINATIVEEXPLORATIONS WITH VELLUM, PRECIOUS METALS**

**17WCEPR107 | Dan Burkholder**  
Feb 25–26 | Sat & Sun 10:00 am–5:00 pm  
\$540 + \$75 FEE

You gotta love how photography constantly morphs, presenting new ways to combine materials and methods! In this workshop, students dive headfirst into the magical world of translucent paper, hand-applied gold leaf, palladium leaf, and gesso, all combined with archival inkjet printing. Explore the beauty and intrigue of translucent papers. Discover enticing ways to blend gold, palladium, and other metals. Experience the joy of hand-applied gesso, making highlights glow. Brushing, grinding, and rubbing become your new best friends. Grasp easy but powerful Photoshop skills to fine-tune images. Learn how to identify image problems before you hit “print.” Dan’s “diagnose and treat” approach saves you time, paper, and disappointment, as you learn how to make prints you’ll be proud to display, share, and sell. This workshop lets you bask in the hand-applied world of voluptuous papers, magical precious metals, archival varnish, and opaque gesso to create lasting works of art.

**PREREQUISITE:** Photography I or portfolio review



# JOÃO PINA

Alumnus, Documentary Photography and Photojournalism Program 2004–2005



TOP, RIGHT, AND ABOVE: © João Pina

*João Pina studied Documentary Photography and Photojournalism at ICP in 2004–05, and—following a decade working in Latin America and the publication of his second book, Condor (2014)—began teaching a weekend workshop in the same program this past academic year. He is currently working on a number of projects, including documenting the peace process in Colombia and photographing urban violence in Rio de Janeiro.*

## You have a unique perspective, as both an ICP student and a faculty member. Can you speak to that?

It's been very interesting. Well first, as a student, to me, it was a very important year. I was already a photographer when I went in. I was very young, but I had been working for five years, for magazines and newspapers. And to me, it was more than technically learning about photography. I learned a lot about how to think about photography, and how I wanted to perceive my work in a more conceptual way, what I wanted to do, which audiences I wanted to reach, what I wanted to do with my own life. So it helped me to fairly quickly decide where to go, what types of subjects to work on. I met so many people who really helped me shape my mind in a more constant way to think about photography as a tool, rather than reacting only to events and taking pictures of them. And then, it was very interesting, the transition to teaching, because I still remember very vividly where the students, who are now my students, are. I try to relieve them of their "pain"—from someone who's been there—try to give them some tips, like I was given.

"ICP is like your "dating year" with photography, like when you start your serious relationship, with your editor, with other colleagues. It's really your year to try things out and not to be afraid."

"I learned a lot about how to think about photography, and how I wanted to perceive my work in a more conceptual way, what I wanted to do, which audiences I wanted to reach, what I wanted to do with my own life."



## What is one of your favorite tips?

It was very interesting to me—and that's what I try to pass along—that ICP is like your "dating year" with photography, like when you start your serious relationship, with your editor, with other colleagues. It's really your year to try things out and not to be afraid. And to me, because I had been working before going to ICP, for magazines and newspapers, I couldn't fail. I had to deliver. The ICP people gave me enough confidence to say, "Look, try what you want. If it doesn't work, it's not a big deal." This really liberated me.

## Could you talk about the work you create?

My work is focused in Latin America, mostly. What I've been doing for the last 15 years is to photograph either past or present human rights violations around the continent and document that more and more into the historical perspective of those events. Just after ICP, I published a book about my family and their experience in jails in Portugal for political reasons, during the dictatorship. Just after that, I was already very interested in and involved in Latin America, in Cuba and Brazil and Argentina. So I found out about this operation, Condor, which was a secret military plan to eliminate the political opposition, and I jumped into that story. It took me nine years to finish. It became a full-edition book and an exhibition and all of that. But to me, it's still about telling stories, and I enjoy telling stories a lot.

## Do you prefer being a student or a teacher?

You know, I never thought of that [laughs]. To me, being a student is sort of a very remote thing right now, although I still feel the pains of being in "that year." But I enjoy a lot being a teacher, and I learn a lot from being a teacher. I learn not only the process of passing on ideas, but I also learn from each individual student's experiences and ideas, and I really drink a lot from that. I come out of it very inspired and with a new joy for photography. That happens to me, I think, every single course I teach.

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

## NEW IMMERSIVE IMAGING

17WCEPR108 | Bryan Whitney

Jan 26–Mar 30 | Thurs 6:30–9:30 pm

\$820 + \$100 FEE

This course is for photographers and artists who want to explore new imaging techniques, such as 3-D capture of subjects and spaces, and "virtual reality" imaging. Can these new methods of imaging be used for self-expression—or is that reserved for traditional photographic techniques? If you are curious about the potential of these methods of imaging reality, this class is for you. The instructor will provide a technical introduction that is easy to understand. We will then make optical 3-D captures of objects, including still lifes, portraits, and interiors, and create 360-degree images that will work with viewers, such as Google Cardboard and the Facebook Oculus Rift headset. The class will also feature an in-depth look at the history and development of 3-D imaging, which dates back to 19th-century stereoscope views, and include an examination of the current state of the art. Guest speakers who specialize in the technical and philosophical aspects of 3-D imaging will provide insight as well. Students will be challenged to explore ways to translate their personal aesthetic and narratives into this newly forming medium.

**PREREQUISITE:** Photography I, Photoshop I, or Intro to Adobe Lightroom along with basic editing and management skills or portfolio review

## THE DIGITAL PORTFOLIO MASTER CLASS: ARCHIVAL INKJET PRINTING

17WCEPR300 | Ben Gest

Jan 25–Mar 29 | Wed 2:00–5:00 pm

\$820 + \$100 FEE

The production of a finished body of work requires masterful printing and control. The creation of meaning in a photograph begins with choices in composition and subject, and achieves fruition only through careful visual orchestration and control. In this master class, students learn how to refine their techniques and methods of production in the creation of museum-quality prints, as they create a consistent and professional portfolio. Students will gain insight into the visual language of photography, color theory, and the digital techniques necessary to create images that articulate ideas and convey meaning. They will also explore various materials, mural printing (Epson 7890), and advanced production techniques in a small class of skilled and dedicated photographers.

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

## New Media / Video

## NEW DIGITAL VIDEO PROJECTS I

17WCEDV117 | Bradly Dever Treadaway

Jan 25–Mar 29 | Wed 7:00–10:00 pm

\$820 + \$40 FEE

This hands-on course leads students in the creation of short digital video projects, and introduces participants to the practical operation and creative possibilities of shooting video and capturing sound. The class will focus on production, primarily with a DSLR camera and Zoom sound recorders. Topics will be 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 will be taught using Adobe Premiere. Assignments will focus on how to capture video and organize footage into short video pieces. No previous experience in digital video, and digital video cameras will be available for 10-week student loan. Zoom sound recorders will be available for three-day checkout periods; contact ICP's Equipment Office for additional information.



**PREREQUISITE:** Photography I: Digital, DSLR familiarity or portfolio review  
**NOTE:** A DSLR camera capable of shooting video is required. DSLR cameras are available for student loan.

Film Photography

PHOTOGRAPHY I IN BLACK-AND-WHITE

**17WCEFB000A | Jay Manis**  
Jan 23–Apr 3 | Mon 6:30–9:30 pm  
**17WCEFB000B | Michael Silverwise**  
Jan 25–Mar 29 | Wed 10:00 am–1:00 pm  
\$705 + \$55 FEE

This course is for beginners seeking an introduction to both camera handling and basic black-and-white darkroom techniques. Topics will include camera operation, principles of exposure, film development, printing, and picture content. Weekly assignments and lectures on historical and contemporary artwork will explore the technical and aesthetic possibilities of photography. The majority of class time will be devoted to working in the darkroom and building printing techniques. **FOR BEGINNERS**  
**NOTE:** For students who prefer to learn about the basics in color, see Photography I in Color.

PHOTOGRAPHY II IN BLACK-AND-WHITE

**17WCEFB100 | Kristin Holcomb**  
Jan 25–Mar 29 | Wed 6:30–9:30 pm  
\$705 + \$55 FEE

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



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**FINE SILVER PRINTING WORKSHOP: FROM NEGATIVE TO PRINT**  
**17WCEFB103 | Jim Megargee**  
Feb 18–19 | Sat & Sun 10:00 am–5:00 pm  
\$380 + \$30 FEE

The goal of this two-day workshop is to provide students with the tools 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. The workshop can accommodate each student's style of working and preferred subject matter. We will demonstrate

and explore various film and developer combinations, including proper film selection for the subject, and how to determine and control subject contrast through exposure and development manipulation. Students will be introduced to various methods of how to deal with and correct "problem" negatives in the darkroom through the use of post-exposure techniques. We will also discuss negative archiving and storage. Upon completing this workshop, each student will leave with not only in-depth knowledge 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 FINE PRINT IN BLACK-AND-WHITE**  
**17WCEFB200 | Brian Young**  
Jan 24–Mar 28 | Tues 6:30–9:30 pm  
\$705 + \$60 FEE

This course is designed to expand students' understanding of the relationship between negative and print. We will discuss the choices that determine the contrast/density/tonal scale of a negative and how that translates into a fine black-and-white print. Various film and paper developers will be available for students to explore the medium and examine how these choices aesthetically impact their style and/or vision of a photographic project. The class is designed for students with an ongoing or completed project who want to unify concept, content, and aesthetic choices. Students are expected to spend a minimum of two to three hours in the darkroom each class session.  
**PREREQUISITE:** Photography II in Black-and-White

**THE POWER OF THE COLOR IMAGE: EXPLORING COLOR IN AND OUT OF THE DARKROOM**  
**17WCEFC002\* | Bill Armstrong**  
Jan 25–Apr 5 | Wed 6:30–9:30 pm  
\$705 + \$70 FEE

Many photographers prefer printing from color negative film because of its flexibility, simplicity, and the superb reproduction of both subtle and brilliant colors. This course integrates instruction in aesthetics and technique into hands-on printing sessions, critiques of student work, and lectures on color photography. Using both

past and current negatives, students refine their printing skills and are able to work with speed and consistency on ICP's computerized Kreonite print processor, which produces finished prints in approximately four minutes. This introductory color-printing course is designed for photographers who have previous experience with black-and-white darkroom techniques.  
**\*NOTE:** No class, Mar 15

**LARGE FORMAT**  
**17WCELF100 | Richard Rothman**  
Jan 25–Mar 29 | Wed 2:00–5:00 pm  
\$655 + \$30 FEE

The large-format camera has unique features that influence the photographic process and the quality of the resulting image, offering greater pictorial control. Large-format photography provides the possibility of creating extraordinarily clear images because of the large 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 will include perspective control, bellows factor, basic sheet-film handling, contact printing, and processing. Although this course is technically intensive, students will be encouraged to pursue their own aesthetic direction. For students who do not own a large-format camera, ICP will provide 4x5 cameras.  
**PREREQUISITE:** Photography I or portfolio review  
**NOTE:** All students signing out equipment will be required to take it home for the duration of the class. ICP is unable to accommodate storage of equipment.

Alternative Processes

**CHEMIGRAMS: EXPERIMENTAL PHOTOGRAPHY WITHOUT A DARKROOM OR CAMERA**  
**17WCEAP000 | Rich Turnbull**  
Mar 25 | Sat 10:00 am–5:00 pm  
\$270 + \$60 FEE

After a brief look at the physics of silver gelatin emulsion and a review of black-and-white darkroom procedures, students learn how to subvert these classic methods and, by adding some new twists, derive color prints from black-and-white materials. This is the tradition of the chemigram. In this workshop, we will use no negatives and no enlargers, and no dyes, toners, or paints: we will work directly on photographic paper. Participants will learn how simple maneuvers, through practice, can give rise to incredibly complex and powerful images. Students will be encouraged to express themselves fully as visual artists, and the analogy with painting should not be missed. Practicing chemigramists will help guide students to a development of their artistic vocabulary. We will also learn how concepts from printmaking, such as the use of resists, can be applied to chemigrams. Finally, we will discuss and show methods for hybridizing chemigram techniques with traditional negative-based darkroom printing. This workshop is open to anyone who wants to create images, rather than capture them. An artistic background or inclination is a plus.

**NON-SILVER PRINTING**  
**17WCEAP100A | Tricia Rosenkilde**  
Jan 23–Apr 3 | Mon 10:00 am–1:00 pm  
**17WCEAP100B\* | Tricia Rosenkilde**  
Jan 25–Apr 5 | 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,



© Bill Armstrong



and palladium emulsions. Blending the best of both modern and antique methods, students will 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 will then print these negatives in the traditional wet darkroom to create exciting, unique, handmade prints that will stand the test of time. In addition to technique, this course will present the historical context of these processes. Critiques of student work examine the aesthetic qualities of images rendered through the contemporary application of these time-honored processes.

**PREREQUISITE:** Photoshop I or portfolio review  
**\*NOTE:** No class, Mar 15

## FINE ART EXPLORATIONS IN PHOTO ENCAUSTIC: CONTEMPORARY OPTIONS FOR COMBINING BEESWAX AND RESIN

**17WCEAP102 | Jill Skupin Burkholder**  
Feb 25–26 | Sat & Sun 10:00 am–5:00 pm  
\$380 + \$75 FEE

The encaustic painting technique uses beeswax, resin, and pigments to produce artwork. Photographers, too, use encaustic techniques to enhance their imagery and add a textural dimension to their work. Not limited to encaustic's usual wood-panel presentation, the creatively adventurous photographer can create diverse media—accordion book art, 3-D structures, paper scrolls, and textile and fiber art—with photo encaustic work. This workshop begins with a look at examples of contemporary encaustic work created by artists and photographers. After a brief overview of encaustic basics and safety practices, students will observe a variety of techniques and projects showing photo encaustic presentation and make sample pieces. On the second day, each student will choose two of the new techniques and develop a project for an encaustic work. Students should bring a selection of images ready for printing.

**PREREQUISITE:** Introduction to Encaustic, experience with basic encaustic practices, including applying hot beeswax and fusing layers with a heat gun.

## PLATINUM PALLADIUM PRINTING

**17WCEAP200 | Tricia Rosenkilde**  
Mar 11–12 & 18–19 | Sat & Sun 10:00 am–5:00 pm  
\$540 + \$100 FEE

Start with ordinary and transform to extraordinary! Alfred Stieglitz called platinum “the prince of all media.” Platinum prints are among the most permanent and sought-after art objects in the photography world, and have always held a special place for photographers due to their exceptional beauty and unique qualities of luminosity, fine detail, warmth, and range of tones. Still lifes, landscapes, and portraits have an ethereal glow. Platinum printing basics are easy to learn, and in this hands-on workshop, students delve into the process—from conception to final presentation. Participants should bring existing enlarged digital or film negatives (no larger than 8x10) for creating contact prints, or arrange to have digital negatives made in advance of the class. We will discuss digital and film negatives, printing papers, and materials, and practice techniques, including coating and exposure procedures, and various creative options, such as glycerin development, registration of negatives for multiple printing, gold toning prints, processing with various developers, and print display methods.

**PREREQUISITE:** Photography II or portfolio review  
**NOTE:** Students are required to provide fine art paper for printing. All other materials are supplied.

## Lighting

## EXPOSURE, LIGHT, AND COMPOSITION FOR THE NOVICE

**17SCELI001 | Lester Lefkowitz**  
Mar 4–5 | 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 will learn the mechanics of quickly achieving reliable and consistent exposures that create the mood and style sought, be it silhouette, moody and mystical, or happy broad daylight. To achieve this, the wonderful tools available in digital (and some film) cameras will be explained and demonstrated: histograms, various metering patterns, exposure compensation, depth-of-field, and bracketing. Next, students will 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 will see how the masters have composed their images within the simple rectangle to strengthen their message, to lead the viewer's eye, and to add gravitas to an otherwise mundane scene. Some "digital darkroom" techniques will also be demonstrated, such as HDR (high-dynamic range). Participants should bring their cameras for photographing around the city.

## THE DAYLIGHT STUDIO

**17WCELI107 | Andrew French**  
Apr 1–2 | Sat & Sun 10:00 am–5:00 pm  
\$470 + \$100 FEE

New York City has some 30 daylight studios for rent, and many more owned and leased by

full-time photographers. The light is beautiful and can be shaped and controlled to achieve a look that is both old and new. Photographers Paolo Roversi, Peter Lindbergh, Patrick Demarchelier, Irving Penn—all use daylight to light their subjects. In this workshop, students shoot in daylight studios and gain an understanding of how daylight works through demonstrations and hands-on approaches.

**PREREQUISITE:** Photography I or portfolio review.  
**NOTE:** Classes are held in the instructor's studio.  
 22 East 17 Street at Union Square West, NYC

## LIGHTING TECHNIQUES: AN OVERVIEW

**17WCELI100A | Robert Meyer**  
Jan 23–Apr 3 | Mon 10:00 am–1:00 pm

**17WCELI100B | Janusz Kawa**  
Jan 23–Apr 3 | Mon 6:30–9:30 pm

\$680 + \$45 FEE

**17WCELI100C\* | Flora Hanitijo**  
Feb 11–12 | Sat & Sun 9:00 am–4:00 pm  
\$430 + \$45 FEE

This introductory course provides an overview of the essential principles, techniques, and tools for lighting a variety of situations. Demonstrations will take place both in the studio and on location. Through hands-on practice and assignments, students will 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 will review examples of the direction and quality of light, and discuss its function in the photograph. Students will acquire a repertoire of lighting techniques to heighten the expressive capacity of their work.

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

**EVERYTHING YOU WANTED TO KNOW  
ABOUT BASIC LIGHTING EQUIPMENT—  
BUT WERE TOO EMBARRASSED TO ASK**

**17WCELI119 | Andrew French**  
Jan 28–29 | Sat & Sun 10:00 am–5:00 pm  
\$320 + \$40 FEE

Finally: an 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 light 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

## THE FUNDAMENTALS OF STUDIO LIGHTING

**17WCELI201\* | David Arky**  
Jan 24–Apr 4 | Tues 6:30–9:30 pm  
\$680 + \$75 FEE

This introduction to the fundamentals of studio lighting focuses on practical applications for portraiture. In-class demonstrations will cover the unique properties and use of strobe equipment and continuous light sources, such as tungsten and LED lighting, as well as diffusers, specialized reflectors, and focusing elements, filters, umbrellas, softboxes, paras, and other light shapers. During class, students will analyze images from cinema, painting, video, fashion, editorial portraiture, and documentary. Through these visual presentations and demonstrations, the class will deconstruct existing images in an effort to decipher how different images were lit, while considering the subtle aesthetic and psychological effects of the light. Students will learn to consider the direction of light, proper exposure, and the effect on contrast and color balance, having much opportunity for in-class



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# IDEAS & PRACTICE

practice. We will cover the properties of various lighting conditions and color temperature, including mixing daylight with artificial light in an effort to apply what is learned outside the studio and in real-world locations.

**NOTE:** Classes will take place in the instructor's studio, located in Midtown near the Port Authority.

**\*NOTE:** No class, Mar 14

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

## THE INS AND OUTS OF PHOTO PRODUCTION: HOW TO PRODUCE A PROFESSIONAL PHOTO SHOOT

**17WCELI211 | Vivien Allender**

Feb 18–19 & 25–26 | Sat & Sun 10:00 am–5:00 pm  
\$460 + \$75 FEE

You can take great photos, but what next? Whether you want to work in fashion, still life, beauty, portraiture, lifestyle, or most genres, you need to understand the ins and outs of photo production. What, exactly, is required in the real world of commercial photography? In this course, students delve into the production side of a photo shoot, working step by step through the entire process, and carry out a commercial shoot from start to finish. Learn how to respond to a client brief, create and present a proposal to the client, make detailed estimates, create visual mood boards, hire crew, choose models and locations, schedule, and shoot. We will also cover casting; how to work with models and stylists; hair and makeup; licensing; and finding locations and studios. Discover how to define your style and brand yourself. Assignments will include shooting a mock campaign. Guest speakers will discuss their experiences in the business. Suitable for anyone with a strong portfolio of work and a desire to learn what is involved in working as a commercial photographer.

**PREREQUISITE:** Photography II or portfolio review

## ADVANCED LIGHTING TECHNIQUES

**17WCELI212 | Robert Meyer**

Jan 27–Mar 31 | Fri 6:30–9:30 pm  
\$680 + \$45 FEE

Lighting is everything: whether the source is the sun, artificial continuance light, studio strobes, portable strobes, or speed lights. This course is for photographers who have chosen to use the medium as a form of creative expression. Students will refine their skills in lighting and aesthetics for the purpose of developing a personal style, and be guided toward personal projects that will result in dynamic portfolio images representing their unique vision. This course presents advanced lighting techniques, contemporary theories, and refined application processes.

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

## EARLY REGISTRATION SPECIAL!

Now through December 30 use code **PG17W15** to receive 15% off tuition on all Winter Term Continuing Education classes. ICP Members receive an additional \$25 off. Not valid on any prior purchases.

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



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

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

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

## Documentary & Visual Journalism

### STREET PHOTOGRAPHY: CAPTURING THE CITY'S SPIRIT

**17WCEPJ101 | Natan Dvir**

Mar 2–30 | Thurs 10:00 am–1:00 pm  
\$410 + \$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 will include equipment choices, lens selection, creative usage of existing light and fill-in flash, daytime vs. evening photography, photographing strangers, identifying photographic potential, capturing candid moments, and creating multilayered images. Photographs and projects of master photographers will be discussed. Students will be expected to participate in field trips, complete weekly assignments, and present work for weekly critique.

**PREREQUISITE:** Photography I or portfolio review

### THE DOCUMENTARY PROJECT: THE PHOTOGRAPHER AS STORYTELLER

**17WCEPJ203 | Natan Dvir**

Jan 24–Mar 28 | Tues 6:30–9:30 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 will 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 will also be discussed. Students will be expected to participate in field trips and present work on personal projects for weekly critiques.

**PREREQUISITE:** Photography II or portfolio review

### ADVANCED STREET PHOTOGRAPHY: FINDING YOUR VOICE

**17WCEPJ222 | Natan Dvir**

Jan 26–Mar 30 | Thurs 6:30–9:30 pm  
\$655 + \$20 FEE

Street photography has evolved dramatically in the past 20 years, due to recent technological developments and photographers exploring new ways of representation. In this course, the instructor examines students' portfolios to identify their visual strengths, and participants are encouraged to work on an ongoing series based on their personal interests. Advanced techniques will be explored, including nighttime photography, portable lighting, portraiture strategies, and online photography. Photographs and projects of contemporary street photographers will also be discussed, with a focus on work from recent decades. Students will be expected to complete weekly assignments and present their work for critique in class.

**PREREQUISITE:** Photography II or portfolio review

## The Portrait

### CLASSIC PORTRAITURE FROM A TO Z: BREAKING THE RULES

**17WCEP0104\* | Neal Slavin**

Jan 24–Apr 4 | Tues 6:30–9:30 pm  
\$680 + \$75 FEE

Learn the pleasures of taking formal and informal portraits, as well as small- to medium-size group portraits! This course is designed to give each student the maximum ability to create portraits from his/her own perspective, often breaking the "how to" rules of classic portraiture. Students nonetheless will 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:** Photography I or portfolio review

**\*NOTE:** No class, Mar 14



THE FASHION PORTRAIT:  
FROM STREET STYLE TO HAUTE COUTURE

17WCEP0200\* | Alice O'Malley  
Jan 26–Apr 6 | 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 will include 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: Photography II or portfolio review  
\*NOTE: No class, Mar 16

PHOTOGRAPHING PEOPLE

17WCEP0202 | Richard Rothman  
Jan 25–Mar 29 | Wed 10:00 am–1:00 pm  
\$655 + \$15 FEE

Photographs of people can be revelatory: while they communicate information specific to a particular individual, they also have the capacity to engage and move the viewer by illuminating essential aspects of the human condition. This class begins with a look at students' portfolios

and an assessment of their personal goals. Participants will be asked to present a proposal for a portrait-based project they would like to work on throughout the course. Through weekly critiques and class discussions, students will find the photographic means necessary to achieve self-defined goals. Assignments will include photographing fellow students and strangers on the street, as well as personally important subjects. We will discuss the portrait work of fine art photographers, such as Walker Evans, Diane Arbus, Richard Avedon, Joel Sternfeld, Alec Soth, and Larry Sultan.

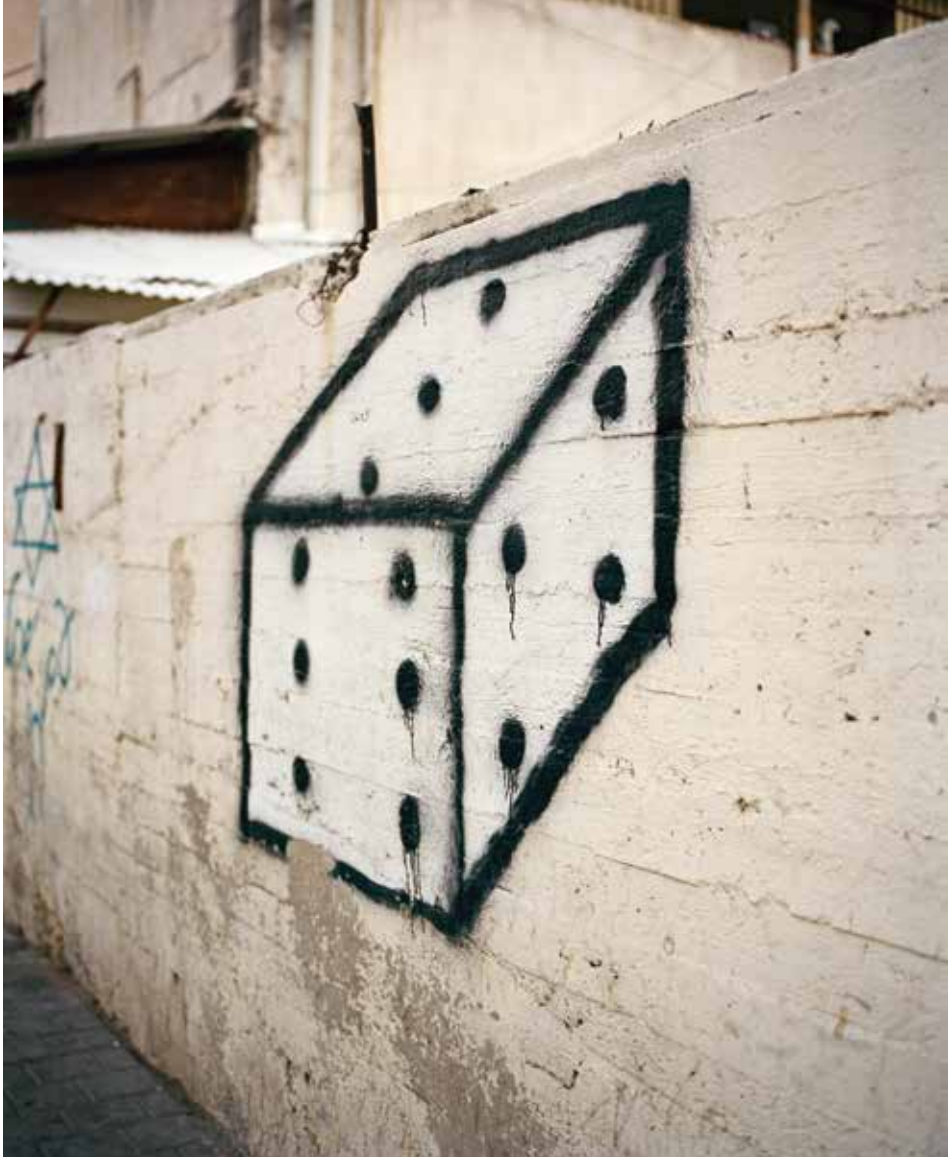
PREREQUISITE: Photography II or portfolio review

INTIMATE PORTRAIT

17WCEP0204 | Jen Davis  
Jan 24–Mar 28 | Tues 6:30–9:30 pm  
\$655 + \$15 FEE

Working with people as subjects, whether they are familiar or complete strangers, involves an ability to identify and express the narrative qualities that will reveal both the specific and the general, the inner psyche and the human condition. Exploring portraiture as a form of personal exchange—and guided by weekly critiques, lectures, readings, and visiting artists—students in this course are encouraged to push the boundaries of personal and social awareness as an aid to discovering their own vision. We will also discuss many photographers who have used portraiture as an expressive tool, including Diane Arbus, Rineke Dijkstra, Larry Sultan, Harry Callahan, Elinor Carucci, and Bellocq.

PREREQUISITE: Photography II or portfolio review



© J Carrier

THE PORTRAIT PROJECT

17WCEP0205 | Martine Fougeron  
Jan 23–Apr 3 | Mon 7:00–10:00 pm  
\$655 + \$20 FEE

*What are the qualities that make photographic portraits compelling and memorable? How do we communicate complex, nuanced feelings about the people we are drawn to photograph? How do we take pictures of those who may be personally important or meaningful, and convey their significance to a larger audience?* This class begins with a look at students' portfolios and an assessment of their personal goals. Full immersion into the project is expected, whether the task at hand requires weekly photographing, editing, and printing; sequencing and laying out an exhibition or book idea; or simply uploading images to a website. Through weekly critiques and class discussions, students will be taught how to orchestrate all these important decision-making processes and the means necessary to achieve self-defined goals. We will also discuss the portrait work of fine art photographers and emerging artists, as well as the technical aspects of composition and lighting, only in so much as they as they relate to and inspire the students' work.

PREREQUISITE: Photography II or portfolio review

THE INTERPRETIVE PORTRAIT

17WCEP0212 | Andrea Modica  
Mar 4–5 | Sat & Sun 10:00 am–5:00 pm  
\$430 + \$20 FEE

Designed for the intermediate photographer, this workshop explores both traditional and nontraditional approaches to portraiture. In experimenting with ideas and techniques, students will endeavor to create an interpretive portrait—one that offers a view into another person's life. Visual presentations and discussions will investigate fine art and editorial portraiture, with a focus on style. More business-oriented topics will include ethical and legal issues pertaining to the use of portraits in publications and exhibitions. Beginning with a portfolio review, this workshop will encourage students to develop a unique style that will take their work in portraiture to another level.

PREREQUISITE: Photography II or portfolio review

THE FIVE-MINUTE PORTRAIT

17WCEP0214 | Stephanié Rougé  
Jan 23–Apr 3 | Mon 10:00 am–1:00 pm  
\$655 + \$75 FEE

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

PREREQUISITE: Photo II or portfolio review

New York City

NEW YORK AT TWILIGHT

17WCENY102 | Lynn Saville  
Mar 6–Apr 3 | Mon 6:30–9:30 pm  
\$410 + \$55 FEE

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

PREREQUISITE: Photography I or portfolio review



© Salwa Eid, ICP STUDENT



## Personal Vision

### **NEW** GUERRILLA FASHION: FROM A TO Z

**17WCEFA209 | C. Stephen Hurst**

Feb 4–5 & 11–12 | Sat & Sun 10:00 am–5:00 pm  
\$460 + \$50 FEE

Incorporating nontraditional lighting sources and modifiers, as well as inexpensive set designs, clothing, and props, this workshop focuses on the ins and outs of creating high-quality editorial productions on a shoestring budget. Students will be encouraged to use their imaginations to produce, create, and present a multipage editorial as a final project for the class.

**PREREQUISITE:** Photography II or portfolio review

### DAILY PRACTICE: THE PHOTO JOURNAL

**17WCEPV002\* | Linda Cummings**

Jan 23–Apr 3 | Mon 6:30–9:30 pm  
\$655 + \$25 FEE

Photographs speak through analogy. By making the act of photographing part of your daily life, your experience of the familiar changes—providing the basis for new inspiration and direction in your work. Overlooked details, forgotten forms, and previously unnoticed relationships between people, places, and things will surprise and intrigue you. 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.



© Elizabeth Bick



© Lynn Saville

Weekly class discussions will provide support for everyone and encourage ongoing refinement of photographic technique. Class readings will include essays by renowned photographers on their creative processes. Examining the building blocks of visual language will be central to weekly critiques. Paying close attention over the duration of the semester to the nuances of your photographic process will alter ways of seeing and perceiving the visual world. In committing

to this daily practice, you will become clearer about when, why, and how to transform the “decisive moments” of ordinary experience into photographs that truly “speak” to you and others.

**\*NOTE:** Class will meet on Feb 15 (President’s Day), but will not be in session on Mar 13

### DISCOVERING YOUR OWN PHOTOGRAPHIC EYE

**17WCEPV007 | Kristin Holcomb**

Jan 24–Mar 28 | Tues 10:00 am–1:00 pm | \$655

Learning to create a cohesive body of work while developing a personal perspective and vision is a photographer’s most important challenge. This class explores both the

conscious and intuitive understanding of the visual language of photography. We will select, edit, and organize our existing photographs to develop an understanding of the content of our work while creating new imagery that explores our deepening visual understanding. This class will also use open-ended assignments and preexisting work to explore photographic vision and hone editing skills to create a clearly defined body of work. **FOR BEGINNERS**

### CULTIVATING YOUR CURIOSITY TO CREATE CAPTIVATING PHOTOGRAPHS

**17WCEPV044 | Liam Cunningham**

Jan 24–Mar 28 | Tues 6:30–9:30 pm | \$655

“I think, at a child’s birth, if a mother could ask a fairy godmother to endow it with the most useful gift, that gift would be curiosity.”

—ELEANOR ROOSEVELT

One of the hallmarks of any artistic endeavor is a high level of curiosity about oneself and the world we navigate. As young children, we are very curious. As we age, our curiosity often fades, as parents and/or society rush to constrain us. Curiosity can, however, be nurtured back to health, leading to new ways of seeing and experiencing life—both with our cameras and our hearts. As photographers, cultivating curiosity is at the core of making meaningful work. A photographer’s approach is essentially rooted in one’s personal projections onto people, objects, and places. As such, accessing the unconscious mind, where curiosity and imagination originate, can be an incredibly rich experience. In this course, you will have the opportunity—through daily journaling, weekly photographic assignments, and critiques—to reflect upon what YOU are curious about in your photography process as well as your life. Along with engaging in classroom exercises, we will explore ways in which cultivating your curiosity can make you a stronger photographer. This course is open to all photographers of any subject matter. Come join me for 10 weeks of exciting introspection, discovery, and exploration. **FOR BEGINNERS**



# SALLY KATZ

Alumna, Teen Academy 2006



ABOVE AND RIGHT: © Sally Katz

Sally Katz first attended the ICP Teen Academy in 2006. She went on to study at Brown University, and then at the Sorbonne, and has interned at the Louvre, the Fondation Henri Cartier-Bresson, and the ICP Museum. Currently enrolled in an MFA program for photography in Paris, she is working on a photo-documentary project related to her thesis research on female social documentary photographers.

## What initially drew you to ICP?

I had expressed to my mom that I wanted to take photography classes. She had given me her old Cannon AE-1, and had kind of helped cultivate my interest in photography, and she said, “Well, the International Center of Photography has this school, and I heard that’s the best place to go!” So we visited together, and I was completely in awe of what I saw—the different rooms, the different facilities, the class choice. It just clicked.

“It was important in my academic career; later, in my professional career; but also, in my development as the person who I am today.”

## Did it live up to your expectations?

I had always known that I wanted to study photography in a way that was a bit more serious or more thoughtful than the classes that I had been taking at my high school. So, I took a documentary photography class at ICP—and it completely, completely changed me forever, that one class. I was welcomed into the ICP community and family, and learned the technical skills and the critical thinking skills that I’d been so yearning to learn. We also worked on the potential for using photography as a tool for either expressing our own personal voices and visions, or for shedding light on different issues that we care about. So there was a whole dimension of not just the artistic side, but also a social aspect and potentially a political aspect that completely just made tons of light bulbs go off for me. After that experience, I told my parents that I had to keep taking classes at ICP every year, from then on—and that’s exactly what I did.

“I took a documentary photography class at ICP—and it completely, completely changed me forever that one class.”



## What was it like being a high school student and a student at ICP?

At ICP, we had reading assignments and looked at work from other photographers—in a way that it didn’t feel like I was “in school,” but it was a certain type of education that I felt was complementary to and different from what I had received in my education in high school. I was passionate about photography and excited to read about it, and to look at other people’s work, and to write my own artist statements. But it was also a very community-based education, which is something that was very different for me. I went to a rigorous, very traditional high school, and this was a way of working, collaborating with other students, getting to meet people from all sorts of backgrounds, who had either different visions or visions that could, kind of, collide with my own, and interact in this space—an outside, separate space, where I felt I could really develop my creativity and express myself in ways that I felt I couldn’t in other environments.

## Did these experiences inspire you in other ways?

Having gotten involved at ICP at such a critical point in adolescence, and having this community, and having this outlet, and having this program—where I was really able to kind of “discover myself” in an environment where I felt really supported, and where I felt not judged, and where I felt I really had a feeling of liberty to try, to dare, to just explore in a way that I never felt I had the opportunity before to do—I feel like it was very, very critical in my development as an artist. It was important in my academic career; later, in my professional career; but also, in my development as the person who I am today. I gained a lot of confidence in myself just as a person, from having taken the courses at ICP, and from belonging to this special community.

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

## THE GRAMMAR OF PHOTOGRAPHY

17WCEPV051 | Christopher Giglio

Jan 25–Mar 29 | 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, tempo, ways of organizing space, the significance of geometric structure, and why the edges of the frame are important. Far from being a list of rules to memorize, how we compose is an extension of the way we see. Slight changes in vantage point, framing, and timing have a tremendous impact on the content and success of a photograph. Exercises in this class will make participants more attentive to how we see what we see, and allow students to produce stronger, clearer pictures as a result.

## DEVELOPING A TRAVEL NARRATIVE

17WCEPV056 | Alan Winslow

Feb 18–19 | Sat & Sun 10:00 am–5:00 pm | \$380

Going on a vacation? Traveling to a new and exotic locale? This class helps students 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 INTRODUCTION TO THE PHOTOGRAPHIC PROJECT

17WCEPV058 | J. Carrier

Jan 24–Mar 28 | Tues 6:30–9:30 pm  
\$655 + \$30 FEE

This course helps beginning and intermediate photographers to hone their camera skills and develop a sustainable artistic practice, in order to produce compelling and meaningful images. We will explore the work and projects of photographers, including Leigh Ledare, Justine Kurland, Ron Jude, John Gossage, Paul Graham, Roe Ethridge, Alec Soth, Tim Carpenter, Ray Meeks, Broomberg and Chanarin, Zoe Strauss, Bertien Van Manen, Melissa Catanese, Ed Panar, and Christian Patterson, among others. Through lectures, case studies, readings, and discussions, the class will provide a foundational basis on the diverse landscape of contemporary photography. In parallel, students will complete several smaller photo assignments while working throughout the semester on a final project to be focused on an area of personal interest. The goal is for this larger body of work to form the basis of a future exhibition or book. Students will leave the class confident with the technical aspects of photography—camera settings, composition, lighting and exposure, digital workflow, image processing, printing, and editing—and a better understanding of their individual process and photographic eye.

## NEW NAVIGATING THE DOMESTIC SPACE: MOTHER AS ARTIST

17WCEPV059 | Lesly Deschler-Canossi

Jan 25–Mar 29 | Wed 6:30–9:30 pm | \$655

While motherhood has long been the subject of works of art, it is only more recently that mothers as artists have turned the camera on themselves and their domestic space. It is said that “anony-





© Andrea Modica

mous was a woman,” but contemporary female artists exploring the nuances of the domestic space have shifted that role, and now hold power positions in the art world. This work has widened the representation of the female, specifically in her role as mother, beyond the stereotypical saint or sinner, and created a space for the exploration of the joys, sorrows, expectations, and demands of motherhood, marriage (partnership), and identity.

Over this 10-week session, your creativity, ideas, and images will be nurtured and developed. You will be encouraged to complete thoughts and dig deep into the ideas you would like to explore—and no one will interrupt you when you are speaking. Through building relationships with other artists, weekly critiques, encouragement, and accountability, a sustainable artistic practice will emerge. Students may work in any format.

This class is open to photographers looking to build upon an existing body of work or to better understand, edit, and sequence existing images. Historical and contemporary art investigating the domestic space will be presented. Fine art print production and modes of presentation will be discussed for future consideration. Sharing work via social media, opportunities for exhibition, and self-publishing will also be covered.

#### BEST PRACTICES: FROM SUBJECT TO PARTICIPANT— WORKING WITHIN AT-RISK COMMUNITIES

**17WCEPV060 | Patricia Silva**  
Jan 26–Feb 23 | Thurs 7:00–10:00 pm | \$410

As media-makers, we use today’s tools to inform and document the social and interior lives of individuals and communities. How can we, as media-makers, function journalistically in support of individuals and communities through the act of photography? This course prepares media-makers to engage with individuals and communities through the camera: moving from an analysis of subject into a space of mutual engagement with those in front of the camera as fully participating agents of 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 mental health—or compound their struggle—while developing work, this

workshop is designed to decentralize hierarchies of image-making, with an emphasis on using photography as a tool for participant self-empowerment. Led by a photo/video artist and New York State Certified crisis counselor, this five-week workshop consists of presentations on how to create and sustain intentional spaces for trauma-affected communities and individuals. We will also make time to review works that participants want to share and discuss, in light of how media-makers can best support the individuals and communities we cover. 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 NARRATIVE PHOTOGRAPHY: THE STORY ACCORDING TO YOU

**17WCEPV061 | Elizabeth Bick**  
Jan 26–Mar 30 | Thurs 6:30–9:30 pm  
\$655 + \$25 FEE

Storytelling is fundamental to photographic content. This course explores narrative in various forms and genres, from fashion to social documentary to fabricated and theatrical images, to those that propose to depict fact. Both single and sequential images will be considered, as well as different ways of grouping photographs to create narrative. Class sessions will include a combination of student work and a review of historical and contemporary models.

#### NEW KICKSTART YOUR PHOTO COLLECTION: ONE-DAY BOOTCAMP

**17WCEPV062 | Alice S. Zimet**  
Feb 4 | Sat 10:00 am–6:00 pm  
\$270 + \$25 FEE

Give new energy to your photo collection with this nonstop, fact-filled, daylong “boot camp.” We will cover the due diligence needed before spending a penny, including questions to ask, where to shop, pricing, stamps, signatures, editions, dealing with galleries, buying at auction, and more! This class is geared toward all interest levels—from the beginner to the more seasoned collector, as well as the photographer looking to better understand the market. Following an intense morning lecture, we will get a behind-the-scenes look at galleries along 57th Street and/or Chelsea.

#### NEW PORTFOLIO REVIEWS: PRESENT YOUR WORK AND BE REMEMBERED

**17WCEPV063 | Alice S. Zimet**  
Feb 5 | Sun 10:00 am–6:00 pm  
\$270 + \$25 FEE

Immerse yourself in a daylong intensive class, in which you will learn how to have a memorable portfolio review. The instructor will cover best practices, present insider tips, and share real-life advice for displaying your work at a portfolio review, with a special emphasis on communication tools. Because leave-behind print collateral and good verbal skills are critical, the class will include peer critique of your business card and “elevator speech.”

#### THE PHOTOBOOK IN PRODUCTION

**17WCEPV132 | Jason Burstein and Christina Labey**  
Jan 25–Mar 29 | Wed 6:30–9:30 pm  
\$820 + \$175 FEE

Photobooks—artist books, zines, and other forms of printed matter—are currently redefining the contemporary practice of photography. This course frames the photobook in a critical, professional, and practical context. Students will acquire the technical skills to design and lay out their own photobooks through Adobe InDesign, along with knowledge of the book production process and best practices, whether printing a book themselves or working with a commercial printer. Through in-class demonstrations and visits to Conveyor Arts to observe the printing and binding process, students will gain a solid foundation in book production. The final outcome of the course is a printed and bound book dummy that blends concept and design to create a format that best suits the content of the work. This workshop is designed for photographers with basic Photoshop knowledge. Students should have a series or collection of photographs and/or text for creating a book.

**PREREQUISITE:** Photography I or portfolio review

#### UNDERSTANDING COMPOSITION: THE INS AND OUTS

**17WCEPV153 | Anja Hitzenger**  
Jan 24–Mar 28 | Tues 10:00 am–1:00 pm | \$655

This class is for students who want to refine and develop their composition skills through assignments and analysis. With an emphasis on urban environments, students will learn to see photographically and develop a heightened sensitivity to different surroundings. We will concentrate on shape, line, movement, light, shadow, color, and people in the environment. Shooting exercises will be given for the first sessions, and each student will work on a project for the second part of the 10 weeks. Through group critiques, students will learn how to create dynamic photographs. Discussions will include compositional tools, aesthetic intentions, and effective editing. A comparative study of historical and contemporary photographers and filmmakers, from documentary to conceptual, will be presented. Customized assignments will fit each student’s photographic level.

**PREREQUISITE:** Photography II or portfolio review



© Natan Dvir



## FROM INTENT TO EDIT: ESTABLISHING A RELATIONSHIP WITH YOUR WORK

**17WCEPV200 | Karen Marshall**  
Jan 23–Apr 3 | Mon 6:30–9:30 pm  
\$655 + \$20 FEE

This relationship-building workshop helps photographers establish strategies and methods to organize, meditate on, and ponder their images. The quest for an individual focus is an important and, frequently, difficult task for the emerging photographer. Often, it is easier for photographers to “take” a picture than it is for them to see what they actually produced. Knowing how to edit and refine the outcome of a shoot is of equal importance (and fundamental) when building a relationship with one’s own photography. This course helps photographers develop strategies to assess their images. Participants will be encouraged to stand back, evaluate, and reflect on their images, and learn how to better understand the success and clarity of their photographs. Class critiques will bolster students’ ongoing relationship with their independent practice.

**PREREQUISITE:** Photography II or portfolio review

## NEW THE BOOK AS FRAME

**17WCEPV260 | Sophie Barbasch**  
Feb 11–12 & 18–19 | Sat & Sun  
10:00 am–5:00 pm | \$770 + \$40 FEE

In this studio critique course, we draw on the current enthusiasm for the photobook as a vehicle for meaning, along with the profusion of venues for self-publishing, as we delve into producing photographic, mixed-media, and text-based books. Throughout, we will consider the page, along with the book itself, as a framing device. Attention will be given to editing, sequencing, timing, and flow. We will address the relationship between text and image, and explore the notion of text as image. Guest lectures and critiques will encourage new ideas and methodologies. We will also draw on the ICP library’s extensive resources, featuring contemporary zines and Japanese photobooks. For inspiration, we will look at artists, including Daisuke Yokota, Viviane Sassen, Joachim Schmid, Wolfgang Tillmans, Raymond Meeks, and Sophie Calle, among others. By the end of the course, each student will have produced one to three books, depending on their choice of production method.

**PREREQUISITE:** Photography II or portfolio review

## PHOTOGRAPHIC SEEING

**17WCEPV130 | Harvey Stein**  
Mar 18-19 & 25-26 | Sat & Sun 10:00 am–5:00 pm  
\$460 + \$30 FEE

Light (and shadow), shape, texture, line, pattern, color, focus, scale, perspective, and movement are among the characteristic elements explored in this introduction to the basic grammar of vision through photography. Class assignments and independent work are designed to develop each student’s ability to perceive and express him/herself visually. The emphasis is on improving visual literacy as well as manual skills. Through critiques, readings, and assignments, students develop a greater understanding of the possibilities inherent in the medium. Students must be able to produce slides or jpegs for discussion.

# MINNY LEE

Alumna, Documentary Photography and Photojournalism Program 2008, ICP-Bard MFA 2016



*Minny Lee graduated from the one-year Documentary Photography and Photojournalism (PJ) program at ICP in 2008 and from the ICP-Bard MFA program in 2016. She is currently teaching an Introduction to Photography course for undergraduate students at the University of Hawaii and will participate in the group show, From Walden, at the Datz Museum of Art in South Korea.*

## ICP classes often encourage students to work outside their comfort zone. What was that like?

That challenged me to become a better photographer. For the PJ program, I had to often photograph strangers, which made me feel uncomfortable. It was a constant battle to overcome that fear, but I ended up making some meaningful work. Between the PJ and MFA programs, I worked as an artist for eight years, actively making and exhibiting work. But during the last few years, I was beset with a creative block. I felt I needed a big change. I entered the MFA program, and Nayland Blake’s seminar class helped me to dismantle who I was as an artist and start fresh again. He encouraged me to do whatever felt right at the moment, and sort out details later. He used to say, “They are all your work because you made them.”

## How would you describe your experience at ICP?

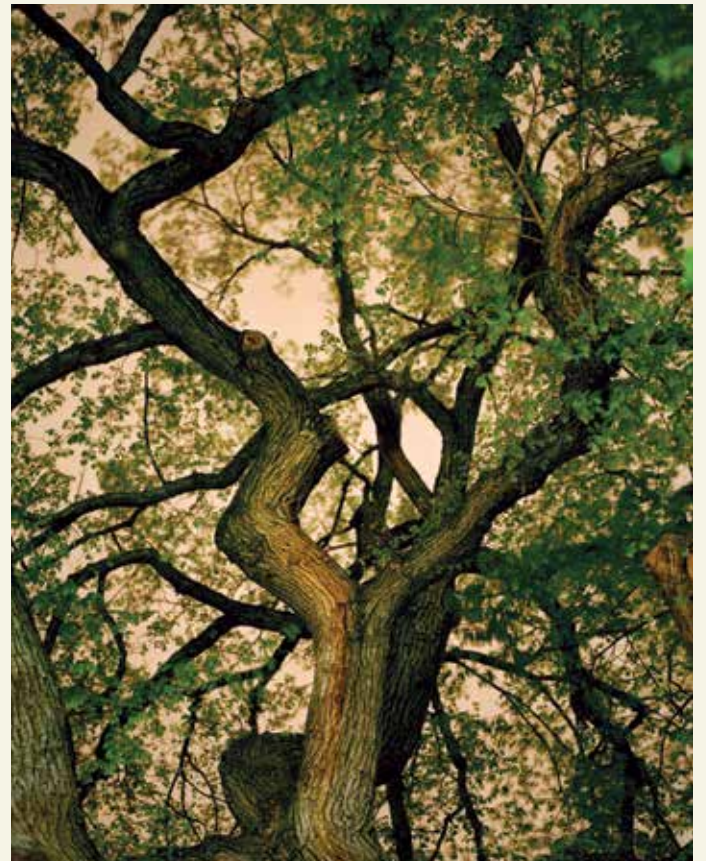
For me, the best thing I got out of the experience is becoming part of the ICP family, a kind of “one-big-family-working-community” kind of feeling—because pretty much everybody supported each other, and there were no barricades between the students and the teachers. We were almost like colleagues, yet the respect and knowledge the teachers imparted were ever present.

## What were the resources like?

ICP is not just a school; ICP has a museum with extensive collections and ongoing exhibitions that are open to the public. ICP also has a library with an open-stack policy for their amazing collection of photography-related books. Because ICP is located in New York, you have access to incredible photographers and faculty from all over the world. This is very inspirational; their diversity and expertise is unparalleled.

“Because ICP is located in New York, you have access to incredible photographers and faculty from all over the world.”

“...the best thing I got out of the experience is becoming part of the ICP family, a kind of “one-big-family-working-community” kind of feeling...”



TOP AND LEFT: © Minnie Lee

## What was it like after you graduated?

ICP really promotes its alumni and students, and there is a sense of camaraderie amongst different alumni years. This is definitely a big asset that cannot be bought and, I believe, is nonexistent or, at least, less permeable at other institutions. In December 2014, I had a solo show at a photography gallery in South Korea. I didn’t expect to see any ICP people, but five alumni showed up! I thought, “Wow, this is the power of ICP!”

## Did your experiences at ICP influence the artist you are today?

I must say, yes. The reason I started taking pictures of trees, which was very crucial for my photography career, is because I was in Giorgia Fiorio’s workshop at ICP. Later, I started to TA for her, and she was generous enough to say, “I’ll look at your work.” I showed her my documentary work and a few tree pictures. She strongly suggested that I focus on tree pictures. That path hadn’t occurred to me, because I was really trying to figure out a way how I was going to become a documentary photographer. I photographed trees for a couple of months, and then she nominated me for the Reflexions Masterclass in Europe, and I was accepted. It really changed me. If I hadn’t met her, if I hadn’t gone to ICP, I don’t know where I would be today. Other sources of light include Alison Morley, Per Gylfe, Jeff Jacobson, Scott Thode, Susan kae Grant, Frank Fournier, Allen Frame, Nayland Blake, Jean-Marie Casbarian, Bill Jacobson, Deirdre Donohue, and Victor Sira. One or two amazing teachers can really change your life as a photographer, but I was fortunate to meet way more than that thanks to ICP.

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



# STRATEGIES FOR THE PHOTOGRAPHER



© Jade Duskow

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

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

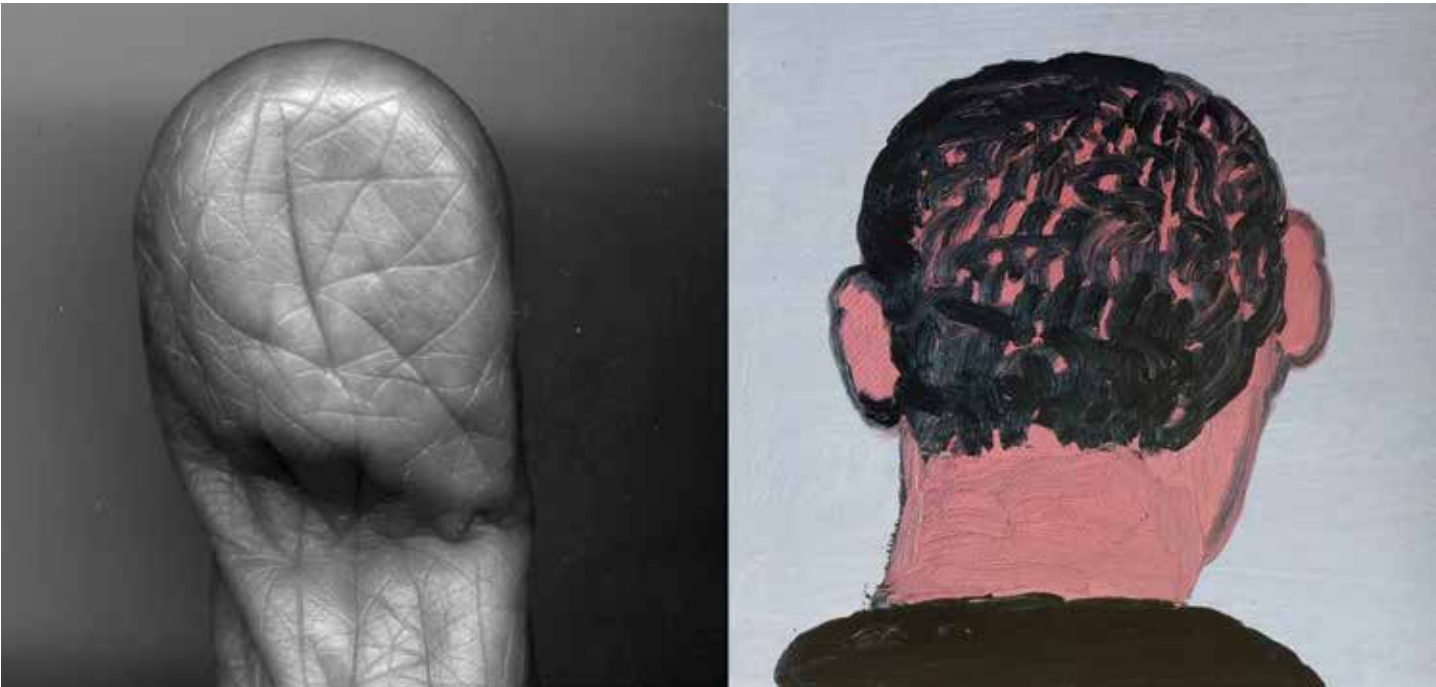
**HOLIDAY NOTE:** January workshops will not meet on Monday, January 16 (Martin Luther King, Jr. Day).

## Best Practices & Strategies

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

**17WCEMA006 | Alice S. Zimet**  
Jan 28–29 | Sat & Sun 10:00 am–5:00 pm  
\$380 + \$25 FEE

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



© Wendy Richmond

### NEW THE PORTFOLIO PROJECT

**17WCEMA211 | Jade Duskow**  
Jan 26–Mar 30 | Thurs 2:00–5:00 pm  
\$655 + \$30 FEE

This class is geared to photographers looking to move a current project to the next level, whether preparing for portfolio reviews, gallery meetings, school admissions, or other related professional goals. We will engage in in-class critiques and discussions to hone and perfect a body of work. Topics such as concept, logistics, type of printing and paper that best suits the subject matter, scale of presentation, and Photoshop work will be addressed. There will be several trips to museum and gallery exhibitions to relate students’ work to current trends in the medium. Weekly assignments will reflect each individual project, and students will be expected to bring new work to each class.

**PREREQUISITE:** Photography II or portfolio review

### NEW THE INTERVIEW TOOL FOR GRANT PROPOSALS, EXHIBITION CATALOGUES, ARTIST STATEMENTS, AND PUBLIC PRESENTATIONS

**17WCEMA212 | Wendy Richmond and Susan Hodara**  
Feb 25–26 | Sat & Sun 10:00 am–5:00 pm  
\$380 + \$25 FEE

You are a visual artist, but you must use words to support your work—whether for a grant proposal, an exhibition catalogue, an artist statement, or a public presentation. In this two-day intensive workshop, students interview each other (using the instructors’ guided exercises) to develop language that accurately and compellingly describes their photographic work. Students should bring three of their photographs and a notebook.

Wendy Richmond is a multimedia visual artist, writer, and educator. She has had an ongoing column in Communication Arts magazine since 1984; her most recent book is titled, *Art Without Compromise\**. Susan Hodara is a writer/journalist/teacher who has written more than 350 articles about artists and the arts for *The New York Times* and other publications.

**PREREQUISITE:** Photography II or portfolio review

## Book Production

### THE PHOTOBOOK IN PRODUCTION

**17WCEPV132 | Jason Burstein and Christina Labey**  
Jan 25–Mar 29 | Wed 6:30–9:30 pm  
\$820 + \$175 FEE

Photobooks—artist books, zines, and other forms of printed matter—are currently redefining the contemporary practice of photography. This course frames the photobook in a critical, professional, and practical context. Students will acquire the technical skills to design and lay out their own photobooks through Adobe InDesign, along with knowledge of the book production process and best practices, whether printing a book themselves or working with a commercial printer. Through in-class demonstrations and visits to Conveyor Arts to observe the printing and binding process, students will gain a solid foundation in book production. The final outcome of the course will be a printed and bound book dummy that blends concept and design to create a format that best suits the content of the work. This workshop is designed for photographers with basic Photoshop knowledge. Students should have a series or collection of photographs and/or text for creating a book.

**PREREQUISITE:** Photography I or portfolio review

### EARLY REGISTRATION SPECIAL!

Now through December 30 use code **PG17W15** to receive 15% off tuition on all Winter Term Continuing Education classes. ICP Members receive an additional \$25 off. Not valid on any prior purchases.

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



# ONLINE CLASSES

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

To learn more about our online courses or to register for a class, please call 212.857.0001 or visit us at [icp.org/classes/online](http://icp.org/classes/online).

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

**HOLIDAY NOTE:** Winter classes and workshops will not meet January 16 (Martin Luther King Jr. Day) and February 20 (President's Day).

## **NEW** DREAM MAPPING: EXPLORATIONS INTO THE UNKNOWN AND IRRATIONAL

**17WOLPV006 | Karen Miranda-Rivadeneira**  
Mar 6–May 8 | Mon 12:00–2:00 pm | \$515

Dreaming has long been a source of inspiration for many artists, a retreat from reason to a world that is not delineated and very much irrational.

Surrealism is known for introducing dream imagery as a means to explore desire and the unconscious; yet dream exploration has been part of many cultures for thousands of years. In this class, we look into many of these cultures, and then turn the camera onto our dreams, our psyches, and ourselves. Through class exercises, we will examine dreams—re-create them, reinvent them, and be inspired by them—and work with the dreams of others.

This is an autobiographical class that focuses on dreams as a tool, as a subject, and as a place of inspiration for new work. We will look at and discuss the work of artists who have taken an interest in dreams, such as Lygia Clark, Sophie Calle, Glenn Ligon, Andrew Mason, Susan Hiller, Fred Tomaselli, Greta Stein, and others, as points of reference. We will also cover how world cultures interpret dreams, and then explore some of these techniques in class. Through weekly class assignments, students will engage in various approaches to interpreting and projecting their inner worlds.

Students will be free to use their media of choice, and encouraged to think beyond the familiar by experimenting with different approaches to making work from painting, photography, performance, video, drawing, and mixed media. Class discussions, readings, films, critiques, and writing exercises will be pivotal components of the course.



© Karen Miranda Rivadeneira

## **NEW** NARRATIVE PHOTOGRAPHY

**17WOLPV211 | Richard Rothman**

Jan 24–Mar 28 | Tues 1:00–3:00 pm | \$515

This class is for photographers who would like to develop narrative-based photographic projects. We will explore some of the different ways that visual narratives are constructed, including brief photographic essays and long-form book projects. The class will be open to a full range of storytelling forms, with an emphasis on communicating effectively and poetically, while expressing oneself creatively. Lectures on some of the great examples of historic and contemporary photographic narrative will be presented, along with weekly critiques of student projects as they evolve over the term. Students will be asked to come to the first class with a written proposal for a new project, or a project description of work they have already begun.

**PREREQUISITE:** Photography II or portfolio review

## BEGINNING AN ART PRACTICE

**17WOLPV005 | Anja Hitzenger**

Feb 16–Apr 20 | Thurs 10:00 am–12:00 pm  
\$515

Many of us snap pictures on a regular basis to share them on Facebook or Instagram. But to engage in a conscious program of “creating” pictures every day can be a much deeper experience, helping you move forward with your work. In this course, students commit to photographing daily, and in the process, discover their surroundings in new ways and further develop their own personal style. By taking a camera everywhere, creative thinking becomes easier, and spontaneous ideas develop more frequently. Students may tell stories with their photos, produce a visual diary, or work on more conceptual projects. In our weekly meetings, we will discuss compositional tools, aesthetic intentions, and the creative process, and provide mutual support. We will also look at work by a variety of photographers for inspiration.

## DEVELOPING PROJECTS, ESTABLISHING VISION

**17WOLPV201 | Karen Marshall**

Feb 8–Apr 12 | Wed 12:00–2:00 pm | \$515

This course is for students who are ready to commit to a long-term project. Students will cultivate ideas, discover personal intentions, develop strategies to accomplish long-term goals, and examine aesthetic and technical intentions when creating images. Focusing on an idea, story, or theme to explore throughout the semester, participants will examine why they have chosen

digital or film, 35mm, medium or large format, monochromatic or color, and if they conceive the final work as prints, multimedia, or web-based presentations. Each week, they will upload images to be viewed and responded to by their classmates. During weekly live WebEx sessions, students will participate in class exercises that show how various methods of grouping photographs can strengthen individual images, create series and sequence, and frame ideas. Students will initiate photography projects and examine them within the context of established work in museums, galleries, books, and publications.

**PREREQUISITE:** Photography II or portfolio review

## PORTFOLIO BUILDING/DEVELOPMENT

**17WOLPV209 | Michael Itkoff**

Jan 26–Mar 30 | Thurs 2:30–4:30 pm | \$515

Creating a strong portfolio is a must for any aspiring professional photographer to land gigs and clients. In this online class organized around weekly feedback sessions, each student's photographs will be workshopped and critiqued. Emphasis will be placed on the form/content relationship within each image as well as the techniques required to create the strongest possible sequence. Over the course of 10 weeks, each student will take an existing body of work and collaboratively craft it into an effective portfolio.

**PREREQUISITE:** Photography II or portfolio review

## SLOW PHOTOGRAPHY: FINDING INTENTION IN A RUSHED UNIVERSE

**17WOLPV106 | Joanne Dugan**

Jan 24–Mar 28 | Tues 7:00–9:00 pm | \$515

Technology allows us to take more photographs than ever, yet we often feel like the images we make could have more meaning. This class explores how to make work with intention as well as the idea of creating personal visual statements by shooting fewer images, rather than more. We will use imposed limitations as a creative benefit and discuss how to edit work thoughtfully, with the result of images that have cohesion and are infused with your unique viewpoint. Weekly assignments will encourage students to approach their work with a conscious mindfulness, working more slowly so as to really, truly see, rather than just snap a shutter. Feedback will be plentiful, work will be experimental, and a safe, productive atmosphere in which to take chances is guaranteed. This class is suitable for most levels of students, as feedback is individualized and all types of cameras are welcome.

## Online Low Residency Program 2016–2017

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

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

In addition to weekly critiques of new student work, the first of three **Production Seminars** explores seminal writings and contemporary critical theory in support of developing a strong

conceptual foundation and learning constructive critiquing techniques. In the second production seminar, students are exposed to a wide range of ideas and contemporary practice in support of their own creativity. In the third and final seminar, students work on refining their ideas into a more concise body of work.

Upon completion, students are invited for a **One-Week Residency** (5–7 working days) in August at ICP in New York City to work with a master digital printing instructor in the editing and development of a printed portfolio. Students use ICP's facilities to make museum-quality archival prints under the leadership and guidance of working artists and professionals.

This program is open to international and domestic students. Seminars are all taught online in English utilizing the latest available software. To assist in learning, students may replay any seminar through ICP's state-of-the-art online interface in order to practice and review

concepts and ideas explored during class.

**Tuition** for this one-year program is \$5,200 + \$800 fee. Students are responsible for all travel and lodging arrangements and expenses for the August residency. Online CE Low Residency students are provided with all printing materials excluding paper/portfolios.

The **Online CE Low Residency Program** is designed for students looking to engage with a community of serious and dedicated students to move their photography in new and exciting directions. All students must present a digital portfolio (up to 20 images) demonstrating their interests in photography and a brief written statement about their goals. An online interview with program coordinator and student mentor Ben Gest will also be scheduled after the digital portfolio is reviewed. For further information, please contact Ben Gest at [bgest@icp.edu](mailto:bgest@icp.edu) or phone ICP Education at 212.857.0001.

## PRODUCTION SEMINAR

**17WOTSR100 | ICP Faculty**

Jan 24–Mar 28 | Tues 12:00–2:00 pm

**17SOTSR200 | ICP Faculty**

Apr 18–Jun 20 | Tues 12:00–2:00 pm

## TECHNICAL SEMINAR

**17WOTPD100 | ICP Faculty**

Jan 26–Mar 30 | Thurs 12:00–2:00 pm

**17SOTPD200 | ICP Faculty**

Apr 13–June 15 | Thurs 12:00–2:00 pm

## PRINTING AND PORTFOLIO DEVELOPMENT

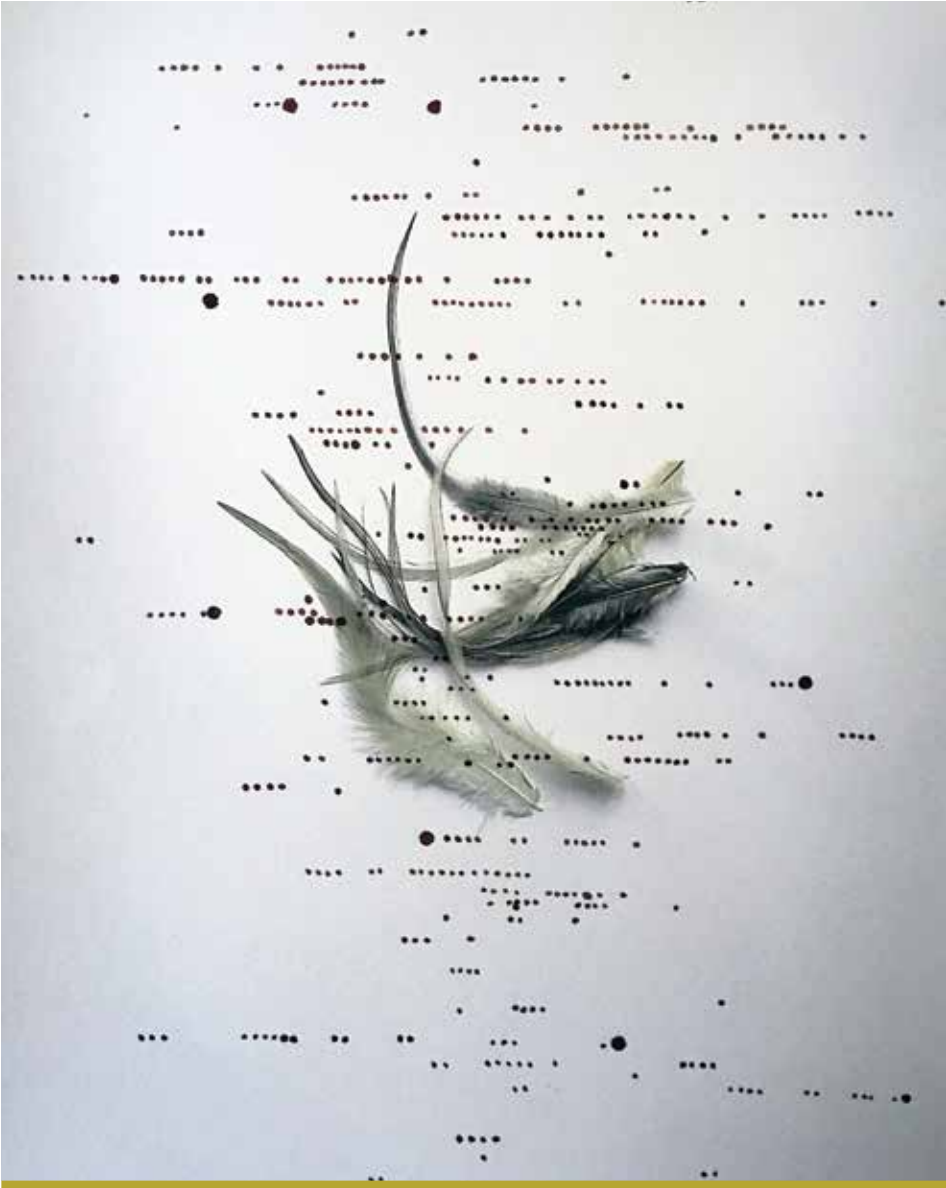
**17MOTPR100 | ICP Faculty**

Aug 7–13\* (classes will be held at ICP)  
Mon–Sun | 10:00 am–5:00 pm

\*Dates subject to change



# FULL-TIME PROGRAMS



© Tara Cronin, GS '08, ICP-BARD MFA '10

## ICP-Bard Program in Advanced Photographic Studies: Master of Fine Arts

### CHAIRPERSON: Nayland Blake

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

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

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

## One-Year Certificate Programs

ICP offers three One-Year Certificate Programs: General Studies, Documentary Practice and Visual Journalism, and New Media Narratives. These programs provide advanced students with an intensive yearlong course of study that strengthens personal vision, teaches professional practices, and explores the many disciplines that inform media and art today. During the first term, many assignments help students move out of their comfort zones and quickly acquire new skills and perspectives; in the winter term, our approach shifts to encouraging more self-directed, independent work; and in the spring term, as students' main projects are solidified and completed, internships and assistance with presentation lead up to the year-end exhibition, a day of portfolio reviews with leading professionals, and graduation.



© Alejandra Ugarte Bedwell, ICP-BARD MFA '10

### General Studies in Photography

#### CHAIRPERSON: Marina Berio

The General Studies Program embraces the study of fine art photographic practices and experimental image production. We support the development of each individual's photographic work in an atmosphere of cooperative learning. Students are encouraged to explore and define their own goals, and challenged to situate their work in the broader context of the cultural, political, and psychological use of images.

The GS curriculum is an accelerated investigation of the history of photography, contemporary theory, and craft; it boasts a large selection of electives, in which students can let their curiosity and passions lead them in many new directions, including video. In solidifying each student's technical skills and broadening his/her vision, we build a foundation for ongoing, meaningful, and content-driven individual and collective practice.

### Documentary Practice and Visual Journalism

#### CHAIRPERSON: Alison Morley

The Documentary Practice and Visual Journalism Program focuses specifically on the investigative skills and technical knowledge necessary to advance in the complex and constantly changing world of visual journalism. With ICP's long-standing commitment to documentary practice, this program engages faculty who are some of the foremost practitioners in the field today. Class discussions address new media, business topics, and methodologies, as well as political, ethical, and social concerns.

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

### New Media Narratives

#### CHAIRPERSON: Elizabeth Kilroy

The New Media Narratives Program explores the new image-based strategies made possible by digital media. Students learn how to create interactive, collaborative stories using a variety of media, including photography, video, audio, and text, as well as how to design for different kinds of online presentations. They experiment with social media and the innovative potentials of computer code, and also study the history of experimental practices from the Surrealists to today's digital innovators. This program is for both artists and documentarians, as well as those interested in entering the emerging field of digital media as producers.

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

## Affiliate Programs

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

## Teaching Assistantship Volunteer Program

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

**FULL-TIME PROGRAMS  
OPEN HOUSE  
TUESDAYS, JANUARY 7,  
FEBRUARY 7 & 28  
6:00-8:00 PM**

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

For further program information, please contact Certificate and Degree Programs at 212.857.0006 or [fulltime@icp.edu](mailto:fulltime@icp.edu), or visit [icp.org](http://icp.org).



# PART-TIME PROGRAMS



© Eliot Nolen, CE TRACK ALUMNUS

## 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: Winter classes and workshops will not meet January 16 (Martin Luther King Jr. Day) and February 20 (President's Day).

### INFO SESSION PART-TIME PROGRAMS

WEDNESDAY, JANUARY 11, 2017  
6:00–8:00 PM

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

### CONTINUING EDUCATION TRACK SEMINAR— FIRST TERM

**17WCTSR000 | Ben Gest**

Jan 25–Mar 29 | Wed 6:15–9:15 pm

This seminar is a foundation course for all students in the Continuing Education program. In this course, students will 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 will examine particular choices the student has made within his/her work, both conceptually and technically. Readings and photographic assignments will provide the basis for in-class discussions. Open only to students enrolled in the Continuing Education Track program.

### CONTINUING EDUCATION TRACK SEMINAR— SECOND TERM

**17WCTSR100 | Jean Marie Casbarian**

Jan 25–Mar 29 | Wed 6:30–9:30 pm

This is the second of three seminars for CE Track students. In addition to creating and exploring new work and personal vision, we will delve into the expansion of photographic process and ideas. Class critiques and critical discussions will continue, as students challenge themselves to develop their ideas in new and more sophisticated ways.

NOTE: This seminar is open only to students enrolled in the Continuing Education 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.



© Auturo Rios, CE TRACK ALUMNUS

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

**17WCTSR300 | Michael B. Foley**

Jan 24–Mar 28 | Tues 6:30–9:30 pm

### ADVANCED CONTINUING EDUCATION TRACK PRODUCTION SEMINAR— FIRST TERM

**17WCTPD100 | Ports Bishop**

Jan 27–Mar 31 | Fri 6:30–9:30 pm



# ICP TRAVEL PROGRAMS: CUBA | TOKYO | PROVENCE | NEW MEXICO

## Cuba: Havana and Trinidad

**17STRCU002 | Hilary Duffy**

April 15–22, 2017 | \$5,450

Discover the mesmerizing atmosphere, vibrant arts community, and warm hospitality of Cuba. In captivating Old Havana, we will interact with budding entrepreneurs and photograph a colorful and spirited rumba festival as well as a rustic fishing cooperative. We will then continue southeast to the charming city of Trinidad, a UNESCO World Heritage Site of cobblestone streets, colorful homes, and wandering troubadours, where the light and architecture provide a fantastic backdrop for capturing daily life.

This travel workshop is open to photographers of all levels who possess a solid working knowledge of their cameras. Interactive lessons will cover methods of observation, along with approaching strangers in a foreign culture, making portraits, and gaining access to locations.

We partner with Cuba Cultural Travel (CCT) for travel arrangements, flights, and license requirements. The workshop fee of \$5,450 (per person, double occupancy; single rooms: \$750 additional fee) includes: tuition; accommodations for four nights at Hotel Sevilla in Havana and three nights at private bed-and-breakfasts in Trinidad; daily breakfasts, five lunches, and four dinners, with tips included; transportation, as described in the itinerary; guides; and Cuban insurance (health and evacuation).

The group will depart from Miami, Florida. CCT will handle Miami-Cuba reservations and tickets for all participants. Students will be contacted directly by CCT. Participants will be responsible for airfare (approximately three months prior to trip departure), in addition to baggage fees, tips for the Havana guide and driver, 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 final payment, is due Tuesday, December 27. This guarantees space on the trip. Final payment is due Thursday, January 26.

**NOTE: The fee does not include the Cuban tourist visa and airfare.**

## Tokyo through the Looking Glass: A Photographic Journey

**17WTRTY000 | Vivien Allender**

April 15–23, 2017 | \$5,750

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. Together, we will visit the renowned Tokyo Metropolitan Museum of Photography, as well as lesser-known spaces (such as Taka Ishii Gallery), where gallerists will discuss the current Japanese photo art scene. We will also be guided around contemporary art spaces, such as SCAI The Bathhouse and Wako Works of Art, and explore the Aoyama, Omotesando, Daikanyama, and Roppongi districts for trendsetting insights and architectural delights. Throughout the trip, we will delve into Japanese culture in all forms, including its mouthwatering cuisine and centuries-old tea ceremony, and even harness the city's complex transportation system. We will also take a

day trip to Hakone and Mount Fuji. This travel workshop invites photographers of all levels 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.

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

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

## Provence

**17WTRFR001 | Stéphanie de Rougé**

May 17–25, 2017 | \$4,750

Provence is a delight for all the senses! 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. We will also take in the spectacular Mont Ventoux and the festive harbors of the Mediterranean. Participants will refine their exposure and composition skills; learn to expand their shooting style; and experiment with street, architecture, portrait, action, and landscape photography. 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 a later date, the group will gather in New York to discover one another's books printed via Blurb. 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 eight nights at the Grand Hôtel Roi René in Provence, all breakfasts, welcome and farewell dinners, guides, and a private touring bus.

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

**NOTE: The fee does not include airfare and transportation to and from the airport.**

## Spectacular New Mexico: Taos and Environs

**17MTRNM000 | Harvey Stein**

August 12–20 | Sat–Sun 10:00 am–5:00 pm | \$3,650

Since the 1880s, photographers and artists, including Georgia O'Keeffe, Paul Strand, and Ansel Adams, among others, have been irresistibly drawn to the incredible landscape, brilliant clear light, and rich Native American heritage of New Mexico. Join us for a photographic adventure based at an historic hacienda in Taos, one of the first European settlements in the United States,



© Michele Neptune, STUDENT

which has many facets to its personality as a frontier outpost, Hispanic village, growing art center, and small Western town. We will explore the lofty peaks of the Sangre de Cristo Mountains, the spectacular scenery of the Rio Grande Gorge, and the wondrous hills of Georgia O'Keeffe's Ghost Ranch area. We will also photograph Native American pueblos, adobe structures, historic churches, and local festivals; spend a day exploring Santa Fe; and enjoy another day in Las Vegas, New Mexico, a picturesque Western town with more than 900 historical buildings. Frequent lectures combined with daily photographic activity will offer a rich input of technical and aesthetic concerns. Digital shooting and workflow will provide the opportunity for quick feedback and critiques of our daily trips.

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

The workshop fee of \$3,650 includes lodging for eight nights (double occupancy; \$750 extra for single supplement), all breakfasts, most lunches and a welcome dinner. A nonrefundable \$1000 deposit must accompany your registration to reserve a space. Placement is on a first-come-first-serve basis, so we urge early registration. Full payment is due by Friday, June 5, 2017. Upon receipt of registration, participants will receive an information packet with travel suggestions and recommended materials to bring. The workshop begins on Saturday evening, August 12, in time for a group dinner, and concludes on Sunday morning, August 20.

# MEMBERSHIP: BE A PART OF ICP'S DYNAMIC COMMUNITY

## Join as a Member today!

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

### One-year ICP Membership includes:

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

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

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

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



© Morgan Bakerman, WEEGEE WALK



# TEEN ACADEMY



© Amanda Yang, STUDENT

ICP's Teen Academy program offers a range of opportunities for teenagers to develop their knowledge of photography, critical thinking, writing, and public speaking. Courses include 10-week black-and-white and color darkroom instruction, digital intensives, and a yearlong advanced program called Ima<sup>g</sup>emakers. 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. Classes 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](mailto:teen_academy@icp.org). To register for classes, visit us online at [icp.org/school/teen-academy](http://icp.org/school/teen-academy) or call 212.857.0001.

**HOLIDAY NOTE:** Winter classes and workshops will not meet January 16 (Martin Luther King Jr. Day) and February 20 (President's Day).

Teen Academy Ima<sup>g</sup>emakers 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 Chervenak-Nunnalle Foundation, The Houston Family Foundation, Susan and Thomas Dunn, The Max and Victoria Dreyfus Foundation, Stuart Z. Katz and Jane Martin, The Alexia Foundation (Aphrodite and Peter Tsairis, Founders), Select Equity Group, Lois and Bruce Zenkel, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



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

**17WTAFB000A | James Reddington**  
Jan 21–Mar 25 | Sat 11:00 am–2:00 pm  
**17WTAFB000B | Sarah Warshaw**  
Jan 21–Mar 25 | Sat 3:00–6:00 pm  
**17WTAFB000C | Liz Sales**  
Jan 26–Mar 30 | Thurs 4:00–6:30 pm  
\$705 + \$55 FEE

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

## PHOTOGRAPHY II IN BLACK-AND-WHITE: THE SELF-PUBLISHED ARTIST

**17WTAFB100A | Lesly Deschler Canossi**  
Jan 22–Mar 26 | Sun 11:00 am–2:00 pm  
\$705 + \$55 FEE

The invention of the printing press forever changed how information is spread, enabling artists to find new audiences beyond their immediate spheres of influence. Even today, young photographers use homemade books and zines to extend the reach of their work to bookstores, collections, art fairs, and library shelves across the globe. In this class, students produce silver gelatin prints, and then use them as source material for self-publishing. Through alternative methods, such as photo-collage, sandwiched and scratched negatives, and zine and poster production, teens will expand their understanding of the possibilities of image-making, learning how to use independent channels of distribution as a way to reach larger and more diverse audiences. By the end of the course, students will have developed a portfolio of prints, an artist statement, and a handmade book or zine, all of which will be featured on a class blog.

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

## PHOTOGRAPHY II IN BLACK-AND-WHITE: LIGHTING FOR PORTRAITURE

**17WTAFB100B | Bayete Ross Smith**  
Jan 22–Mar 26 | Sun 3:00–6:00 pm  
\$705 + \$55 FEE

In this course designed for more advanced teen photographers, students use portraiture as an entry point for understanding the technical and aesthetic components of lighting. This course will provide an in-depth exploration of metering and exposure while participants study natural and artificial lighting techniques for the black-and-white portrait. Through technical exercises,

students will learn the tools needed to control and manipulate light, in order to achieve both practical and artistic effects. Students will photograph themselves, each other, family members, and strangers—spontaneously in the neighborhood, staged at home, and more formally in the studio. By the end of the course, students will have developed a portfolio of prints and an artist statement.

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

## PHOTOGRAPHY I IN COLOR: COLOR FILM AND DARKROOM

**17WTAFC100 | Doran Asher Walot**  
Jan 21–Mar 25 | Sat 2:00–5:00 pm  
\$705 + \$55 FEE

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

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

## NEW NEW MEDIA I: TEEN ENTREPRENEURS

**17WTANM101 | Ifétayo Abdus-Salam**  
Jan 25–Mar 29 | Wed 4:00–6:30 pm  
\$705 + \$55 FEE

Social media and web-based technology are more accessible now than ever, which means the tools needed to establish clear and cohesive brand identities in a virtual space are right at our fingertips. Designed for teens interested in the world of entrepreneurship, this course prompts students to explore a product- or service-based business idea by executing photo shoots, implementing editing software tools, and creating an online presence. By the end of the course, students will have developed a mock online business profile complete with a mission statement and accompanying photographic portfolio.

## TEEN ACADEMY IMAGEMAKERS

**16FIMFB200A | Jaime Schlesinger**  
Sep 26, 2016–June 12, 2017 | Mon 4:00-6:30 pm

**16FIMFB200B | Lesly Deschler Canossi**  
Sep 28, 2016–Jun 14, 2017 | Wed 4:00-6:30 pm

Teen Academy Ima<sup>g</sup>emakers is currently in progress. For more information about this yearlong program for juniors and seniors looking to pursue photography in college and/or as a career, please visit [icp.org/school/teen-academy](http://icp.org/school/teen-academy). Applications for the 2017–18 year will be available in April 2017.



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# MUSEUM EDUCATION

Our Museum Education program provides tours, interpretative materials, and events for educators. These resources introduce visitors to our museum exhibitions while building visual literacy and critical thinking skills. Led by Museum Educators, Guided Tours are conducted in an inquire-based discussion format, encouraging audience members to discover visual information and realize multiple interpretations and meanings.

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

## Guided Tours

K-12: \$150\*  
K-12 NYC Public Schools: FREE  
College/University: \$200  
Seniors: \$250  
Adults: \$275  
\*All prices are flat fees and include admission

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

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

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

## Off-Site Guided Tours

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

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

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

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

# COMMUNITY PARTNERSHIPS

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

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

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

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

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

ICP collaborates annually with **Friends of Island Academy** and the **Center for Alternative Sentencing and Employment Services (CASES)**, two organizations that provide critical support



© Wendy Meza, TEACHING ASSISTANT

services to predominantly court-involved youth. The program focuses on leadership development through personal narrative.

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



# REGISTRATION INFORMATION

**Registration for Winter Term begins Wednesday, December 7.**

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

## REFUND POLICIES

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

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

## Continuing Education Track Programs:

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

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

**Travel Programs:** Requests for refunds must be submitted in writing. The date the request is received will determine eligibility for a refund. All approved refunds take at least four weeks to process. Each travel program has its own refund policy; for further information, contact the Education Department, 212.857.0001.

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

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

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

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

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

## CLASS POLICIES

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

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

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

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

**Inclement Weather Policy:** In case of severe weather conditions, which could result in the cancellation of classes and or events, please refer to our website, [icp.org](http://icp.org). This informa-

tion 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](mailto:portfolioreview@icp.edu). For a Photoshop review, please send 2 to 3 unflattened .psd files. Please be sure to include the class(es) you'd like to take and a list of any photography classes taken elsewhere, as well as other pertinent information about yourself. You are welcome to send your website, but Flickr sites will not be considered for portfolio reviews.

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

|        |                      |
|--------|----------------------|
| Dec 10 | Sat 11:00 am–1:00 pm |
| Dec 14 | Wed 6:00–8:00 pm     |
| Dec 17 | Sat 10:00 am–1:00 pm |
| Jan 04 | Wed 6:00–8:00 pm     |

## OPEN HOUSE

|        |                      |
|--------|----------------------|
| Jan 07 | Sat 11:00 am–1:00 pm |
| Jan 18 | Wed 6:00–8:00 pm     |
| Jan 21 | Sat 11:00 am–1:00 pm |

For a list of future appointments, please visit [www.icp.org](http://www.icp.org)

**By Appointment:** Tuesday–Friday 11 am–4pm. Please e-mail [portfolioreview@icp.edu](mailto:portfolioreview@icp.edu) or call 212-857-0064 to set up an appointment. *Appointment times are subject to availability, please reserve a spot at least two days prior to your request.*

**NOTE:** This informal review is used to ensure appropriate class placement. Students should bring 10 to 15 images that reflect their current technical and aesthetic abilities in photography. Education staff are always available for class placement advisement. Portfolio review and registration are on a first-come, first-served basis.

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

## HOW TO REGISTER

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

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

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

## STUDENT LOGIN

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

## TA VOLUNTEER PROGRAM

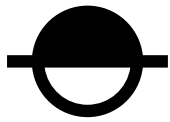
See page 19.

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

## Facilities

ICP's state-of-the-art photographic facilities include four digital media labs, two large black-and-white darkrooms, a color darkroom, a shooting studio, several digitally equipped classrooms, a well-stocked equipment room, an extensive library, and an exhibition gallery. For comprehensive information about ICP's facilities, including a complete list of equipment and resources available to students, please visit [icp.org/school/facilities](http://icp.org/school/facilities).





INTERNATIONAL  
CENTER OF  
PHOTOGRAPHY

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

212.857.0001

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

### Early Registration Special

Now through December 30 use code PG17W15

NOTE: Early Registration Special is applicable to Continuing Education courses only. The discount does not apply to Travel Programs or yearlong classes. ICP Members receive an additional \$25 off. Not valid on any prior purchases.

### Continuing Education Open House

Wednesday, January 4, 2017 | 6:00–8:00 pm

### Part-Time Programs Info Session

Wednesday, January 11, 2017 | 6:00–8:00 pm

### Full-Time Programs Open House

Tuesdays, January 7, February 7 & 28 | 6:30–8:00 pm

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

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



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ICP Museum

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

On view now through January 8, 2017:

*Public, Private, Secret*

January 27–May 7, 2017:

*Perpetual Revolution: The Image and Social Change*



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## Winter 2017 Courses and Programs

### Full-Time Programs Application Deadlines

#### ICP-Bard MFA Program

CHAIR: **Nayland Blake**  
Monday, January 23, 2017

#### Documentary Practice and Visual Journalism

CHAIR: **Alison Morley**

#### General Studies in Photography

CHAIR: **Marina Berio**

#### New Media Narratives

CHAIR: **Elizabeth Kilroy**

Monday, March 6, 2017

For further information and how to apply, contact:

Full-Time Programs | ICP Education Department  
[admissions@icp.edu](mailto:admissions@icp.edu) | Tel: 212.857.9705  
Fax: 212.857.0091  
[icp.org](http://icp.org)

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**FULL-TIME PROGRAMS INFO SESSIONS** | Every Friday | 3:00–4:30 pm

**FULL-TIME PROGRAMS OPEN HOUSE** | Tuesdays, January 7, February 7 & 28 | 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](mailto:fulltime@icp.edu).