

**INTERNATIONAL  
CENTER OF  
PHOTOGRAPHY  
SCHOOL**

**Summer 2016  
Courses and Programs**



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

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

# LETTER FROM THE DEAN

Fifty years ago, Cornell Capa founded the International Fund for Concerned Photography, which eight years later would become the International Center of Photography. "Concerned photography" was a strategy that Capa formulated to describe those photographers who showed a humanitarian impulse in their work, using pictures to educate and change the world, not simply to record it.

In founding ICP, Capa created a pioneering platform for exhibitions—one that would showcase photographs that attempted to change societies for the better, along with imagery that expressed individual visions, a diversity of cultural perspectives, and new concepts. Capa also founded a photography school that, half a century later, serves some 5,000 students working towards articulating their own individualized image strategies in engaging with, and coming to terms with, the world in which we live.

Now, in the midst of a digital revolution in media, the photographer has many more technical means. One can modify photo-

graphs quickly and efficiently with software; immediately publish one's own work for a worldwide audience via social media; or combine photographs with text, sound, and video to create complex multimedia pieces. One can make pictures with both cell phones and sophisticated cameras. One can also, as so many are doing, embrace film, chemicals, and paper, to make photographs the old way, a method that has added value as we exist in a sea of billions of digital images.

The variety of courses offered through ICP's Summer Program should allow you to move forward in both useful and profound ways, with an understanding of the making of imagery as well as how to read and interpret what you and your fellow students produce. We look forward to having you with us in the months to come.

**-Fred Ritchin  
DEAN OF THE SCHOOL**

## SUMMER HIGHLIGHTS

**Digital Projects: Constructing Images**  
Shari Diamond

**Time-Based Projects: Non-Linear Storytelling**  
Lauren Petty

**Moving Your Skills / Moving Your Stills**  
Ori Kleiner

**Digital Stories**  
Zohar Kfir

**Multimedia Storytelling**  
Evelio Contreras

**Multi-Platform Storytelling**  
Bayeté Ross Smith

**Fulfill the Need, Grow Your Feed:  
Visual Storytelling on Instagram**  
Landon Nordeman

**Digital Communities:  
Using Social Networks to Connect**  
Christopher Chan Roberson

**iPhone Video Production: Shoot, Edit, and  
Upload to Facebook, YouTube, and Instagram  
Directly from an iPhone**  
Stefanie Dworkin

**Documentary Photography and  
the Creative Process**  
Frank Fournier

**Photography and Human Rights**  
Stephen Ferry

**Developing a Photobook**  
Marget Long

**Summer Seminar**  
Yola Monakhov Stockton

ON THE COVER: Yola Monakhov Stockton



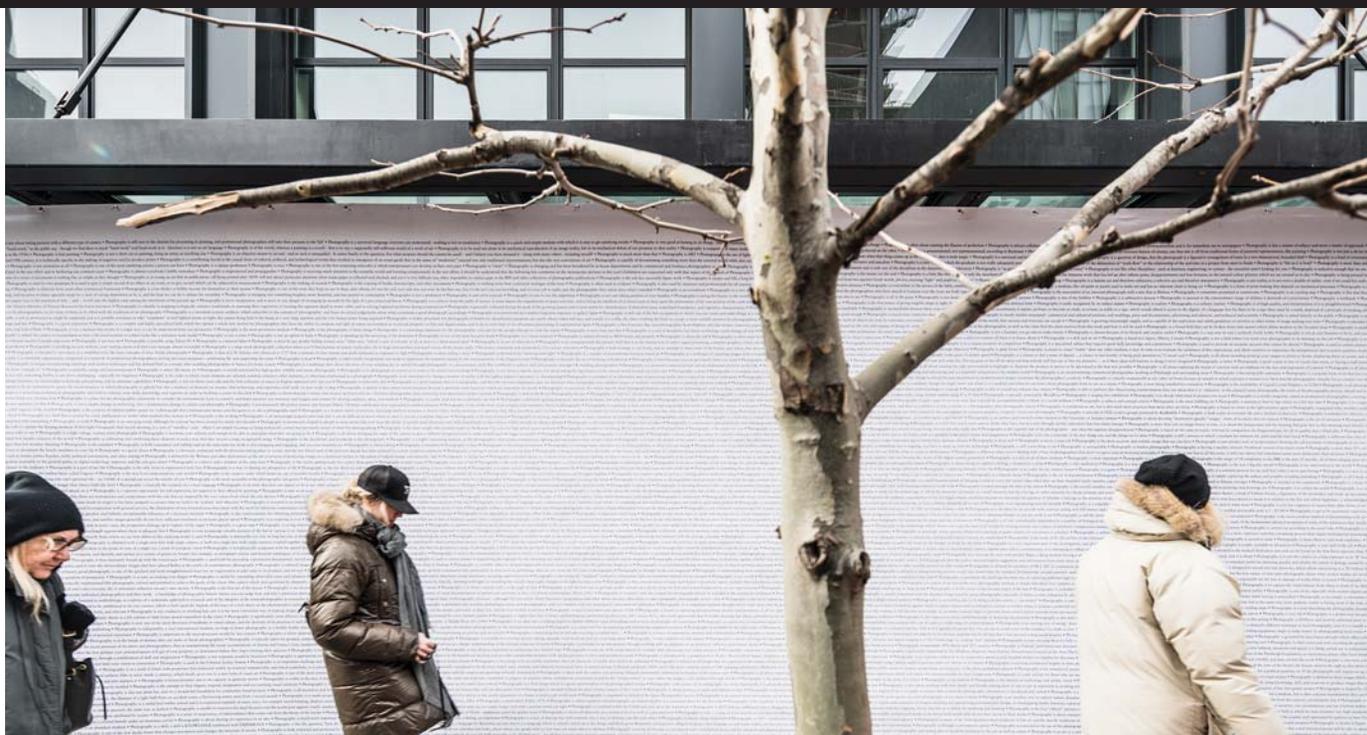
**INTERNATIONAL  
CENTER OF  
PHOTOGRAPHY  
MUSEUM**

OPENING SUMMER 2016  
250 BOWERY, NYC

**ICP AND  
MISHKA HENNER  
CREATE  
PHOTOGRAPHY IS  
INSTALLATION**

**ABOUT MISHKA HENNER**  
Henner received ICP's 2013 Infinity Award for Art and is best known for his appropriation of image-rich technologies including Google Earth, Google Street View, and YouTube. His work has been exhibited worldwide, including recently in New York City at ICP, the Met, and MoMA.

Preferred Print Provider  
**DUGGAL**



photos: ©Saul Metnick

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© Andrew Lichtenstein

**Registration for Summer Term begins  
Tuesday, April 5.**

### EARLY REGISTRATION SPECIAL

Now through May 2, use code PG16M15 to receive 15% off all Summer Term Continuing Education classes. ICP Members receive an additional \$25 off. Not valid on any prior purchases.

Registration is available online at [icp.org/school](http://icp.org/school). For more information about how to register, and/or have a portfolio review, please see page 23.

# 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 ICP Store 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

And, for a limited time, you will receive 15 months of membership for the price of 12!

This year, our exciting new location on the Bowery will be unveiled. Designed to accommodate an expanded slate of creative events and installations, ICP Bowery will feature 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.



© Benjamin Jarosch

Please note that the School at ICP will remain 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 [www.icp.org/membership](http://www.icp.org/membership), call 212.857.0003, or email [membership@icp.org](mailto:membership@icp.org) for more information.

# ONLINE CLASSES SUMMER 2016

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

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

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

## PHOTOGRAPHY I: ONLINE

### 16MOLDP000 | Terttu Uibopuu

June 29–Aug 31 | Wed 7:00–9:00 pm | \$515

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

**PREREQUISITE:** Computer literacy

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

## THE PSYCHOLOGY OF HOME: PICTURING THE DOMESTIC

### 16MOLPV202 | Jen Davis

June 22–Aug 24 | Wed 1:00–3:00 pm | \$515

There is a long tradition of photographers turning the camera on themselves, and on their families, within a domestic space, in search of a variety of things based within the psychology of the home. In this course, we look at artists whose practice is ingrained with issues based in the interior. Artists include Larry Sultan, Doug DuBois, Katy Grannan, Gregory Crewdson, Nicholas Nixon, Leigh Ledare,

Malerie Marder, and Laura Letinsky. In weekly discussions and critiques, students will begin to question the complexity of domesticity with their camera by looking at relationships, intimacy, memory, issues of privacy, the inner psyche, and the narrative when working with people and place as subject. Students will create a series of images guided by weekly critiques, lectures, readings, and discussions. This course is intended for those who are interested in developing a body of work that explores the idea of portraiture as a form of personal exchange.

**PREREQUISITE:** Photography II or portfolio review

## STREET PHOTOGRAPHY: CAPTURING YOUR CITY'S SPIRIT

### 16MOLPJ204 | Natan Dvir

June 23–Aug 25 | Thurs 10:00 am–12:00 pm | \$515

Every city in the world has a unique character and offers endless opportunities for capturing fascinating pictures along its streets, which 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 masters

and contemporary photographers will be discussed. Students will be expected to complete weekly assignments and present their work for critique in class.

**PREREQUISITE:** Photography I or portfolio review

## NEW BEGINNING AN ART PRACTICE

### 16MOLPV005 | Anja Hitzenberger

July 12–August 16 | Tues 10:00 am–12:00 pm | \$315

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 to 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.

## TOWARD A UNION OF STYLE AND EVIDENCE

### 16MOLPJ205 | Stephen Ferry

Aug 23–Sep 22 | Tues & Thurs 7:00–9:00 pm | \$515

This intensive workshop builds students' skills as documentary photographers, with an emphasis on rigor, accuracy, and fairness toward the subject matter, as well as the development of personal style. These two poles—journalistic accuracy and personal expression—are often in creative tension within nonfiction photographic practice. As a medium that simultaneously reports on the outside world and functions as a powerful tool of personal expression, documentary photography plays an important role in mediating between the self and the other. Through assignments, group critiques, and discussion of the work of major photographers, this workshop will immerse students in the central questions of nonfiction photography. The editing of assignments will be empha-

sized as an integral part of developing a personal style. The goal of this course will be to produce a complete photographic essay suitable for publication or exhibition.

**PREREQUISITE:** Photography II or portfolio review

## MEMORY AS PROMPT

### 16MOLPV204 | Allen Frame

July 7–Aug 25 | Thurs 1:00–3:00 pm | \$475

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

**PREREQUISITE:** Photography II or portfolio review

## Online Continuing Education: Low Residency Program

### ONE NEW SESSION PER YEAR

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.

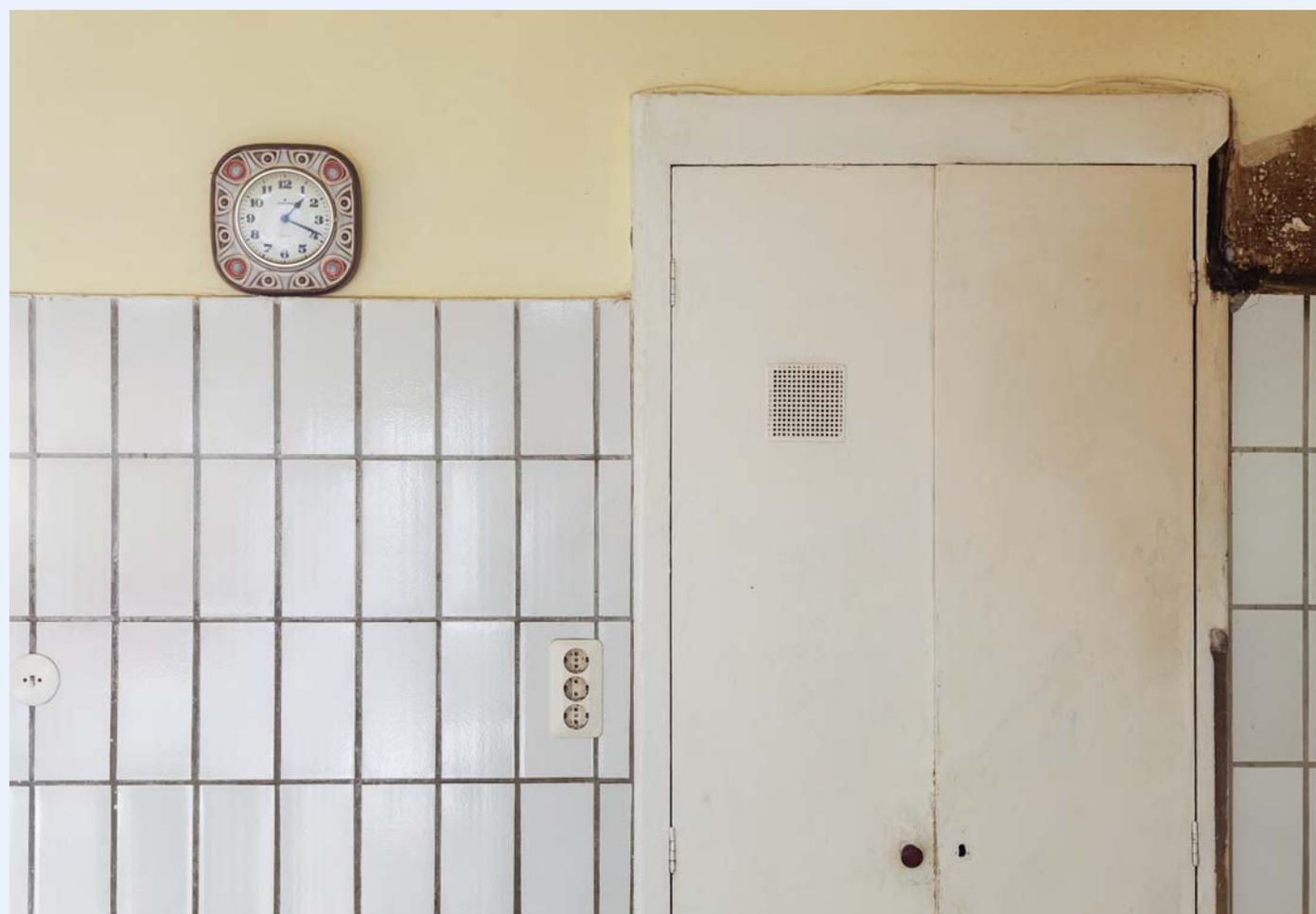
Students meet twice a week: first, in a two-and-a-half-hour Production Seminar to critique new work and explore ideas through discussion and critical readings; and second, for a comprehensive two-hour Technical Seminar addressing Adobe Lightroom, Photoshop, and Advanced Photoshop Techniques over three terms.

Upon completion, students are invited for a Two-Week Residency (10 working days) in August at the ICP School in New York 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 US students. Seminars are all taught online in English utilizing the latest available software. 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.

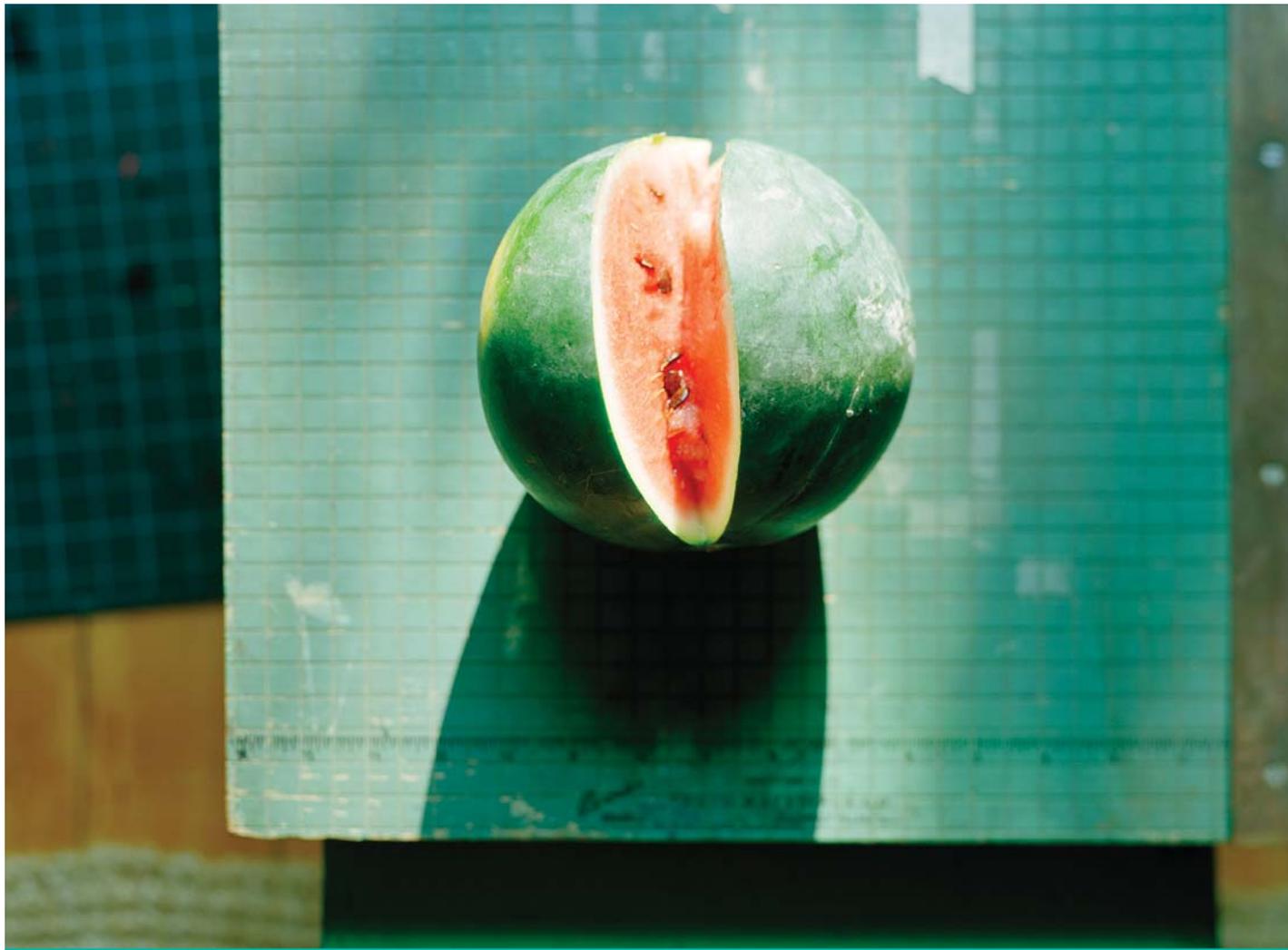
Tuition for this one-year program is \$5,200 plus an \$800 fee. Students are responsible for all travel and lodging arrangements as well as expenses for the August residency. Online CE Low Residency students are provided with all printing materials excluding paper/portfolios.

**NOTE:** Applications for the program's next academic year (2016–17) will be available in early August 2016. For further information, please contact Ben Gest, Program Coordinator, at [bgest@icp.edu](mailto:bgest@icp.edu) or phone ICP Education at 212.857.0001.



© Anja Hitzenberger

# FOUNDATION & TECHNIQUES



© Sarah Palmer

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 held in the School's digital media labs are taught on Macintosh computers. For further information, please contact the Digital Media Department, 212.857.0077.

## Digital Photography

Given the constant advances in technology, there is no question that today's practicing photographers need an understanding of digital media. 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-sized prints. All students enrolled in a class held in the School's digital media labs for more than one weekend 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 at the onset, thus providing the student with the time and experience needed to make the best purchase decision. Through the generosity of Canon

and Pentax, this is now possible. Cameras can be reserved on a first-come, first-served basis after registering for a class. To reserve a camera, please call the Education Department, 212.857.0001.

## PHOTOGRAPHY I: DIGITAL

- 16MCEDP000A\*** | Terttu Uibopuu  
Jul 5–8 | Tues–Fri 10:00 am–5:00 pm
- 16MCEDP000B\*** | Christine Callahan  
Jul 6–Aug 10 | Wed 6:00–10:00 pm
- 16MCEDP000C** | Christopher Giglio  
Jul 12–Aug 4 | Tues & Thurs 6:00–10:00 pm
- 16MCEDP000D\*** | Brad Farwell  
Jul 23–24 & 30–31 | Sat & Sun 10:00 am–5:00 pm
- 16MCEDP000E** | Ports Bishop  
Jul 25–29 | Mon–Fri 10:00 am–5:00 pm
- 16MCEDP000F** | Jeanette May  
Aug 8–12 | Mon–Fri 10:00 am–5:00 pm
- \$820 + \$40 FEE | \*\$770 + \$40 FEE

This course introduces beginners to the creative and technical possibilities of digital photography. Through demonstrations and hands-on sessions, students will learn the basics of using cameras and imaging software to produce digital photographs. Topics will include camera operation, shutter speed, aperture, focal length, RAW file formats, white balance, and composition. Using Adobe Lightroom, students will learn file management,

image enhancement, and printing. Lectures on historical and contemporary artwork will explore creative approaches to photography, and assignments will build photographic skill sets. **FOR BEGINNERS**

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

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

## HOW TO USE YOUR DIGITAL SLR

**16MCEDP001** | Lester Lefkowitz  
Jul 10 | Sun 10:00 am–5:00 pm | \$290

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

**NOTE:** This is a one day seminar class.

## IPHONE PHOTOGRAPHY 101

**16MCEDP011** | Lauren Silberman  
Jul 24 | 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, including the basic techniques of image composition, tips on shooting portraits, and the camera apps and editing tools that can elevate a photograph from a casual snapshot to a thoughtful and personal image.

**NOTE:** This is a one day seminar class

## PHOTOGRAPHY II: DIGITAL

**16MCEDP100A** | Claudia Sohrens  
Jul 11–Aug 03 | Mon & Wed 6:00–10:00 pm

**16MCEDP100B** | h. eugene foster  
Jul 18–22 | Mon–Fri 10:00 am–5:00 pm

**16MCEDP100C\*** | Terttu Uibopuu  
Aug 13–14 & 20–21 | Sat & Sun 10:00 am–5:00 pm

\$820 + \$40 FEE | \*\$770 + \$40 FEE

In this intermediate course, students refine their creative and technical skills and, through lectures and assignments, explore the aesthetic and compositional aspects of photography, working toward developing a personal visual language. Presentations on historical and contemporary artwork 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

## PHOTOGRAPHY II: DIGITAL—FOCUS ON PORTRAITURE

**16MCEDP107** | Keisha Scarville  
Jul 10–Aug 14 | Sun 10:00 am–2:00 pm

\$770 + \$40 FEE

This intermediate course offers a themed approach to digital photography. Students will be given an opportunity to expand their photographic technique and develop their skills as a portrait photographer. In addition to refining an understanding of the camera, students will also develop a body of images that examine the relationship between photographer and subject. Lectures, activities, and assignments will explore the aesthetic and technical possibilities of portraiture. Presentations on historical and contemporary artwork will introduce various genres within portraiture. 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 portrait images to black-and-white and use of camera flash when photographing people.

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

## Digital Workflow

### MACINTOSH BASICS

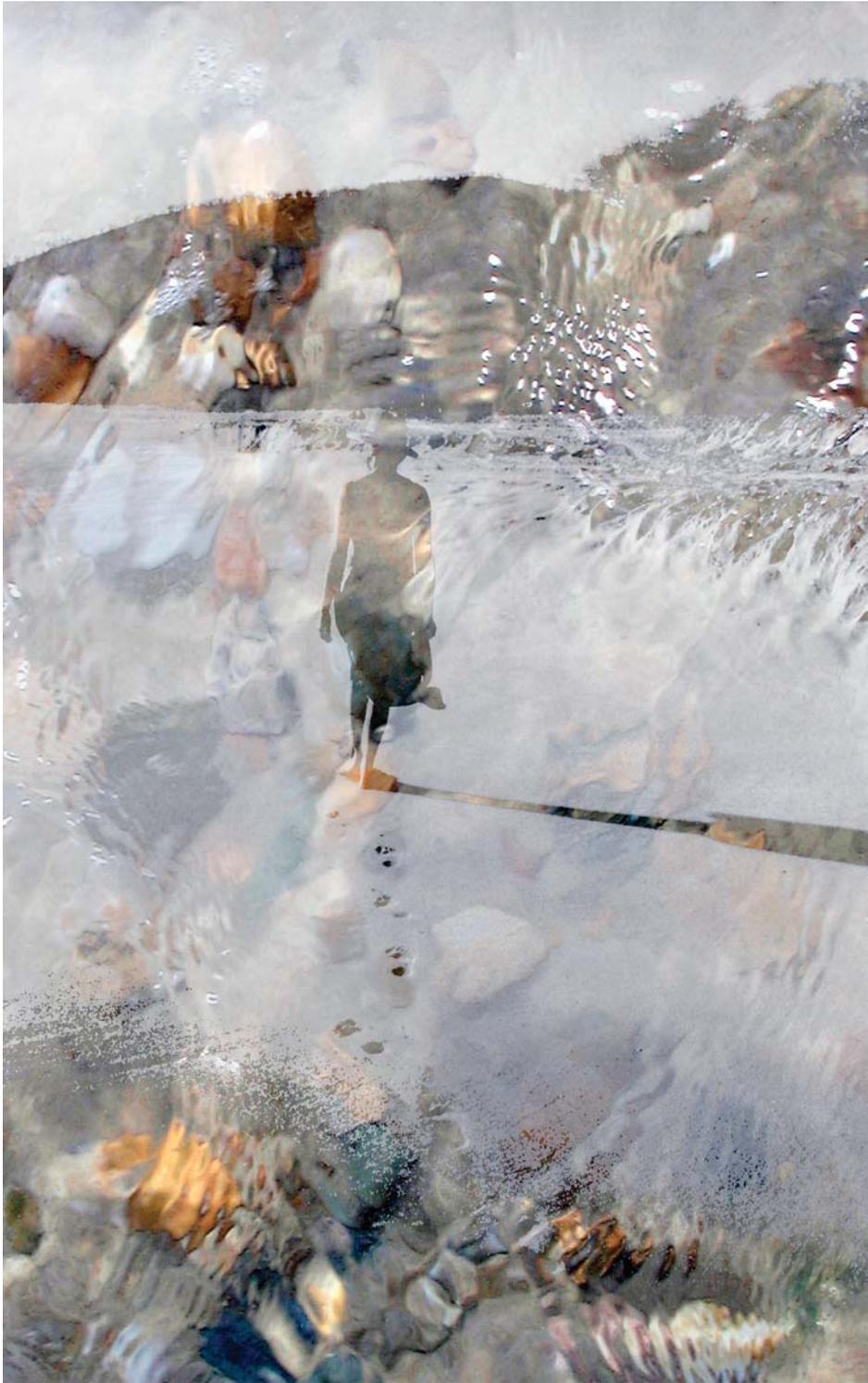
**16MCEMB000A** | Lavonne Hall  
Jul 10 | Sun 2:30–5:30 pm

**16MCEMB000B** | Lavonne Hall  
Jul 24 | Sun 2:30–5:30 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 portable hard 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 Adobe Lightroom, Photoshop, and InDesign. **FOR BEGINNERS**

**NOTE:** This workshop is free to those who enroll in Photography I: Digital, Photoshop I classes, and Adobe Lightroom classes



© Shari Diamond

**INTRODUCTION TO ADOBE LIGHTROOM****16MCELR000 | Ports Bishop**Jul 9–10 | Sat & Sun 10:00 am–5:00 pm  
\$540 + \$20 FEE

This course is for digital photographers who are new to working with digital images on a computer. Adobe Lightroom offers an intuitive, simple, yet professional solution for organizing, adjusting, and outputting large quantities of digital images. Students 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)

**ADOBE LIGHTROOM BASICS****16MCELR002 | Christine Callahan**Jul 12–Aug 16 | Tues 6:00–10:00 pm  
\$675 + \$40 FEE

Adobe Lightroom offers an intuitive, simple, yet professional solution for sorting, adjusting, and exporting your digital images. To start we establish a workflow by importing and organizing images into the Lightroom catalog. Students learn image adjustment techniques such as exposure control, contrast levels and color balance. Class time includes ample opportunity for students to print their photographs. Additional exercises include exporting small files for emails and websites.

**PREREQUISITE:** Macintosh literacy or Macintosh Basics (free of charge). Bring to class an external hard drive formatted for a Macintosh.

**LIGHTROOM LIKE A PRO****16MCELR200 | Saul Metnick**

Aug 6 | Sat 10:00 am–5:00 pm | \$290+ \$20 FEE

Adobe Lightroom is a great tool for editing your photos and managing your image collection. But like any tool, you need to use it properly to get the best results. In this workshop, the instructor shares workflow tips and strategies that professional photographers use every day to get the most out of Lightroom. Learn how to import images with meaningful file names, sync photos with your mobile devices, and boost productivity in Lightroom's Develop module. Avoid common mistakes that result in duplicate catalogues and missing images. Find out how to export images with the confidence that they are perfectly optimized for the task at hand.

**PREREQUISITE:** Photography II: Digital or Lightroom Comprehensive

**NOTE:** Students must have either a stand-alone or subscription version of Lightroom

**PHOTOSHOP I:  
DIGITAL IMAGING FOR PHOTOGRAPHERS****16MCEPS000 | Ben Gest**Jul 11–15 | Mon–Fri 10:00 am–5:00 pm  
\$820 + \$40 FEE

This introductory course covers the essentials of Photoshop and digital RAW-format conversions with the goal of establishing a well-organized and effective workflow. The course will include essential nondestructive editing techniques in Photoshop and an in-depth explanation of Adobe's Camera Raw Converter, with the goal of creating high-quality output. Scanning of film will also be covered. This course is designed for photographers with basic computer experience who are ready to expand the creative control of their photography in a digital environment. It is recommended that students have access to Camera RAW file formats for this class.

**PREREQUISITE:** Macintosh Basics or portfolio review

**PHOTOSHOP I:  
FOR ADOBE LIGHTROOM USERS****16MCEPS106 | Kathleen Anderson**Jul 25–29 | Mon–Fri 10:00 am–5:00 pm  
\$820 + \$40 FEE

This course is designed for students who have a working knowledge of Lightroom and are interested in taking their images to the next

level with the use of Photoshop. Students will master the relationship between Photoshop and the Lightroom catalogue, refine their use of Lightroom's color and tonal adjustments, and incorporate the more intricate and nuanced methods of image refinement offered by Photoshop. Topics will include essential non-destructive image enhancements using Adjustment Layers and an introduction to the use of Selections, Layers, Retouching, and Masking. Students will be encouraged to use this class to work on image assignments for a concept or photo class they may be taking during the term, or to work on an existing photo project of their own with the goal of producing prints that best represent their ideas.

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

**PHOTOSHOP II:  
DIGITAL IMAGING FOR PHOTOGRAPHERS****16MCEPS107 | Lee Varis**Aug 1–5 | Mon–Fri 10:00 am–5:00 pm  
\$820 + \$40 FEE

Join Lee Varis, an award-winning photographer and Photoshop guru, in an intensive course designed to take your Photoshop skills to the next level. Varis will share advanced techniques for RAW processing, color correcting "by-the-numbers," selections and masks, retouching, black-and-white conversions, and sharpening. The goal of the class is to develop the skills necessary to craft a good photographic "master file" that can be repurposed for different applications, be it web delivery, prints, books, or magazines. This course is recommended for photographers who have a basic understanding of the Photoshop interface, and working knowledge of input-output and computer workflow.

**PREREQUISITE:** Photoshop I or portfolio review

**FASHION AND BEAUTY RETOUCHING****16MCEFA205 | Simone Pomposi**Aug 15–19 | Mon–Fri 6:00–10:00 pm  
\$675 + \$40 FEE

This workshop is for students who have a comprehensive knowledge of Photoshop and are ready to master the most advanced retouching skills. Students will learn the industry-standard workflow and techniques for cleaning up skin in high-end fashion and beauty images, creative usage of blending modes and color



© Zohar Kfir



© Bayeté Ross Smith

correction, and complex masking. Topics will include initial file setup, optimal RAW conversion, the dodge and burn tools for skin cleaning and body shaping, various usages of the liquify and warp tools, selective color and tone adjustments, use of the pen tool, and channels and alpha channels for complex masking.

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

#### THE PERFECT SCAN

**16MCEDT101 | Ben Gest**

Jul 16–17 | 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 explore strategies that will allow you to create the image that you envision.

#### INDESIGN 101 FOR PHOTOGRAPHERS

**16MCEID102 | Winona Barton-Ballentine**

Jul 18–22 | Mon–Fri 6:00–10:00 pm  
\$675 + \$40 FEE

Photographers are increasingly exploring new techniques to enrich their practices. In this course, students learn the basics of InDesign with tools most relevant to photographers for laying out and publishing photobooks, portfolios, websites, and promotional materials. Through class exercises, sample projects, and handouts, students will explore InDesign's overall interface, control panels, and a general workflow for creating documents for both web and print, image arrangement, text placement, working with type, and using master pages and templates. We will incorporate graphic design basics while learning the interface of the program. Students will emerge with a new understanding of the design tools available to them as photographers and an improved ability to create and promote new work.

**PREREQUISITE:** Photoshop I or portfolio review

#### NEW DIGITAL PROJECTS: CONSTRUCTING IMAGES

**16MCEDT106 | Shari Diamond**

Jul 30–31 & Aug 6–7  
Sat & Sun 10:00 am–5:00 pm | \$770 + \$40 FEE

Creating a constructed image is a vastly different process than capturing an image with a camera. The use of collage and montage has allowed artists and photographers to reconfigure, cut, and fragment photos to create entirely new images and conversations. This class explores the constructed image within photographic practice, focusing on seamless and non-seamless digital montage. Working with an assortment of images including found images, scanned objects, and/or their own digital photographs, students will utilize Photoshop layers and masking tools to create their images. This course is open to anyone with at least a basic familiarity with Photoshop masking techniques. While the instructor will offer multiple tutorials, the course is not primarily about technique or technology. Rather, the goal is for students to push themselves conceptually by exploring the idea of photographic collage and montage. Readings, discussions, and gallery and museum visits will provide context and inspiration.

**PREREQUISITE:** Photoshop I or portfolio review

#### Printing

##### FINE-ART DIGITAL PRINTING I

**16MCEPR100 | Andrew Buckland**

Jul 18–22 | Mon–Fri 10:00 am–5:00 pm  
\$820 + \$70 FEE

Achieving satisfying and consistent results with digital technology involves much more than simply hitting the "print" button. This hands-on course covers the fundamentals of image editing, including RAW conversion, localized adjustments, and color to black-and-white conversions, as well as printer profiles, driver settings, and soft-proofing. With an introduction to basic elements of process control, students will learn how to efficiently approach troubleshooting options. 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.

**PREREQUISITE:** Photoshop I or portfolio review

##### FINE ART DIGITAL PRINTING II

**16MCEPR200 | Sarah Palmer**

Aug 15–19 | Mon–Fri 10:00 am–5:00 pm  
\$820 + \$70 FEE

Making exhibition-quality digital prints takes time and expertise. In this hands-on course, students learn ways to bring out detail and fine-tune color and contrast in specific areas of an image to improve its overall quality. Topics 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 Media / Video

### DOCUMENTARY AS A LYRICAL FORCE

**16MCEDV000 | Jem Cohen**

Aug 16–21 | Tues, Thurs, Sat, Sun  
10:00 am–5:00 pm | \$460

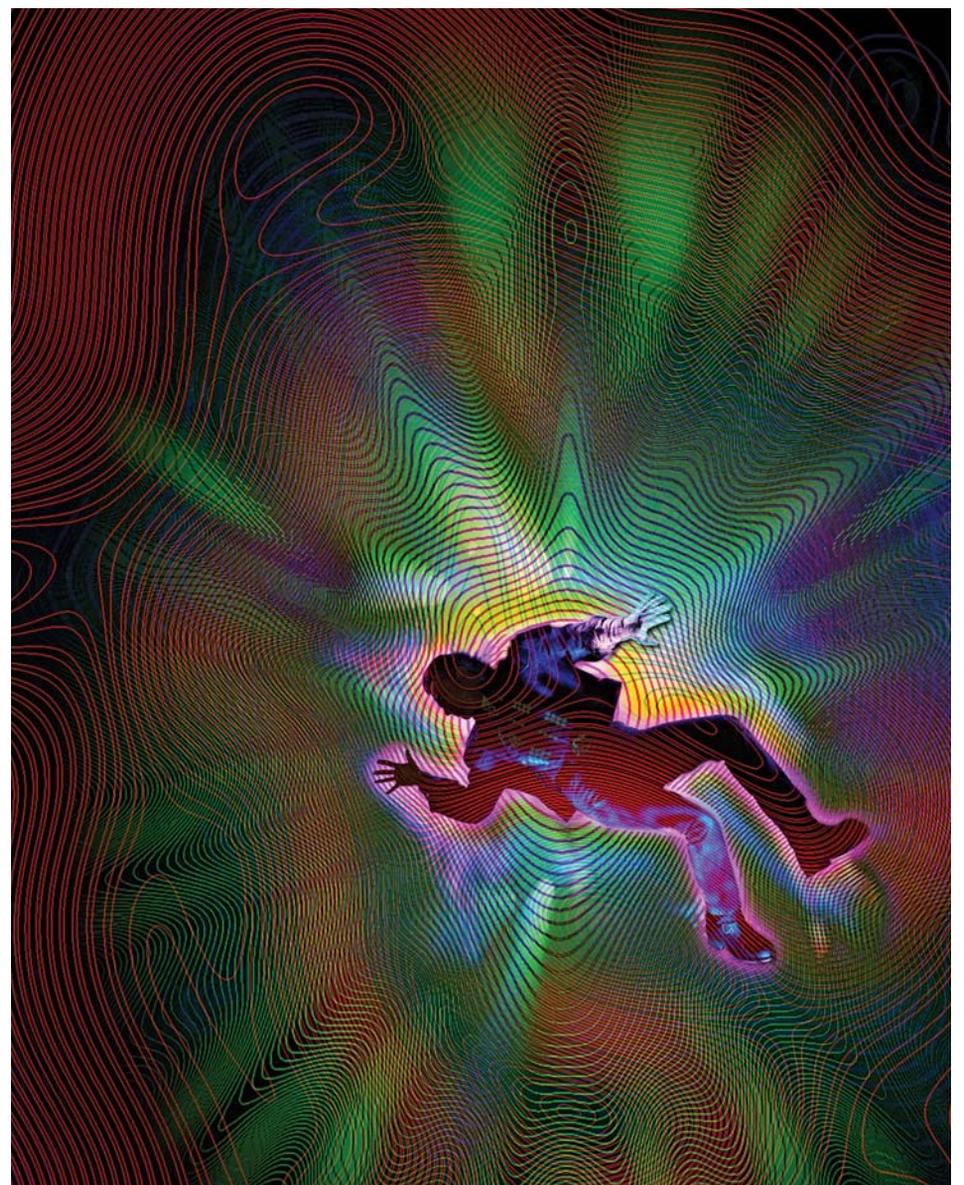
This class explores unconventional approaches to film and video documentary, focusing on the personal/poetic. Emphasis will be placed on keen observation, avoiding the formulaic, and strategies for working with low budgets and little or no crew. We will view and discuss work by vital but lesser-known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

### VIDEO WORKSHOP INTENSIVE

**16MCEDV001 | Shaun Irons & Lauren Petty**

Jul 11–16 | Mon–Fri 1:00–5:00 pm & Sat  
10:00 am–5:00 pm | \$770 + \$40 FEE

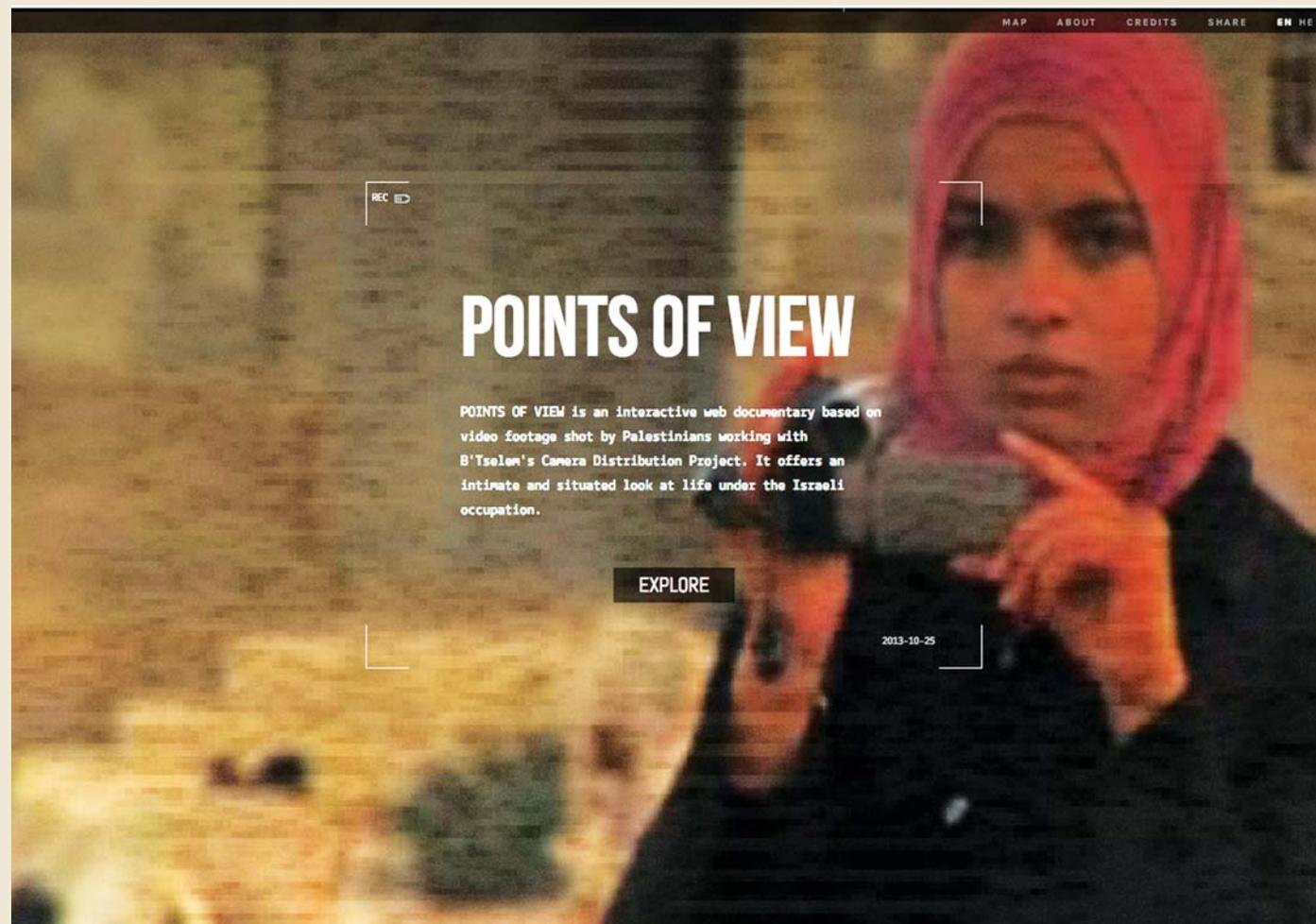
Shaun Irons and Lauren Petty, video/sound artists working in media installation and interactive video design, introduce students to all aspects of video, film, and media installation art. The class approaches the topic from both a technical and creative standpoint. Students will be guided through the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



© Lee Varis

# ZOHAR KFIR

ICP Faculty Member, Digital Stories | For more info, see page 9.



## Tell us about your work as a documentarian and an artist.

My art practice varies, depending on the themes and mediums that I bring into play. In my process, I tend to combine traditional cinematic techniques with interactivity. I use video as the core form of my expression, but my video work has included single-channel experimental work, audiovisual installation, and interactive work. My artistic practice deploys nonlinear narrative to cover a wide range of topics, from more meditative work to documentary interventions. I create video essays that combine documentary elements with experimental narrative formats and innovative sound design.

"I create video essays that combine documentary elements with experimental narrative formats and innovative sound design."

In 2013, I directed and produced "Points of View", an ongoing interactive web documentary based on video footage shot by Palestinians working with the B'Tselem's Camera Distribution Project. The piece offers an intimate and situated look at life under the Israeli occupation. The project was well circulated internationally in festivals, galleries, and conferences; it was well received, and still gains much attention in the media.

My current project, which is under production, is an interactive VR experimental work that explores nonlinear narrative design. It depicts drawings on found footage-based materials, including an archive of 8mm home videos from the '50s to the '70s that I've collected from different sources.

## Tell us about the relationship between your work and the kind of class you are teaching.

This course reflects my engagement with the history and practices of video art, media production, and interactive media design, as well as my understanding of how these fit into the larger system of intermedia, and how one might integrate and apply these concepts in their practice.

Using new technological tools and innovative interactive design approaches that draw viewers into a unique viewing experience, we will look at the novel ways in which artists, technologists, and thinkers explore storytelling. We will also examine design concepts and prototypes that delve into the intersections of story, interface, usability, and design decisions in contemporary interactive media.

After we review available web-based interactive storytelling, data visualization, and mapping tools, we will experiment with applying these tools to a story that the students wish to produce during class.

## Tell us how the students will be able to apply what they learn.

The course is structured as a design and critique workshop, offering hands-on experience while encouraging an open context for discussion and collaboration. Students will gain practical experience with the best methods to produce interactive, web-based media environments with their own materials and concepts.

"Students will gain practical experience with the best methods to produce interactive, web-based media environments with their own materials and concepts."

Technically, the course will introduce students to a wide range of digital storytelling genres and technologies. We will review multiple web-based authoring applications that are freely available online (such as Zeega, Korsakow, Klynt, Prezi, Ushahidi, StoryMap Timeline, Tableau, Interlude, and many others). These web-based applications will make it easier for students without any coding background to implement their own interactive projects.

## THE ART AND PRACTICE OF VIDEO FOR BEGINNERS

16MCEV003 | Siobhan Landry

Aug 8–17 | Mon, Wed, Fri, Mon, Wed  
1:00–5:00 pm | \$675 + \$40 FEE

This course is for students who have thought about working with video, but have yet to take the final plunge. Participants will begin the class with a photograph, a story, an audio recording, or an idea, and use that material as a jumping-off point for a short video piece. In this course, technique, form, and content will be taught simultaneously. Students will learn the basics of shooting video with DSLR cameras, different methods of sound capture, and editing with Adobe Premiere. They will also begin to think about how to frame images for video, consider camera movements, and learn a range of editing techniques. In addition, a comparative study of historical and contemporary video artists will stimulate class discussions and point students toward a personal approach. Students will end the class with a finished video piece and an expanded sense of possibilities in art-making.

**PREREQUISITE:** DSLR familiarity and Photography I: Digital or portfolio review

**NOTE:** A DSLR camera capable of shooting video is required. DSLR cameras are available for student loan from ICP's Photo Lab

## NEW INTRO TO DIGITAL VIDEO FOR PHOTOGRAPHERS

16MCEV116 | Bradly Dever Treadaway

Jul 12–Aug 9 | Tues 6:00–10:00 pm  
\$675 + \$40 FEE

This hands-on course introduces students to the practical operation and creative possibilities of shooting and editing video. 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 project planning. Basic editing techniques will be taught using Apple's Final Cut Pro X and Adobe Premiere. Assignments will focus on capturing video, recording sound, and organizing footage into short video pieces. No previous experience in digital video is required and students will complete a short video project.

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

**NOTE:** DSLR cameras capable of shooting video are available for student loan from ICP's Photo Lab

## NEW TIME-BASED PROJECTS: NON-LINEAR STORYTELLING

16MCEV112 | Lauren Petty

Jul 7–Aug 4 | Thurs 6:00–10:00 pm  
\$675 + \$40 FEE

The trend away from strict methods of linear, narrative storytelling is evident throughout all forms of time-based media, from online videos to television to Hollywood films. This course explores the vast range of possibilities available to the individual creator when making projects that embrace alternate representations of time. By using personal stories and experiences as a starting point, students will delve into nonlinear forms of storytelling, focusing on poetic and visual methods of composing moving images, photographs, and audio. The course will feature screenings of nonlinear work, including the films Memento (Christopher Nolan) and Eternal Sunshine of the Spotless Mind (Michel Gondry) as well as experimental films by artists such as Luis Buñuel, Stan Brakhage, and Agnès Varda. In this hands-on workshop, topics will include project development, shooting on both DSLR and video cameras, and editing in Adobe Premiere. By the end of the workshop, students will have completed a three- to seven-minute video.

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

**NEW MOVING YOUR SKILLS / MOVING YOUR STILLS****16MCEDEV114 | Ori Kleiner**

Aug 8–13 | Mon–Fri 6:00–10:00 pm &amp; Sat 10:00 am–5:00 pm | \$770 + \$40 FEE

A picture is worth a thousand words. Multiply that by 24 frames per second and explore new possibilities of storytelling. Adding a temporal element to your photographic work can help to move the narrative in unique ways not afforded to still photography. In this intensive class, you learn the tools and techniques needed to explore this exciting and popular medium. Time-based visual work is versatile in its application, and even more so in its distribution. From long duration video projection, such as the work of Chris Marker and Douglas Gordon, to six-second Vine posts and 15-second Instagram videos, the range of production possibilities is as diverse as the viewing audiences available off- and online. A single video posted online can be viewed and distributed widely and efficiently over many social networks. Requiring intermediate knowledge of Photoshop, this class will introduce participants to industry-standard Adobe After Effects, allowing students to set their stills in motion by adding a soundtrack of their choice to the mix. Use your own photography to explore the great potential of moving your stills and your audience.

**PREREQUISITE:** Photoshop I or portfolio review**NEW DIGITAL STORIES****16MCEMM101 | Zohar Kfir**

Jul 18–23 | Mon–Fri 10:00 am–2:00 pm &amp; Sat 10:00 am–5:00 pm | \$770 + \$40 FEE

This course introduces students to a wide set of digital storytelling genres and technologies. We will focus on design concepts and prototypes that explore the intersections of story, interface, usability, and design decisions in contemporary interactive media. Structured like a design and critique workshop, the class will offer hands-on experiences while encouraging an open context for discussion and collaboration. We will examine how digital narratives are constructed and delve into a wide range of digital storytelling works, including mapping projects, digital timelines, and NFB/interactive and other award-winning trans-

media pieces focusing on the meeting point of cinema, new media, and technology. After looking at the anatomy of interactive storytelling, we will review available interactive storytelling, data visualization, and mapping tools (such as Zeega, Korsakow, Klynt, Prezi, Ushahidi, StoryMap Timeline, Tableau, WireWax, and more). Students will experiment with applying the tools to a story they wish to produce during class.

**PREREQUISITE:** Photoshop I or portfolio review**MULTIMEDIA STORYTELLING****16MCEMM200 | Evelio Contreras**

Jul 25–29 | Mon–Fri 10:00 am–5:00 pm | \$820 + \$40 FEE

In this intensive workshop, students learn how to produce powerful, engaging multimedia stories that combine photography, video, and audio. Students will create a single, compelling, subject-driven narrative by conducting interviews and collecting ambient sound, and then merging that reportage with video and photography, all collected in the field. In-class exercises will cover how to record good sound, make more persuasive visuals specifically for multimedia and video, and create an advanced story workflow from field to finished piece using Adobe Premiere. Ethical challenges and considerations for documentary storytelling will be discussed. Students should come to class with a researched story. The final project will be a documentary-style, journalistically based multimedia video. Both DSLR and video cameras are welcome.

**PREREQUISITE:** Photography II: Digital, Video Workshop Intensive, or portfolio review**NOTE:** Students must have a working knowledge of Adobe Premiere and Lightroom. For students who do not own audio recorders and tripods, ICP will loan them for the duration of the class.**NEW MULTI-PLATFORM STORYTELLING****16MCEMM202 | Bayeté Ross Smith**

Aug 15–19 | Mon–Fri 10:00 am–5:00 pm | \$820 + \$40 FEE

Today's image-makers and artists often take an interdisciplinary approach to creating and presenting their work to new audiences. In this course, students learn how to produce multimedia projects that can exist and create impact across multiple platforms. They will



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consider and experiment with various methods of presentation and audience engagement, including: web based, mobile app, immersive installation, film screenings, interactive storytelling, or back to printed form. Students should bring an idea for a project to class, or have a project that they want to approach in a more multimedia or new-media style. Students should bring whatever materials they would like to feature in their multimedia piece, including still images as digital files, video, audio,

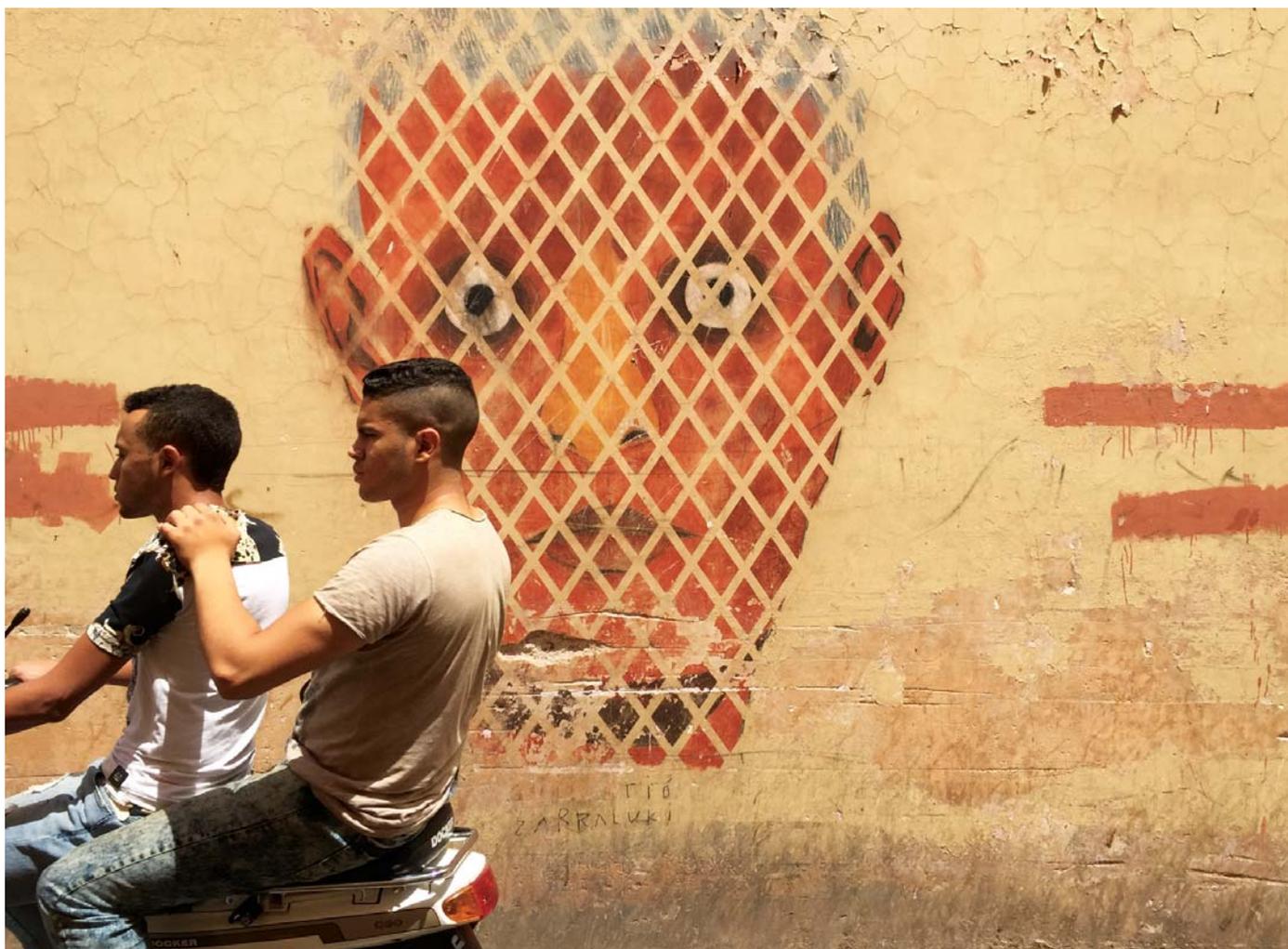
and text to the first class. Examples of successful multimedia and new-media projects will be shown, including the instructor's own collaborative work, Question Bridge: Black Males. During class, students will work in Adobe Premiere to create a compelling story using their own materials as well as new video, audio, still images, and written text created during the class. Found materials captured off the web and archival materials may be used as well. Students will also learn how to make basic adjustments to optimize still images for screen-based media. The class will examine how stories can be told in a variety of ways depending on the specific audience(s) we want to reach. This will include time-based methods, timeline sequencing of imagery, and nonlinear storytelling. Additionally, this class will look at how various platforms can be used to best expose different audiences to our narrative.

**PREREQUISITE:** Photography II (digital or darkroom) and basic familiarity with digital imaging, or portfolio review**Social Media****NEW FULFILL THE NEED, GROW YOUR FEED: VISUAL STORYTELLING ON INSTAGRAM****16MCEPV047 | Landon Nordeman**

Jul 12–14 | Tues–Thurs 10:00 am–1:00 pm | \$310

Participants in this class learn how to create photographic essays to be shared on Instagram. We will cover how to come up with story ideas, make a tight edit, best present your work, and become an active member of the Instagram community. Students will come away with a better understanding of how to improve their own photographic vision, as well as how to approach their own presence on the photo-sharing site. Beginners are welcome. A passion for photography and an Instagram account are a must!

© Ori Kleiner



**NEW** DIGITAL COMMUNITIES:  
USING SOCIAL NETWORKS TO CONNECT

**16MCEMA013 | Christopher Chan Roberson**  
Jul 9–10 & 16–17 | Sat & Sun 10:00 am–5:00 pm  
\$770 + \$40 FEE

This course is for students who are looking not only to put their work on the web, but also to find communities that will respond, add to, challenge, and interact with the work in a way that wasn't possible a few years ago. These communities can be preexisting on Facebook, Tumblr, and Reddit, or created by you. Students will learn the basics of hashtags, calls to action, tentpoling, and metrics, as well as how to open up accounts on a variety of social networking platforms to study what is currently trending and what type of content is considered evergreen. We will examine how content exists on different platforms and how you can access these platforms using a computer or mobile device. At the end of the class, you will place your work online so you can have an understanding of who has seen it, how they've viewed it, and who your audience is. We will also discuss how to give your fans a call to action, to have them help propel your vision and voice across the internet.

**PREREQUISITE:** Macintosh Basics or portfolio review

**NEW** CROWDFUNDING FOR ARTISTS  
AND PHOTOGRAPHERS

**16MCEMA014 | Daphne Chan**  
Aug 13–14 | Sat & Sun 10:00 am–5:00 pm | \$380

Have an art or photography project and wondering how to fund it? Offering powerful information, tips, and tactics, this course teaches you how to prepare, build, and run a successful crowdfunding campaign. We will review the fundamentals of traditional models of fundraising, and then explore how to apply today's technological innovations of social media strategy to enhance your approach. The class will focus on understanding the various platforms that are available, as well as the components of a campaign, choosing your goal, creating rewards, and crafting an effective pitch. Numerous examples will illuminate the essence and power of the crowdfunding model. The class will include a guest speaker from one of the three dominant crowdfunding companies, including Kickstarter or Indiegogo.

**NOTE:** Students must be familiar with social media platforms such as Facebook



© Sarah Palmer

**NEW** IPHONE VIDEO PRODUCTION:  
SHOOT, EDIT, AND UPLOAD TO FACEBOOK,  
YOUTUBE, AND INSTAGRAM DIRECTLY  
FROM AN IPHONE

**16MCEDP015 | Stefanie Dworkin**  
Aug 20 | Sat 10:00 am–5:00 pm | \$290

In this one-day, hands-on workshop, you gain access to one of today's most powerful and engaging communication tools by learning everything you need to create professional-looking, 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. We will also explore what else is possible with this ubiquitous device, and gather ideas by viewing and deconstructing each other's iPhone video projects. This class welcomes all who wish to

learn the tools and explore the potential of iPhone video production, whether to meet personal, creative, professional, humanitarian, or other goals.

**Bring to class:** iPhone 5 or later (Non-iPhones are also acceptable; however, instruction focuses on iPhone hardware and software.)

**PREREQUISITE:** Basic understanding of iPhone 5 or later

**NOTE:** This is a one day seminar class

**SOCIAL MEDIA AND PHOTOGRAPHY  
BLOG BOOT CAMP**

**16MCEWE103 | Lauren Silberman**  
Aug 6–7 | Sat & Sun 10:00 am–5:00 pm  
\$540 + \$40 FEE

This course is designed to give students an overall knowledge of the myriad of online resources for showcasing and promoting work, and building an online community.

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

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

**Film Photography**

**PHOTOGRAPHY I IN BLACK-AND-WHITE**

**16MCEFB000A | Michael Silverwise**  
Jul 11–Aug 3 | Mon & Wed 9:30 am–1:30 pm  
**16MCEFB000B | Jay Manis**  
Jul 12–Aug 4 | Tues & Thurs 6:00–10:00 pm  
\$705 + \$55 FEE

This course is for beginners seeking an introduction to both camera handling and basic black-and-white darkroom techniques. Topics 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**

**16MCEFB100 | Jim Megargee**  
Jul 12–Aug 4 | Tues & Thurs 9:30 am–1:30 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



© Nelson Bakerman

and chemistry. Other topics will include metering difficult lighting situations and presenting finished prints. Assignments and critiques will foster the development of both skills and style. Students will be encouraged to develop film and do additional work outside of class.

**PREREQUISITE:** Photography I or portfolio review

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

**16MCEFB200 | Brian Young**

Jul 11–Aug 3 | Mon & Wed 6:00–10:00 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 how these choices aesthetically impact their style and/or vision of a photographic project. The class is designed for students with an ongoing or completed project who want to unify concept, content, and aesthetic choices. Students will be expected to spend a minimum of two to three hours in the darkroom each class session.

**PREREQUISITE:** Photography II in Black-and-White

### LARGE-FORMAT PHOTOGRAPHY

**16MCELF100 | Richard Rothman**

Jul 11–15 | Mon–Fri 10:00 am–5:00 pm  
\$655 + \$45 FEE

The large-format camera has unique features that influence the photographic process and the quality of the resulting image, offering greater pictorial control. Large-format photography provides the possibility of creating extraordinarily clear images because of the larger film size and the photographer's ability to expose and process sheet film individually. This course investigates the technical and aesthetic aspects of using the view camera, as opposed 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.

**PREREQUISITE:** Photography I or portfolio review

**NOTE:** Students can borrow 4x5 large-format cameras from ICP's Photo Lab for the duration of the class

fixing, washing, and drying the plates. Students will shoot positive and negative portraits and still-life images in the studio and outdoors (weather permitting), make prints from their negatives, and varnish plates. The goal of the class is for students to leave with the skills and confidence to continue working with the collodion process.

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

### DIGITAL NEGATIVES AND PLATINUM-PALLADIUM PRINTING

**16MCEAP201 | Tricia Rosenkilde**

Jul 5–9 | Tues–Sat 10:00 am–5:00 pm  
\$775 + \$70 FEE

In this hands-on workshop, students learn the fundamentals of creating digital negatives as well as the finer points of the platinum-palladium printing process. We will begin by creating enlarged digital negatives from either digital files or film negatives to be used for contact printing in the platinum-palladium process. Students will print on various artist papers to create unique platinum-palladium prints that will stand the test of time. They will also have the opportunity to work with two different types of platinum printing, the traditional

## Lighting

### LIGHTING TECHNIQUES: AN OVERVIEW

**16MCELI100A | Robert Meyer**

Jul 16–17 | Sat & Sun 10:00 am–5:00 pm

**16MCELI100B | Robert Meyer**

Aug 6–7 | Sat & Sun 10:00 am–5:00 pm

\$380 + \$45 FEE

This introductory course provides an intense overview of the essential principles, techniques, and tools for lighting a variety of situations. Demonstrations will take place in the studio, although the techniques learned can be applied to location lighting. Through hands-on practice and assignments, students will explore how to use lighting equipment and accessories, as well as a range of light sources, including tungsten, studio strobe, speedlights, and continuous light. The relationship between f-stops, shutter speeds, and ISO as they relate to continuous light and strobe will be covered. In visual presentations and discussions of printed matter, students will review examples of the direction and quality of light, and discuss their function in photographs. Students will acquire a repertoire of lighting techniques to heighten the expressive capacity of their imagery and refine their own unique photographic style.

**PREREQUISITE:** Photography I or portfolio review

### EXPOSURE, LIGHT, AND COMPOSITION FOR THE NOVICE

**16MCELI001 | Lester Lefkowitz**

Jul 30–31 | Sat & Sun 10:00 am–5:00 pm

\$380 + \$25 FEE

For those already familiar with basic camera operation, this workshop concentrates on understanding and applying the fundamental underpinnings of any fine photograph: great light, proper and appropriate exposure, and filling the frame in a compelling manner. First, students learn the mechanics of quickly achieving reliable and consistent exposures that create the mood and style sought, be it silhouette, moody and mystical, or happy broad daylight. To achieve this, the wonderful tools available in digital (and some film) cameras 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, to add gravitas to an otherwise mundane scene. Some "digital darkroom" techniques will also be demonstrated, such as HDR (high-dynamic range). Students should bring their cameras for photographing around the city.

### THE DAYLIGHT STUDIO

**16MCELI107 | Andrew French**

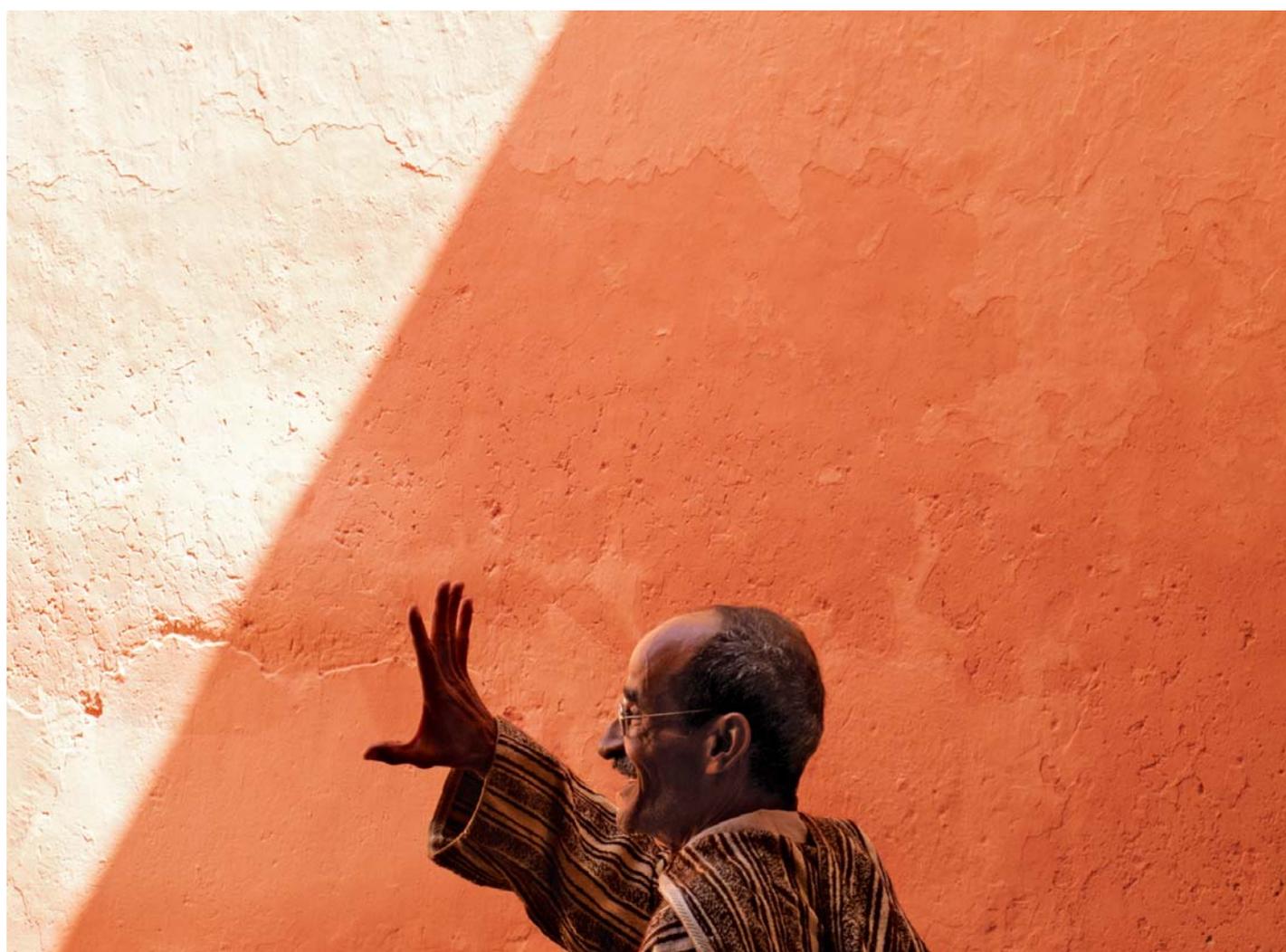
Jul 9–10 | Sat & Sun 10:00 am–5:00 pm

\$380 + \$100 FEE

New York City has some 30 daylight studios for rent, and many more owned and leased by full-time photographers. The light is beautiful and can be shaped and controlled to achieve a look that is both old and new. Photographers Paolo Roversi, Peter Lindbergh, Patrick Demarchelier, Irving Penn—all use daylight to light their subjects. In this workshop, students will 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



© Patrick Harbron

### PHOTOGRAPHY I IN COLOR

**16MCEFC000 | Gerard Vezzuso**

Jul 11–Aug 3 | Mon & Wed 9:30 am–1:30 pm  
\$705 + \$70 FEE

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

## Alternative Processes

### WET PLATE COLLODION WORKSHOP

**16MCEAP101 | Michael Mazzeo**

Aug 15–19 | Mon–Fri 10:00 am–5:00 pm  
\$775 + \$70 FEE

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

method and the sodium Na<sub>2</sub> method, each of which has its own advantages. Students will work intensively with an emphasis on fine-tuning their skills in every aspect of making successful platinum prints, from conception to final presentation. We will practice and discuss the following: exposure and development for platinum, printing papers and materials, coating procedures and various creative options, densitometry and the use of step tablets, and toning options and final presentation. Students will finish the workshop with a strong foundation of knowledge about digital negatives and platinum printing procedures, and beautiful final prints to be proud of!

**PREREQUISITE:** Photoshop I or Portfolio Review



© Landon Nordeman

## SEEING LIGHT

**16MCELI111 | Fabrice Trombert**

Jul 6–Aug 3 | Wed 6:30–9:30 pm | \$410

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

**PREREQUISITE:** Photography I or portfolio review

**NOTE:** This class requires a digital camera

## LIGHTING: BIG, SMALL, AND NATURAL

**16MCELI112 | Bobbi Lane**

Jul 5–9 | Tues–Sat 9:30 am–5:30 pm  
\$680 + \$100 FEE

Lighting is key to defining the mood, texture, and concept of any photograph. This dynamic workshop covers three types of lighting: studio strobes with umbrellas, softboxes, and grid spots; portable flash with modifiers, used off camera and by remote; and natural light with reflectors and diffusers. We 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 work with the portable flash, using it in locations with no access to AC power. By the time we get to natural light, your ability to “see” and understand the direction, quality, and

depth of light will have been refined. Finally, we will combine strobes and ambient light to balance both exposure and color, providing the photographer with great creative options. This is a technical class, with demos and shooting every day.

**PREREQUISITE:** Photography I or portfolio review

## PORTRAIT LIGHTING ON LOCATION: NATURAL AND FLASH

**16MCELI114 | Bobbi Lane**

Aug 1–5 | Mon–Fri 10:00 am–5:00 pm  
\$680 + \$100 FEE

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

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

## THE FUNDAMENTALS OF STUDIO LIGHTING

**16MCELI201 | Frank Franca**

Jul 18–22 | Mon–Fri 10:00 am–5:00 pm  
\$680 + \$75 FEE

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

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

## NEW MASTERING THE PORTABLE FLASH AND PORTABLE-STUDIO LIGHTING KIT

**16MCELI203 | Nelson Bakerman**

Aug 8–12 | Mon–Fri 1:30–5:30 pm  
\$430 + \$55 FEE

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

**PREREQUISITE:** Photography II or portfolio review

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

## GREAT PORTRAIT LIGHTING TECHNIQUES NOW

**16MCELI209 | Patrick Harbron**

Aug 13–14 & 20–21 | Sat & Sun 10:00 am–5:00 pm  
\$460 + \$75 FEE

Great light for portraiture does not have to be complicated or stressful. Decisions about subject, location, available or supplemental light, shooting indoors or out, and the best time of day are easily made when you have resources to draw from. In this course, students learn what light does, where to find it, and what can be done with it, as well as how to establish color temperature, exposure, blended light sources, and more. Create and learn many techniques while figuring out how to develop single or multiple lighting schemes on the spot. Armed with this info and a variety of ideas, what students discover here is not just helpful, but essential. A variety of shooting situations and solutions for interior and location will be discussed, and related projects will be assigned and completed in class. Students will be encouraged to develop and carry out their own strategies throughout the sessions.

**PREREQUISITE:** Photography II, The Fundamentals of Studio Lighting, or portfolio review

## ADVANCED STUDIO LIGHTING: THINKING OUTSIDE THE BOX

**16MCELI305 | Flora Hanitijo**

Jul 23–24 & 30–31 | Sat & Sun  
9:00 am–4:00 pm | \$555 + \$75 FEE

This advanced course focuses on both strobes and continuous light. The first half of the course will be dedicated to working with pro photo strobes, reflectors, grips, and accessories such as the bounce board, cookie cutters, and scrims. Students will be challenged with different lighting situations and re-create various portraits from magazines and art books. The second half of the course will focus on continuous light such as HMI, divas, and kinos. Students will learn to create “daylight” in a controlled studio setting and alternative methods for rigging their own light.

**PREREQUISITE:** Photography III, Lighting Techniques: An Overview, familiarity with strobes, or portfolio review

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



© Andrew Lichtenstein

# IDEAS & PRACTICE



© Greg Miller

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

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

## Documentary & Visual Journalism

### THE PEOPLE'S PARADISE: PHOTOGRAPHING ON THE STREETS OF NEW YORK

**16MCEPJ003 | Andrew Lichtenstein**  
Jul 11–15 | Mon–Fri 10:00 am–5:00 pm | \$655

Each afternoon, we visit a different New York City neighborhood, and the following morning, we look at and discuss our own and each other's photographs. Destinations will include the East Village and Wall Street. Students will be expected to shoot in the afternoon and bring an edited selection of their work to class the following morning. By the end of five days, each student will have a body of work that reflects the city itself and their own personal vision.

**NOTE:** All levels are welcome, but because of the pace of the course, students must work digitally and be capable of editing their work on their own photos to bring to class.

### ON THE STREET: APPROACHING STRANGERS

**16MCEPJ006 | Greg Miller**  
Aug 20–21 | Sat & Sun 10:00 am–5:00 pm  
\$380 + \$20 FEE

Why live in a city of 8 million people if you are not going to talk to any of them? In this intensive yet fun workshop, veteran large-format street photographer Greg Miller takes

students to the streets to directly confront their fears when approaching strangers. Fear of others is a crippling yet very common problem among photographers, and can even dictate the trajectory of their careers. However, getting up the nerve to speak to people is only half the battle. What do you do with them once you have them? Participants will learn how to get to the picture they want as efficiently as possible by communicating their desires. The class will explore all aspects of photographing people, including fears and boundaries, model consent forms, and historical context. Bring your deepest desire to meet the world. All photographic formats are welcome.

### ON THE STREET: FROM IMAGING TO EDITING

**16MCEPV146 | Ernesto Bazan**  
Jul 5–9 | Tues–Sat 10:00 am–5:00 pm | \$655

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

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

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

### STREET PHOTOGRAPHY: THE POETIC WITNESS

**16MCEPJ102 | Barron Rachman**  
Jul 11–Aug 8 | Mon 2:00–6:00 pm | \$425

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

**PREREQUISITE:** Photography I or portfolio review

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

**16MCEPJ208 | Jimmie Briggs**  
Jul 11–Aug 8 | Mon 6:30–9:30 pm | \$430

The goal of this course is to develop the basic skills and sensibilities for producing comprehensive documentary projects with commer-

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

**PREREQUISITE:** Photography II or portfolio review  
**NOTE:** This class will meet on two Saturdays, July 16 and August 6, from 2:00 to 5:00 pm, to see and discuss documentary film projects. The films will also be available in ICP's library for viewing, for those students that cannot make these additional times.

### NEW DOCUMENTARY PHOTOGRAPHY AND THE CREATIVE PROCESS

**16MCEPV147 | Frank Fournier**  
Jul 12–Aug 4 | Tues & Thurs 6:30–9:30 pm | \$460

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

**PREREQUISITE:** Photography I or portfolio review

### NEW DIGITAL STORIES

**16MCEMM101 | Zohar Kfir**  
Jul 18–23 | Mon–Fri 10:00 am–2:00 pm &  
Sat 10:00 am–5:00 pm | \$770 + \$40 FEE

This course introduces students to a wide set of digital storytelling genres and technologies. We will focus on design concepts and prototypes that explore the intersections of story, interface, usability, and design decisions in contemporary interactive media. Structured like a design and critique workshop, the class will offer hands-on experiences while encouraging an open context for discussion and collaboration. We will examine how digital narratives are constructed and explore a wide range of digital storytelling works, including mapping projects, digital timelines, and NFB/interactive and other award-winning trans-media pieces focusing on the meeting point of cinema, new media, and technology. After exploring the anatomy of interactive storytelling, we will review available interactive storytelling, data visualization, and mapping tools (such as Zeega, Korsakow, Klynt, Prezi, Ushahidi, StoryMap Timeline, Tableau, WireWax, and more). Students will experiment with applying the tools to a story they wish to produce during class.

**PREREQUISITE:** Photoshop I or portfolio review

**STORIES IN THE SOCIAL LANDSCAPE**

**16MCEPJ104 | Karen Marshall**  
 Aug 1–5 | Mon–Fri 10:00 am–5:00 pm | \$655

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

**PREREQUISITE:** Photography I or portfolio review

**DOCUMENTARY PHOTOGRAPHY: PASSION, PURPOSE, PERSONAL VISION**

**16MCEPJ202 | Andre Lambertson**  
 Aug 15–19 | Mon–Fri 10:00 am–5:00 pm | \$655

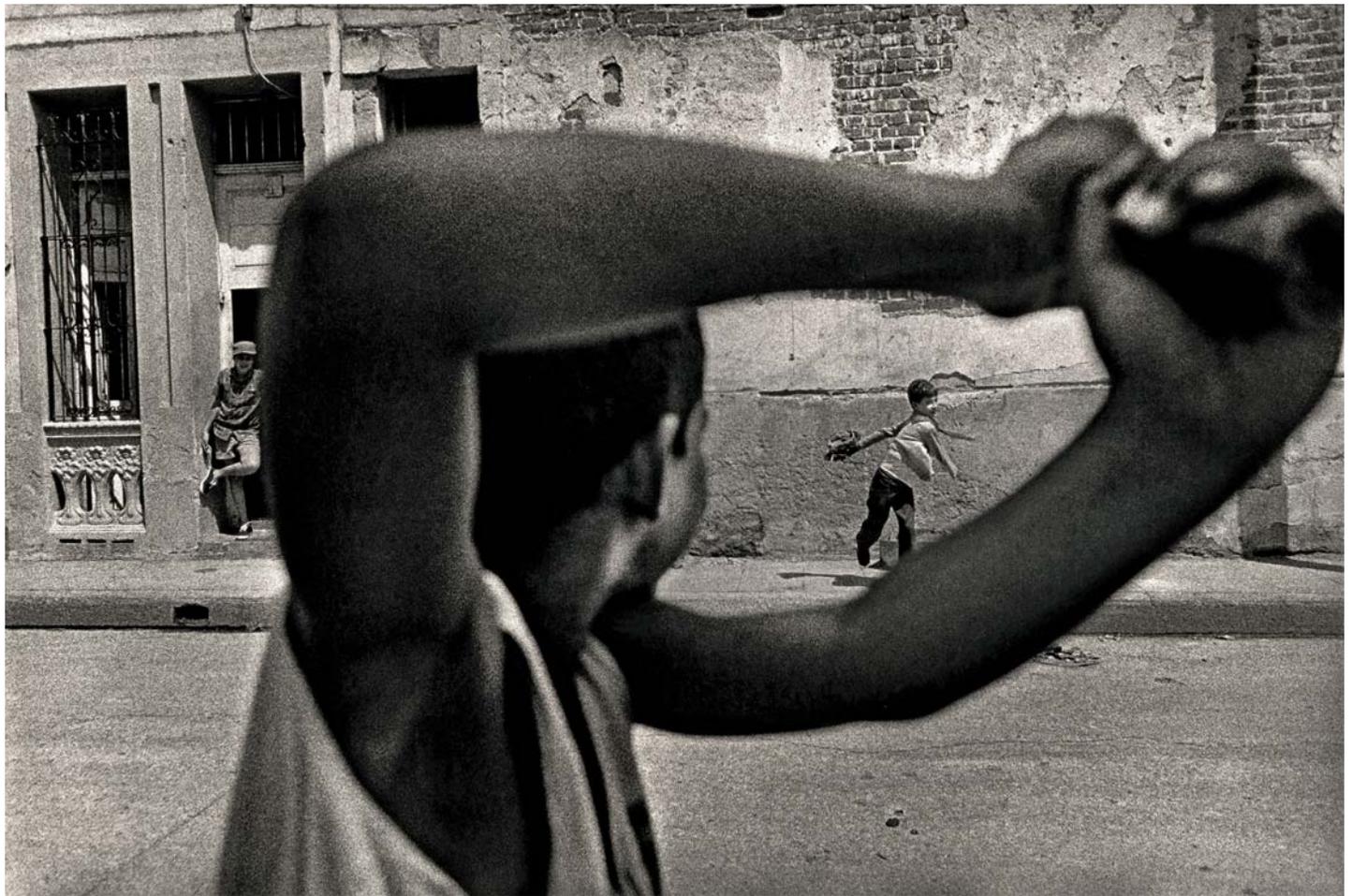
Developing a personal vision as a photographer is both challenging and rewarding. How does a documentary photographer balance artistic needs with the requirements of an editorial assignment? What goes into honest and clear storytelling? This course explores ways to develop a personal style while focusing on long-term goals. Discussions will include finding story ideas, funding projects, gaining access to subjects, interpreting situations to tell a story visually, and publishing work. Lectures will provide an overview of documentary photography, as well as references for further exploration. Students have the option of working in black-and-white or color.

**PREREQUISITE:** Photography II or portfolio review

**GETTING CLOSE**

**16MCEPJ211 | Joseph Rodriguez**  
 Jul 23–24 & 30–31 | Sat & Sun 10:00 am–5:00 pm  
 \$460

A good documentary photographer can get to the heart of a place, moment, person, and situation. In this workshop, students learn how photographers establish contact with people and interpret situations with honesty



© Ernesto Bazan

and clarity. How does one overcome the fear of photographing and being photographed? What does it mean to be an outsider? How does a photographer gain access? What is the interview process? Assignments will challenge students to confront these questions as they create documentary images. Slide lectures and discussions will provide an overview of documentary photography, as well as references for further exploration. Students will have the option of working in black-and-white or color.

**PREREQUISITE:** Photography II or portfolio review

**PHOTOGRAPHY AND HUMAN RIGHTS**

**16MCEPJ221 | Stephen Ferry**  
 Aug 8–12 | Mon–Fri 10:00 am–5:00 pm | \$655

Perhaps now—to a greater degree than ever before—human rights organizations, community activists, photographic collectives, and

individual photographers are using images to defend human rights. This course helps students to understand ways to undertake this struggle in today's rapidly evolving photographic world, drawing upon the work of the instructor and other photographers whose practice involves the investigation of social injustice and war crimes: Meiselas, Peress, Bleasdale, Hetherington, Berman, Kashi. Considering the ethical, political, and personal issues involved in this work, we will ask: Is it possible to address injustice through still photography? If so, under what conditions? How do we leverage public concern over violations of human rights? Is there a contradiction between documentary work and activism? What are the emotional effects of such work on the photographer? Students should come prepared to look intensively at many images and photo essays, and to engage with examples that are sad and disturbing as well as inspiring and hopeful.

**PREREQUISITE:** Photography II or portfolio review

**MASTER EDITING WITH JOAN LIFTIN**

**16MCEMA012 | Joan Liftin**  
 Jul 13, 19 & 20 | Wed, Tues, Wed 6:00–9:00 pm;  
 individual meetings with the instructor will take place on Sat Jul 16 & Sun Jul 17 10:00 am–5:00 pm  
 \$425 + \$30 FEE

This workshop helps students to identify the successful elements and recurring themes in their work. Through the editing and sequencing process, students will develop an articulate and coherent presentation of their work for a portfolio, exhibition, or book. The instructor is the editor of many books, including Mary Ellen Mark's *Falkland Road*, Magnum's *Paris*, Charles Harbutt's *Departures and Arrivals*, Andrea Stern's *Inheritance*, and Jeff Jacobson's *Melting Point* (with Sylvia Plachy). After the introductory class, she will meet over the weekend with each student individually for an hour at ICP. After the weekend, the entire class will meet to go over each other's work under the direction of the instructor. The final class will be a visual presentation of each student's completed work.

**NOTE:** Students should bring up to 100 4x6 prints that can be cut, marked, or bent when they meet with the instructor. Sign-up for individual meetings will take place on July 13 (in class).

**The Portrait**

**PHOTOGRAPHING PEOPLE**

**16MCEP0107 | Harvey Stein**  
 Jul 11–15 | Mon–Fri 10:00 am–5:00 pm  
 \$655 + \$45 FEE

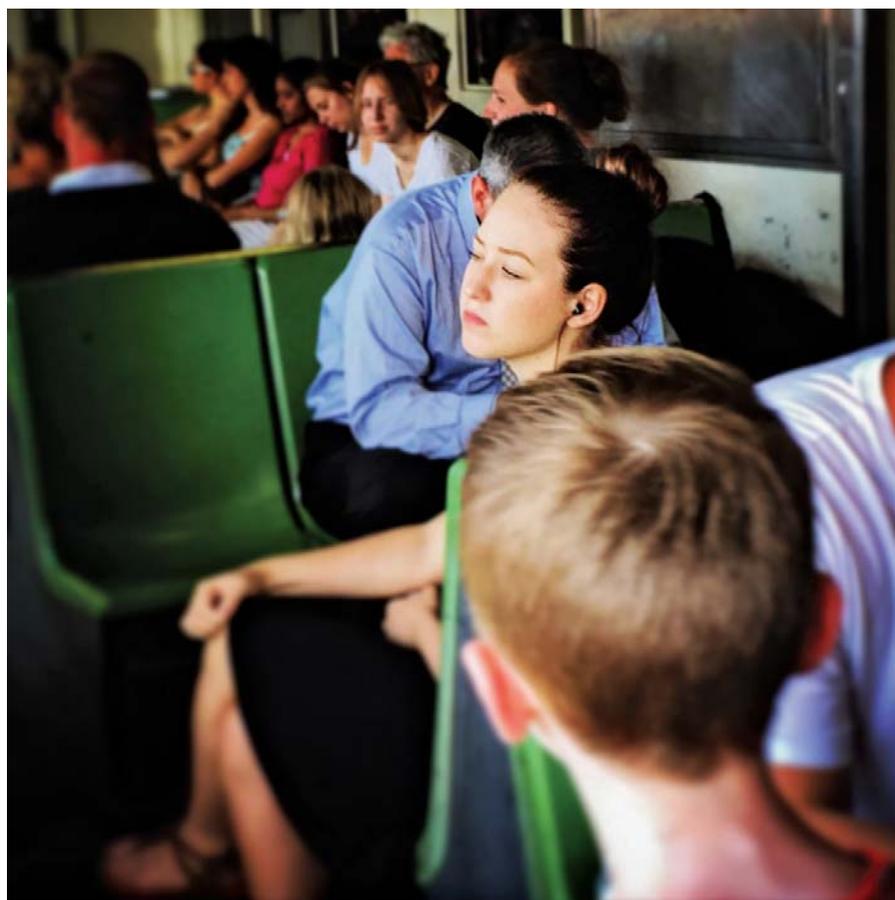
When we photograph people, we encounter all the possibilities and challenges that arise when establishing relationships with strangers, friends, or loved ones. Portraiture requires the vigilance to notice and interpret gestures and expressions and the patience to wait for the moment in which the subject's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

**PREREQUISITE:** Photography I or portfolio review

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

**16MCEP0208 | Ken Collins**  
 Jul 12–Aug 4 | Tues & Thurs 6:00–10:00 pm  
 \$655 + \$50 FEE

What are the essential elements that make a photographic portrait compelling? First, light draws the eye in, then composition guides the eye across the picture plane. What makes a good portrait great is the result of a series of decisions made by the photographer. A photographic portrait is part collaboration between subject and photographer, and part directing the subject by the photographer. He or she decides where to place his or her subject, how to frame the person, what to focus on, and how to define the precise "moment." The portrait photographer's essential tools are lighting, directing, and observing. A photographic portrait can trigger profoundly personal,



© Karen Marshall

emotional responses and raise complex issues of the representation of the self. This class gives the student a better understanding of how to create a compelling portrait. The course will include a review of work by photographers (Bill Brandt, Arnold Newman, Irving Penn, August Sander, Paul Strand) and painters (Thomas Eakins, Edward Hopper, John Singer Sargent), as well as lighting demonstrations with both artificial and natural light, and hands-on experience completing portrait sessions.

**PREREQUISITE:** Photography II or portfolio review

#### NEW PHOTOGRAPHING COMMUNITIES

**16MCEPV255 | Lauren Silberman**

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

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

**PREREQUISITE:** Photography II or portfolio review

#### NEW THE LARGE-FORMAT PORTRAIT

**16MCELF201 | Richard Rothman**

Jul 18–Jul 27 | Mon, Wed, Fri, Mon, Wed  
10:00 am–5:00 pm | \$705 + \$70 FEE

A large-format portrait is, by necessity, a formal consensual encounter with another human being that has its own unique characteristics. In this workshop, we explore some of the qualities and approaches that make view-camera portraits compelling and memorable. How do we accurately 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 to us, and convey their significance to a larger audience? Photographs of other people can be revelatory, because while they communicate information specific to a particular individual, they also have the capacity to engage and move us by illuminating essential aspects of the human condition. We will look at and discuss the work of some of the greatest large-format portraits and cover a wide variety of technical skills needed to make them. Students will have access to ICP's 4x5 cameras.

**PREREQUISITE:** Photography II or portfolio review

#### ENVIRONMENTAL PORTRAITURE

**16MCEPO211 | Shelby Lee Adams**

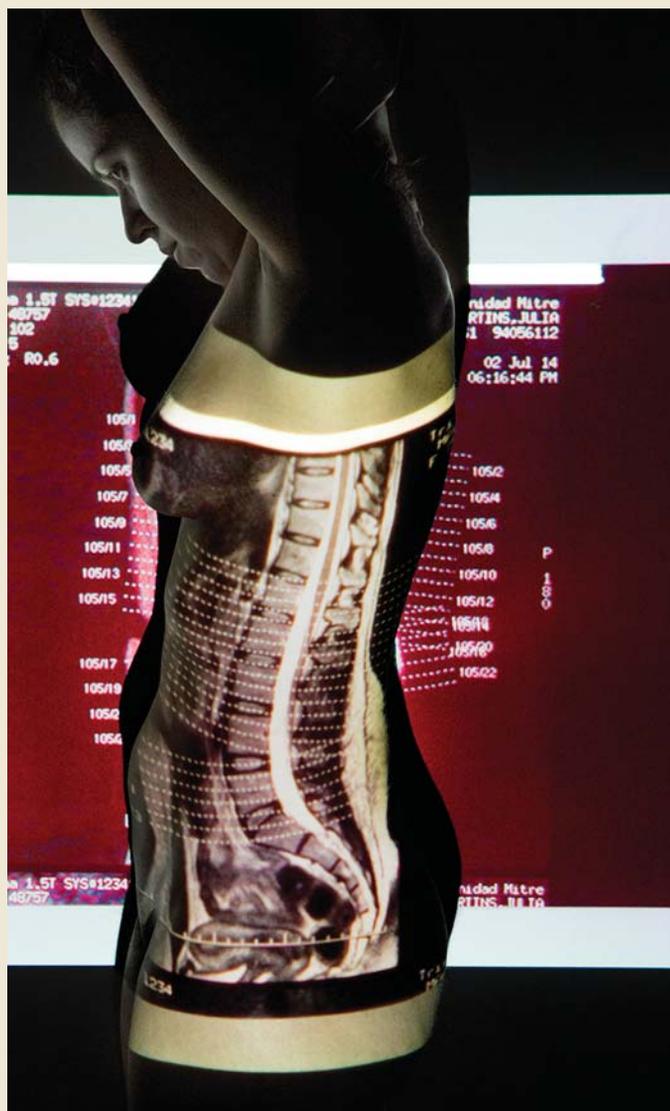
Aug 15–19 | Mon–Fri 10:00 am–5:00 pm  
\$655+ \$100 FEE

This course explores the psychological, emotional, and technical aspects of portraiture, with special emphasis on photographing people in their environment. Students will learn how to develop rapport with their subjects, establishing a collaboration that produces spontaneous, intimate, and inventive portraits. Photographing in Bryant Park and Central Park, students will experiment with location studio lighting, natural light, and a combination of both. Evaluating lighting setups is an integral part of this course, with both traditional and histogram metering. Students will develop film, print assignments, or print from digital files for critique. All formats are welcome.

**PREREQUISITE:** Photography II or portfolio review

## JÚLIA PONTÉS

2015 Graduate: General Studies Program



#### Write a statement about your work.

I fractured my spine, and my body was divided into two equal parts at my frame's center of gravity. While bed bound, my work became more process oriented, involving the physical construction and deconstruction of scenarios for the images. I could not carry my camera, a limitation that set new pathways and boundaries for my practice.

Self-portraiture is the instrument I discovered to investigate my own psyche. I explore visual expressions of duality as articulations of the disconnection I feel between my body and mind. To work and perform alone became cathartic, a way of letting sentiments flow. While performing for the camera, I find myself in a place where there are few boundaries between intention, compulsion, necessity, and obsession. It is a profound and endogenous process in which I confront the dualisms of my existence and the multiple reflections of my identity. It has become an instinct that simultaneously controls and liberates me.

"I explore visual expressions of duality as articulations of the disconnection I feel between my body and mind."

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

When I came to school, I was still recovering from my fracture. I was aware that it was going to be painful, and would require an enormous amount of effort, both physical and emotional, but I decided to come, anyway. I was eager for a change in my professional career, from 12 years in business to photography.

ICP is located in a city where you will find the world's finest photography professionals. A whole new reality is accessible here. My idols became my teachers and mentors; suddenly, I realized my visual vocabulary—and the way I saw the world had broadened in a way that I never could have imagined.

Undoubtedly, nothing comes easy and without great effort. At ICP, we were constantly pushed out of our comfort zones. There is an intense workload, an in-depth critical analysis of the imagery produced by students, and a high demand for quality. Still, I can say that we all experienced a great deal of support and guidance from teachers, colleagues, and the entire ICP staff.

In my case, I was pushed to express myself visually in a very sensitive and evolved way—much more sophisticated than I ever could have believed possible.

Additionally, photography is seldom a family tradition that is passed down; rather, the decision to become a photographer is driven by passion. There are various challenges and struggles, as in any profession; nevertheless, having the support of a strong community such as ICP is critical in overcoming those hurdles and building a solid professional foundation.

"...having the support of a strong community such as ICP is critical in overcoming those hurdles and building a solid professional foundation."

The full-time program is such an intense experience and, during one year, students spend so much time together and with faculty members that the bonds created are powerful and reliable. This network of individuals will keep sharing opportunities and be a source of honest feedback and constructive criticism throughout the graduate's career.

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

In the context of contemporary life, art is singularly left with the increasingly difficult task of revealing significance and bringing inner qualities as well as poetry to life.

The elements that surround us—the state, institutions, society, and earning money—demand full-time commitment, forcing individuals to give their undivided attention to the outside world.

Prevented from connecting to our inner selves, the moments of reflection, joy, freedom, and happiness became stolen moments.

Since my time at ICP, photography has presented itself as a relief, a shortcut, and given me personal space and some time to find meaning to life.

After graduating last year, I took the advice of a wise teacher and tried to maintain a significant level of productivity to refine and strengthen my practice.

I was selected from a highly competitive pool of applicants to participate in the New York Foundation for the Arts Immigrant Artist Program, and my work was featured in several exhibitions.

I am currently working on two different projects: a new self-portraiture body of work and a documentary on the environmental impacts of Brazilian mining activity.

## New York City

### THE NEW YORK SCENE: NIGHT AND DAY

**16MCENY001 | Toby Old**

Jul 8–10 | Fri 6:30–9:30 pm,  
Sat 10:00 am–5:00 pm & Sun 1:00–7:00 pm  
\$410 + \$40 FEE

New York City subcultures and events offer dynamic settings for photographic work. In this popular course, students learn a range of photographic approaches and strategies, while photographing in the following locations: Gleason's Boxing Gym (film locale for *Million Dollar Baby*), Times Square, Madame Tussauds wax museum (new: Pope Francis!), and Coney Island, where we visit the New York Aquarium, Luna Park, the boardwalk and beach, and the Circus Sideshow. An initial slide presentation and final critique will be held in the classroom. On Saturday and Sunday, students will be in the field.

### NEW YORK AT TWILIGHT

**16MCENY102 | Lynn Saville**

Aug 5–7 & 12–14 | Fri, Sat & Sun 7:00–10:00 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

### PHOTOGRAPHING NEW YORK PLACES AND PEOPLE

**16MCENY105 | Harvey Stein**

Jul 23–24 & 30–31 | Sat & Sun 10:00 am–5:00 pm  
\$460

The true subject of this workshop is the amazing and fantastic city of New York and the people who populate it. Of course, there are endless possibilities when making images

of the city. Our approach is to explore out-of-the-way places that are filled with interesting and exciting sites, people, and events. We will travel to places such as the fantasy land of Coney Island, the huge Asian community of Flushing, Queens, the Hispanic enclave in Corona, Queens, the vibrant Italian community of Arthur Avenue in the Bronx, and take the Staten Island Ferry to that neglected borough. Elements of photographing people and places, such as lighting, environment and location, gesture, expression, pose, composition, camera position and formats, and the relationship between subject and photographer will be explored and analyzed.

**PREREQUISITE:** Photography I or portfolio review

### CROSSING NEW YORK'S BRIDGES

**16MCENY106 | Kristin Holcomb**

Aug 8–12 | Mon–Fri 10:00 am–5:00 pm  
\$655 + \$15 FEE

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

**PREREQUISITE:** Photography I or portfolio review

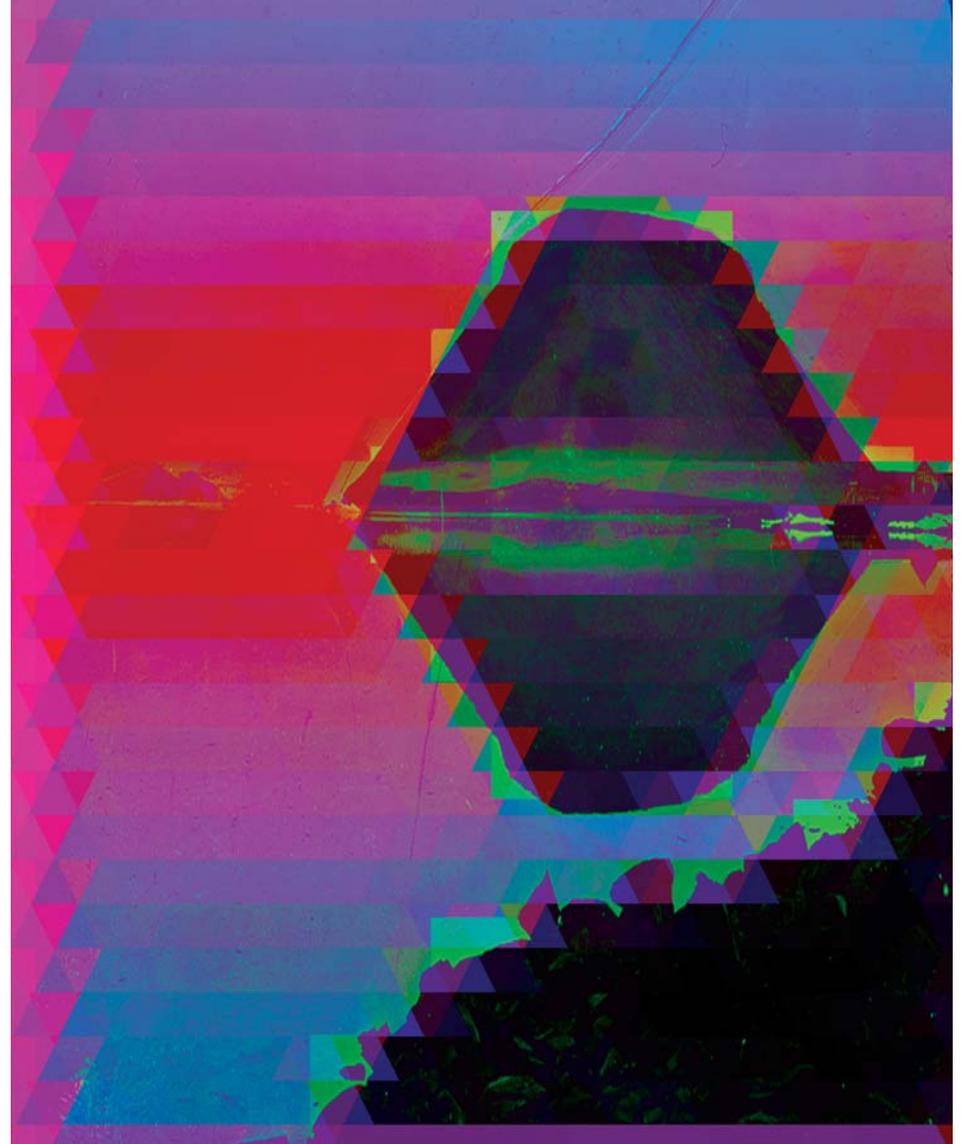
## Personal Vision

### NEW THE EXPERIMENTAL CAMERA

**16MCEPV049 | Jonathan Stockton**

Jul 13–Aug 10 | Wed 1:30–5:30 pm  
\$425 + \$55 FEE

Whether your camera of choice is an iPhone or a high-end DSLR, it is engineered to take pictures a certain way. But did the engineers have your vision in mind? In this five-week course, students will push the limits of their cameras by using them in ways that were never intended. They will make camera-phone camera macro lenses out of water droplets, turn DSLRs into view cameras, and build their own pinhole cameras. They will also learn



© Marget Long, *Iceberg #1* (The Crocker Land Collection), collaged photographs on metallic paper, 2016

simple, do-it-yourself lighting tricks while gaining a hands-on understanding of how camera perspective, distance from subject, and lens choice affects photographs. Through experimentation, students will feel emboldened to take greater risks as they learn more about their cameras as well as other photographic equipment available at ICP's Photo Lab. Slide lectures will introduce them to artists using cameras in unconventional ways.

### CLOSE-UP AND MACRO PHOTOGRAPHY

**16MCEDP005 | Lester Lefkowitz**

Aug 13–14 | Sat & Sun 10:00 am–5:00 pm  
\$380 + \$25 FEE

There's an entire universe of beauty, fascination, and intrigue on a scale not readily captured in conventional photography. This

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

### DOCUMENTARY AS A LYRICAL FORCE

**16MCEVD000 | Jem Cohen**

Aug 16–21 | Tues, Thurs, Sat, Sun  
10:00 am–5:00 pm | \$460

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

### WHAT IS AN ARCHIVE?

**16MCEPV126 | Claudia Sohrens**

Aug 8–12 | Mon–Fri 10:00 am–5:00 pm | \$655

In this course, students enrich current work or begin a new project that evolves from found and collected materials from personal archives, family albums, and official state archives, as well as online archives, including text, notations, drawings, and press notes. For their projects, students may use any type of documentation device that supports a connection between the medium and the archive,



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including cell phone pictures, webcams, and software-generated images. We will develop strategies for narratives and storytelling, and explore possibilities for presenting the work within different contexts and venues; for example online, in book form, or for exhibitions

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

### **NEW** STEPPING OUT OF YOUR COMFORT ZONE

**16MCEPV145 | Anja Hitzberger**  
Jul 9–10 & 16–17 | Sat & Sun 10:00 am–5:00 pm  
\$460

Many of us often get stuck photographing familiar subjects or incorporating only the techniques with which we are already comfortable. We all sometimes need a little push to try something new! This workshop is for students who are ready to experiment. Outdoor shooting exercises during class, as well as an assignment between the two weekends the course is offered, will be customized to each student's interests. We will discuss compositional tools and the creative process, and provide mutual support. For inspiration, we will look at work by a variety of photographers.

**PREREQUISITE:** Photography I or portfolio review

### **ESTABLISHING YOUR POINT OF VIEW: WHEN PHOTOGRAPHY BECOMES ART**

**16MCEPV219 | Michael Mazzeo**  
Jul 12–Aug 4 | Tues & Thurs 2:00–5:00 pm |  
\$460

With the proliferation of digital technology, everyone has become a “photographer.” But what distinguishes one photographer from another, and when does photography become “art”? What makes certain projects more relevant or successful than others? Certainly, the artist's point of view (POV) is a major factor. This class is for students with a general understanding of contemporary photographic practices and a desire to identify their own

particular voice. Our goal is to define and improve upon a current project or to conceive and develop a new body of work with the intention of exhibiting, publishing, or procuring assignments. Through readings, visual presentations, assignments, critiques, and editing, students will learn to refine their vision and establish their own POV. Class discussions will consider conceptual strategies, methodology, artist statements, and finding an audience.

**PREREQUISITE:** Photography II or portfolio review

### **HOW TO TURN AN IDEA INTO A PICTURE AND A STORY**

**16MCEPV241 | Lina Pallotta**  
Jul 13–Aug 17 | Wed 6:30–9:30 pm | \$410

In this course, students discuss the ideas behind their photographs and, as they continue to shoot, endeavor to define and clarify their work. The course will begin by looking at each student's work and personalized assignments will be based on their projects and ideas. Class discussions will include a critical analysis of the various elements that constitute each student's work, whether formal, social, political, emotional, and/or psychological. During each class session, we will explore how to select and sequence images, as well as how to organize a story, with the goal of arriving at a system of subjective narration. For every project, participants will research and evaluate the possibilities of different approaches and photographic languages, including storytelling, photo essays, photo diaries, etc. During class, we will examine the work of photographers—Ken Schles, Laia Abril, Tommaso Tanini, and Tanya Habjouqa—who use a personal approach to construct stories that expand the boundaries of our understanding of the world and ourselves. The goal of the course is for each student to develop and strengthen an autonomous vision that conveys genuine understanding of a chosen subject.

**PREREQUISITE:** Photography II or portfolio review

### **NEW** DIGITAL PROJECTS: CONSTRUCTING IMAGES

**16MCEDT106 | Shari Diamond**  
Jul 30–31 & Aug 6–7 | Sat & Sun  
10:00 am–5:00 pm | \$770 + \$40 FEE

Creating a constructed image is a vastly different process than capturing an image with a camera. The use of collage and montage has allowed artists and photographers to reconfigure, cut, and fragment photos to create entirely new images and conversations. This class explores the constructed image within photographic practice, focusing on seamless and non-seamless digital montage. Working with an assortment of images including found images, scanned objects, and/or their own digital photographs, students will utilize Photoshop layers and masking tools to create their images. This course is open to anyone with at least a basic familiarity with Photoshop masking techniques. While the instructor will offer multiple tutorials, the course is not primarily about technique or technology. Rather, the goal is for students to push themselves conceptually by exploring the idea of photographic collage and montage. Readings, discussions, and gallery and museum visits will provide context and inspiration.

**PREREQUISITE:** Photoshop I or portfolio review

### **NEW** MOVING YOUR SKILLS / MOVING YOUR STILLS

**16MCEDV114 | Ori Kleiner**  
Aug 8–13 | Mon–Fri 6:00–10:00 pm &  
Sat 10:00 am–5:00 pm | \$770 + \$40 FEE

A picture is worth a thousand words. Multiply that by 24 frames per second, and you can delve into new possibilities of storytelling. Adding a temporal element to your photographic work can help to move the narrative in unique ways not afforded to still photography. In this intensive class, you learn the tools and techniques needed to explore this exciting and popular medium. Time-based visual work is versatile in its application, and even more so in its distribution. From long-duration video projection, such as the work of Chris Marker and Douglas Gordon, to six-second Vine posts and 15-second Instagram videos, the range of production possibilities is as diverse as the viewing audiences available off- and online. A single video posted online can be viewed and distributed widely and efficiently over many social networks. Requiring intermediate knowledge of Photoshop, this class will introduce participants to industry-standard Adobe After Effects, allowing students to set their stills in motion by adding a soundtrack of their choice to the mix. Use your own photography to explore the great potential of moving your stills and your audience.

**PREREQUISITE:** Photoshop I or portfolio review

### **NEW** DEVELOPING A PHOTOBOK

**16MCEPV256 | Marget Long**  
Aug 1–5 | Mon–Fri 10:00 am–5:00 pm | \$655

Have an idea for a photobook? Or a book project already underway that you would like to advance in a rigorous, yet supportive environment? This intensive one-week workshop focuses on the nature and potential of the photobook, through both historical examples and contemporary practices that allow for experimentation with form, content, structure, and ideas. The ICP library's extensive photobook collection will be a key resource used to inspire and shape possibilities for your book project. Students will be free to work with a wide range of materials and concepts: a potential book project underway, archives, family documents, historical and literary texts, online images, and the book form itself. Working closely with individual projects, we will examine sequence, series, and the issues that arise when image and text come into contact. Conventional print and online modes

of publication will be discussed, including handmade books, collaged works, and web-based self-publication. In addition, the class will spend time in the digital lab learning some of the basics of InDesign, Adobe's professional desktop publishing software.

**PREREQUISITE:** Photography II, Macintosh Basics, or portfolio review

**NOTE:** Students need to be able to work in a Macintosh environment

### **NEW** MULTI-PLATFORM STORYTELLING

**16MCEMM202 | Bayeté Ross Smith**  
Aug 15–19 | Mon–Fri 10:00 am–5:00 pm  
\$820 + \$40 FEE

Today's image-makers and artists often take an interdisciplinary approach to creating and presenting their work to new audiences. In this course, students learn how to produce multimedia projects that can exist and create impact across multiple platforms. They will consider and experiment with various methods of presentation and audience engagement, including: web based, mobile app, immersive installation, film screenings, interactive storytelling, or back to printed form. Students should bring an idea for a project to class, or have a project that they want to approach in a more multimedia or new-media style. Students should also bring the materials they would like to feature in their multimedia piece, including still images as digital files, video, audio, and text to the first class. Examples of successful multimedia and new-media projects will be shown, including the instructor's own collaborative work, Question Bridge: Black Males. During class, students will work in Adobe Premiere to create a compelling story using their own materials as well as new video, audio, still images, and written text created during the class. Found materials captured on the web and archival materials may be used as well. Students will also learn how to make basic adjustments to optimize still images for screen-based media. The class will examine how stories can be told in a variety of ways depending on the specific audience(s) we want to reach. This will include time-based methods, timeline sequencing of imagery, and nonlinear storytelling. Additionally, this class will look at how various platforms can be used to best expose different audiences to our narrative.

**PREREQUISITE:** Photography II (digital or darkroom) and basic familiarity with digital imaging, or portfolio review

### **SUMMER SEMINAR**

**16MCEPV312 | Yola Monakhov Stockton**  
Jul 14–Aug 11 | Thurs 5:30–9:00 pm,  
Fri Jul 29 11:00 am–5:00 pm | \$425

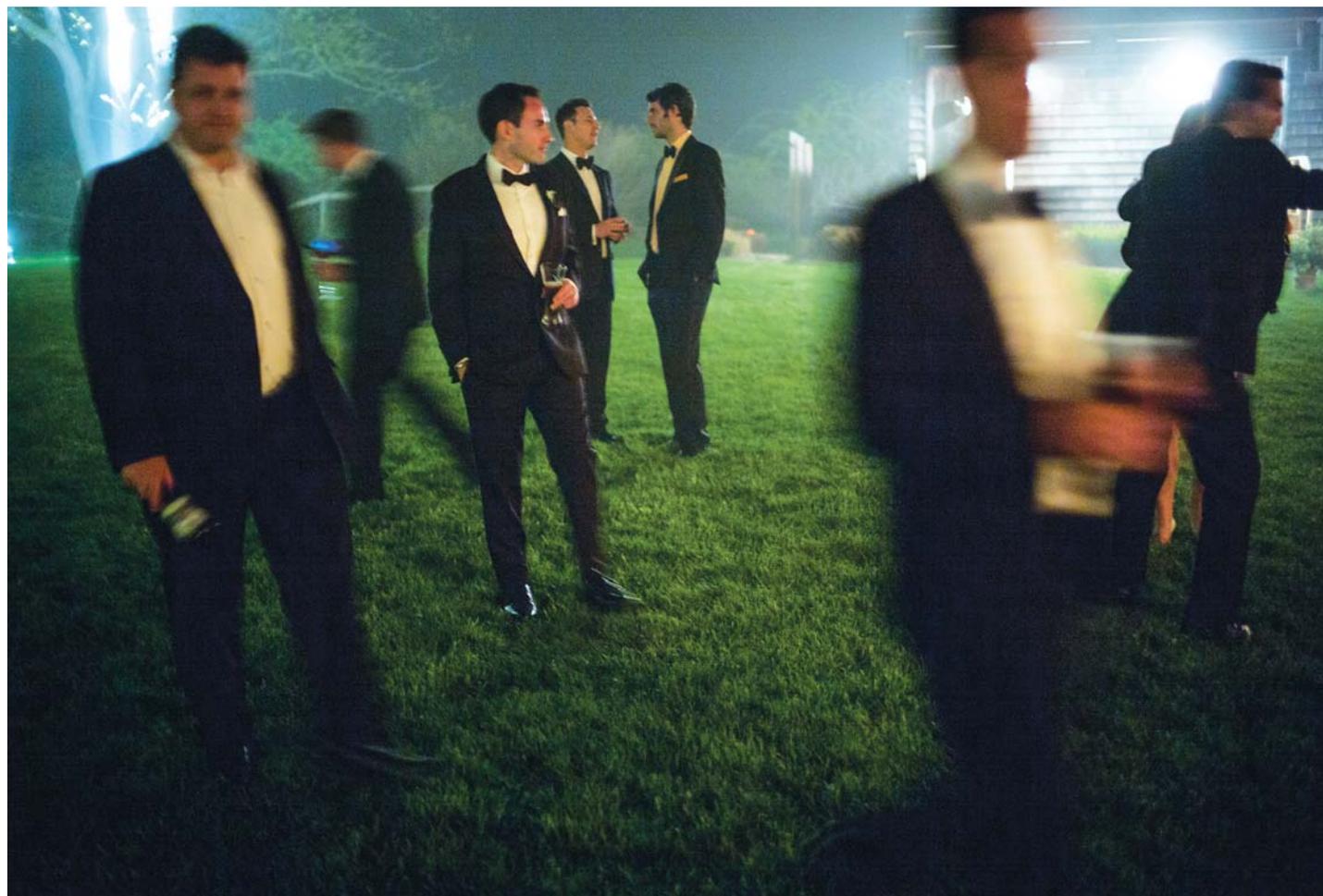
This course is designed for students who are considering an advanced degree or certificate program in photography or media art, either at the International Center of Photography or elsewhere. Modeled after seminar classes in ICP's certificate programs, Summer Seminar offers the opportunity to use the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

**PREREQUISITE:** Photography III or portfolio review



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# PROFESSIONAL PRACTICE



© John Dolan

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

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

## Editorial / Commercial

### NEW FASHION, NEW YORK, AND THE NIGHT

**16MCEFA206 | Stephen Hurst**  
Jul 11–Aug 15 | Mon 6:30–9:30 pm  
\$410 + \$100 FEE

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

**PREREQUISITE:** Photography II or portfolio review

### NEW PROJECT FASHION SHOOT

**16MCEFA207 | Alice O’Malley**  
Jul 25–29 | Mon–Fri 10:00 am–5:00 pm  
\$655 + \$70 FEE

Over the course of five days, we partner with a designer to develop an editorial fashion shoot for their collection. Beginning with concept and wardrobe, we will work as a team to develop the art direction, lighting design, styling, sets, and other key elements of production. The class will also include lectures on historical and contemporary topics in fashion photog-

raphy, an introduction to narrative themes, student critiques, and collaborative exercises involving other industry professionals, including models, hair and makeup artists, etc.

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

### EXPLORING FASHION PHOTOGRAPHY

**16MCEFA208 | Michel Nafziger**  
Aug 6–7 & 13–14 | Sat & Sun Aug 6–7  
10:00 am–5:00 pm, Aug 13–14 9:00 am–4:00 pm  
\$490 + \$100 FEE

In fashion, the photographer is a scenarist as much as a photographer. Michel Nafziger, fashion photographer and previous assistant for French Vogue photographers such as Guy Bourdin, Helmut Newton among others, will work with students on developing a personal approach to their fashion photography. Students will define and clarify their own aesthetic through referencing and discussing the work of other photographers in the fields of art, documentary, portraiture, and fashion. Participants should approach the class as a personal research lab. At the end of the course, each student will be given an individual assignment based on their level; it can be completed and returned to the instructor via email. Class discussion topics will include technical considerations as well as the inter-related worlds of fashion designers, magazines, and stylists. During demonstrations, students will have the opportunity to work with a stylist and models.

**PREREQUISITE:** Photography II or portfolio review  
**NOTE:** The August 13–14 sessions of this workshop will be held at Splashlight Studios, 75 Varick Street, 3rd Floor, NYC

### PHOTOGRAPHING MUSICIANS

**16MCEMA203 | Merri Cyr**  
Jul 12–Aug 9 | Tues 6:30–9:30 pm,  
Sun Jul 31 11:00 am–4:00 pm\* | \$460 + \$50 FEE

Are you looking to incorporate photographing musicians into your practice? This class is an introduction to the primary requirements: documenting a live performance, taking publicity shots, and working with a singer or band to create an album cover. The course will include an outing to photograph bands playing live at New York clubs as well as a session with a musician at Splashlight Studios (75 Varick Street, 3rd Floor, NYC), where you can experiment with different lighting setups. We will also explore how to establish a connection with your subject and conceptualize an album cover. Students will work on weekly assignments for review and group critique. Participants may work in digital or film, and in any camera format.

**PREREQUISITE:** Photography II or portfolio review  
**NOTE:** Sunday, July 31, workshop is held at Splashlight Studios, 75 Varick Street, 3rd Floor, NYC

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

**16MCEMA309 | John Dolan & Holger Thoss**  
Aug 1–5 | Mon–Fri 6:00–10:00 pm  
\$425 + \$25 FEE

Wedding photography is growing in popularity every year. But with so many practitioners and so much attention, why do so many contemporary wedding photographs end up looking the same? This class challenges you to push yourself to make pictures that please not only your clients, but also yourself. The instructors have influenced major shifts in the industry by treating weddings as a subject worthy of serious attention, and have continued to find success by following their individual artistic visions instead of trends. This class will review the progression of wedding photography in a historical context and encourage students to question industry assumptions and their own motivations. Class critiques, discussions, and guest speakers will help students to form and market their own approach to the field.

**PREREQUISITE:** Photography III or portfolio review

### FOOD PHOTOGRAPHY: A NATURAL APPROACH

**16MCEPV206 | Susie Cushner**  
Jul 29–Aug 1 | Fri–Mon 10:00 am–5:00 pm  
\$510 + \$100 FEE

Food photography has taken a giant leap during the past decade. The look and feel of food on the printed page is being interpreted in a more spontaneous and organic way. The focus of this class is the creation of compelling food photography by learning to observe and approach the subject’s natural characteristics. The class will address lighting, composition, propping, and style, as these relate to shooting “plated food,” food in process, and ingredients. Students will have the benefit of working with an experienced food stylist, and one day of class time will be spent at a farmers market in the city.

**PREREQUISITE:** Photography II or portfolio review

**NOTE:** This workshop will be held at a professional rental studio that specializes in food photography on Saturday and Sunday July 30-31

### THE PHOTOGRAPHIC TOOLS FOR TRAVEL PHOTOGRAPHY

**16MCETR101 | David H. Wells**  
Jul 5–9 | Tues–Sat 10:00 am–5:00 pm | \$655

Making exceptional travel photographs requires skills in many different types of photography, from street to still-life to portraits. In a typical day of travel, a photographer may shoot busy festivals, quiet buildings, open landscapes, or close-up nature. The best travel photographers are versatile in their skills and fluid in their process, using minimal gear to achieve maximum results. This workshop covers the following topics: the traveling photographer’s camera and bag; being in the right place at the right time; varying the time of day and understanding light; portraying people; composition; stopping action vs. showing motion; and framing and scaling tripods using the appropriate lens flash basics.

**PREREQUISITE:** Photography I or portfolio review

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

## Career Strategies

### CAREER ADVISORY SEMINAR: DEVELOPING A STRATEGY

**16MCEMA200 | Susie Cushner**  
Jul 6–Aug 10 | Wed 6:30–9:30 pm  
\$410 + \$45 FEE

This seminar guides students through the development of a career-strategy map that includes professional identity and branding, concise editing, writing an effective bio, and creating various portfolio presentation modalities, including a website and a portfolio. The course will also cover how to identify potential clients and/or galleries, creative marketing and self-promotion, workflow, budget, usage, proposals, and invoicing. The class environment is a constructive, supportive community in which ideas and possibilities flow freely, effectively addressing each individual’s professional objectives. The course will also feature guest speakers from relevant areas of the culture, such as photo editors, an art buyer, a gallery curator, fine-arts photographers, commercial photographers, and artist reps. The instructor will give assignments intended to build a final strategy map that each student can commit to and follow. The instructor will evaluate the work and intention of each student, providing insight and direction to his or her vision and goals. The seminar will also include a private consultation.

**PREREQUISITE:** Photography II or portfolio review

## Social Media

### NEW FULFILL THE NEED, GROW YOUR FEED: VISUAL STORYTELLING ON INSTAGRAM

**16MCEPV047 | Landon Nordeman**  
Jul 12–14 | Tues–Thurs 10:00 am–1:00 pm  
\$310

Participants in this class learn how to create photographic essays to be shared on Instagram. We will cover how to come up with story ideas, make a tight edit, best present your work, and become an active member of the Instagram community. Students will come away with a better understanding of how to improve their own photographic vision, as well as how to approach their own presence on the photo-sharing site. Beginners are welcome. A passion for photography and an Instagram account are a must!

### NEW IPHONE VIDEO PRODUCTION: SHOOT, EDIT, AND UPLOAD TO FACEBOOK, YOUTUBE, AND INSTAGRAM DIRECTLY FROM AN IPHONE

**16MCEDP015 | Stefanie Dworkin**  
Aug 20 | Sat 10:00 am–5:00 pm | \$290

In this one-day, hands-on workshop, you gain access to one of today's most powerful and engaging communication tools by learning everything you need to create professional-looking, 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. We will also explore what else is possible with this ubiquitous device, and gather ideas by viewing and deconstructing each other's iPhone video projects. This class welcomes all who wish to learn the tools and explore the potential of iPhone video production, whether to meet personal, creative, professional, humanitarian, or other goals.

Bring to class: iPhone 5 or later (Non-iPhones are also acceptable however, instruction focuses on iPhone hardware and software.)

**PREREQUISITE:** Basic understanding of iPhone 5 or later

### NEW DIGITAL COMMUNITIES: USING SOCIAL NETWORKS TO CONNECT

**16MCEMA013 | Christopher Chan Roberson**  
Jul 9-10 & 16-17 | Sat & Sun 10:00 am–5:00 pm

This course is for students who are looking not only to put their work on the web, but also to find communities that will respond, add to, challenge, and interact with the work in a way that wasn't possible a few years ago. These communities can be preexisting on Facebook, Tumblr, and Reddit, or created by you. Students will learn the basics of hashtags, calls to action, tentpoling, and metrics, as well as how to open up accounts on a variety of social networking platforms to study what is currently trending and what content is considered evergreen. We will examine how content exists on different platforms, how you can access these platforms using a computer or mobile device, and, at the end of the class, place your work online and have an understanding of who has seen it, how they've viewed it, and who your audience is. We will also discuss how to give your fans a call to action, to have them help propel your vision and voice across the internet.

**PREREQUISITE:** Macintosh Basics or portfolio review

### CROWDFUNDING FOR ARTISTS AND PHOTOGRAPHERS

**16MCEMA014 | Daphne Chan**  
Aug 13–14 | Sat & Sun 10:00 am–5:00 pm | \$380

Have an art or photography project and wondering how to fund it? Offering powerful information, tips, and tactics, this course teaches you how to prepare, build, and run a successful crowdfunding campaign. We will review the fundamentals of traditional models of fundraising, and then explore how to apply today's technological innovations of social media strategy to enhance your approach. The class will focus on understanding the various platforms that are available, as well as the components of a campaign, choosing your goal, creating rewards, and crafting an effective pitch. Numerous examples will illuminate the essence and power of the crowdfunding model. The class will include a guest speaker from one of the three dominant crowdfunding companies, including Kickstarter or Indiegogo.

**NOTE:** Students must be familiar with social media platforms such as Facebook

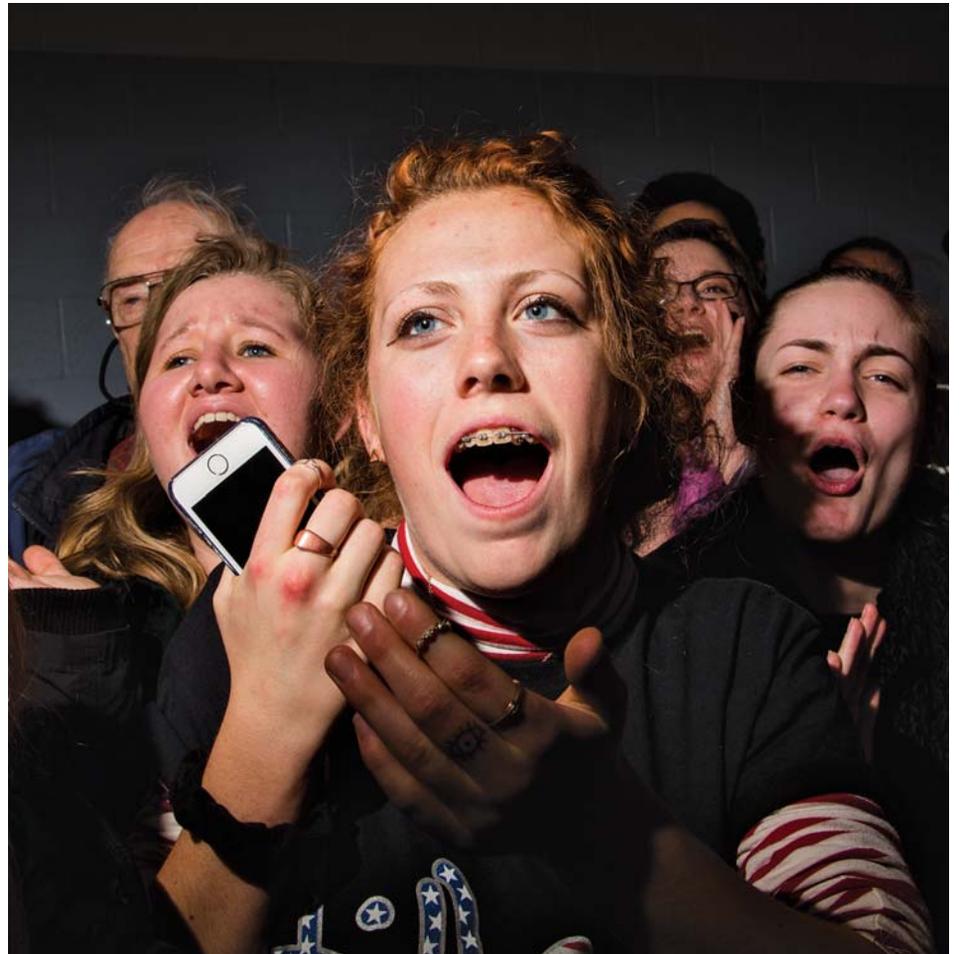
### SOCIAL MEDIA AND PHOTOGRAPHY BLOG BOOT CAMP

**16MCEWE103 | Lauren Silberman**  
Aug 6–7 | Sat & Sun 10:00 am–5:00 pm  
\$540 + \$40 FEE

This course is designed to give students an overall knowledge of the myriad of online resources for showcasing and promoting work and building an online community. Class discussions will cover various social media platforms, and how each can be used as a creative outlet to display personal work and archive visual inspiration, all while engaging in an online dialogue. By the end

of the weekend, students will have created a blog with a custom template and will leave with the knowledge of how to post images and text. This course is designed for photographers at all levels interested in jump-starting their online presence.

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



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## SUMMER WORKSHOP FOR EDUCATORS



© Erica Garber

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

**16MFADT000 | Sean Justice**  
Jul 11–15 | Mon–Fri 10:00 am–5:00 pm | \$860

In this introduction to programming workshop, teachers make computational photo stories, games, and puzzles, and learn to apply compu-

tational literacies to their teaching. We will begin by exploring computer programming as a craft, introducing basic programming skills by using digital photographs as our material. No previous programming experience is necessary, but participants should be familiar with digital photography (e.g., capturing images on cameras or phones, downloading images to a computer, and basic image handling). In tutorials and open-studio working sessions,

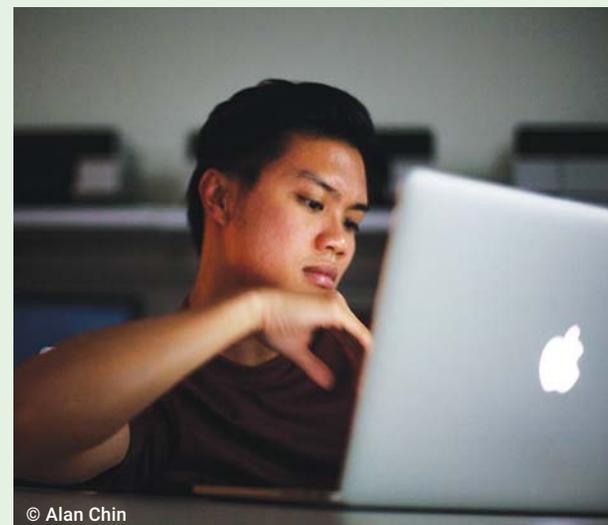
participants will develop programming skills while exploring the use of code in their classrooms. In each session, participants will make and share projects both with each other and online. Discussions will focus on understanding the way we learn to code, determining how we can continue our learning beyond the workshop, and identifying ways to integrate our expanding knowledge into our curriculum, whether we teach math, science, art, English, or history. Tools include the Scratch programming language and the building blocks of web design, HTML and CSS, both of which are available for free to learners of all ages and expertise levels.

**NOTE:** This class will be taught in the digital media lab on Macintosh computers. For participants who are not Macintosh literate, ICP offers a free Macintosh Basics class.

#### Objectives

- Learn the basics of programming with Scratch, a free visual programming language developed by MIT and used by millions of teachers and students across the K–12 curriculum.
- Explore web design using HTML and CSS, the foundational building blocks of the web.
- Make fun, creative photo stories, games, and puzzles that use digital photographs.

- Apply computational thinking skills to your practice, whether you teach math, science, art, English, or history.
- Develop and share ideas about curriculum and pedagogy, including classroom management, assessment, and content related to the Common Core.
- Experience how coding in the classroom amplifies learning for both students and teachers.



© Alan Chin

# FULL-TIME PROGRAMS



© Dillon DeWaters MFA10

## 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 are given, to 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.

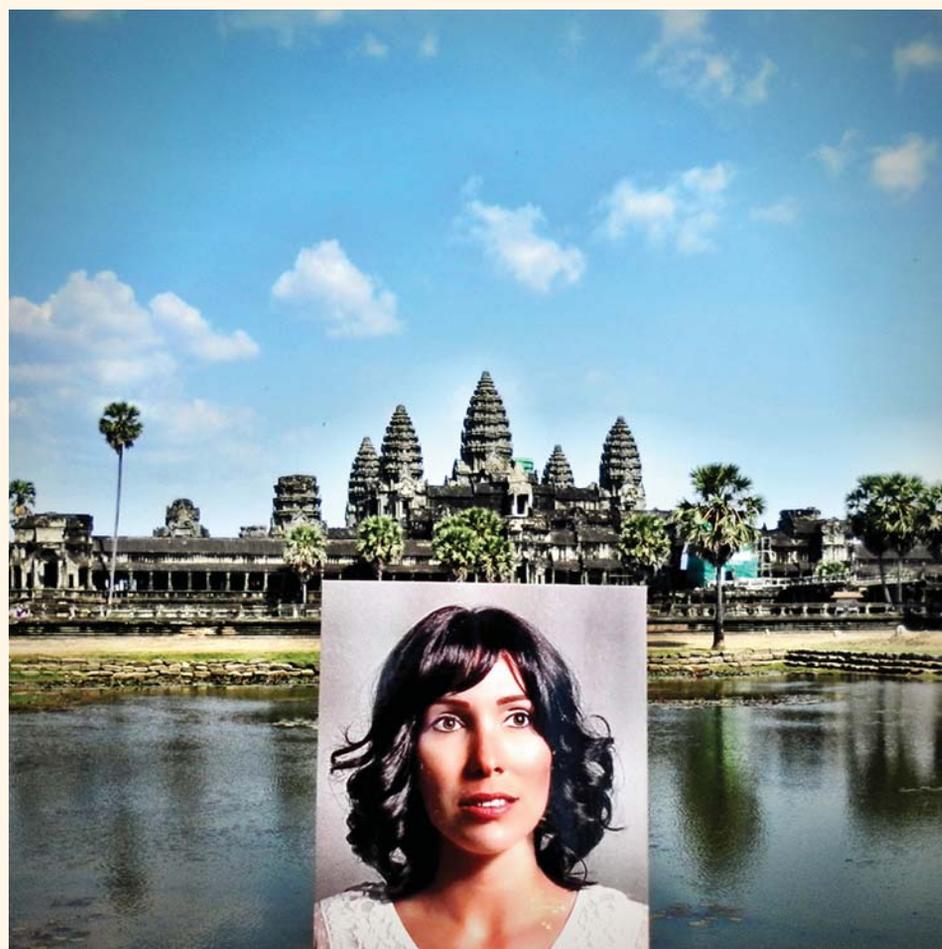
**WSJ** *The Wall Street Journal* is the lead sponsor of these programs.

### 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.



© TOP Susan Sawyers NMN16, BOTTOM Lais Pontes GS11

## 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, and methodologies, as well as political, ethical, and social concerns.

The Doc curriculum is student-centered, focusing on class discussions and critiques in a supportive learning environment. Students explore the history of documentary; 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.



© Yusuf Sayman PJ08

## New Media Narratives

**CHAIRPERSON:** Elizabeth Kilroy

This one-year full-time certificate 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.

## 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 PROGRAM

Teaching Assistant positions are available each term. TAs have the opportunity to work in the Photo Lab Office, Digital Media Lab Office, or Library. Teaching Assistants who are eligible can also TA for Continuing Education, Full-Time Programs, Teen Academy,

and Community Program classes. Teaching Assistants benefit from earned credit hours that may be used in the digital media labs and darkrooms or submitted to the Education Office for tuition discounts (the maximum discount is 50% off of class tuition). For more information, please email [TA@icp.edu](mailto:TA@icp.edu)

**FULL-TIME PROGRAMS  
OPEN HOUSE  
FRIDAY, SEPTEMBER 30, 2016  
6:00-8:00 PM**

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

Still accepting applications  
for Fall 2016

For further program information,  
please contact Full-Time  
Programs staff at 212.857.0065  
or [fulltime@icp.edu](mailto:fulltime@icp.edu), or  
visit [icp.org](http://icp.org).

# CONTINUING EDUCATION TRACK PROGRAMS

## 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 either 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 are 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.

## 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. The critique seminar provides vigorous examination of new student work supported by critical and theoretical readings and discussions. The production seminar facilitates the creation of student artist books, websites, statements, digital workflow and

high-end image production, and professional development. Additionally, students select two electives from the broader CE course offerings. The program culminates in an exhibition at the School of the International Center of Photography. Upon successful completion of the program, students will have created, exhibited, and built strategies for the promotion of their work, and will be equipped to pursue further studies in a certificate or degree program.

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

An interview and portfolio review are required for admission to either program. For further information or to apply, please contact Ben Gest, Coordinator, [CEtrack@icp.edu](mailto:CEtrack@icp.edu) or 212.857.0001.

For further information, and for the dates and times of the next CE Track Info Session in September 2016, please contact [CEtrack@icp.edu](mailto:CEtrack@icp.edu) or 212.857.0001.

# TEEN ACADEMY SUMMER 2016



© Annabel Rosario, Student

ICP's Teen Academy program serves over 600 high school students a year, with the goal of fostering self-expression and community development among a diverse group of teens. Teen Academy offers a range of opportunities for students to develop their knowledge of photography, critical thinking, writing, and public speaking. Courses include seasonal 10-week classes in black-and-white and color darkroom instruction, digital intensives, and a yearlong advanced program called Imagemakers. All curricula include: photographic and writing assignments, darkroom time, visual presentations, discussions, critiques, a field trip, a guest artist visit, and a culminating 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.

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



## Exploring the Summer Landscape

Through darkroom photography, high school students are prompted to use all five senses as inspiration for documenting the landscape of summer. Classes are designed to accommodate everyone, from the beginner interested in learning the basics of black-and-white photography, to the more advanced student ready to hone his or her skills, to someone excited to explore the world of color. During shooting assignments and field trips, students will expand their understanding of the technical and aesthetic possibilities of analog image-making while depicting their unique summer experiences. Excursions include: exploring various New York neighborhoods, visiting galleries, and photographing alongside guest artists. By the end of the course, students will have developed a portfolio of prints and an artist statement. The course will culminate in a final presentation for family and friends.

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

## PHOTOGRAPHY I IN BLACK-AND-WHITE

**16MTAFB000A | Curtis Willocks**

Jul 19–Aug 11 | Tues & Thurs 2:00–5:00 pm

**16MTAFB000B | Brenna McLaughlin**

Jul 18–Aug 10 | Mon & Wed 10:00 am–1:00 pm

**16MTAFB000C | Ifétayo Abdus-Salam**

Jul 19–Aug 12 | Tues 2:00–5:00 pm & Fri 10:00 am–1:00 pm

\$705 + \$55 FEE

## PHOTOGRAPHY II IN BLACK-AND-WHITE

**16MTAFB100 | Brady Dever Treadaway**

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

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

## PHOTOGRAPHY I IN COLOR

**16MTAFC100 | Sarah Warshaw**

Jul 19–Aug 11 | Tues & Thurs 2:00–5:00 pm | \$705 + \$55 FEE

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

## NYC in Focus: Summertime Stories

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

**16MTADP000A | Keisha Scarville**

Jul 11–22 | Mon–Fri 10:00 am–4:00 pm

**16MTADP000B | Serge J-F. Levy**

Jul 11–22 | Mon–Fri 10:00 am–4:00 pm

**16MTADP000C | Lesly Deschler Canossi**

Aug 1–Aug 12 | Mon–Fri 10:00 am–4:00 pm

**16MTADP000D | Ben Russell**

Aug 1–Aug 12 | Mon–Fri 10:00 am–4:00 pm

\$1,670 + \$75 FEE

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



© Brady Treadaway, Faculty

# MUSEUM EDUCATION

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

As our Museum is moving from Midtown to a new space at ICP Bowery, set to open in 2016, we are now offering Off-Site Guided Tours, bringing the experience of a museum visit into your classroom! Focusing on the content of ICP's extensive collection, we have developed K–12 lesson plans to complement curricular themes and goals. These in-depth Teacher Guides can be used independently or in conjunction with our visit to your site.

Off-Site Guided Museum Tours are available Monday–Friday, 9:00 am–5:00 pm.

- NYC Title 1 Public Schools K–12: Free\* (max. 25 students)
- K–12: \$150/25 students, plus two chaperones
- College students, adults, and seniors: \$150/25 students

\*Please note that this is a pilot program and will be offered on a first-come, first-served basis.

To book a tour and access our Teacher Guides, please visit [icp.org/museum/education](http://icp.org/museum/education). For more information, please call Group Tours at 212.857.0005 or email [grouptours@icp.org](mailto:grouptours@icp.org).

**NOTE:** All visits require a three-week advance reservation.

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



## COMMUNITY PARTNERSHIPS

ICP's Community Partnerships provide young people from underserved communities with life skills and educational resources. To this end, ICP has established collaboratively designed programs with schools and community-based organizations throughout the city to teach photography, writing, and public speaking with the goal of fostering self-esteem, community development, and social change. While each program maintains its own unique focus, the curricula generally include photographic and writing assignments, theme-based personal development discussions, visual presentations, critiques, field trips, and

guest artist visits. All programs culminate in final presentations and exhibitions to celebrate the students' achievements. For more information, please call Community Programs at 212.857.0005 or email [community\\_programs@icp.org](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, and gallery.

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

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

ICP collaborates annually with **Friends of Island Academy** and the **Center for Alternative Sentencing and Employment Services (CASES)**, two organizations that provide critical support services to predominantly court-involved youth. The program focuses on leadership development through personal narrative.



© Chantal Heijnen

*Community Partnerships are made possible with generous support from The Pinkerton Foundation, William Randolph Hearst Foundation, the National Endowment for the Arts, 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, New York State Council on the Arts, May and Samuel Rudin Family Foundation, Select Equity Group, Lois and Bruce Zenkel, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.*



# REGISTRATION INFORMATION

**Registration for Summer Term begins Tuesday, April 5.**

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

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

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

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

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

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

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

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

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

**Transfer Fee:** A \$25 non refundable 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 information is generally posted by 7:00 am and will be updated as necessary. As a rule, weather conditions, such as snow, sleet, ice, or rain, will not warrant the cancellation of classes or events at ICP.

## PORTFOLIO REVIEWS

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

**Online:** You may submit a selection of 15 small jpegs (no larger than 2mb total) and /or a link to your website to [portfolioreview@icp.edu](mailto:portfolioreview@icp.edu). For a Photoshop review, please send two to three 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. Flickr sites will not be considered for portfolio reviews.

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

Apr 20	Wed 5:00–7:00 pm
May 14	Sat 10:00 am–1:00 pm
May 25	Wed 5:00–7:00 pm
Jun 11	Sat 10:00 am–1:00 pm
	<b>OPEN HOUSE</b>
Jun 15	Wed 5:00–7:00 pm

**By appointment:** Please email [portfolioreview@icp.edu](mailto:portfolioreview@icp.edu) or call 212.857.0001 to set-up an appointment.

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

**Continuing Education Info Sessions take place the first Friday of every month from 2:00–3:00 pm.**

## 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 non-refundable registration fee each term.

## STUDENT LOGIN

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

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

## Facilities

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



**INTERNATIONAL  
CENTER OF  
PHOTOGRAPHY  
SCHOOL**

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 May 2, use code PG16M15 to receive 15% off all Summer Term Continuing Education classes. ICP Members receive an additional \$25 off. Not valid on any prior purchases.

**Continuing Education  
Open House**

Saturday, June 11, 2016  
10:00 am – 1:00 pm

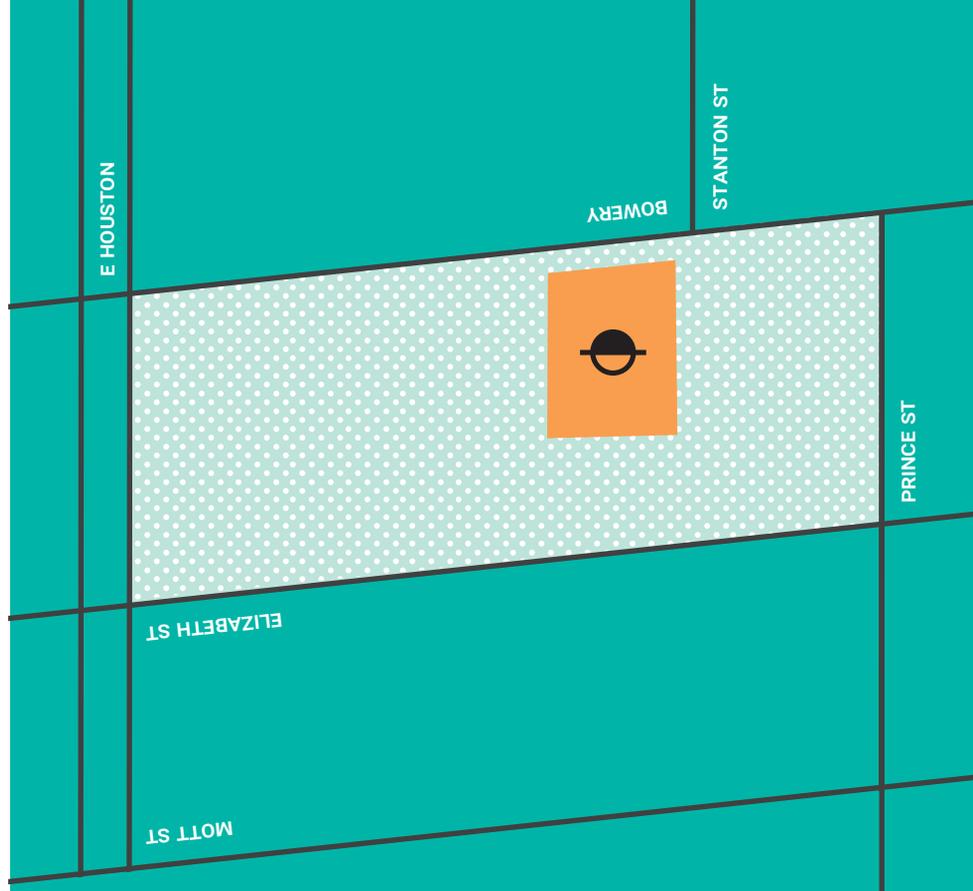
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visit us online: [icp.org/school](http://icp.org/school)

**ICP  
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