

**INTERNATIONAL
CENTER OF
PHOTOGRAPHY
SCHOOL**

**Early Registration Special
See page 2**

**Fall 2017
Courses and Programs**
Including January 2018 Workshops



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

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



© Dillon DeWaters

Registration for Fall Term begins Wednesday, August 9.

Registration is available online at icp.org/school.

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

COVER PHOTO: © Weiyuan Wu GS '17

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EARLY REGISTRATION DISCOUNT

Now through August 31 use code PGFY18 to receive 15% off tuition on all Fall Term Continuing Education classes. ICP Members receive an additional \$25 off. Not valid on any prior purchases.

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

Upcoming Exhibition at the ICP Museum:

GENERATION WEALTH BY LAUREN GREENFIELD | SEPTEMBER 20, 2017–JANUARY 7, 2018

GENERATION WEALTH by Lauren Greenfield presents 25 years of work by Greenfield, who uses photography, oral history, and film to examine the pervasive influence of money, status, and celebrity in America and abroad. The first major retrospective of Greenfield's work, the exhibition features nearly 200 photographs, numerous first-person interviews, and documentary film footage, forming a thematic investigation of how the pursuit of wealth, and its material trappings and elusive promises of happiness, has evolved since the late 1990s. Weaving together stories about affluence, beauty, body image, competition, corruption, fantasy, and excess, Greenfield's sweeping project questions the distance between value and commodity in a globalized consumerist culture.

Greenfield's lushly colored photographs are densely packed with visual information. These images and the ways in which the sitters present themselves are alternately shocking, humorous, touchingly vulnerable, and, often, unnervingly brash, a quality that reveals the trust she builds with the people on the other side of her camera. Paired with candid interviews of the sitters, each picture and encounter behind it is an attempt to understand what motivates individuals in their pursuit of "the good life" at different stages in their lives. Taken as a broader social document, the accumulation and intersection of their stories, which are primarily American but also include perspectives from Ireland, Iceland, the United Arab Emirates, China, and Russia, explore the separation between inherent personal values and the priorities that are marketed to consumers en masse.

Generation Wealth chronicles a progressive distortion of the American Dream in the 21st century and questions its sustainability. By organizing 25 years of work into one complex narrative, Greenfield also seeks to better understand the system that ties together so many of our largest commercial industries—among them, fashion, entertainment, real estate, and banking—and how their standards shape our behavior.

Lauren Greenfield was born in 1966 in Boston, Massachusetts, and raised in Los Angeles; she earned her BA in Visual and Environmental Studies from Harvard University in 1987. Her work has appeared in numerous publications, including *ELLE*, *The Guardian*, *Harper's Bazaar*, *Le Monde*, *Marie Claire*, *National Geographic*, *New York Magazine*, *The New York Times Magazine*, *The New Yorker*, and *Vanity Fair*.



Jackie and friends with Versace handbags at a private opening at the Versace store, Beverly Hills, California, 2007. © Lauren Greenfield

She is the director of four full-length documentary films, including the Emmy-nominated *Thin* (2006) and the award-winning *Queen of Versailles* (2012), and five documentary shorts. Greenfield's latest feature-length documentary, *Wealth: The Influence of Affluence*, will be released in the fall of 2017.

GENERATION WEALTH by Lauren Greenfield was originally shown at and created by the Annenberg Space for Photography, Los Angeles.

ICP Museum | 250 Bowery
icp.org/museum

ONLINE CLASSES

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

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

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

HOLIDAY NOTE: Fall classes and workshops will not meet, unless otherwise specified on Monday, October 9 (Columbus Day), Friday–Saturday, Sept 29 & 30 (Yom Kippur) Wednesday–Sunday, and November 22–26 (Thanksgiving break).

MAKING IT WORK: BUILDING A SUSTAINABLE ARTISTIC PRACTICE

17FOLPV007 | Lesly Deschler Canossi
Oct 12–Dec 21 | Thurs 12:00–2:00 pm | \$515

This course is designed for students with busy schedules, heavy commitments, and a desire to make or develop creative work. Through weekly conversations, encouragement, and accountability through critiques, students will find that creativity moves from the to-do list to an enjoyable habit. By producing as few as five photos a day, students can integrate into their lives the daily or weekly act of shooting to build a sustainable artistic practice, which will allow for creation to happen organically without disrupting the demands of daily life.

While this course is geared toward students with full-time commitments, such as family or demanding jobs, this is an opportunity for anyone looking to ignite their imagination or build and strengthen an existing body of work. Students may work in any format, as long as they can present work digitally for class discussions. Each session will begin with a brief visual presentation by the instructor focusing on work relevant to themes explored in class. We will also discuss sharing work via social media, online, or in physical exhibition spaces, and consider fine art print production and other modes of presentation.

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

17FOLPV108 | Joanne Dugan
Oct 4–Dec 13 | Wed 7:00–9:00 pm | \$515

“A picture is worth a thousand words.” Yet the addition of text to photographs can yield surprising results that tell a visual story in a new way. There are layers and nuances of communication that often can’t be experienced through an image alone. Or, as Theodor Geisel (aka “Dr. Seuss”) once wrote, “Words and pictures are yin and yang. Married, they produce a progeny more interesting than either parent.”

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

EXPLORE YOUR SURROUNDINGS— WHEREVER YOU ARE

17FOLPV109 | Anja Hitzenberger
Oct 10–Dec 12 | Tues 10:00 am–12:00 pm | \$515

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

PEOPLE, PLACE, AND VISUAL STORYTELLING

17FOLPV113 | Richard Rothman
Oct 17–Dec 19 | Tues 7:00–9:00 pm | \$515

Photography has the ability to tell complex stories about the times in which we live and the places we inhabit. This class is for photographers who would like to formulate and work on projects that combine portraiture and photographs of place into seamless visual stories. We will explore some of the different ways that visual photographic narratives are constructed, including brief photographic essays and long-form book projects. The class will be open to a full range of storytelling forms with an emphasis on communicating effectively and poetically while expressing oneself creatively. Students will be asked to bring in a brief written proposal for a portrait- and place-based project they would like to work on during the class. Weekly assignments and critiques will be mixed with slide lectures and discussions of the work of relevant fine art photographers.

DEVELOPING PROJECTS, ESTABLISHING VISION

17FOLPV201 | Karen Marshall
Oct 4–Dec 13 | Wed 12:00–2:00 pm | \$515

This course is for students who are ready to commit to a long-term project. Participants will cultivate ideas, discover personal intentions, develop strategies to accomplish long-term goals, and examine aesthetic and technical intentions when creating images. They will focus on an idea, story, or theme to explore throughout the semester, and examine why they have chosen digital or film, 35mm, medium or large format, monochrome or color, and if they conceive the final work as prints, multimedia, or web-based presentations. Each week, students will upload images to be viewed and responded to by their classmates. During weekly live WebEx sessions, they will participate in class exercises that show how various methods of grouping photographs can strengthen individual images, create series and sequence, and frame ideas. Students will initiate photography projects and examine them within the context of established work in museums, galleries, books, and publications.

PREREQUISITE: Photography II or portfolio review
NOTE: Class will meet on Wed, Nov 22

BUILDING A PERSONAL BODY OF WORK

17FOLPV205 | Martine Fougerson
Oct 16–Dec 18 | Mon 1:00–3:00 pm | \$515

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

Online Continuing Education Low Residency Program 2017–18

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

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

In addition to weekly critiques of new student work, the first of three Production Seminars explore seminal writings and contemporary critical theory in support of developing a strong conceptual foundation and learning constructive critiquing techniques. In the second production seminar, students are exposed to a wide range of ideas and contemporary practice in support of concise body of work.

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

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

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

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

PRODUCTION SEMINAR

17FOTSR000 | Ben Gest
Oct 6–Dec 15, 2017 | Fri 12:00–2:00 pm
(NO CLASS: Sept 29/Yom Kippur & Nov 24 Thanksgiving break)

18WOTSR100 | ICP Faculty
Jan 26–Apr 6, 2018 | Fri 12:00–2:00 pm
(NO CLASS: Mar 30/Passover)

18SOTSR200 | ICP Faculty
Apr 13–Jun 15, 2018 | Fri 12:00–2:00 pm

TECHNICAL SEMINAR

17FOTPD000 | Ports Bishop
Sept 25–Nov 27, 2017 | Mon 12:00–2:00 pm
(Class will meet on Oct 9/Columbus Day.)

18WOTPD100 | ICP Faculty
Jan 22–Mar 26, 2018 | Mon 12:00–2:00 pm
(Class will meet on Feb 19/Presidents’ Day.)

18SOTPD200 | ICP Faculty
Apr 9–June 18, 2018 | Mon 12:00–2:00 pm
(NO CLASS: May 28/Memorial Day)

PRINTING AND PORTFOLIO DEVELOPMENT

18MOTPR100 | ICP Faculty
Aug 6–12,* 2018 (class will be held at ICP) |
Mon–Sun 10:00 am–5:00 pm

*Dates subject to change

FOUNDATION & TECHNIQUES



© Bill Armstrong

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

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

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

HOLIDAY NOTE: Fall classes and workshops will not meet, unless otherwise specified on Monday, October 9 (Columbus Day), Friday–Saturday, Sept 29 & 30 (Yom Kippur) Wednesday–Sunday, and November 22-26 (Thanksgiving break).

Digital Photography

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

Digital Camera Loans

Through the generous support of Canon U.S.A. and Pentax U.S.A., ICP now has a large inventory of state-of-the-art DSLRs to loan beginning students taking Photography I: Digital and/or DSLR Video for Photographers. We often

suggest that incoming students borrow a camera rather than purchase one at the onset, thus providing the student with the time and experience needed to make the best purchase decision. Through the generosity of Canon and Pentax, this is now possible. Cameras can be reserved on a first-come, first-served basis after registering for a class. To reserve a camera, please call the Education Department, 212.857.0001.

PHOTOGRAPHY I

17FCEDP000A | Bradly Dever Treadaway
Sept 25–Dec 4 | Mon 10:00 am–1:00 pm

17FCEDP000B | Claudia Sohrens
Sept 25–Dec 4 | Mon 6:30–9:30 pm

17FCEDP000C | Keisha Scarville
Sept 27–Dec 6 | Wed 6:30–9:30 pm

17FCEDP000D | Jeanette May
Sept 28–Dec 7 | Thurs 10:00 am–1:00 pm

\$820 + \$40 FEE

17FCEDP000E | Rachele Mozman

Oct 21–22 & 28–29 | Sat & Sun
10:00 am–5:00 pm

17FCEDP000F | Terttu Uibopuu

Nov 11–12 & 18–19 | Sat & Sun
10:00 am–5:00 pm

\$770 + \$40 FEE

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

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

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

HOW TO USE YOUR DIGITAL SLR OR MIRRORLESS CAMERA

17FCEDP001A | Robert Meyer
Oct 21 | Sat 10:00 am–5:00 pm

17FCEDP001B | Robert Meyer
Oct 22 | Sun 10:00 am–5:00 pm

17FCEDP001C | Lester Lefkowitz
Nov 4 | Sat 10:00 am–5:00 pm

17FCEDP001D | Robert Meyer
Dec 16 | Sat 10:00 am–5:00 pm

\$290

This workshop demystifies the digital single-lens reflex (DSLR) so that students can get the most out of their cameras. Students will learn how to use all the settings and functions of their

cameras as they practice taking digital photographs. Topics will include auto white balance, color space, color temperature, formatting, correct exposure for digital images, and the advantages of shooting in different file formats. The class will review examples that illustrate how different camera settings can affect the final image. Students will explore the many functions that a DSLR shares with a traditional film camera, and how to use them to create the best possible image. **FOR BEGINNERS**

AFTER THE SHOOT, WHAT NEXT?

17FCEDP002 | Lester Lefkowitz

Dec 2–3 | Sat & Sun 10:00 am–5:00 pm
\$380 + \$30 FEE

This workshop is an in-depth exploration of handling digital images after the photograph has been captured, for those who have a basic working knowledge of digital photography. Packed with information, lectures and demonstrations will cover many aspects of software, cameras, and printers. Topics will include the digital “workflow”: storing, organizing, and retrieving digital files; proper use of the histogram; the pros and cons of working with RAW files; the many useful features of Lightroom and Photoshop; making contact sheets; adding copyright, text, and metadata to an image; working in black-and-white; and basic retouching. We will also cover handling digital files when traveling; special effects software (plug-ins and filters); the inside scoop on the latest SLR digital cameras; white balance before and after shooting; color calibration of the monitor and prints; HDR; creating panoramas and montages; and making your own fine black-and-white and color digital prints.

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

IPHONE PHOTOGRAPHY 101

17FCEDP011A | Clinton Weldon

Oct 14 | Sat 10:00 am–5:00 pm

17FCEDP011B | Amadou Diallo

Nov 11 | Sat 10:00 am–5:00 pm

\$120

Your iPhone is capable of more than just vacation photos and food pics. It's a photographic tool that can be used to capture and share your vision of the world around you. In this hands-on class, students discover how to create frame-worthy images with an iPhone. Participants will learn the basic techniques of image composition, tips on shooting portraits, and the camera apps and editing tools that can elevate a photograph from a casual snapshot to a thoughtful and personal image.

HOW TO ORGANIZE YOUR DIGITAL PHOTOS USING LIGHTROOM

17FCEDP012 | Amadou Diallo

Nov 12 | Sun 10:00 am–5:00 pm

\$120

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

NEW IPHONE FILMMAKING CRASH COURSE

17FCEDP021 | Clinton Weldon

Nov 4–5 | Sat & Sun 10:00 am–5:00 pm
\$380

Everyone knows that the iPhone is a powerful photography tool, but what about video? In this

course, students learn how to write, shoot, and edit video using the iPhone. Participants will discover the filmmaking capabilities of the iPhone, explore various filmmaking apps, watch films that were shot on iPhones, and gain a framework for developing their own short-film projects.

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

17FCEDP016 | Dan Burkholder

Dec 2–3 | Sat & Sun 10:00 am–5:00 pm
\$380

Whether you are a tourist or simply a photographer on the go, learn to enjoy amazing image capture and processing power in the palm of your hand.

- Design your ideal travel package with lenses, apps, storage, and other hardware goodies that will keep you shooting and enjoying your trip (instead of feeling like a Sherpa with bigger gear).
- Develop an iPhone/iPad workflow that is personalized for the way you shoot and think when traveling.
- Explore exciting Panoramas (up to 63MP!), HDR (high-dynamic range), and Layering techniques to build exquisite iPhone photos.
- Learn special techniques to best prepare your images for incredible print quality.

Your photography will be reenergized as you discover powerful ways to create professional fine art images in the palm of your hand.

PHOTOGRAPHY II

17FCEDP100A | Christine Callahan

Sept 25–Dec 4 | Mon 10:00 am–1:00 pm

17FCEDP100B | Heidi Norton

Sept 28–Dec 7 | Thurs 6:30–9:30 pm

\$820 + \$40 FEE

17FCEDP100C | Christine Callahan

Dec 2–3 & 9–10 | Sat & Sun 10:00 am–5:00 pm
\$770 + \$40 FEE

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

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

MACINTOSH BASICS

17FCEMB000A | Lavonne Hall

Sept 23 | Sat 10:00 am–1:00 pm

17FCEMB000B | Lavonne Hall

Sept 24 | Sun 2:00–5:00 pm

\$100

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

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

Digital Workflow

INTRODUCTION TO ADOBE LIGHTROOM

17FCELR000 | Ports Bishop

Oct 28–29 | 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), or portfolio review

ADOBE LIGHTROOM: COMPREHENSIVE

17FCELR001 | Ports Bishop

Sept 26–Nov 28 | Tues 10:00 am–1:00 pm

\$820 + \$40 FEE

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

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

ADOBE LIGHTROOM FOR ADVANCED USERS

17FCELR100 | Ports Bishop

Dec 9–10 | Sat & Sun 10:00 am–5:00 pm

\$540 + \$20 FEE

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

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

PHOTOSHOP I: DIGITAL IMAGING FOR PHOTOGRAPHERS

17FCEPS000A | Keisha Scarville

Sept 25–Dec 4 | Mon 6:30–9:30 pm

17FCEPS000B | Christopher Giglio

Sept 27–Dec 6 | Wed 10:00 am–1:00 pm

17FCEPS000C | Clinton Weldon

Sept 27–Dec 6 | Wed 6:30–9:30 pm

\$820 + \$40 FEE

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

PREREQUISITE: Macintosh Basics or portfolio review

PHOTOSHOP II: DIGITAL IMAGING FOR PHOTOGRAPHERS

17FCEPS100A | Christopher Giglio

Sept 26–Nov 28 | Tues 6:30–9:30 pm

17FCEPS100B | Kathleen Anderson

Sept 28–Dec 7 | Thurs 10:00 am–1:00 pm

\$820 + \$40 FEE

In this intermediate course, students refine their use of Photoshop's basic tools by investigating advanced working methods, such as Camera RAW techniques, selection and masking techniques for adjustment layers to correct color and tone, retouching with the history brush, and black-and-white conversion methods in

adjustment layers. This course is recommended for photographers confident with digital input, overall adjustment, and output in Photoshop who require the skills to refine particular areas of their digital images.

PREREQUISITE: Photoshop I or portfolio review

PHOTOSHOP I: FOR ADOBE LIGHTROOM USERS

17FCEPS106 | Kathleen Anderson

Sept 25–Dec 4 | Mon 10:00 am–1:00 pm

\$820 + \$40 FEE

This course is for students who have refined their use of Adobe Lightroom's color and tonal adjustments, and are ready to explore and incorporate the more intricate and nuanced methods of local image adjustments and retouching offered by Photoshop. Topics will include effective use of layers and blending modes for a variety of retouching and image-adjustment techniques. Students will also learn to modify layer masks with a range of brushes and selection tools to apply adjustments selectively within an image. Various sharpening techniques will be taught as ways of refining image detail. Students will explore the advantages of printing through Photoshop utilizing the program's soft-proofing and resolution-management capabilities.

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

THE PERFECT SCAN

17FCEDT101 | Ben Gest

Dec 9–10 | Sat & Sun 10:00 am–5:00 pm

\$540 + \$40 FEE

A high-quality film scan requires a mastery not only of film exposure with your camera, but also 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. Participants will 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 them to create the images they envision.



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Printing

FINE ART DIGITAL PRINTING I

17FCEPR100A | Juliana Paciulli

Sept 26–Nov 28 | Tues 6:30–9:30 pm

17FCEPR100B | Christopher Rodriguez

Sept 28–Dec 7 | Thurs 6:30–9:30 pm

\$820 + \$70 FEE

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

PREREQUISITE: Photoshop I or portfolio review



© Julliana Paciulli



FINE ART DIGITAL PRINTING II

17FCEPR200 | Ben Gest

Sept 28–Dec 7 | Thurs 2:00–5:00 pm

\$820 + \$70 FEE

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

DSLR VIDEO FOR PHOTOGRAPHERS: PART I

17FCEDV100 | Bradly Dever Treadaway

Sept 26–Nov 28 | Tues 6:30–9:30 pm

\$820 + \$40 FEE

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

digital video cameras will be available for student loan; contact ICP’s Photo Lab.

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

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

NEW THE ESSENTIALS AND POETICS OF VIDEO PRODUCTION

17FCEDV120 | Alexander Kaluzhsky

Nov 2–Dec 7 | Thurs 6:30–9:30 pm

\$540 + \$40 FEE

This class explores the process of creating video work as a self-contained, self-reliant, personal endeavor. Students will be guided through the process of creating a work from start to finish—from concept to a finished edit (using Adobe Premiere). At the same time, they will explore the art of the cinematic form with examples from filmmakers working particularly in the poetic and personal terrain. Students are

welcome to bring ongoing projects to class or create a new, short piece from start to finish.

PREREQUISITE: Photography I or portfolio review

NEW CREATIVE VIDEO EDITING WITH ADOBE PREMIERE PRO

17FCEDV121 | Alexander Kaluzhsky

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

\$540 + \$40 FEE

Focusing on the art and architecture of the post-production process, this hands-on class covers the fundamentals of creative video editing. We will examine the basic building blocks as well as the skills needed to finish a project, including importing, organizing, sub-clips, markers, transitions, timeline workflow, titles, color/sound work, and exporting a final sequence. We will also delve into “the art of the edit” through discussions on why and when to cut; view examples from master filmmakers; and examine excerpts from some of the great texts in the field. While media will be provided to work on during the first two classes, students will shoot their own projects midway, and then edit them for the remainder of the class. A camera tech will take place during the third class, and students’ projects will be screened in the last hour of the final class.

NOTE: Please bring to class an external hard drive (USB) with at least 100 GB of free space. For the third class, bring a video recording device (video camera, DSLR, point and shoot, or smartphone).

PREREQUISITE: Photography I or portfolio review

Film Photography

PHOTOGRAPHY I IN BLACK-AND-WHITE

17FCEFB000A | Kristin Holcomb

Sept 25–Dec 4 | Mon 7:00–10:00 pm

17FCEFB000B | Michael Silverwise

Sept 27–Dec 6 | Wed 10:00 am–1:00 pm

\$705 + \$55 FEE

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

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



© Sophie Barbasch

SARAH BLESENER

Documentary Photography and Visual Journalism Program Alumna 2016

A documentary photographer based in New York City, Sarah Blesener graduated from the Documentary Practice and Visual Journalism program at ICP in 2016. The recipient of numerous awards, she received a grant from the Alexia Foundation as well as a CatchLight Fellowship, both in 2017, and is now focusing on a project about youth movements and culture in Russia, Eastern Europe, and the United States. She is also planning an exhibition for early 2018 at Anastasia Photo gallery, where she recently got signed as an emerging photographer.

How did you become interested in documentary photography?

I have a background in literature; I think my whole background comes from a narrative perspective, and I really like storytelling. When I got into photography, documentary work really suited the way I think and the way I see things. It just really clicked for me. But it wasn't until I was at ICP that I really started to explore it more and understand it more.

How did ICP help you to refine your interest in the field?

I think it's really multifaceted. I would say, on a personal level, I really had to struggle with finding out what I was interested in. That sounds simple, but getting to the core of why I want to do what I do, and what subjects I'm interested in and why, I mean...the people who really influenced me were Karen Marshall, my seminar teacher, and Fred Ritchin. Those two really pulled out the purpose behind my work. Through the year at ICP, I had a lot of time to work on personal projects and to shoot in New York; time to really figure out what I was interested in. You know, it's not common in life that you have a whole year dedicated to just finding yourself a little bit deeper...and that's what I gained from ICP—that aspect of mentorship and the time to really question what I was doing, and why.

What subjects are you most interested in?

For me, I've always been drawn to stories about youth and youth culture, and political issues that surround youth and youth culture in general. I always photograph teenagers—it's a subject I'm always drawn to—and, of course, politics, but more so how politics affects youth.

What draws you to teenagers in particular?

I think there's something so special about that time of life. I think the side things that I'm just really curious about are the issues of identity and how we identify ourselves, especially in the context of groups. In adolescence, what I find really interesting is how youth form kind of surrogate families, how they define themselves—whether it's their nationality or their culture or their friend group or the block they live on. When I was at ICP, I worked with one group of teenagers who lived in the South Bronx. That project was really instrumental to me because I could spend six months really getting to know them, and exploring these issues really personally. Even in my work after ICP—my work in Russia and here in the US—I'm still focusing on that age group. There's just something about it I really connect with.

Can you speak more about your work in Russia?

The work I did in Russia was about patriotic education, and I focused on adolescence. But I think this idea of how we pass down beliefs and traditions to young people, and how we form ideologies at a young age, goes back to what I was saying about how we form our identities. I think that's two-folded—it's definitely political, it's a political subject, but it also still plays into an aspect of adolescence. Kids are so vulnerable and they're forming so many of their thoughts and identities at such a young age. Especially with education and politics, those two subjects kind of merge together for young people, which I find very interesting.

In terms of what was happening politically in Russia, as well as here, I think looking at events through youth is such an incredible angle to have, because people kind of overlook that subject. I mean, youth can't vote. They're not really instrumental in that way. But what they're forming in their minds, their ideologies, is so crucial to the future.



© Sarah Blesener

From your unique perspective, how would you compare Russian and American youth?

I spent the whole year last year after ICP in Russia, and I think the biggest takeaway I had was that it's really similar to here, which is why I wanted to work this year in the US—and that's the project that I'm doing here this year. The way that they're patriotic. The way that they pass down this strong military history. I think military education, patriotic education, is quite similar in Russia and the US. We're both very patriotic countries.

On a personal level, I found that this age group, no matter where they are, just needs so much validation, and I don't think young people care where they find it. So whether it's in their national pride or their cultural pride, young people just really, really want to belong and fit in and be validated. That's just a global aspect that's never going to change.

How has ICP helped to further your career since you graduated?

The support I've received since ICP has been incredible. When I graduated, I kind of thought, okay, I'll just graduate; I'll go out into the world and try my best. But it didn't happen like that. I feel like I never really left ICP. All of my instructors have been in really close contact with me, and they still send me opportunities, links to grants and awards to apply for; they check in with me on a regular basis, which is great. I still meet them to edit work and go over it, and to get their thoughts. It helps to keep me grounded. So I think it's just the fact that it's not a program that you enter and finish, and then you leave. It's a community that you become a part of, kind of like a family. For me, that's been the most encouraging part for my career.

Being part of ICP has just been a great experience. I came in with no expectations and had no idea what I wanted from life, from photography—and it really shaped me as a person.

Interview conducted by Eti Bonn-Muller, globaleditorialservices.com

PHOTOGRAPHY II IN BLACK-AND-WHITE

17FCEFB100 | Jim Megargee

Sept 27–Dec 6 | Wed 7:00–10:00 pm
\$705 + \$55 FEE

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

PREREQUISITE: Photography I or portfolio review

THE FINE PRINT IN BLACK-AND-WHITE

17FCEFB200 | Brian Young

Sept 26–Nov 28 | Tues 6:30–9:30 pm
\$705 + \$60 FEE

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

THE POWER OF THE COLOR IMAGE: EXPLORING COLOR IN AND OUT OF THE DARKROOM

17FCEFC002 | Bill Armstrong

Sept 27–Dec 6 | Wed 6:30–9:30 pm
\$705 + \$70 FEE

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

LARGE FORMAT

17FCELF100 | Richard Rothman

Sept 28–Dec 7 | Thurs 2:00–5:00 pm
\$655 + \$30 FEE

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

PREREQUISITE: Photography I or portfolio review

NOTE: All students signing out equipment will be required to take it home for the duration of the class. ICP is unable to accommodate storage of equipment.

MARINA BERIO

Chair, General Studies in Photography Program



ABOVE AND BELOW: © Marina Berio

Brooklyn-based visual artist Marina Berio has been teaching at ICP since 2001, and became chair of the General Studies program in 2008. She has also exhibited internationally and received numerous awards, including the Guggenheim Foundation fellowship for 2017–18.

What inspires your work, and what subjects are you drawn to as a photographer?

I've been bouncing back and forth between photography and drawing for a long time, though my most recent body of work is straight photography. I shoot the process of making work as it unfolds on the walls of my studio. What's represented in the images is quite hybrid, and incorporates photography, drawings, clippings, visual notes, biological sketches, maps, rubbings and tracings, and snapshots—so, a lot of different elements relating to family, my body, places near and far, and more abstract ideas, such as death and the unknown. Photography is a matrix in which all of these disparate visual elements can be seen on the same level with each other, and brought together in a very democratic way.

When and how were you first inspired to combine photography and drawing?

I probably combined them for the first time when I was quite young, when I would sometimes sketch from photographs of loved ones. But in terms of finished work, it really came together in around 2001, when I began photographing images of light and the natural world, and rendering the negatives as charcoal drawings. It's something I did for about 10 years. After those, I started making a few other things that I fooled around with in the studio, that haven't really been seen. Not everything I do necessarily sees the light of day. Then there's the project that I'm making now, which occasionally refers back to these other bodies of work; they make guest appearances.

What are you currently working on?

The project that I just described is called *The Space in the Mind in the Body in the Space*. It's a title that takes people some time to parse, usually, when they see it for the first time. I plan to continue that during my Guggenheim year. I'm also working on an artist book of these images, which I started in a class I took at ICP taught by Christina Labey of Conveyor Arts. I've never made an artist book before. My project is quite intimate; in it are very quiet pictures, and so they're appropriate to the privacy and intimacy of the book form. I am now entering the artist book dummy into various book contests. It's been shortlisted for one of them, the Kassel Photo-book Award, and I hope to publish it in the next year or two.

What do you enjoy most about teaching photography?

I think what I love most is that photography has total contact with all dimensions of our lives, right? It's a medium that is used by everybody to essentially talk about everything. You can use photography to talk about any aspect of your personal life, as well as social situations, politics, relationships, the natural world, the built world. And so, when I teach people to use it, it's a process of helping them understand that anything is possible, in terms of self-expression. Ultimately, teaching photography becomes a process of helping people birth their own experiences in visual form, and helping them to translate what it is they care about most into a form that other people can relate to and see.

I mentioned the democratic nature of photography earlier. I also like to lead the classroom in a way that everyone is empowered to respond to everyone else's imagery, because that's what photography is—a platform for communication. I don't agree when people say it's a "universal language," because nothing is purely universal; of course, there are cultural codes to explain how people read images, which are related to how they have used them in the past or in specific social or political contexts. But, I do think that photography is one of the more accessible modes of communication available to us. So when people develop their own languages within it, the possibilities are powerful, and they're able to use photography to speak about what they care about most.

It must be amazing to watch students develop their voices.

Real feelings come out in the classroom. It can be a very emotionally raw and true place, and so I care a lot about instilling a sense of trust and community in my program, a lot of mutual support. Students get to know each other at a fairly deep level because of what's being said in the classroom about their personal work.

Why should someone apply to the General Studies program?

The program is really unique. It essentially squeezes a major's worth of photography into one year. It's an opportunity to devote a very intense period of study and learning and growth to a medium that is, at this moment, undergoing very interesting change. People find partners and make friendships in the program that last a lifetime. It's a very close-knit community. Everyone comes through the program having undergone a transformation that is hard for them even to envision might happen when they begin. I've had quite a few people tell me that it was the best year of their lives.



Interview conducted by Eti Bonn-Muller, gloaleditorialservices.com

Alternative Processes

CHEMIGRAMS: EXPERIMENTAL PHOTOGRAPHY WITHOUT A DARKROOM OR CAMERA

17FCEAP000 | Richard Turnbull
Nov 5 | Sun 10:00 am–5:00 pm
\$270 + \$60 FEE

After a brief look at the physics of silver gelatin emulsion and a review of black-and-white darkroom procedures, students learn how to subvert these classic methods and, by adding some new twists, derive color prints from black-and-white materials. This is the tradition of the chemigram. In this workshop, we will use no negatives and no enlargers, and no dyes, toners, or paints: we will work directly on photographic paper. Participants will learn how simple maneuvers, through practice, can give rise to incredibly complex and powerful images. Students will be encouraged to express themselves fully as visual artists, and the analogy with painting should not be missed.

Practicing chemigramists will help guide students to the development of their artistic vocabulary. We will also cover how concepts from printmaking, such as the use of resists, can be applied to chemigrams. Finally, we will discuss and show methods for hybridizing chemigram techniques with traditional negative-based darkroom printing. This workshop is open to anyone who wants to create images, rather than capture them. An artistic background or inclination is a plus.

NON-SILVER PRINTING

17FCEAP100 | Tricia Rosenkilde
Sept 25–Dec 4 | Mon 10:00 am–1:00 pm
\$775 + \$70 FEE

Featuring fine art papers, hand-applied archival emulsions, and simple techniques, historic photographic processes present compelling alternatives to both traditional silver methods and modern digital prints. In this hands-on course, students produce enlarged digital negatives that can be used for contact printing in various processes, including cyanotype, Van Dyke Brown, and palladium emulsions. Blending the best of both modern and antique methods, students will initially take advantage of working in the digital lab to create new enlarged negatives from original film negatives or slides, prints, and/or digital files. The class will then print these negatives in the traditional wet darkroom to create exciting, unique, handmade prints that will stand the test of time. In addition to technique, this course will present the historical context of these processes. Critiques of student work will examine the aesthetic qualities of images rendered through the contemporary application of these time-honored processes.

PREREQUISITE: Photoshop I or portfolio review

INTRODUCTION TO ENCAUSTIC FOR PHOTOGRAPHERS

17FCEAP002 | Jill Skupin Burkholder
Dec 2–3 | Sat & Sun 10:00 am–5:00 pm
\$380 + \$75 FEE

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



© Flora Hanitijo

NEW DIGITAL NEGATIVES AND PLATINUM/GUM BICHROMATE PRINTING

17FCEAP203 | Tricia Rosenkilde

Oct 21–22 & 28–29 | Sat & Sun
10:00 am–5:00 pm

\$540 + \$100 FEE

In this hands-on workshop, students learn the fundamentals of creating digital negatives as well as the finer points of the handcrafted platinum-palladium printing process. Alfred Stieglitz called the platinum printing process “the prince of all media.” It is one of the oldest, most refined, and stable of all printing processes. It is a very rewarding experience to create rich and luminous platinum prints. We will first examine how to produce enlarged digital negatives from either digital files or scanned original film negatives; these will be used for contact printing in the platinum-palladium process. Students will also learn how to take advantage of the best of both worlds, traditional and modern, by employing the most up-to-date digital tools to create inkjet negatives. They will then print them by hand on various archival artist papers in the traditional darkroom for unique and beautiful platinum prints that will stand the test of time. Participants will work intensively, with an emphasis on fine-tuning their results in every aspect of making successful negatives and prints—from conception to final presentation. The class will also cover various creative options, such as gold-toning prints, selective glycerin development, combination printing with cyanotype, and waxing and various coating options, among others. Students will complete the workshop with wonderful final prints and a strong foundation of knowledge to be able to continue working on their own.

PREREQUISITE: Photoshop I or portfolio review

Lighting

EXPOSURE, LIGHT, AND COMPOSITION FOR THE NOVICE

17FCELI001 | Lester Lefkowitz

Nov 11–12 | Sat & Sun 10:00 am–5:00 pm
\$380 + \$25 FEE

For those already familiar with basic camera operation, this workshop concentrates on understanding and applying the fundamental underpinnings of any fine photograph: great light, proper and appropriate exposure, and filling the frame in a compelling manner. First, students will learn the mechanics of quickly achieving reliable and consistent exposures that create the mood and style sought, be it silhouette, moody and mystical, or happy broad daylight. To achieve this, the wonderful tools available in digital (and some film) cameras will be explained

and demonstrated: histograms, various metering patterns, exposure compensation, depth-of-field, and bracketing. Next, students will learn to master light—daylight and artificial—and bend it to specific needs by understanding time of day, sun and shade, weather effects, simple reflectors, and subject placement. Lastly, by viewing scores of wonderful photographs, students will see how the masters have composed their images within the simple rectangle to strengthen their message, to lead the viewer’s eye, to add gravitas to an otherwise mundane scene. Some “digital darkroom” techniques will also be demonstrated, such as HDR (high-dynamic range). Participants should bring their cameras for photographing around the city.

LIGHTING TECHNIQUES: AN OVERVIEW

17FCELI100A | Robert Meyer

Sept 25–Dec 4 | Mon 10:00 am–1:00 pm

17FCELI100B | Janusz Kawa

Sept 25–Dec 4 | Mon 6:30–9:30 pm

\$680 + \$75 FEE

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

PREREQUISITE: Photography I or portfolio review

MINIMALIST LIGHTING: TECHNIQUES FOR AVAILABLE LIGHT

17FCELI115 | Carol Dragon

Oct 6–Dec 15 | Fri 10:00 am–1:00 pm

\$680 + \$45 FEE

Through visual presentations and in-class exercises and assignments, students in this class delve into the color, quality, and direction of ambient light. The instructor will emphasize personal observation and an understanding of techniques to maximize the possibilities of available light. We will shoot in various locations during the class to offer hands-on experience.

Very few tools are needed to see and take advantage of the magic of light—but once you have the knowledge and experience, it will change the way you see and photograph all your future images.

PREREQUISITE: Photography I or portfolio review

THE PORTRAIT: LIGHTING WITH PURPOSE

17FCELI118 | Nelson Bakerman & Barry Munger

Sept 27–Dec 6 | Wed 7:00–10:00 pm

\$680 + \$75 FEE

James Thurber once wrote, “There are two kinds of light—the glow that illumines, and the glare that obscures.” But what are “glow” and “glare,” actually, and how does a portrait photographer use them? This course begins with artificial lighting that is simple and powerful—a single light source—and progresses through setups with additional lights and modifiers that can be used to soften contrast, emphasize features, or adjust the separation between subject and background. In the second half of this course, open-ended assignments will allow students to use these techniques in the field. Through demonstrations, slide lectures, readings, and critiques, students will work toward creating portraits with what Emmet Gowin called “a poetry of feeling and intimacy...a secret, unrecognized dimension in the commonplace.” All camera formats are welcome.

NOTE: Classes are held in the instructor’s studio.

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

17FCELI119 | Andrew French

Sept 23–24 | Sat & Sun 10:00 am–5:00 pm

\$320 + \$100 FEE

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

THE DAYLIGHT STUDIO

17FCELI107 | Andrew French

Oct 14–15 | Sat & Sun 10:00 am–5:00 pm

\$470 + \$100 FEE

New York City has some 30 daylight studios for rent, and many more owned and leased by full-time photographers. The light is beautiful and can be shaped and controlled to achieve a look that is both old and new. Photographers Paolo

Roversi, Peter Lindbergh, Patrick Demarchelier, and Irving Penn—all use daylight to light their subjects. In this workshop, students shoot in daylight studios and gain an understanding of how daylight works through demonstrations and hands-on approaches.

NOTE: Classes are held in the instructor’s studio.

PREREQUISITE: Photography I or portfolio review

NEW LIGHTING TECHNIQUES: THE ESSENTIAL PRINCIPLES

17FCELI122 | Flora Hanitijo

Oct 21–22 | Sat & Sun 9:00 am–4:00 pm

\$470 + \$75 FEE

This introductory course provides an overview of the essential principles, techniques, and tools for lighting a variety of situations. Demonstrations will take place in the studio. Hands-on practice and assignments will show students how to use Profoto studio lighting equipment and accessories, such as different reflectors, softboxes, silks, flags, and nets. Through visual presentations and discussions of printed matter, participants will review examples of the direction and quality of light, and discuss its function in the photograph. Students will also acquire a repertoire of lighting techniques to heighten the expressive capacity of their work.

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

PREREQUISITE: Photography I or portfolio review

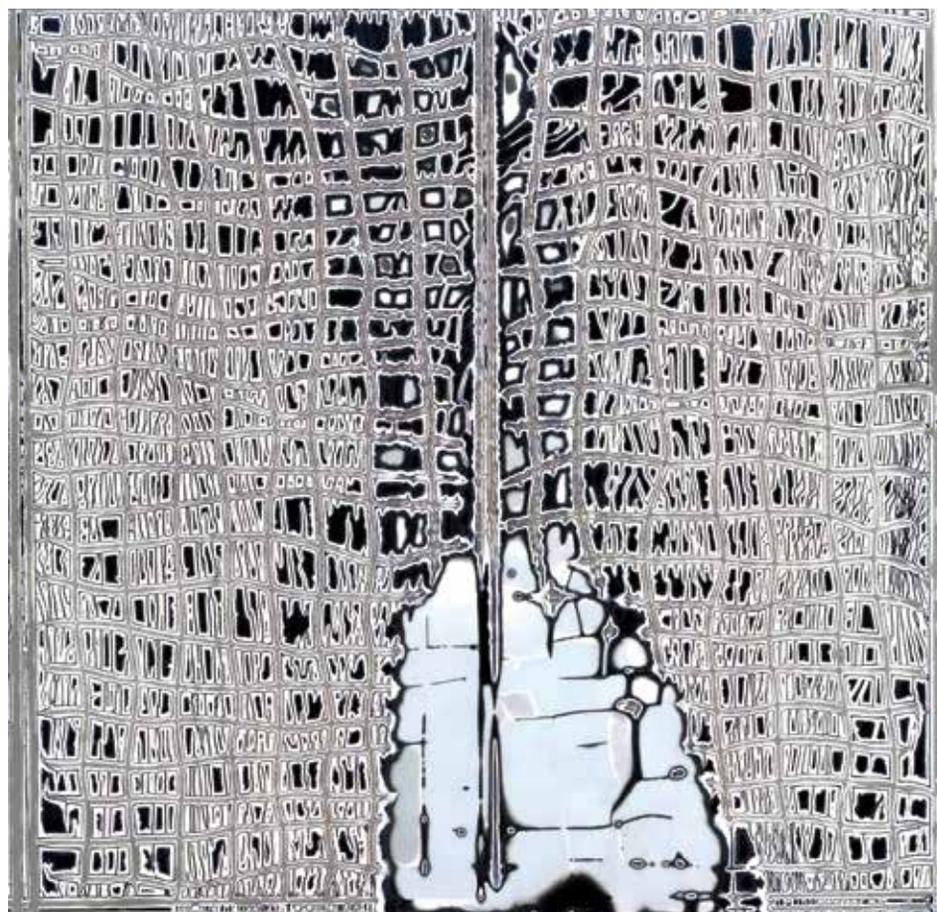
THE FUNDAMENTALS OF STUDIO LIGHTING

17FCELI201 | David Arky

Sept 26–Nov 28 | Tues 6:30–9:30 pm

\$680 + \$100 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, along with filters, umbrellas, softboxes, paras, and other light shapers. During class, students will analyze images from cinema, painting, video, fashion, editorial portraiture, and documentary. Through these visual presentations and demonstrations, the class will deconstruct existing images in an effort to decipher how different images were lit, while considering the subtle aesthetic and psychological effects of the light. Students will learn to consider the direction of light, proper exposure, and light’s effect on contrast and color balance, with much



© Richard Turnbull

IDEAS & PRACTICE

opportunity for in-class practice. Topics will include the properties of various lighting conditions and color temperature, such as mixing daylight with artificial light in an effort to apply what is learned outside the studio and in real-world locations.

NOTE: Classes will take place in the instructor's studio.

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

MASTERING THE PORTABLE FLASH AND PORTABLE-STUDIO LIGHTING KIT

17FCELI203 | Nelson Bakerman

Sept 26–Nov 28 | Tues 7:00–10:00 pm
\$680 + \$75 FEE

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

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

PREREQUISITE: Photography II or portfolio review

ADVANCED LIGHTING TECHNIQUES

17FCELI212 | Robert Meyer

Oct 6–Dec 15 | Fri 6:30–9:30 pm
\$680 + \$75 FEE

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

NEW INTERMEDIATE TO ADVANCED STUDIO LIGHTING

17FCELI218 | Flora Hanitijo

Nov 11–12 & 18–19 | Sat & Sun
9:00 am–4:00 pm
\$555 + \$100 FEE

This workshop is a condensed version of the Intermediate Lighting course, with an emphasis on strobes and an introduction to continuous light. Polaroids will be used as a visual guide. The first weekend will be dedicated to working with Profoto strobes, reflectors, grips, and accessories, such as the bounce board, cookie cutters, and scrims. Students will be challenged in different lighting situations and re-create various portraits from famous photographs, paintings, and other sources. The second weekend will address continuous light: students will re-create "daylight" in a controlled studio setting and mix existing light with a controlled artificial light source. Students must have a solid working knowledge of strobes and photo theory (f-stops, ISO, shutter speed, etc.), and a good understanding of color balance.

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

PREREQUISITE: Photography II or portfolio review



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

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

HOLIDAY NOTE: Fall classes and workshops will not meet, unless otherwise specified on Monday, October 9 (Columbus Day), Friday–Saturday, Sept 29 & 30 (Yom Kippur) Wednesday–Sunday, and November 22–26 (Thanksgiving break).

Documentary & Visual Journalism

ON THE STREET: APPROACHING STRANGERS

17FCEPJ006 | Greg Miller

Oct 14–15 | Sat & Sun 10:00 am–5:00 pm
\$380 + 20 FEE

Why live in a city of 8 million people, if you aren't 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 fear of approaching strangers—a crippling yet very common problem among photographers, which can even dictate the trajectory of their careers. Getting up the nerve to speak to people, however, is only half the battle. What do you do with them once you have them? Participants in this class learn how to get to the picture they want as efficiently as possible by communicating their desires. We 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.

NEW PEOPLE AND PLACE: THE DOCUMENTARY PORTRAIT

17FCEPJ007 | Karen Marshall

Sept 26–Nov 28 | Tues 10:00 am–1:00 pm
\$655 + \$15 FEE

The camera is a powerful observer of people. It has the capacity to witness both the obvious and the subtle ways in which we form foundations and build beliefs. A portrait can sometimes be seen as a cultural landscape that describes a set of values and rituals without revealing them literally in the frame. Alternately, an image depicting a place can portray its inhabitants without physical representation, allowing objects and structures to articulate a way of life. In this course, we look at what it means to create images that address the social, cultural, or emotional space of people and the places they inhabit. Participants will discuss strategies for photographing people within a cultural context; working on specific projects, they will create documentary essays. Through class critiques and the honing of editorial skills, students will gain a deeper understanding of their personal motivation and desire, and create meaningful work about the world through their lens.

INTRODUCTION TO STREET PHOTOGRAPHY: CAPTURING THE FLEETING MOMENT

17FCEPJ109 | Natan Dvir

Sept 28–Dec 7 | Thurs 10:00 am–1:00 pm
\$655 + \$15 FEE

Photographing on the street is a demanding yet rewarding challenge that requires observation, fast reaction, creativity, and sensitivity to various human situations. In this course, students explore approaches to photographing people, as they learn to identify photographic opportunities and capture candid moments in a constantly changing environment. Together, we will take a series of field trips around New York, which will be accompanied by weekly in-class critiques and frontal lectures focusing on topics such as technical considerations, lens selection, creative use of available light, portraiture, and cultural sensitivities, among others. We will also discuss photographs and projects of master photographers, as well as personal styles and contemporary street photography.

PREREQUISITE: Photography I or portfolio review

THE DOCUMENTARY PROJECT: THE PHOTOGRAPHER AS STORYTELLER

17FCEPJ203 | Natan Dvir

Sept 28–Dec 7 | Thurs 6:30–9:30 pm
\$655 + \$15 FEE

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

PREREQUISITE: Photography II or portfolio review

The Portrait

NEW PORTRAITURE AS AN ACT OF SELF-EXPRESSION

17FCEP0002 | Richard Rothman
Sept 27–Dec 6 | Wed 10:00 am–1:00 pm
\$655 + \$15 FEE

The very act of selecting who we decide to photograph is, in itself, an act of self-expression. Why did we choose to pluck this particular individual out of the vast sea of human possibilities, and not another? How often is the person represented more revealing of the person who has taken the picture? Portraits can be metaphors for the self, while simultaneously functioning as records of others. Perhaps it is the uncanny connection between the two that elevates some portraits to works of the highest form of art. Isn't almost every picture that Diane Arbus took a kind of self-portrait? And isn't that the spark that lights them? Photographs of others can be revelatory because they can communicate how we feel and think about the world. In this class, we delve into the many decisions that go into the "casting" of who it is we want to take pictures of, and why. And then, of course, we will explore all of the expressive choices that are involved in how we photograph them. Students will be asked to present a brief written proposal for a portrait-based project they would like to work on throughout the course. Weekly assignments and critiques will be mixed with slide lectures and discussions of the work of relevant fine art photographers.

CLASSIC PORTRAITURE FROM A TO Z: BREAKING THE RULES

17FCEP0104 | Neal Slavin
Sept 26–Nov 28 | Tues 6:30–9:30 pm
\$680 + \$100 FEE

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

PREREQUISITE: Photography I or portfolio review

THE FASHION PORTRAIT: FROM STREET STYLE TO HAUTE COUTURE

17FCEP0200 | Alice O'Malley
Sept 28–Dec 7 | Thurs 6:30–9:30 pm
\$680 + \$50 FEE

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

PREREQUISITE: Photography II or portfolio review

PORTRAITURE: ART TO FASHION, FASHION TO ART

17FCEP0219 | Andrea Blanch
Oct 28–29 & Nov 4–5 | Sat & Sun
9:00 am–4:00 pm
\$540 + \$100 FEE

"I choose people who are risk-takers, who would do anything for the photograph," says Andrea Blanch, protégé of Richard Avedon and acclaimed fashion photographer in her own right. Founder and editor-in-chief of *Musée Magazine*, Blanch has embraced commercial, portrait, and fine art photography for the past 30 years. Her work has been featured in diverse publications—*Details*, *Elle*, *Esquire*, *GQ*, *Harper's Bazaar*, *Marie Claire*, *The New York Times Magazine*, and *Rolling Stone*—as well as in continued spreads with *Vogue* (domestically and internationally). Today, she is most recognized for her sensual portrayal of women, credited as "the woman who knows how to capture a woman."

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



© Alice O'Malley

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

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

Cityscape / Landscape

NEW LOOKING AT THE LAND: DISCOVERING THE NEW TOPOGRAPHY OF LANDSCAPE PHOTOGRAPHY

17FCELA210 | Daniel Kukla
Nov 2–Dec 7 | Thurs 6:30–9:30 pm
\$410 + \$35 FEE

How does one choose to define something as vast and varied as a landscape within a single image? Landscape photography began to take shape early on in the history of the photographic medium, and has been evolving ever since. In this course, students delve into the history of landscape photography, from the early masters (Eadweard Muybridge and Bernice Abbott) to contemporary photographers, such as Edward Burtynsky and Scarlett Hooft Graafland. Emphasis will be placed on the transition points within this long tradition as well as the ideas that drove them. Guest lecturers will share their work and speak about how they are exploring new concepts in landscape photography. With film or digital cameras, students will develop a body of work over the duration of the class that investigates ground and form, aesthetics, and the divide between culture and nature. Students will be encouraged to be highly experimental with their projects, whether documentary or conceptual, and to explore alternative processes, cameraless photography, performance, interventions, and the creation of manufactured environments. Technical aspects of landscape photography, ranging from camera choice to lighting, will be discussed at length while on field trips within the five boroughs. Students will be asked to show their final project in a group critique.

PREREQUISITE: Photography II or portfolio review



© Natan Dvir

New York City

NEW THE MODERN METROPOLIS: RETRACING BERENICE ABBOTT'S NEW YORK

17FCENY110 | Jade Doskow
 Sept 25–Dec 4 | Mon 2:00–5:00 pm
 \$655 + \$35 FEE

In 1935, the photographer Berenice Abbott set out on a major five-year photography project: documenting the changing New York cityscape with the support of the Works Progress Administration (WPA). Her pictures represent a dynamic view of the city's transformation—from rustic low-rise buildings to skyscrapers, and from wood and brick to glass and steel. Using her iconic 1939 publication, *Changing New York*, as a departure point, we will travel to the neighborhoods in this book and create a series of images representative of the rapidly transforming city skyline. Students will be encouraged to think outside the box, in terms of examining photography's potential in exploring this subject matter. Incorporating readings, museum visits, and class critiques, these 10 weeks will provide participants with a rich visual understanding of the urban environment and enable them to create a set of images that reflects an understanding of historical context.

PREREQUISITE: Photography I or portfolio review

changes—providing the basis for new inspiration and direction in your work. Overlooked details, forgotten forms, and previously unnoticed relationships between people, places, and things will surprise and intrigue you. The daily practice of making photographs is a way of “slowing down time” and “making sense” of the world. In this course, students are required to photograph every day, regardless of other commitments, and to keep a visual diary of their process. Weekly class discussions will provide support for everyone and encourage ongoing refinement of photographic technique. Class readings will include essays by renowned photographers on their creative process. Examining the building blocks of visual language is central to weekly critiques. Paying close attention over the duration of the semester to the nuances of your photographic process will alter ways of seeing and perceiving the visual world. In committing to this daily practice, you will become clearer about when, why, and how to transform the “decisive moments” of ordinary experience into photographs that truly “speak” to you and others.

HOW I LOOK AT PHOTOGRAPHS

17FCEPV005 | William M. Hunt
 Dec 3 | Sun 10:00 am–5:00 pm
 \$125

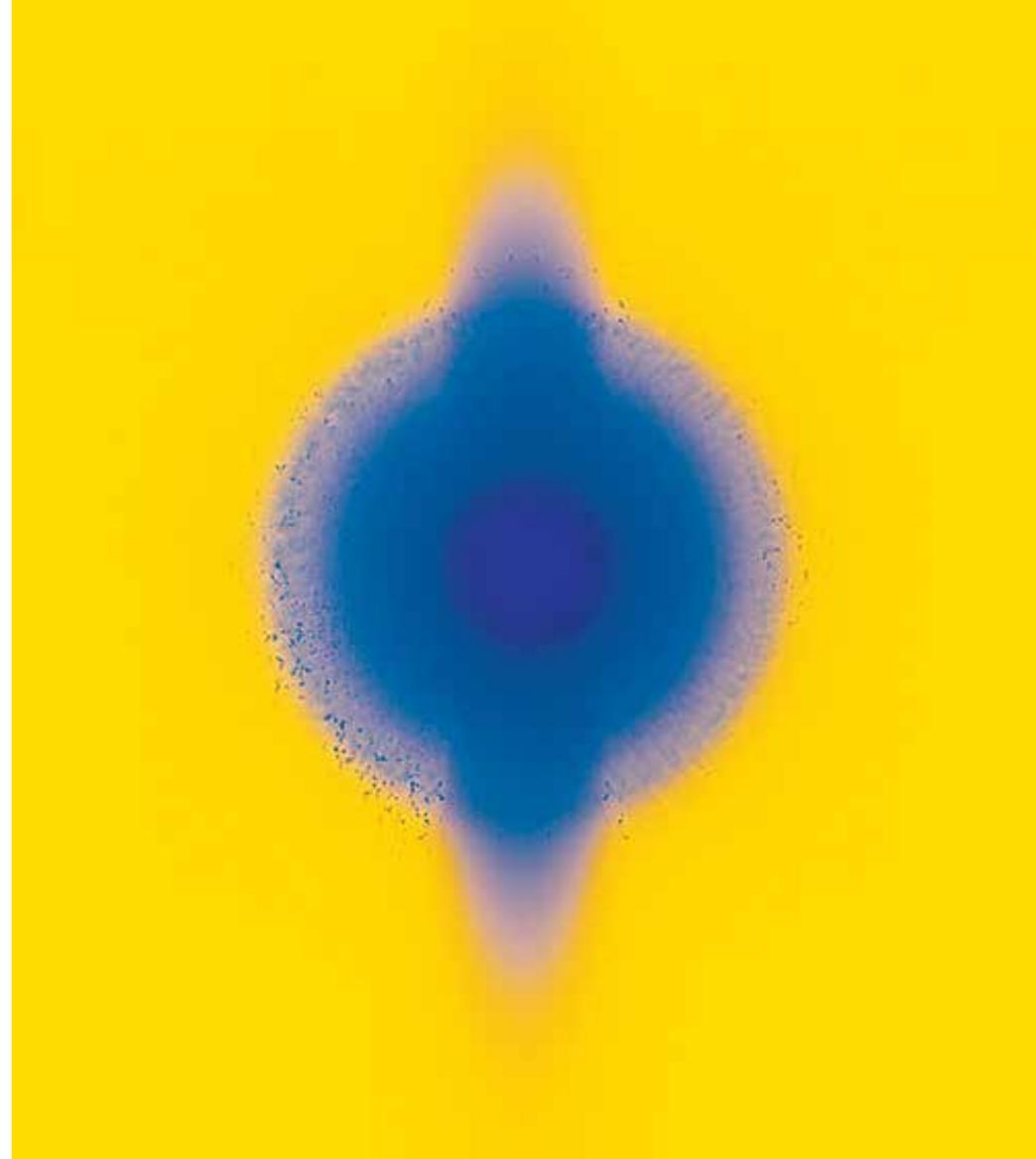
This workshop is about *looking* at photographs—considering them, thinking about them, and reacting to them—taught by someone who has been doing that for many years. Students should come with open minds, patience, and nerve. The instructor will do a great deal of talking and show lots of visuals in the first part of the workshop. In the second half, students will do the talking. Students will be asked to bring printouts of three images that they did not photograph, but that they admire.

Personal Vision

DAILY PRACTICE: THE PHOTO JOURNAL

17FCEPV002 | Linda Cummings
 Sept 25–Dec 4 | Mon 6:30–9:30 pm
 \$655 + \$35 FEE

Photographs speak through analogy. By making the act of photographing part of your daily life, your experience of the familiar



© Christopher Giglio

NEW PHOTOGRAPHY AND FINE ART: A CRUCIAL LINK

17FCEPV032 | Barbara Mensch
 Sept 25–Dec 4 | Mon 10:00 am–1:00 pm
 \$655 + \$25 FEE

What do the photographs of Paul Strand have in common with the art of the Renaissance? Why did the great painter Edgar Degas turn to

photography later in his career, and conversely, why did master photographer Henri Cartier-Bresson spend his final years drawing at the Louvre? What are the crucial links between the mediums of photography and fine art? In this course, students visit several major museums and view seminal works of art to discover the many groundbreaking elements of visual storytelling, which include the use of simple line and form found in the art of ancient cultures. Participants will also learn to interpret perspective on a picture plane, as it evolved many centuries later in the art of the Renaissance. Weekly assignments will be based on museum and photography field trips. In the final session, students will present their best work created over the 10-week course.

THE GRAMMAR OF PHOTOGRAPHY

17FCEPV051 | Christopher Giglio
 Sept 25–Dec 4 | Mon 10:00 am–1:00 pm
 \$655

Photographs tell stories. A writer might use cadence, sentence structure, or even the sounds of words themselves to convey meaning. In a similar manner, photographers use light and shape; they also make choices about where to stand or how to frame a scene in order to make meaning clear. Based on ideas suggested in two seminal writings on photography, John Szarkowski's *The Photographer's Eye* and Stephen Shore's *The Nature of Photographs*, this class functions as a primer of visual literacy for photographers. Through weekly shooting assignments, lectures, and critiques, students will learn about balance, tempo, ways of organizing space, the significance of geometric structure, and why the edges of the frame are important. Far from being a list of rules to memorize, how we compose is an extension of the way we see. Slight changes in vantage point, framing, and timing have a tremendous impact on the content and success of a photograph. Exercises in this class will make participants more attentive to how we see what we see, and allow students to produce stronger, clearer pictures as a result.



© Greg Miller

NEW COLLECTING PHOTOGRAPHY 101: ALL YOU NEED TO KNOW IN 8 SESSIONS / 24 HOURS**17FCEPV072 | Alice S. Zimet**

Oct 4, 2017–Apr 12, 2018 | DATES* Wed, Oct 4 & Nov 1, 3:00–6:00 pm; Sat, Dec 2, Jan 6, Feb 17 & Mar 3, 3:00–6:00 pm; Thurs, Apr 5, 4:00–7:00 pm (AIPAD fair); Thurs, Apr 12, 6:30 pm (dinner at the instructor's home)
\$480 + \$45 FEE

Back by popular demand! The photography market has exploded with new galleries, a

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

tional Q and A. Through in-class lectures, artist presentations, access to artists' files (courtesy of the ICP library), a studio or gallery visit, and an exclusive private tour of the ICP Museum exhibition *Generation Wealth* (led by Lauren Greenfield), we will investigate how photographers relate to their work and gain trust, and examine how their work lives on beyond an exhibition. Erica Somerwitz, ICP continuing education manager and museum educator, will teach the course alongside Lesly Deschler Canossi, photographer, photo educator, and co-creator of *Women Picturing Revolution*.

locally over the early weeks of the semester, is strongly recommended), a personal or secondary source archive, found or appropriated photographs, or a combination thereof. We will focus on three interrelated aspects of production—project conception and development; editing, sequencing, and internal structure; and layout and design—and experiment with online print on-demand publishing. Each student will produce two unique photobooks by the end of the session. Students will be encouraged to share their interests, as we can all benefit from your passion and creativity. Art



© Joanne Dugan

fresh generation of respected photographers, major museum shows, and soaring prices. This class helps the collector—whether beginner or more seasoned—as well as the photographer to better understand the marketplace and how collectors build collections. We will start with two sessions in the classroom (with an assignment in between), which will provide an overview of the marketplace, including: due diligence needed before spending a penny; questions to ask; where to shop; pricing, stamps, signatures, editions, and dealing with galleries; and buying at auction, as well as how to navigate the nonprofit community. We will then hit the road with special guided tours, ranging from the annual AIPAD fair, auction previews, and behind-the-scene visits, to galleries, where we will talk to dealers and look at work up close. The final class will include a visit (over dinner) to see the instructor's private collection. Abundant handouts and additional "looking assignments" will round out the experience.

*Dates may vary, depending on dates of art fairs and auction previews.

NEW PHOTOGRAPHY AND COLLAGE**17FCEPV073 | Barbara Confino**

Oct 6–Dec 15 | Fri 2:00–5:00 pm
\$655 + \$30 FEE

Are you repeating yourself? Have you temporarily run out of ideas? For anyone who wants to find new ways to create in any medium, collage offers an unexpected world of possibilities. The wildest and most anarchic of media, it opens us up to infinite visual possibilities, helping us to break free from those entrenched habits and inhibitions that limit our vision. When it comes to the photographic image, collage encourages you to tear it, scrunch it, burn it, stomp on it, and endlessly renew it! It is therefore no wonder that today collage and photography overlap at every turn. Photographers such as Helen Chadwick, David LaChapelle, Joan Fontcuberta, Penelope

NEW PERSONAL INTERPRETATION OF BLACK-AND-WHITE PHOTOGRAPHY**17FCEPV074 | Alexandra Catiere**

Oct 14–15 | Sat & Sun 10:00 am–5:00 pm
\$480 + \$45 FEE

Open to anyone who loves photography as a medium, this class is designed for students who want to refine their proper visual language and explore different ways of making pictures. We will cover a wide range of topics—from an introduction to the basics, to how to break the rules and live in the moment—including a comparative study of historical and contemporary photographers. Darkroom time will also be integrated into the course, and we will review various ways of producing prints using diverse paper, a developer, bleaching, digital negatives, and photograms. The instructor will help students to define their visual language and build strong work.

PREREQUISITE: Photography I or portfolio review

NEW AN INTIMATE STUDY OF LONG-TERM PROJECTS IN CONTEMPORARY PHOTOGRAPHY**17FCEPV075 | Lesly Deschler Canossi & Erica Somerwitz**

Oct 14 & 21 | Sat & Sun 10:00 am–5:00 pm
\$380 + \$30 FEE

This two-day seminar immerses participants in the study of long-term photo projects while highlighting ICP's long-standing commitment to concerned and socially engaged photography. By studying how contemporary photographers have used long-term projects to fully explore and connect with their subjects, participants will leave with a better understanding of the visual language of storytelling and a deepened appreciation for the subject's participation in the process. Students will have the unique opportunity to interact with the subject of a long-term photo project. On day two, participants will also share a meal with a visiting artist, thus allowing for a more intimate approach than the tradi-

NEW THE ARTIST STATEMENT MADE EASY**17FCEPV076 | Liz Sales**

Oct 29 | Sun 10:00 am–5:00 pm
\$290

This one-day introduction to art writing allows you to articulate the unique nature of your own photographic practice. It is ideal for those who are building a website or submitting applications for grants, residencies, colleges, or graduate schools, and may be uncomfortable writing about their work. Through in-class exercises, students will use myriad writing strategies and techniques to craft a creatively and clearly written statement, and leave with that statement in hand.

NEW THE PHOTOBOOK: INTRODUCTION AND PRODUCTION**17FCEPV160 | J. Carrier**

Sept 27–Dec 6 | Wed 6:30–9:30 pm
\$820 + \$100 FEE

The photobook is an increasingly diverse and complex artistic medium. Engaging the allegorical and narrative potential of photography, this form provides a uniquely intimate viewing experience. At the same time, it offers a sustained ability to reach diverse audiences. The photobook has thus become an integral part of the studio practice of many artists. This class first explores the medium's history and form. Looking at a few of the most influential and important photobooks of the past century, we will delve into a few photographers' strategies, processes, and concepts. Our aim will be to develop an understanding of the unique aspects of the photobook, and how they function and operate as artistic objects. The ultimate goal will be to create your own book, which can consist of your own original images (a complete or nearly complete project, or a well-conceived idea that can be photographed

comes from experience, a stimulus; it comes from who you are—bring that.

PREREQUISITE: Photography I or Photoshop I; knowledge of camera settings and having done some printing/Photoshop production or portfolio review

NEW (RE)VITALIZE YOUR PRACTICE**17FCEPV161 | Janelle Lynch**

Sept 28–Dec 7 | Thurs 6:30–9:30 pm
\$655 + \$40 FEE

Is there a project that you would like to do, but aren't sure how to start? Did you put the camera away a long time ago, and are ready to get it back out? Do you have a lot of related photographs, but are unsure how to move forward? This highly personalized course helps you jump-start your practice. And it is a *practice*. Through in-depth discussions, participants will be supported as they take their next steps as imagemakers. In-class exercises and prompts for assignments will guide photographers toward their goals, while leaving open the possibility for discovery, which is an essential aspect of the creative process. Weekly critiques, conversations about working methods, a wide range of short readings—from poetry to artists' writings—and dialogues with visiting artists will enable participants to (re)vitalize their engagement with photography and build a body of work that exudes visual coherence and meaning.

PREREQUISITE: Photography I or portfolio review

ELINOR CARUCCI AND JUSTIN O'NEILL

ICP Faculty

Elinor Carucci is a fine artist who examines “being a human being” through the lens of family. Her work has been exhibited and collected worldwide, and published in *The New York Times Magazine* and *The New Yorker*, among many others. The recipient of numerous awards, Carucci teaches at ICP and SVA, and is currently working on a project called *Midlife*, shooting a cover story for *Time* magazine, and continuing to photograph her teenage twins and their social circles.

Justin O'Neill is the newly minted photography director at *Esquire* magazine. He also teaches at SVA, and is collaborating with his 10-year-old daughter, Stella, on a photobook about surviving divorce, which will be published by *Glitterati* in the spring of 2018. O'Neill was formerly a photo editor at *The New York Times Magazine*, *T Magazine*, *The New Yorker*, *New York magazine*, and *GQ*, and in the '90s, he shot for *New York magazine*, *Time Out Magazine*, and *The New York Times newspaper*, among others.

Carucci and O'Neill have been collaborating since 2004, when they met while shooting a story for *T* magazine about fetishes, complete with chocolate, manicures, and facial acupuncture. They recently co-developed an innovative two-day workshop at ICP designed to provide participants with insider insight into becoming informed storytellers (see *Photo Editor/Photographer Collaboration: The Editorial Assignment*, p. 17).

What are some of your favorite tips for breaking into the magazine industry?

Elinor Carucci (EC): I feel, from my point of view, that you need to find the balance between what you want to do and what the magazine wants. So I always tell my students: first, develop your own body of work, your voice. Don't think about shooting and doing everything for all the magazines. Think about what it is that you're interested in, and create a body of work that's strong and genuine, and represents you. Then, find the right magazines to show it to—maybe even pick a few magazines that might not be right, because you never know. But start from there, and then take it to the magazines, because magazines don't want to see that you can do everything. That usually means you have no voice, no style, and no say in your work. So this is one thing. The other thing is: socialize, be nice, be polite, go out and meet people—it's very much also about knowing people and having connections. Also, don't burn bridges, that's another thing on the more social level.

Justin O'Neill (JON): I would agree with that, and also add that, for example, when you're developing a portfolio, you should include and show in the portfolio only images that you are fully capable of making and fully interested in making again. I can't even tell you how many times I've had a meeting with a photographer who has a portfolio that was developed by his or her agent, and I get toward the end of the portfolio, and there's this really interesting type of portraiture, for example, that I wasn't aware the person made. Then the person says, “Oh yeah, you know what? That work's kind of old. I don't even know why they put that in there. I used to do these portraits, but I don't really do them anymore.” That can never happen with me. Sorry to sound so definitive, but it cannot. Because if those are the portraits I want, and you present them to me, you tempt me—and then you take them away?

I also completely agree with Elinor that, I mean, niceness goes a long way. It sounds a little simple, but if the person is not nice and not generous, and if the person is unreasonable and not collaborative...the whole thing about making an assignment for a magazine is that you're not an island making pictures by yourself. It's a collaboration—between you and the editor, and maybe the stylists, the hair person, the makeup person, the prop stylist, the producer, and so on. So if you're not on board for the collaborative process, don't waste anyone's time at a magazine, which takes a village, basically, to produce.

What's the secret to a successful photo editor / photographer relationship?

JON: I think it's mutual respect. I think it's a photographer that really wants to work with an editor because they are somewhat likeminded in their interests, in photography and in picture-making. They have maybe, hopefully, a similar sensibility. There are some editors that want to shoot vicariously through their photographers. I'm not one of those editors. I don't get star-struck by celebrity. I meet celebrities all the time; I've been shooting them for 18-plus years now. So yeah, I meet actors and whatever. I'm impressed with

what they do, of course, but it's artists that I get really star-struck by. I collect their books, and think, “My God, if I could get them to make some of that art for me, and then I can publish it in a magazine where my name is on the masthead?” That's why I do the job.

EC: Everything that Justin said. It's also understanding who the photographer, the photo editor, and the magazine are, and what they want, and the other way around—the editor should understand who the photographer is: What do they shoot? How do they shoot? It's the collaboration and the trust, and the right balance.

I feel it's important for the editor to give me direction and a list of images that they want, but it's also critical to leave me some creative freedom to just go with what happens. So I think it's mainly about understanding each other. They understand what kind of photographer I am and what the best way is for me to work, and I understand what they need for their story—and really respect that and try to help them. It's also about understanding that the photo editor has a boss above them, and there is a main editor of the magazine, who has their own wants and needs. Everybody is really trying as much as they can to stay true to their vision, but also to understand the other side.

JON: Elinor touched on something that is probably one of the greatest challenges for photo editors: finding the balance between producing work that you need to have produced for the magazine—in terms of a story or what your creative director wants, what your editor in chief wants—and respecting what the photographer shoots, the vision of the photographer. The great exercise, for most photo editors, is one of restraint, where you direct, obviously, to a certain degree, but then it's restraining yourself from going too far and over-directing, and stifling and confusing the artist. You know—photographers are artists, right? I mean, they're not all delicate, vulnerable flowers, but a lot of them are, and a lot of them can easily be damaged if you over-direct, if you micro-manage.

EC: Totally. You get insecure if you get too much direction. You get insecure in your abilities, if it's really something you can do, and it's actually more paralyzing than helpful. So it's really a fine balance—I need direction, I want to know what the photo editor wants, but I also need to know that they trust me to take the list of images and then take my own direction as well.

JON: Yeah, I mean, if I over-direct Elinor on an assignment, and I get work back that's not indicative of her work...God forbid, Elinor Carucci shoots for my magazine and fellow photo editors look at those pictures, and before they look at the credits, they don't know who shot those pictures. *God forbid* that would happen!

EC: Justin is a little dramatic, as you can see...

JON: I've been burnt too many times! To go back to Elinor's first point about breaking into the editorial landscape, one of the most important things to develop is an identifiable language. If you see a Michel Basquiat, and you don't see his name credited, you're pretty confident that if it's not a Michel Basquiat, it's a good or bad knockoff. But it immediately hits you.

This will be your first teaching collaboration. What do you hope students will get out of it?

EC: I think we're hoping to help them get to the next level—with their portfolios and with the class assignment, which we will refine with editing. We will give them artistic and aesthetic input and future advice, but we will also provide practical tips and information.

JON: Also, I've never heard of a class that's been taught where it's one editor and one photographer—the ultimate dynamic that both editors and photographers want to have work out. So students will also have, hopefully, the pleasure of the discourse between Elinor and me, which yeah, I love her, and I've known her for years, but we're certainly not going to agree on everything. We will also agree on a lot. I hope that they can appreciate both my role and hers, and see that dynamic between us.

Interview conducted by Eti Bonn-Muller, globaleditorialservices.com

EARLY REGISTRATION DISCOUNT

Now through August 31 use code PGFY18 to receive 15% off tuition on all Fall Term Continuing Education classes. ICP Members receive an additional \$25 off. Not valid on any prior purchases.

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

THE PSYCHOLOGY OF HOME: PICTURING THE DOMESTIC

17FCEPV240 | Jen Davis

Sept 26–Nov 28 | Tues 6:30–9:30 pm
\$655 + \$25 FEE

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 in issues based in the interior, such as Larry Sultan, Doug DuBois, Katy Grannan, Gregory Crewdson, Nicholas Nixon, Leigh Ledare, Malerie Marder, and Laura Letinsky. Through weekly discussions and critiques, students will begin to question the complexity of domesticity with their cameras by looking at relationships, intimacy, memory, issues of privacy, the inner psyche, and the narrative when working with people and place as subject. Participants 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

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

17FCEPV244 | Palmer Davis

Sept 25–Oct 30 | Mon 2:00–5:00 pm
\$410

Are you ready to awaken your senses, enhance your perceptions, and open your eyes? Join a vibrant community of advanced photographers for inspiration, insight, and creativity. This intensive course is for photographers ready to focus on aesthetic and conceptual concerns, and to move beyond their comfort zones to discover new artistic directions. Each week, provocative themes will be introduced, from all photographic genres, including landscape, portraiture, still life, narrative, documentary, and more—supported by enlightening examples from the pros—both historical and contemporary. No two classes are the same from one semester to the next, so students can take this workshop again and again, and continuously grow.

Past discussion topics have included everything from “The Ecstasy of Color” to “Theater of the Street” to “The Lonely Planet” to “Everyday Epiphanies.” Weekly shooting assignments and in-depth critiques further increase understanding of photography as an expressive medium. In the process, students will generate a new portfolio of images that exceeds their expectations. Give yourself the gift of inspiration. It just may change how you see the world.

NOTE: No class, October 9 (Columbus Day)

**LONG-TERM PROJECT—
PHOTOGRAPHING THE EVERYDAY: PART I****17FCEPV257 | Stéphanie de Rougé**

Sept 28, 2017–Jun 14, 2018 |

Thurs 10:00 am–1:00 pm

\$1980 + \$175 FEE

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

In the fall term, each student will be asked to concentrate on photographing his or her everyday life and organizing the images into a story. Through technical lectures, students will refine their skills, develop a style, and adapt their lives to photographing the everyday.

During creative writing exercises, they will question their photography practice and challenge their notions of what makes a story. Visual presentations, books sharing, and in-class discussions about famous photographers will develop participants' understanding of a photography project and storytelling. Students will be asked to complete and present a structured and documented photography project by the end of the semester.

During the winter term, students will continue photographing their everyday as a long-term project or choose to work on a different theme that is directly inspired by their final project from the fall. Participants will be sent on weekly assignments related to their specific projects, and their work will be reviewed every other week, either in class or individually. Discussions, critiques, and editing sessions will guide each student to deeply explore the language and challenges of storytelling. Students will be taken to a museum for an unexpected experience on the meaning, interpretation, and dialogue between images.

In the spring term, participants will be asked to continue shooting and exploring all paths in their projects while starting to print and edit. Through visits to art studios and galleries, students will be asked to explore the idea of a form for their story. During specific technical sessions, students will work on an artist statement, learn how to go from idea to final form, and be taught how to explore words in resonance with images. Participants will

devote the last weeks of the term to assembling the projects, so that they can present them in their final form to the group on the last day of class.

PREREQUISITE: Photography II or portfolio review**LONG-TERM PROJECT—
PHOTOGRAPHING THE EVERYDAY: PART II****17FCEPV265 | Stéphanie de Rougé**

Sept 26–Nov 28 | Tues 10:00 am–1:00 pm

\$660 + \$75 FEE

PREREQUISITE: Must have taken Long-Term Project: Photographing the Everyday–Part I**NEW INVENTING COLOR:
IN THEORY, PRACTICE, AND PLAY****17FCEPV266 | Dillon DeWaters**

Sept 26–Nov 28 | Tues 6:30–9:30 pm

\$655 + \$20 FEE

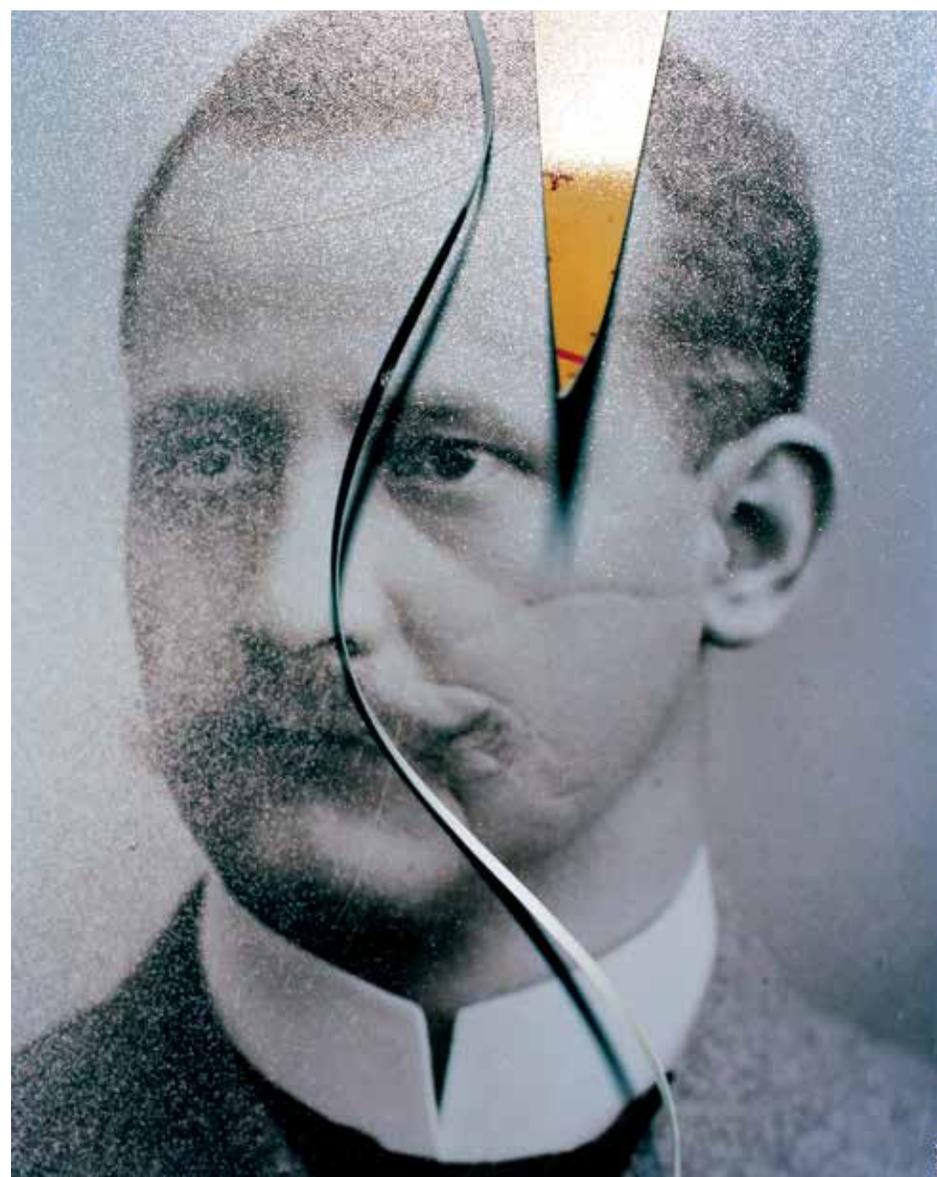
This course places the language of color in a historical and philosophical context. We will begin by examining disparate mediums, such as cinema, painting, photography, and sculpture, as well as various philosophical and theoretical ideas. Next, we will look at ways to create subjective and informed color in our own practice. Like world-building in science fiction, color is a concrete element in current photographic practice, both in the studio and out in the world. We will also delve into various photographic techniques, from simple to complex, and lighting—gels, filters, and handmade masks—that may be used to enhance your practice and support your ideas.

PREREQUISITE: Photography II or portfolio review**NEW DEVELOPING A
CONTEMPORARY PRACTICE****17FCEPV267 | Sarah Palmer**

Sept 27–Dec 6 | Wed 10:00 am–1:00 pm

\$655 + \$20 FEE

This course explores the openness of contemporary photographic discipline, with an emphasis on developing an artistic studio practice. So much work today does not fit into traditional photographic genres, and this in-between space is where we begin, attempting to go beyond the clear index of photography. Students will question whether photographs can hint at meanings different from their obvious subject matter, and becoming active participants in seeking out the uncertain in contemporary work. Through research, discussion, and critique, the course will delve into various techniques and ideas, as students discover and unpack photographs that imply a depth of potentialities and



© Sarah Palmer

concealed meanings. Students will examine the process of interpretation itself, and how it applies to work that addresses abstract concepts. This course will also consider how contemporary issues, including politics, sexuality, and identity, can emerge or retreat in work of this kind. Students will make work every week for critique, with the goal of integrating these ideas into ongoing practice, and ultimately produce a portfolio or artist book.

PREREQUISITE: Photography II or portfolio review**NEW STRANGE ENCOUNTERS:
PHOTOGRAPHING THE MYSTERIOUS,
THE WONDROUS, THE DREAMLIKE,
THE RANDOM****17FCEPV268 | Palmer Davis**

Nov 2–Dec 7 | Thurs 6:30–9:30 pm

\$410

Straddling the threshold between the real and the imagined, visual artists have long mined the subconscious otherworld of dreams, desires, myths, and fantasy for their image-making. To go there, as photographers, requires looking inward as well as outward. Through weekly discussions, shooting assignments, and critiques, students in this class develop new ways of interpreting the everyday. We will investigate the strange encounters of photographers, such as Henri Cartier-Bresson, Diane Arbus, William Eggleston, Harry Gruyaert, Martin Parr, Todd Hido, Joel Meyerowitz, Colette Urbajtel, Graciela Iturbide, Rebecca Webb, Gregory Halpern, and others, to incorporate their unique strategies and perspectives. By applying photographer/writer Teju Cole's *Surrealist Elements—Analogy, Ambiguity, Irony, Incompleteness, Aftermath, Anthropomorphism, and Storytelling*—students will expand their conceptual and aesthetic practice. By the end of class, participants will have generated a compelling portfolio that invites curiosity and asks more questions than it answers. Are you ready to venture into the shadowy unknown that exists just below the surface? Consider the uncanny, the absurd, the ponderous, the banal—even the disturbing and controversial? What new doors will you open? What shimmering mysteries will you encounter? Come discover a through-the-looking-glass realm, where anything is possible and nothing insignificant ever happens. Once you go there, life will never look the same.

PREREQUISITE: Photography II or portfolio review

© Stéphanie de Rougé

NEW PHOTO EDITOR/PHOTOGRAPHER COLLABORATION: THE EDITORIAL ASSIGNMENT

17FCEPV315 | Elinor Carucci & Justin O'Neill
Nov 18–19 | Sat & Sun 10:00 am–5:00 pm
\$380 + \$45 FEE

This two-day course is for students who wish to learn, understand, and improve their ability to photograph for magazines. Focusing on editorial photography, the instructors will cover various aspects of the processes photographers employ with publications; review and edit students' work and portfolios; and help participants get one step closer to becoming informed storytellers.



© Elinor Carucci

This class is the brainchild of Elinor Carucci and Justin O'Neill. The two began collaborating editorially beginning in the early 2000s, when they worked as photo editor and photographer, respectively, for *The New York Times Magazine* and *The New Yorker*. Their shared passion for both contributing to magazines and creating editorial stories, as well as for teaching, has led to a curriculum that reflects their many years of experience in a successful editor-photographer relationship.

The class will cover how to create an effective portfolio; approach, meet, and get to know a magazine; and get the right assignments. We will also discuss what goes into executing successful studio and on-location shoots; what to aim for when shooting a cover, an opener, and stories of varying length; and what it's like to work with "real people," sensitive situations, models, and celebrities. Finally, we will explore the nitty-gritty aspects of working on an assignment, including picture selection, how to edit and sequence a story, deliverables, and much more, such as working with assistants, digital techs, hair and makeup artists, and stylists.

Students should bring their work and portfolios, on which the instructors will provide feedback. One pre-class assignment will be given. Participants will be required to bring assignments as prints or in the form of a printed layout.

PREREQUISITE: Advanced or intermediate level or portfolio review; must have a portfolio

PUBLISHING A PHOTOGRAPHY BOOK

17FCEMA001 | Harvey Stein
Nov 4–5 & 11–12 | Sat & Sun 10:00 am–5:00 pm
\$460 + \$25 FEE

Have you ever thought that you'd like to publish a book of photographs? Maybe you have a concept in mind. Or only a vague idea. Or a "someday" wish to do a book, but no real project yet. This two-weekend course offers a way to shape your ideas, to conceive and explore a concept, and to determine the approach that will make a publisher take notice.

This course is a nuts-and-bolts look at the steps necessary to imagining a book project. During the first weekend, we will discuss the



© Janelle Lynch

agent, ways of sequencing your photographs, negotiating a contract, maximizing advances and royalties, working with printers, and book distribution and sales. Finally, the effect of the digital revolution on making books will be discussed.

This seminar is for those who are just beginning to think about arranging their images into book form as well as those who have completed their projects, but are not sure how to approach publishers. Enrollment is limited (8 to 12 people) to insure individual attention.

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

17FCEMA006 | Alice S. Zimet
Dec 9–10 | Sat & Sun 10:00 am–5:00 pm
\$380 + \$25 FEE

This nonstop, fact-filled weekend workshop begins with an in-depth presentation that goes "inside the collector's mind" to better understand the fine art marketplace today—

where collectors shop (nonprofit and for-profit resources), how to buy at auction, finding a gallery, pricing, and editioning, as well as questions collectors regularly ask. Other topics will include advice on how (and how not) to approach a gallery, nonprofit benefit auctions as "public pipelines," and elaborate tips on how to present—and be remembered—at a portfolio review. Because how you write and speak about your work is as important as actually making it, we will analyze your communication tools, both written and verbal. You will be asked to present your business card as well as make a five-minute "elevator speech" while showing your work in front of the class for peer critique.

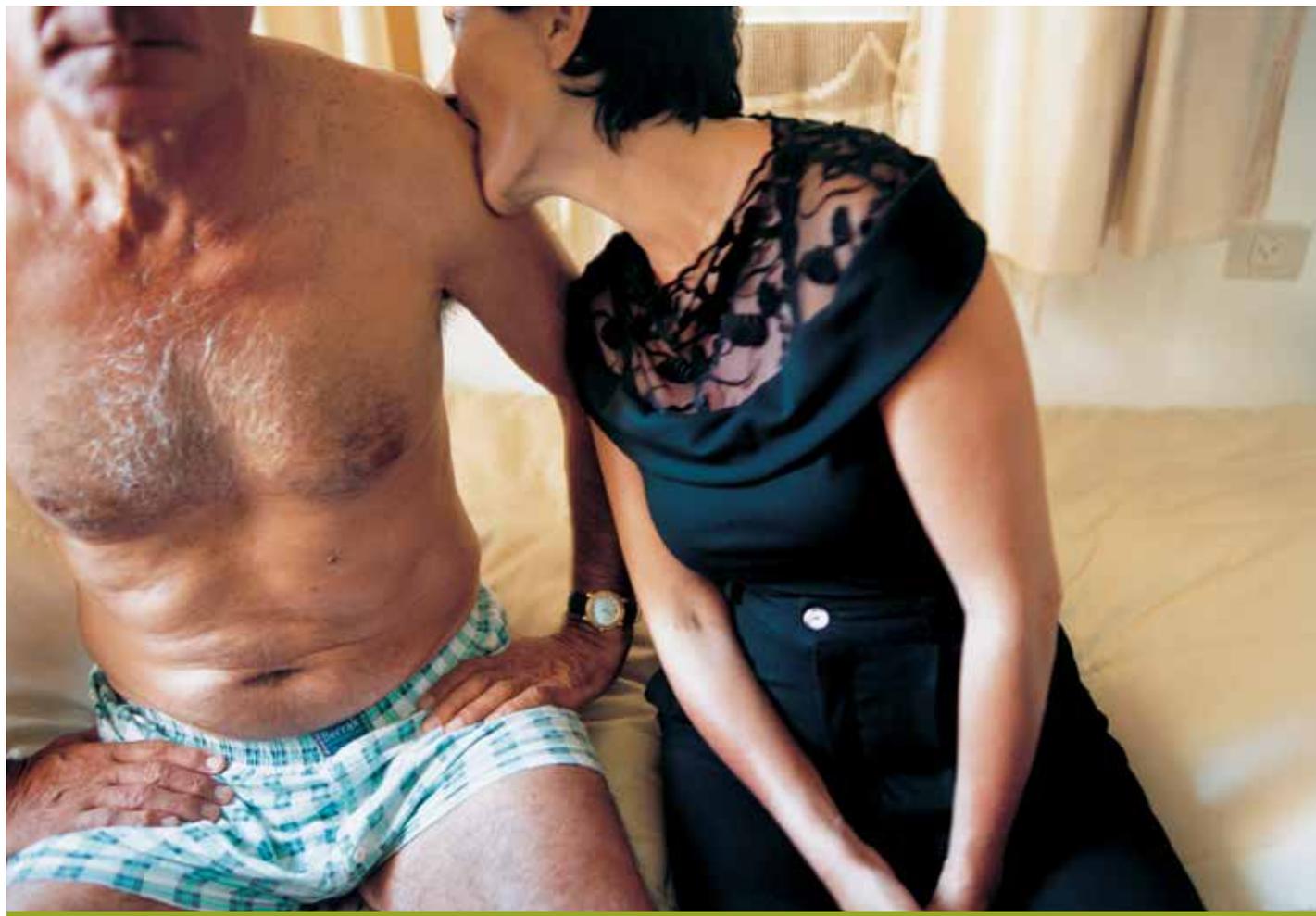
information that you will need to approach a publisher in a very knowledgeable way. The second weekend will be spent evaluating each participant's book project in light of the information disseminated previously. Several guests from the publishing industry will be invited to share their expertise and insights.

We will cover: generating book ideas, writing a book proposal, identifying potential publishers for your book, publishers' criteria for evaluating proposals, what to present to a publisher (and in what form), the pros and cons of using a book



© Neal Slavin

STRATEGIES FOR THE PHOTOGRAPHER



© Elinor Carucci

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

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

HOLIDAY NOTE: Fall classes and workshops will not meet, unless otherwise specified on Monday, October 9 (Columbus Day), Friday–Saturday, Sept 29 & 30 (Yom Kippur) Wednesday–Sunday, and November 22–26 (Thanksgiving break).

Best Practices

NEW BEST PRACTICES FOR DISPLAYING YOUR WORK: FROM THE PRINT TO THE WALL

17FCEBP004 | Lesly Deschler Canossi
Nov 18 | Sat 2:00–5:00 pm
\$125

You've made the work. Now what? This half-day workshop provides students with everything they need to make informed decisions about professionally displaying their work. In class, we will cover choosing the appropriate photo paper for the image, as well as custom and ready-made framing, matting, mounting, and DIY solutions on a tight budget. The instructor will present examples, including framing and mounting samples, DIY hardware available for handling, and a full range of fine art photo-printing papers. How do choices made in production affect the viewing experience? Which materials work together? Conservation and best practices for handling and storage will also be covered. Students will leave the workshop with a full list of resources, a small sample pack of fine art print papers, and the confidence and know-how to get their work on the wall—for a gallery show or a collector.

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JANUARY 2018 WORKSHOPS



© Christine Callahan

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

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

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

HOLIDAY NOTE: January workshops will not meet on Monday, January 15 (Martin Luther King, Jr. Day).

Digital Photography

PHOTOGRAPHY I

18JCEDP000A | Christine Callahan
Jan 2–5 | Tues–Fri 10:00 am–5:00 pm

18JCEDP000B | Sophie Barbasch
Jan 6–7 & 13–14 | Sat & Sun 10:00 am–5:00 pm
\$770 + \$40 FEE

18JCEDP000C | Claudia Sohrens
Jan 8–12 | Mon–Fri 10:00 am–5:00 pm
\$820 + \$40 FEE

For a course description, see page 04.

HOW TO USE YOUR DIGITAL SLR OR MIRRORLESS CAMERA

18JCEDP001 | Robert Meyer
Jan 7 | Sun 10:00 am–5:00 pm
\$290

For a course description, see page 04.

IPHONE PHOTOGRAPHY 101

18JCEDP011A | Clinton Weldon
Jan 7 | Sun 10:00 am–5:00 pm

18JCEDP011B | Clinton Weldon
Jan 13 | Sat 10:00 am–5:00 pm
\$120

For a course description, see page 04.

PHOTOGRAPHY II

18JCEDP100 | Meryl Feigenberg
Jan 8–12 | Mon–Fri 6:00–10:00 pm
\$675 + \$40 FEE

For a course description, see page 05.

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

MACINTOSH BASICS

18JCEMB000A | Lavonne Hall
Jan 7 | Sun 10:00 am–1:00 pm
\$100

For a course description, see page 05.

FOR BEGINNERS

Digital Workflow

LIGHTROOM INTENSIVE: FROM A TO Z

18JCELR003 | Jade Doskow
Jan 8–12 | Mon–Fri 10:00 am–5:00 pm
\$820 + \$40 FEE

This course introduces students to all of Adobe Lightroom's possibilities—from importing and organizing to making global and local corrections. Students will begin by creating a Lightroom catalogue and arranging their digital files within it. They will then delve into creative image processing in the Develop

module, learning about intensive color work, creative black-and-white conversions, perspective correction, and even Photomerge and HDR. Participants must bring an external hard drive from which to work.

PREREQUISITE: Macintosh literacy, Macintosh Basics, or portfolio review

PHOTOSHOP I: FOR ADOBE LIGHTROOM USERS

18JCEPS106 | Keisha Scarville
Jan 8–12 | Mon–Fri 6:00–10:00 pm
\$770 + \$40 FEE

For a course description, see page 05.

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

Printing

FINE ART DIGITAL PRINTING I

18JCEPR100 | Ben Gest
Jan 8–12 | Mon–Fri 10:00 am–5:00 pm
\$820 + \$70 FEE

For a course description, see page 06.

New Media / Video

DSLR VIDEO FOR PHOTOGRAPHERS: PART I

18JCEDV100 | Clinton Weldon
Jan 2–5 | Tues–Fri 10:00 am–5:00 pm
\$770 + \$40 FEE

For a course description, see page 06.

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

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

Film Photography

PHOTOGRAPHY I IN BLACK-AND-WHITE

18JCEFB000 | Chandra Glick
Jan 16–20 | Tues–Fri 6:00–10:00 pm &
Sat 10:00 am–5:00 pm
\$440 + \$55 FEE

For a course description, see page 06.

FOR BEGINNERS

PHOTOGRAPHY II IN BLACK-AND-WHITE

18JCEFB100 | Richard Rothman
Jan 16–19 | Tues–Fri 10:00 am–5:00 pm
\$460 + \$55 FEE

For a course description, see page 07.

PREREQUISITE: Photography I or portfolio review

THE PORTRAIT AND THE VIEW CAMERA

18JCELF101 | Ken Collins
Jan 2–5 & 7 | Tues–Fri 6:00–10:00 pm &
Sun 10:00 am–5:00 pm
\$440 + \$75 FEE

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

PREREQUISITE: Photography I or portfolio review

NOTE: No class, Saturday January 6

Lighting

LIGHTING: IN THE STUDIO AND ON LOCATION

18JCELI103 | Robert Meyer
Jan 8–12 | Mon–Fri 6:00–10:00 pm
\$425 + \$50 FEE

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

PREREQUISITE: Photography I or portfolio review

PORTRAIT LIGHTING: BIG LIGHTS, SMALL LIGHTS

18JCELI121 | Bobbi Lane
Jan 2–6 | Tues–Sat 9:30 am–5:30 pm
\$680 + \$100 FEE

Lighting is key to defining the mood, texture, and concept of any photograph—in other words, it is the photographer's essential tool. Once you learn how to control lighting, your photos will take on greater depth and meaning. This dynamic workshop covers two types of lighting: first, studio strobes with umbrellas, softboxes, and grid spots; second, portable flash with modifiers, as well as flash used off-camera and by remote. We will start in the studio with power packs and monolights, covering all of the standard grip equipment, one- to three-light setups, metering techniques, and exposure and color control. Next, we will look at the portable flash,

exploring how it works and using it in locations with no access to AC power. We will diffuse and bounce, and get the light off the camera, so it doesn't look like flash. Studio strobes help you to "see" the light; since they have modeling lights in turn, this allows photographers to understand the placement of light with the flashes. On the last day, we will combine strobes and ambient light to balance both the exposure and the color, a technique that provides the photographer with great creative options. This is a technical but fun class, and includes demos and shooting every day with provided models.

PREREQUISITE: Photography I or portfolio review



© Jade Doskow

Documentary and Visual Journalism

DOCUMENTARY PHOTOGRAPHER: VISIONARY FOR CHANGE

18JCEPJ227 | André Lambertson

Jan 8–12 | Mon–Fri 6:00–10:00 pm
\$425

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

Personal Vision

UNDERSTANDING COMPOSITION: THE INS & OUTS

18JCEPV152 | Anja Hitzberger

Jan 8–12 | Mon–Fri 6:00–10:00 pm
\$425

This course is designed for photographers who want to refine and enhance their composition skills and improve their photographic seeing. Students will develop a heightened sensitivity to their surroundings while photographing in urban environments, concentrating on lines, shapes, light, color, and people. Outdoor and indoor shooting exercises will cover urban and public places, environmental portraits, and more conceptual approaches. During group critique, we will analyze what works—and what doesn't—in an image, a process that helps students

create dynamic photographs. Discussions will cover compositional tools, aesthetic intentions, and effective editing. The instructor will also present a comparative study of historical and contemporary photographers and filmmakers, from documentary to conceptual.

PREREQUISITE: Photography I or portfolio review

FULFILLING AND FINISHING YOUR FINE ART PROJECT

18JCEMA206 | Martine Fougeron

Jan 13–14 & 20–21 | Sat–Sun 10:00 am–5:00 pm
\$460

This course helps students finish a fine art project and prepare it for presentation to a wider audience. Through weekly critiques and discussions, students will be taught how to orchestrate all the important decision-making processes and the means necessary to achieve the self-defined goal of bringing their projects to fulfillment. Students must come to the class

with a themed project already photographed, but not yet organized in a satisfactory manner. The class will begin with a look at students' portfolios and an assessment of their personal goals. We will determine the final output of each project in relation to the student's goals, style, and theme. The workshop will culminate with student presentations of their projects, comprised of at least 25 and up to 80 images ready for exhibition, book publication, or a website slide show.

PREREQUISITE: Photography II or portfolio review

THE FIVE-MINUTE PORTRAIT

18JCEPO214 | Stéphanie de Rougé

Jan 8–12 | Mon–Fri 10:00 am–5:00 pm
\$655 + \$75 FEE

This class is aimed at professional or amateur photographers who want to fully express their voice as portraitists, even under the pressure of time. Whether on assignment for a magazine or on vacation with family, whether the subject is someone familiar or a stranger, there are times in life where five minutes can really make a difference—if one knows how to use them. Through discussions, visual presentations, and in-class assignments, students will explore the notion of portraiture, learn how to research a specific subject, prepare gear for a shoot, take advantage of the architecture or nature available, install an easy lighting system, interact with a model, and create a powerful portrait. Each student will be asked to present a final project of 12 printed portraits.

PREREQUISITE: Photography II or portfolio review

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ENGAGE IN 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:

- Free admission to all special exhibitions
- Discounts in the store and café at the ICP Museum, and access to the best seats at public programs in our reserved members' section
- A \$25 discount on each class you take through the ICP School
- A subscription to the ICP e-newsletter
- Members-only shopping days
- Free access to the ICP Library

Designed to accommodate an expansive slate of creative events and installations, the ICP Museum offers a vital forum for dialogue about the role images play in our society. Connect in our galleries with fellow art lovers to examine the past, present, and future of image-making, and explore the power of photography and visual culture.

If you join now at any level, you'll receive an invitation to our fall exhibition opening, where you'll be the first to see this show, and all of our upcoming exhibitions over the next year!

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



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FULL-TIME PROGRAMS



© Ixone Sadaba, GS'05

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

CHAIRPERSON: Nayland Blake

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

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

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

One-Year Certificate Programs

ICP offers three One-Year Certificate Programs: General Studies, Documentary Practice and Visual Journalism, and New Media Narratives. These programs provide advanced students with an intensive yearlong course of study that strengthens personal vision, teaches professional practices, and explores the many disciplines that inform media and art today. During the first term, many assignments help students move out of their comfort zones and quickly

acquire new skills and perspectives; in the winter term, our approach shifts to encouraging more self-directed, independent work; and in the spring term, as students' main projects are solidified and completed, internships and assistance with presentation lead up to the year-end exhibition, a day of portfolio reviews with leading professionals, and graduation.

General Studies in Photography

CHAIRPERSON: Marina Berio

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

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

Documentary Practice and Visual Journalism

CHAIRPERSON: Alison Morley

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

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

new and challenging technical skills in still photography, multimedia, and video; learn strategies for publication; and have the opportunity to intern with premiere photographers, newspapers, magazines, and agencies located in New York.

New Media Narratives

CHAIRPERSON: Elizabeth Kilroy

The New Media Narratives Program explores the new image-based strategies made possible by digital media. Students learn how to create interactive, collaborative stories using a variety of media, including photography, video, audio,

and text, as well as how to design for different kinds of online presentations. They experiment with social media and the innovative potentials of computer code, and also study the history of experimental practices from the Surrealists to today's digital innovators. This program is for both artists and documentarians, as well as those interested in entering the emerging field of digital media as producers.

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

Affiliate Programs

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

Teaching Assistantship Volunteer Program

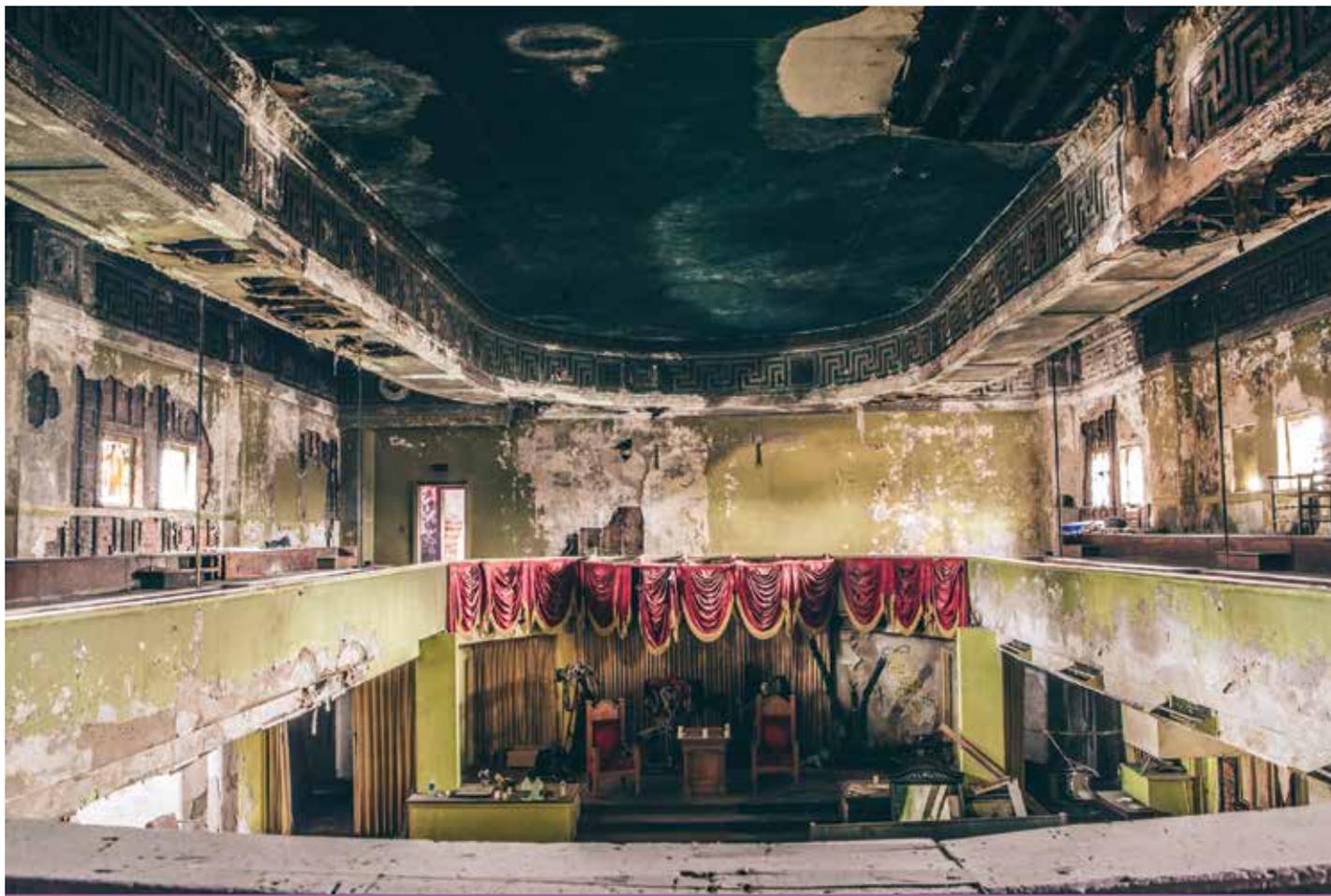
Teaching Assistant positions are available each term. TAs have the opportunity to volunteer in the Photo Lab Office, Digital Media Lab Office, or Library. Teaching Assistants who are eligible can also TA for Continuing Education, Full-Time Programs, Teen Academy, and Community Program classes. As a perk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

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



© André Viking GS '14

PART-TIME PROGRAMS



© Sarah Coulter, CE TRACK ALUMNA

Continuing Education Track

NEW SESSIONS BEGIN EVERY TERM

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

Tuition for the program is \$8,500 + \$1,000 Center fee, which provides full access to the School's facilities and equipment rental.

HOLIDAY NOTE: Fall classes and workshops will not meet, unless otherwise specified on Monday, October 9 (Columbus Day), Friday–Saturday, Sept 29 & 30 (Yom Kippur) Wednesday–Sunday, and November 22–26 (Thanksgiving break).



© Forrest Simmons, ACE TRACK ALUMNUS

CONTINUING EDUCATION TRACK SEMINAR—FIRST TERM

17FCTSR000 | Ben Gest
Sept 27–Dec 6 | Wed 6:15–9:15 pm

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

NOTE: This seminar is open only to students enrolled in the CE Track program.

CONTINUING EDUCATION TRACK SEMINAR—THIRD TERM

17FCTSR200 | Janelle Lynch
Sept 27–Dec 6 | Wed 6:30–9:30 pm

The third seminar of the Continuing Education (CE) Track program focuses on the development of an idea. While critiques, critical readings, and discussions will remain central to the seminar, heightened emphasis will be placed on editing and refining a body of work. This seminar will culminate in the creation of a class book.

NOTE: This seminar is open only to students enrolled in the CE Track program.

Advanced Continuing Education Track

ONE NEW SESSION PER YEAR

This three-semester 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 it relates to their own artistic vision and the broader context of contemporary photographic production. Each week, students meet for two structured seminars, one focusing on critique and the creation of new photographic work, the other providing specific 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 technical seminar facilitates the creation of student artist books, websites, and statements, and covers grant and fellowship applications, digital workflow and high-end image production, and additional professional development.

Students also select two electives from the broader Continuing Education course offerings. The program culminates in an exhibition during the fall of 2017.

Tuition for the program is \$9,500 + \$1,000 Center fee. The Center fee provides full access to facilities and equipment rental. This program assumes a working knowledge of contemporary photographic tools, techniques, and critical theory. An interview and a portfolio review are required for admission. For further information or to apply, please contact Ben Gest, Coordinator, bgest@icp.edu or 212.857.0001.

ADVANCED CONTINUING EDUCATION TRACK SEMINAR—FIRST TERM

17FCTSR300 | Jean Marie Casbarian
Sept 26–Nov 28 | Tues 6:30–9:30 pm

ADVANCED CONTINUING EDUCATION TRACK PRODUCTION SEMINAR—THIRD TERM

17FCTPD300 | Ben Gest
Oct 6–Dec 15 | Fri 6:30–9:30 pm



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

INFO SESSION PART-TIME PROGRAMS

**WEDNESDAY, SEPT 6, 2017
6:00–8:00 PM**

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

TEEN ACADEMY



© Doran Asher Walot, FACULTY

ICP's Teen Academy program offers a range of opportunities for teenagers to develop their knowledge of photography, critical thinking, writing, and public speaking. Courses include 10-week black-and-white and color darkroom, digital, and new media instruction, as well as a yearlong advanced program called Imagemakers. All curricula include: darkroom time, visual presentations, photographic and writing assignments, discussions, critiques, a guest artist visit, and a field trip. By the end of each course, students will have developed a portfolio of prints and an artist statement. The course will culminate in a final presentation for family and friends, celebrating the participants' achievements.

Scholarships are available for all Teen Academy classes. For more information, please contact Teen Academy staff at 212.857.0058 or email teen_academy@icp.org. To register for classes, visit us online at icp.org/school/teen-academy or call 212.857.0001

HOLIDAY NOTE: Fall classes and workshops will not meet, unless otherwise specified on Monday, October 9 (Columbus Day), Friday–Saturday, Sept 29 & 30 (Yom Kippur) Wednesday–Sunday, and November 22–26 (Thanksgiving break).

Teen Academy Imagemakers is made possible with generous support from the Altman Foundation, William Randolph Hearst Foundation, Phillip and Edith Leonian Foundation, Keith Haring Foundation, The Norman and Heewon Cerk Gift Fund, Ravenel and Elizabeth Curry Foundation, The Chervenak-Nunnalle Foundation, Susan and Thomas Dunn, Stuart Z. Katz and Jane Martin, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



For more information please contact Teen Academy staff at 212.857.0058 or email teen_academy@icp.org.



© Prisca Edwards, TEACHING ASSISTANT

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

17FTAFC000A | Pablo Lerma
Oct 7–Dec 16 | Sat 11:00 am–2:00 pm

17FTAFC000B | Chantal Heijnen
Oct 7–Dec 16 | Sat 3:00–6:00 pm

17FTAFC000C | Ifétayo Abdus-Salam
Oct 5–Dec 14 | Thurs 4:00–6:30 pm
\$705 + \$55 FEE

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

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

17FTAFC100A | Jaime Schlesinger
Oct 8–Dec 17 | Sun 11:00 am–2:00 pm
\$705 + \$55 FEE

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

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

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

17FTAFC100B | Lesly Deschler Canossi
Oct 8–Dec 17 | Sun 3:00–6:00 pm
\$705 + \$55 FEE

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

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



© Chelsea Monroe, STUDENT

PHOTOGRAPHY I IN COLOR: COLOR FILM AND DARKROOM

17FTAFC100A | Liz Sales
Oct 7–Dec 16 | Sat 2:00–5:00 pm

17FTAFC100B | Sarah Warshaw
Oct 8–Dec 17 | Sun 2:00–5:00 pm
\$705 + \$55 FEE

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

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

TEEN ACADEMY IMAGEMAKERS

17FIMFB200A | Jaime Schlesinger
Sept 25, 2017–Jun 11, 2018 | Mon 4:00–6:30 pm

17FIMFB200B | Lesly Deschler Canossi
Sept 27, 2017–Jun 13, 2018 | Wed 4:00–6:30 pm
\$2940 + \$165 FEE

Teen Academy Imagemakers enables motivated high school juniors and seniors to advance their photography, writing, and public speaking skills, while developing an awareness of the creative and professional possibilities in the field. This yearlong, weekly after-school program provides teen photographers with guidance from some of New York's best teaching artists; field trips to museums, galleries, and studios; college preparatory and pre-professional workshops; mentorship opportunities in the field; and full access to ICP's facilities. At the end of the year, students will have created an extensive portfolio, including an artist statement and a résumé, and will be honored in a gallery exhibition. This program is designed for students who are interested in pursuing photography in college or in the future.

Applications are now available online, and due by September 4, 2017.

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

MUSEUM EDUCATION

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

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

Guided Tours

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

Self-Guided Tours (minimum of 10 people)

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

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

Off-Site Guided Tours

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

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

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

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

COMMUNITY PARTNERSHIPS

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

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

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

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

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

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



© Jenny Kim, TEACHING ASSISTANT

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

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



REGISTRATION INFORMATION

Registration for Fall Term begins **Wednesday, August 9.**

212.857.0001 | icp.org/school

REFUND POLICIES

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

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

Continuing Education Track Programs:

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

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

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

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

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

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

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

CLASS POLICIES

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

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

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

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

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

PORTFOLIO REVIEWS

If you do not have the prerequisite for the course you would like to enroll in, you may have your portfolio reviewed in-person, on Skype, or through online submission by request. 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.

If you are unable to attend any of the in-person reviews, and would like to have your portfolio reviewed by an advisor, you may request an in-person or Skype appointment at different time.

RSVP: portfolioreview@icp.edu

In Person: Education staff conducts portfolio reviews for course advisement and or classes with a prerequisite unless stated otherwise. Students should bring at least 10 to 15 images that reflect their current technical and aesthetic abilities in photography.

• **Saturday, August 19** | 12–1 pm

• **Thursday, August 24** | 6–8 pm
FACULTY REVIEW, RSVP Required

• **Tuesday, August 29** | 4–6 pm

• **Thursday, August 31** | 6–8 pm
FACULTY REVIEW, RSVP Required

• **Saturday, September 9** | 12–1 pm

• **Wednesday, September 13** | 6–8 pm
OPEN HOUSE

• **Saturday, September 16** | 12–1 pm

• **Thursday, September 21** | 5–7 pm
FACULTY REVIEW, RSVP Required

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

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

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

HOW TO REGISTER

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

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

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

STUDENT LOGIN

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

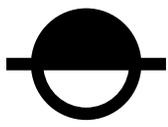
TA VOLUNTEER PROGRAM

See page 20.

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

Facilities

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



**INTERNATIONAL
CENTER OF
PHOTOGRAPHY**

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

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Early Registration Discount

Now through August 31 use code PGFY18 to receive 15% off tuition on all Spring Term Continuing Education classes. ICP Members receive an additional \$25 off. Not valid on any prior purchases.

Continuing Education Open House

Wednesday, September 13 | 6:00–8:00 pm

Part-Time Programs Info Session

Wednesday, September 6 | 6:00–8:00 pm

Full-Time Programs Info Sessions and Open Houses

ONLINE: Thursdays, September 21, October 26, November 16, December 14 | 12:00 pm
OPEN HOUSES: Tuesdays, September 12, October 10, November 7, December 5 | 6:30 pm

@icpschool | @ICP | f ICP | @ICPhotog

visit us online: icp.org/school



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250 Bowery | icp.org/museum

May 26–September 3, 2017:

Magnum Manifesto

September 20, 2017–January 7, 2018:

GENERATION WEALTH by Lauren Greenfield



**INTERNATIONAL
CENTER OF
PHOTOGRAPHY
SCHOOL**

**Fall 2017
Courses and Programs**
including **January 2018 Workshops**

Full-Time Programs Application Deadlines

ICP-Bard MFA Program

CHAIR: **Nayland Blake**

APPLICATION DEADLINE:

Tuesday, January 23, 2018

Documentary Practice and Visual Journalism

CHAIR: **Alison Morley**

General Studies in Photography

CHAIR: **Marina Berio**

New Media Narratives

CHAIR: **Elizabeth Kilroy**

APPLICATION DEADLINE:

Monday, March 5, 2018

For further information and
how to apply, contact:

Full-Time Programs

ICP Education Department

admissions@icp.edu

Tel: 212.857.9705

Fax: 212.857.0091

icp.org