

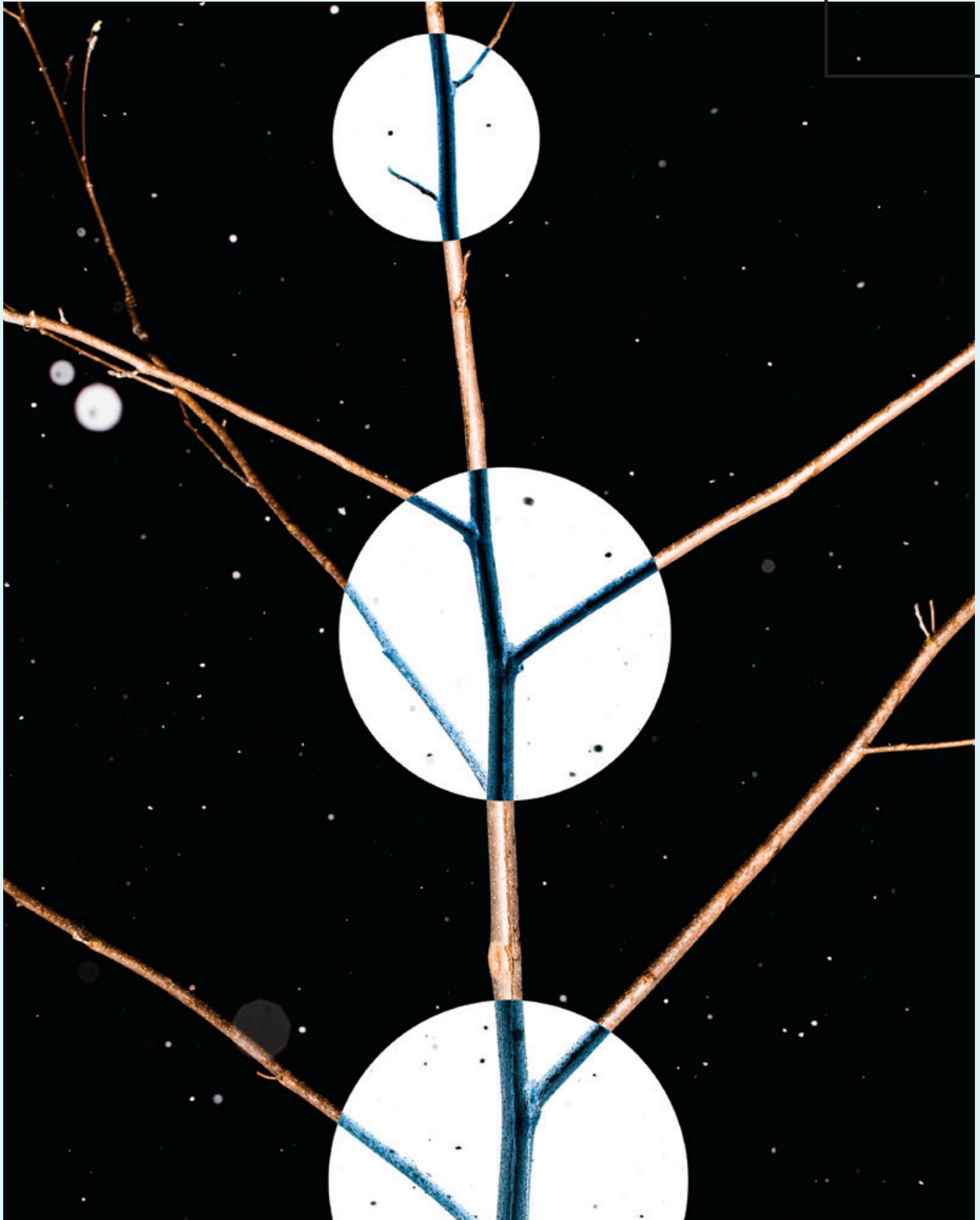
**COURSES AND  
PROGRAMS  
WINTER 2018**

**INTERNATIONAL CENTER OF PHOTOGRAPHY**



**INCLUDING  
JANUARY  
WORKSHOPS**

icp.org  
@ICP  
@ICPhotog  
f ICP



# COURSES AND PROGRAMS

## WINTER 2018

### 3 JANUARY WORKSHOPS

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

### 5 FOUNDATION & TECHNIQUES

Digital Photography  
Digital Workflow  
Printing  
New Media / Video  
Film Photography  
Alternative Processes  
Lighting

### 10 IDEAS & PRACTICE

Documentary & Visual Journalism  
The Portrait  
Cityscape / Landscape  
Personal Vision

### 14 STRATEGIES FOR THE PHOTOGRAPHER

Best Practices

### 15 PART-TIME PROGRAMS

### 16 FULL-TIME PROGRAMS

### 17 TEEN ACADEMY

### 18 MORE FROM ICP

Exhibitions  
Public Programming  
Membership  
Museum Education  
Community Partnerships

### 19 HOW TO REGISTER

Portfolio Reviews  
Class Policies  
Holiday Information  
Facilities  
Teaching Assistantship Volunteer Program

cover: Wentao Wei, *Appearance and Essence*, 2016 (GS 2016 and NMN 2017)  
below: © Benjamin Jarosch

## REGISTER EARLY AND SAVE 15%

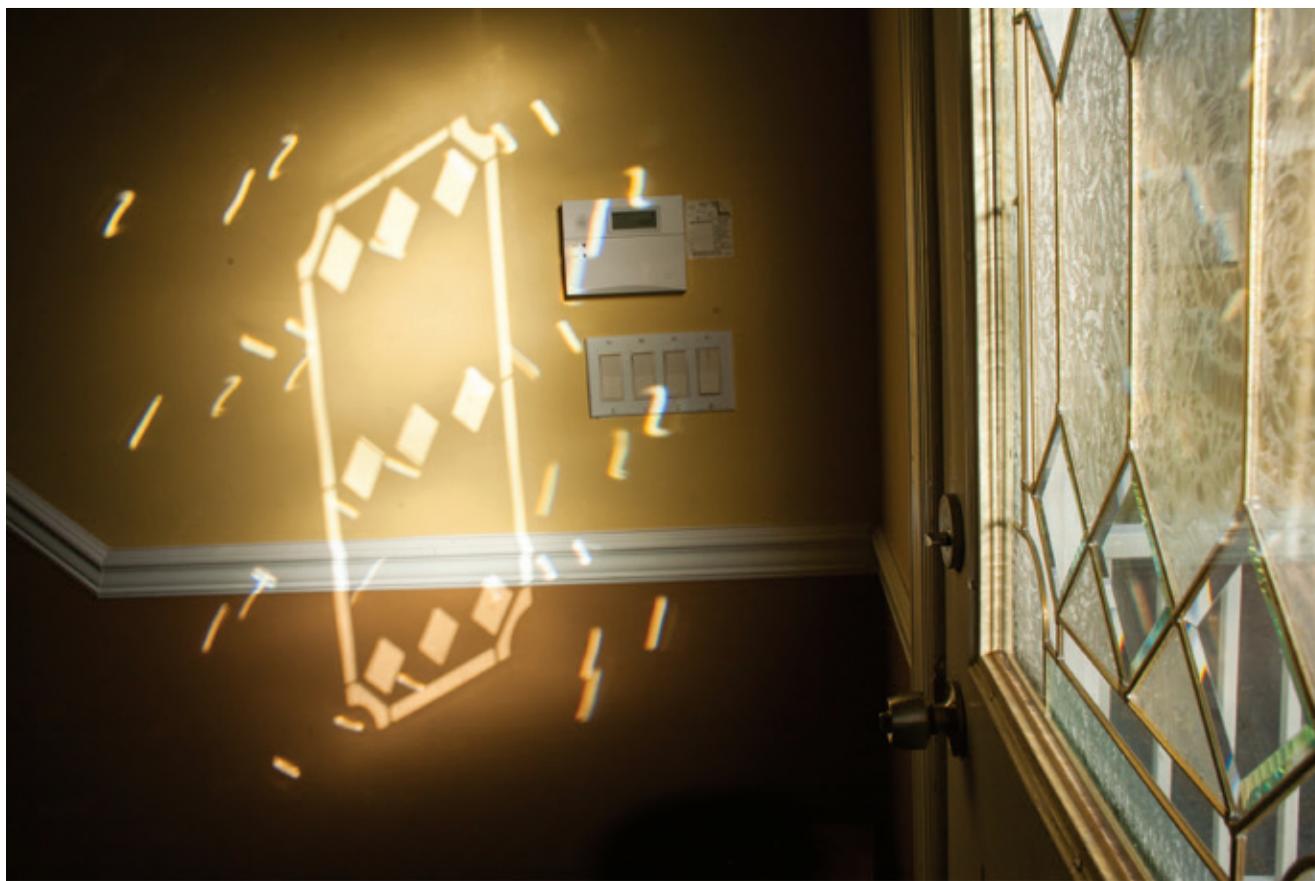
Wednesday, December 6 through Friday,  
January 5, use code PGFY18 to receive 15% off  
tuition on all winter term Continuing Education  
classes. ICP Members receive an additional  
\$25 off.\*

Register online at [icp.org/register](http://icp.org/register)

\*Discount is not valid on prior purchases, yearlong  
courses, or Teen Academy classes. Offers cannot  
be combined.



# JANUARY 2018 WORKSHOPS



© Christine Callahan

January Workshops are designed to provide the newcomer and advanced practitioner an opportunity to refine and shape their 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.

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

## Digital Photography

Our digital media courses cover a range of issues, including the basics of digital photography, the integration of digital techniques into photographic practice, and the exploration of new possibilities through web design, multi-media, and digital video. Advanced classes provide access to high-end professional equipment, such as Hasselblad high-resolution scanners and the Canon 1000, 2000, and 4000 archival inkjet printers, which generate mural-size prints. All students enrolled in a digital class receive 10 hours free toward Digital Media Lab usage.

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

### 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

**18JCEDP000A | Christine Callahan**  
Jan 2–5 | Tues–Fri 10 AM–5 PM

**18JCEDP000B | Sophie Barbasch**  
Jan 6–7 & 13–14 | Sat & Sun  
10 AM–5 PM

\$770 + \$40 fee

**18JCEDP000C | Claudia Sohrens**  
Jan 8–12 | Mon–Fri 10 AM–5 PM  
\$820 + \$40 fee

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

#### For beginners

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

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

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

**18JCEDP001 | Robert Meyer**  
Jan 7 | Sun 10 AM–5 PM  
\$290

This workshop demystifies the digital single-lens reflex (DSLR). As students practice taking digital photographs, they learn how to use all the settings and functions of their cameras. Topics include auto white balance, color space, color temperature, formatting, correct exposure for digital images, and the advantages of shooting in different file formats. Participants explore

the many functions that a DSLR shares with a traditional film camera, and discover how to use them to create the best possible image. **For beginners**

### IPHONE PHOTOGRAPHY 101

**18JCEDP011A | Clinton Weldon**  
Jan 7 | Sun 10 AM–5 PM

**18JCEDP011B | Clinton Weldon**  
Jan 13 | Sat 10 AM–5 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. In this hands-on class, students discover how to create frame-worthy images with an iPhone. Participants learn the basic techniques of image composition, tips for shooting portraits, and the camera apps and editing tools that can elevate a photograph from a casual snapshot to a thoughtful and personal image.

### PHOTOGRAPHY II

**18JCEDP100 | Meryl Feigenberg**  
Jan 8–12 | Mon–Fri 6–10 PM  
\$675 + \$40 fee

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

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

### MACINTOSH BASICS

**18JCEMB000A | Lavonne Hall**  
Jan 7 | Sun 10 AM–1 PM  
\$100

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

#### For beginners

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

## Digital Workflow

### LIGHTROOM INTENSIVE: FROM A TO Z

**18JCEL003 | Jade Doskow**

Jan 8–12 | Mon–Fri 10 AM–5 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 begin by creating a Lightroom catalogue and arranging their digital files within it. They then delve into creative image processing in the Develop module, and learn 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 6–10 PM  
\$770 + \$40 fee

This course is for students who have refined their use of Adobe Lightroom's color and tonal adjustments, and are ready to explore and incorporate the more intricate and nuanced methods of local image adjustments and retouching offered by Photoshop. We cover effective use of layers and blending modes for a variety of retouching and image-adjustment techniques, as well as how to modify layer masks with a range of brushes and selection tools. Students also learn various sharpening techniques and more.

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

## Printing

### FINE ART DIGITAL PRINTING I

**18JCEPR100 | Ben Gest**

Jan 8–12 | Mon–Fri 10 AM–5 PM  
\$820 + \$70 fee

This hands-on course covers the fundamentals of image editing, including RAW conversion, localized adjustments, and color to black-and-white conversions, as well as printer profiles, driver settings, and soft-proofing. With an introduction to basic elements of process control, students learn how to approach troubleshooting options efficiently. By continuously applying these techniques and concepts to their own images, participants 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

**\*Note:** No class, Mar 15

## New Media / Video

### DSLR VIDEO FOR PHOTOGRAPHERS: PART I

**18JCEDV100 | Clinton Weldon**

Jan 2–5 | Tues–Fri 10 AM–5 PM  
\$770 + \$40 fee

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

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

**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 6–10 PM &  
Sat 10 AM–5 PM  
\$440 + \$55 fee

This course is for beginners seeking an introduction to both camera handling and basic black-and-white darkroom techniques. Topics include camera operation, principles of exposure, film development, printing, and picture content. Weekly assignments and lectures on historical

and contemporary artwork explore the technical and aesthetic possibilities of photography. The majority of class time is devoted to working in the darkroom and building printing techniques.

#### For beginners

**Note:** For students who prefer to learn about the basics in color, please see The Power of the Color Image: Exploring Color In and Out of the Darkroom, page 9.

### PHOTOGRAPHY II IN BLACK-AND-WHITE

**18JCEFB100 | Richard Rothman**

Jan 9–12 | Tues–Fri 10 AM–5 PM  
\$460 + \$55 fee

In this intermediate course, which emphasizes the relationship between exposure, film development, and the finished print, students refine their technical and aesthetic skills in black-and-white photography. With approximately two-thirds of class time devoted to hands-on darkroom printing, students enhance darkroom skills, experiment with toners, explore different photographic papers and chemistry, and more. Assignments and critiques foster the development of both skills and style. Students are encouraged to develop film and do additional work outside of class.

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

### THE PORTRAIT AND THE VIEW CAMERA

**18JCELF101 | Ken Collins**

Jan 2–5 & 7 | Tues–Fri 6–10 PM &  
Sun 10 AM–5 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 examine the movements of the camera for controlling perspective, depth of field, and selective focus. Using the view camera, participants become 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 also learn to work with studio lighting and natural light.

**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 6–10 PM  
\$425 + \$50 fee

This workshop introduces students to the fundamentals of studio lighting. Whether capturing portraits or still lifes, in the studio or on location, students learn how to manipulate light and mood to create



© Stéphanie de Rougé

# FOUNDATION & TECHNIQUES



© Carol Dragon

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

See holiday info on page 19.

## Digital Photography

### PHOTOGRAPHY I

**18WCEDP000A | Keisha Scarville**  
Jan 22–Apr 2 | Mon 10 AM–1 PM

**18WCEDP000B | Christine Callahan**  
Jan 23–Mar 27 | Tues 10 AM–1 PM

**18WCEDP000C | Heidi Norton**  
Jan 24–Mar 28 | Wed 6:30–9:30 PM

**18WCEDP000D | Christine Callahan**  
Jan 25–Mar 29 | Thurs 6:30–9:30 PM

\$820 + \$40 fee

**18WCEDP000E | Meryl Feigenberg**  
Jan 20–21 & 27–28 | Sat & Sun 10 AM–5 PM

**18WCEDP000F | Sophie Barbasch**  
Mar 3–4 & 10–11 | Sat & Sun 10 AM–5 PM

\$770 + \$40 fee

For a course description, see page 3.

#### 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

**18WCEDP001A | Robert Meyer**  
Jan 27 | Sat 10 AM–5 PM

**18WCEDP001B | Lester Lefkowitz**  
Feb 10 | Sat 10 AM–5 PM

**18WCEDP001C | Robert Meyer**  
Feb 24 | Sat 10 AM–5 PM

**18WCEDP001D | Lester Lefkowitz**  
Mar 10 | Sat 10 AM–5 PM

\$290

This workshop demystifies the digital single-lens reflex (DSLR). As students practice taking digital photographs, they learn how to use all the settings and functions of their cameras. Topics include auto white balance, color space, color temperature, formatting, correct exposure for digital images, and the advantages of shooting in different file formats. Participants explore the many functions that a DSLR shares with a traditional film camera, and discover how to use them to create the best possible image. **For beginners**

their desired effect. Participants examine a range of techniques and their effects—soft and warm or bold and graphic. In addition to experimenting with umbrellas, softboxes, and grids, students become familiar with light-control devices, such as fresnel spots, and beauty dishes, including the Mola, snoots, and 3-D reflectors.

**Prerequisite:** 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. 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 start in the studio with power packs and monolights, covering all standard grip equipment, and then look at the portable flash. This is a technical but fun class, and includes demos and shooting every day.

**Prerequisite:** Photography I or portfolio review

## Documentary and Visual Journalism

### DOCUMENTARY PHOTOGRAPHER: VISIONARY FOR CHANGE

**18JCEPJ227 | André Lambertson**

Jan 8–12 | Mon–Fri 6–10 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 Hitzenberger**

Jan 8–12 | Mon–Fri 6–10 PM  
\$425

This course is designed for photographers who want to refine and enhance their composition skills and improve their photographic seeing. Students 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 cover urban and public places, as well as environmental portraits and more conceptual spheres. During group critique, we analyze what works in an image, a process that helps students create dynamic photographs.

**Prerequisite:** Photography I or portfolio review

### FULFILLING AND FINISHING YOUR FINE ART PROJECT

**18JCEMA206 | Martine Fougeron**

Jan 13–14 & 20–21 | Sat–Sun 10 AM–5 PM  
\$460

This course helps you finish a fine art project and prepare it for presentation to a wider audience. Through weekly critiques and discussions, students learn how to orchestrate all the important decision-making processes and means necessary to achieve the self-defined goal of bringing their projects to fulfillment. Participants must come to class with a themed project already photographed, but not yet organized in a satisfactory manner. We also review your portfolio and assess your personal goals.

**Prerequisite:** Photography II or portfolio review

### THE FIVE-MINUTE PORTRAIT

**18JCEPO214 | Stéphanie de Rougé**

Jan 8–12 | Mon–Fri 10 AM–5 PM  
\$655 + \$75 fee

This class geared toward 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 when five minutes can really make a difference. Through discussions, presentations, and assignments, students explore portraiture; they also learn how to research a specific subject, prepare gear for a shoot, and more.

**Prerequisite:** Photography II or portfolio review

# ICP FACULTY SPOTLIGHT

## Maggie Steber

An accomplished documentary photographer, Maggie Steber has spent the last three decades covering stories of underrepresented people around the world. Her work has been widely published and collected, and she has received numerous awards, including a 2017–18 Guggenheim Foundation grant. Steber has also worked as a photo editor and instructor, and has been teaching workshops at ICP since the early 2000s.



© Maggie Steber

### You've been shooting in Haiti since 1980. Why did you first go?

The first time I went to Haiti was to cover the wedding of former president Jean-Claude Duvalier, whose nickname was “Baby Doc.” What I noticed when I went on that trip was that it was very African in its nature, and I had lived in Africa between 1978 and 1980, covering a guerilla war.

A few years later, I read in *The New York Times* that food riots were going on in Haiti and that people were starving to death. Having been there, I understood that the country was pretty much ruled under a dictatorship; the secret police were the law of the land. And so, to read that people were actually demonstrating and rioting, because they were starving to death, you know? That was very unusual. And I thought, I need to go see what's going on.

### What was it like when you got there?

There were very peaceful demonstrations at first, but then they became more violent. I was up north in Cap-Haïtien, which is the second-largest city, and one day, suddenly, all of the demonstrators ran over to this warehouse, where food aid was kept, but it hadn't gotten to the people. They covered it like ants on a piece of candy, and they broke into it. People were fighting over tins of oil and bags of rice. I just stayed and covered all of this political upheaval. It was very exciting at first, because when they heard that Duvalier had left, they came out into the streets dancing. It was really quite an extraordinary and emotional thing to see. It was just so interesting to be in a country that was very African in its feeling and see this dawn of a new day with great possibilities.

### You also spent time shooting in Cuba in the 1980s, and even had the opportunity to photograph Fidel Castro for *Newsweek* to mark the 25th anniversary of the Cuban Revolution. What are some of your most vivid memories?

I was there with Patricia Sethi, who was the UN bureau chief at the time. She was the only foreign correspondent who got an interview with Castro. She was from India, so he really liked her, because she was from what we would then refer to as a “developing nation.” And so was Cuba. So there was sort of a kindred spirit. Plus, as the UN bureau chief, she knew all the gossip about all of the world leaders. I had 20 minutes to photograph him, and then I had to leave the room. She was in there for three or four hours, interviewing him.

### Was that the only time you saw him?

A week after the interview, some 400 or 500 journalists gathered in front of the little hotel where we had been staying; we were waiting to get on the bus to go back to Havana. But Patricia and I were told to put our bags to the side...

Everybody was about to board the bus to go home, and then down the road, we saw this caravan of jeeps coming fast. They pulled up into the driveway, and who was driving the first jeep, but Fidel Castro! He jumped out and all the journalists started clapping. They were very excited. So for 20 minutes, he yakked with them. Then he came over to Patricia and me, and he took her by one arm and me by the other, and he led us to the jeep, and somebody else picked up our bags, and we drove away.

### Wow! Where did you go?

So he took us, all day long, throughout the Sierra Maestra mountains, showing us projects—tourism projects, farming projects, all of these things—and that afternoon, we ended up at a little farm, where there were a few dignitaries plus Gabriel García Márquez, the great Colombian writer. There was a goat on a spit being barbecued, and everybody was drinking and smoking cigars. There was a hammock, and Fidel was holding court, and he was being very playful. He was very charismatic, very charming, but you could sort of understand that he also could be ruthless—and that he was *the boss*.

### Did you get any pictures?

I was shooting like a madwoman. I had free reign. At one point, Fidel was sitting in this hammock, but he wasn't lying down. Everybody else was sort of standing around him, and he said, “Would you like for me to pretend I'm asleep, in the hammock?” And I said, “Yes, please, that would be splendid!” So he lay down, but he had this cigar, and he crossed his arms, and then he shut his eyes, and he had this little grin on his face, and I took the picture. I wish I had actually been a better photographer then, but it was great!

### I can only imagine how many amazing adventures you've had throughout your career...

I'm not from an important family. I didn't go to an ivy-league college, or anything like that. But you always think that these extraordinary things happen to people who are already positioned, I guess, to be jettisoned into these extraordinary lives, but it's a good lesson, you know? You may not be the best, but if you work hard enough, you'll get better, and people will see that, and they'll appreciate how hard you work. And sometimes, just one person gives you a chance, and you run with it—and it's wonderful.

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

## IPHONE PHOTOGRAPHY 101

**18WCEDP011A | Clinton Weldon**  
Feb 3 | Sat 10 AM–5 PM

**18WCEDP011B | Clinton Weldon**  
Mar 25 | Sun 10 AM–5 PM

\$120

For a course description, see page 3.

## PHOTOGRAPHY II

**18WCEDP100A | Claudia Sohrens**  
Jan 23–Mar 27 | Tues 6:30–9:30 PM

**18WCEDP100B | Jeanette May**  
Jan 25–Mar 29 | Thurs 10 AM–1 PM

\$820 + \$40 fee

**18WCEDP100C | Jeanette May**  
Feb 17–18 & 24–25 | Sat & Sun 10 AM–5 PM  
\$770 + \$40 fee

For a course description, see page 3.

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

## MACINTOSH BASICS

**18WCEMB000A | Lavonne Hall**  
Jan 20 | Sat 10 AM–1 PM

**18WCEMB000B | Lavonne Hall**  
Jan 21 | Sun 2–5 PM

\$100

For a course description, see page 3.

### 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

**18WCELR000 | Ports Bishop**  
Feb 10–11 | Sat & Sun 10 AM–5 PM  
\$540 + \$20 fee

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

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

### ADOBE LIGHTROOM: COMPREHENSIVE

**18WCELR001A | Ports Bishop**  
Jan 23–Mar 27 | Tues 10 AM–1 PM  
\$820 + \$40 fee

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

such as printing, emails, slide shows, and websites. **For beginners**

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

### MASTERING A SIMPLIFIED WORKFLOW USING ADOBE LIGHTROOM

**18WCELR004 | Lavonne Hall**

Feb 17 | Sat 10 AM–5 PM  
\$120

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

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

### ADOBE LIGHTROOM FOR ADVANCED USERS

**18WCELR100 | Ports Bishop**

Mar 24–25 | Sat & Sun 10 AM–5 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 that utilizes this powerful software. Participants gain control over their images and the use of advanced tonal and color adjustments. They also develop new skills in output and asset management, which make 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

**18WCEPS000A | Christopher Giglio**

Jan 22–Apr 2 | Mon 10 AM–1 PM  
\$820 + \$40 fee

This course delves into Photoshop's basics, from scanning and digital-camera input to digital prints. It also explores the capabilities of the "electronic darkroom" through computer-imaging hardware and software technology. Students learn about resolution, white balance, and noise reduction, as well as how to import camera files into Bridge, open Camera RAW files, and scan film. The course covers nondestructive tonal and color correcting with levels and curves, adjustment layers, basic retouching on a separate layer, and printing with profiles.

**For beginners**

**Prerequisite:** Macintosh Basics or portfolio review

### PHOTOSHOP II: DIGITAL IMAGING FOR PHOTOGRAPHERS

**18WCEPS100A | Kathleen Anderson**

Jan 22–Apr 2 | Mon 10 AM–1 PM

**18WCEPS100B | Christopher Giglio**

Jan 23–Mar 27 | Tues 6:30–9:30 PM

\$820 + \$40 fee

In this intermediate course, students sharpen their knowledge 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. The 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

**18WCEPS106 | Kathleen Anderson**

Jan 24–Mar 28 | Wed 10 AM–1 PM

\$820 + \$40 fee

For a course description, see page 4.

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

### **NEW** RETOUCHING AND ADVANCED COMPOSITING FOR DIGITAL PHOTOGRAPHERS

**18WCEDP109 | Heidi Norton**

Feb 3–4 | Sat & Sun 10 AM–5 PM

\$540 + \$40 fee

This advanced course is for those who already use Photoshop and want to learn advanced professional retouching techniques. All work is done via the powerful layer, adjustment layer, smart layer, and masking functions. Students learn how to use masks and advanced compositing techniques to retouch and repair damaged photos, or seamlessly perfect images from studio sessions. We use many of the usual retouching tools—but in conjunction with layers, overlay modes, and other techniques. Workflow and organization are also covered.

**Prerequisite:** Basic Photoshop skills or portfolio review

### **NEW** UNDERSTANDING LIGHT AND COLOR FOR DIGITAL PHOTOGRAPHERS

**18WCEDP108 | Heidi Norton**

Mar 3–4 & 10–11 | Sat & Sun 10 AM–5 PM

\$770 + \$40 fee

Communicating with color and light focuses on seeing and perceiving light and understanding color temperature. Using advanced camera manipulation and Lightroom, we move beyond basic processing and learn how to process images to evoke emotion. Students examine foundational color theory and psychology in order to understand not only the how, but also the why behind the choices they make. Learn to push boundaries as cover creative curves, dodging and burning, manipulating texture, color enhancement, and more.

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

### THE PERFECT SCAN

**18WCEDT101 | Ben Gest**

Mar 17–18 | Sat & Sun 10 AM–5 PM

\$540 + \$40 fee

The digital workflow necessary for successful image production begins with 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 learn how film grain, pixel resolution, and post-production techniques combine to translate film into beautifully satisfying digital prints, and explore strategies that allow them to create the images they envision.



© Eva Nikolova

## Printing

### FINE ART DIGITAL PRINTING I

**18WCEPR100\*** | Juliana Paciulli  
Jan 25–Apr 5 | Thurs 6:30–9:30 PM  
\$820 + \$70 fee

For a course description, see page 4.

**Prerequisite:** Photoshop I or portfolio review  
**\*Note:** No class, Mar 15

### FINE ART DIGITAL PRINTING II

**18WCEPR200** | Ben Gest  
Jan 25–Mar 29 | Thurs 10 AM–1 PM  
\$820 + \$70 fee

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

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

### INKJET PRINTING IN AN ALTERNATE UNIVERSE: IMAGINATIVE EXPLORATIONS WITH VELLUM, PRECIOUS METALS, GESSO AND MORE

**18WCEPR107** | Dan Burkholder  
Feb 24–25 | Sat & Sun 10 AM–5 PM  
\$540 + \$75 fee

This workshop lets you bask in the hand-applied world of voluptuous papers, alluring precious metals, archival varnish, and opaque gesso to create lasting works of art. Students explore the magic of translucent paper, hand-applied gold leaf, palladium leaf, and gesso, combined with archival inkjet printing; examine the beauty and intrigue of translucent papers; and discover enticing ways to blend gold, palladium, and other metals. Experience the joy of hand-applied gesso, as brushing, grinding, and rubbing become your new best friends.

**Prerequisite:** Photography I or portfolio review

### PRINTING ON ALTERNATIVE MATERIALS

**18WCEPR203** | Bryan Whitney  
Mar 17–18 | Sat & Sun 10 AM–5 PM  
\$540 + \$75 fee

This workshop introduces students to printing photographic images on materials such as diaphanous silk, metal, durable water-resistant fabrics, transparent film, Mylar, and more. Imaging on these alternative substrates can open up new potential in photographic practice that goes beyond craft and can be used for exhibitions and installations. We print images on the above materials, view work that has made use of these materials, and discuss the aesthetic opportunities that are available to the artist using them.

**Prerequisite:** Photography I or portfolio review



© Juliana Paciulli

### THE DIGITAL PORTFOLIO MASTER CLASS: ARCHIVAL INKJET PRINTING

**18WCEPR300** | Ben Gest  
Jan 24–Mar 28 | Wed 2–5 PM  
\$820 + \$100 fee

In this master class, students learn how to refine their techniques and methods of production in the creation of museum-quality prints, as they create a consistent and professional portfolio. Participants gain insight into the visual language of photography, color theory, and the digital techniques necessary to create images that articulate ideas and convey meaning. They also explore various materials, mural printing (Canon Pro 2000), and advanced production techniques in a small class of skilled and dedicated photographers.

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

## New Media / Video

### DIGITAL VIDEO PROJECTS I

**18WCEDV117** | Brady Dever Treadaway  
Jan 31–Apr 4 | Wed 7–10 PM  
\$820 + \$40 fee

This hands-on course leads students in the creation of short digital video projects. Participants learn the practical operation and creative possibilities of shooting video, capturing sound, and editing in Adobe Premiere. Focusing on production, primarily with a DSLR camera and Zoom sound recorders, the class also covers manual operation of camera controls, shot types, camera movement, and more. DSLR-enabled video cameras are available for 10-week student loan. Zoom sound recorders are available for three-day checkout periods; contact ICP's Equipment Office.

**Prerequisite:** Photography I: Digital, DSLR familiarity, or portfolio review

## Film Photography

### PHOTOGRAPHY I IN BLACK-AND-WHITE

**18WCEFB000** | Michael Silverwise  
Jan 22–Apr 2 | Mon 6:30–9:30 PM  
\$705 + \$55 fee

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

#### For beginners

**Note:** For students who prefer to learn about the basics in color, please see The Power of the Color Image: Exploring Color In and Out of the Darkroom, page 9.

### PHOTOGRAPHY II IN BLACK-AND-WHITE

**18WCEFB100** | Jim Megargee  
Jan 24–Mar 28 | Wed 7–10 PM  
\$705 + \$55 fee

In this intermediate course, which emphasizes the relationship between exposure, film development, and the finished print, students refine their technical and aesthetic skills in black-and-white photography. With approximately two-thirds of class time devoted to hands-on darkroom printing, students enhance darkroom skills, experiment with toners, explore different photographic papers and chemistry, and more. Assignments and critiques foster the development of both skills and style. Students are encouraged to develop film and do additional work outside of class.

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

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

**18WCEFB200** | Brian Young  
Jan 23–Mar 27 | Tues 6:30–9:30 PM  
\$705 + \$60 fee

This course is designed to expand your understanding of the relationship between negative and print. Various film and paper developers are available for students to explore the medium and how these choices aesthetically impact their style and/or vision of a photographic project. The class is for those with an ongoing or completed project who want to unify concept, content, and aesthetic choices. Participants are expected to spend a minimum of two to three hours in the darkroom each class session.

**Prerequisite:** Photography II in Black-and-White or portfolio review

### THE POWER OF THE COLOR IMAGE: EXPLORING COLOR IN & OUT OF THE DARKROOM

**18WCEFC002\*** | **Bill Armstrong**  
Jan 24–Apr 4 | Wed 6:30–9:30 PM  
\$705 + \$70 fee

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

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

### LARGE-FORMAT

**18WCELF100** | **Richard Rothman**  
Jan 24–Mar 28 | Wed 2–5 PM  
\$655 + \$30 fee

The large-format camera has unique features that influence the photographic process and the quality of the resulting image. This course investigates the technical and aesthetic aspects of using the view camera, in contrast to the 35mm camera. Topics include perspective control, bellows factor, basic sheet-film handling, contact printing, and processing. Although this course is technically intensive, students are encouraged to pursue their own aesthetic directions. For participants 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.

## Alternative Processes

### INTRODUCTION TO ENCAUSTIC FOR PHOTOGRAPHERS

**18WCEAP002** | **Jill Skupin Burkholder**  
Feb 24–25 | Sat & Sun 10 AM–5 PM  
\$380 + \$70 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, which uses hot beeswax and pigments to enhance images. In this course, students learn how to prepare digital images with sufficient detail and local contrast to use with encaustic methods. We then explore adding images at different stages. Additional techniques, such as using stencils, embedding objects, and adding texture and color to encaustic works, are also covered.

### CHEMIGRAMS: EXPERIMENTAL PHOTOGRAPHY WITHOUT A DARKROOM OR CAMERA

**18WCEAP000** | **Douglas Collins & Eva Nikolova**  
Jan 25 | Sun 10 AM–5 PM  
\$270 + \$60 fee

After a brief look at the physics of gelatin silver emulsion and a review of black-and-white darkroom procedures, students learn how to subvert these classic methods and, by adding new twists, derive color prints from black-and-white materials—the tradition of the chemigram. In this workshop, participants explore how simple maneuvers can give rise to incredibly complex and powerful images. The class is open to anyone who wants to create images, rather than capture them. An artistic inclination is a plus.

### NON-SILVER PRINTING

**18WCEAP100A\*** | **Tricia Rosenkilde**  
Jan 22–Apr 2 | Mon 10 AM–1 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. Participants work in the digital lab to create new enlarged negatives from original film negatives or slides, prints, and/or digital files, and then print these negatives in the traditional wet darkroom to create unique handmade prints.

**Prerequisite:** Photoshop I or portfolio review  
**\*Note:** Class will meet on Feb 19 (President's Day). Class will not meet on Mar 12

## Lighting

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

**18WCELI001** | **Lester Lefkowitz**  
Mar 3–4 | Sat & Sun 10 AM–5 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. Students learn how to achieve reliable and consistent exposures, and how to master both daylight and artificial light. We also examine how the masters have composed their images within the simple rectangle. Participants should bring their cameras for photographing around the city.

### LIGHTING TECHNIQUES: AN OVERVIEW

**18WCELI100A** | **Robert Meyer**  
Jan 22–Apr 2 | Mon 10 AM–1 PM  
\$680 + \$45 fee

**18WCELI100B\*** | **Andrew French**  
Feb 10–11 | Sat & Sun 9 AM–4 PM  
\$470 + \$45 fee

This introductory course provides an overview of the essential principles, techniques, and tools for lighting a variety of situations. Demonstrations take place both in the studio and on location. Through hands-on practice and assignments, students learn how to use lighting equipment and accessories, as well as a range of light sources, including tungsten, studio strobe, portable strobe, and daylight. We also review examples of the direction and quality of light, and discuss their function in the photograph.

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

### THE FUNDAMENTALS OF STUDIO LIGHTING

**18WCELI201\*** | **David Arky**  
Jan 23–Apr 3 | Tues 6:30–9:30 PM  
\$705 + \$100 fee

This introduction to the fundamentals of studio lighting focuses on practical applications for portraiture. In-class demonstrations 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. Students learn to consider the direction of light, proper exposure, and light's effect on contrast and color balance, with much opportunity for in-class practice.

**Prerequisite:** Photography II, Lighting Techniques: An Overview, or portfolio review  
**\*Note:** Classes take place in the instructor's studio.  
**\*Note:** No class, Mar 13

### MINIMALIST LIGHTING: TECHNIQUES FOR AVAILABLE LIGHT

**18WCELI115** | **Carol Dragon**  
Jan 26–Apr 6 | Fri 10 AM–1 PM  
\$680 + \$40 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 emphasizes personal observation and an understanding of techniques to maximize the possibilities of available light. We also shoot in various locations for hands-on experience. Very few tools are needed to take advantage of the magic of light—but once you have the knowledge and experience, it changes the way you see and photograph.

**Prerequisite:** Photography II or portfolio review



© Dan Burkholder

# IDEAS & PRACTICE

## ADVANCED LIGHTING TECHNIQUES

### 18WCELI212 | Robert Meyer

Jan 26–Apr 6 | Fri 6:30–9:30 PM  
\$680 + \$45 fee

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

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

## LIGHTING FOR THE PORTRAIT: MASTERY AND CONTROL

### 18WCELI202 | Harvey Stein

Mar 10–11 & 17–18 | Sat & Sun 10 AM–5 PM  
\$500 + \$40 fee

Without light, photography is impossible; the mastery and control of light are of particular importance when making portraits. This workshop looks intensely at photographing people in a variety of ways using studio strobe lights. While the emphasis is on studio lighting, we also address outdoor and on-location lighting. The workshop includes discussions, demonstrations, critiques, and photographing models in the studio. We also look at how well-known portrait photographers, such as Avedon and Penn, used light to express their unique vision.

**Prerequisite:** Photography II or portfolio review

## INTERMEDIATE TO ADVANCED STUDIO LIGHTING

### 18WCELI218\* | Flora Hanitijo

Mar 10–11 & 17–18 | Sat & Sun 10 AM–5 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. Students work with Profoto strobes, reflectors, grips, and accessories, and are challenged to re-create portraits from famous photographs, paintings, and other sources. Participants also re-create “daylight” in a controlled studio setting and mix existing light with a controlled artificial light source. You must have a solid working knowledge of strobes and photo theory, and a good understanding of color balance.

**Prerequisite:** Photography II or portfolio review

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



© Alex Fradkin

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.

See holiday info on page 19.

## Documentary & Visual Journalism Photography

### PEOPLE AND PLACE: THE DOCUMENTARY PORTRAIT

#### 18WCEPJ007 | Karen Marshall

Jan 24–Mar 28 | Wed 10 AM–1 PM  
\$655 + \$15 fee

The camera is a powerful observer of people. In this course, we examine what it means to make images that address the social, cultural, or emotional space of people and the places they inhabit. Participants discuss strategies for photographing people within a cultural context, and create documentary essays. Through class critiques and the honing of editorial skills, students gain a deeper understanding of their personal motivation and desire, and create meaningful work about the world through their lens.

### THE DOCUMENTARY PROJECT: THE PHOTOGRAPHER AS STORYTELLER

#### 18WCEPJ203 | Natan Dvir

Jan 23–Mar 27 | Tues 6:30–9:30 PM  
\$655 + \$15 fee

A picture is said to be worth a thousand words. A great documentary project exploring a social, cultural, political, or personal issue has the power to tell a story in a unique, convincing, and visually compelling way. In this class, students examine and practice the various aspects of conceptualizing, planning, and executing their documentary projects through discussions, field trips, personal assignments, and photo critiques. Documentary essays by master and contemporary photographers are also discussed.

**Prerequisite:** Photography II or portfolio review

### ADVANCED STREET PHOTOGRAPHY: FINDING YOUR VOICE

#### 18WCEPJ222 | Natan Dvir

Jan 25–Mar 29 | Thurs 6:30–9:30 PM  
\$655 + \$20 fee

Street photography has evolved dramatically over the past 20 years, given recent technological developments and photographers exploring new ways of representation. Following a portfolio review, students in this course are encouraged to work on an ongoing series based on their personal interests. Participants explore advanced techniques, including nighttime photography, portable lighting, portraiture strategies, and online photography, and discuss photographs and projects of contemporary street photographers from recent decades. Students complete weekly assignments and present their work for in-class critique.

**Prerequisite:** Photography II or portfolio review

## The Portrait

### LIGHTING FOR THE ENVIRONMENTAL PORTRAIT

#### 18WCEPO216 | Ethan Hill

Jan 22–Apr 2 | Mon 6:30–9:30 PM  
\$655 + \$15 fee

Photography produced for editorial, documentary, and corporate commissions is often created under difficult

circumstances with narrow time frames for shooting. This portrait class exposes participants to the challenges of making compelling images in unfamiliar environments with unknown subjects under great time constraints. Discussions cover the use of what is traditionally considered ugly ambient light—i.e., fluorescent light and noon sun—to make beautiful images as well as shooting with strobe on location. In-class demonstrations and student assignments are also included.

**Prerequisite:** Photography II or portfolio review

### THE FUNDAMENTALS OF PORTRAITURE: A BASIC FOUNDATION

**18WCEP0108 | Harvey Stein**

Jan 23–Mar 27 | Tues 10 AM–1 PM  
\$655 + \$40 fee

Creating portraiture is much more than merely recording a face. This course provides students with the basic foundation necessary to achieve strongly felt, expressive, and interpretive portraits. Participants are introduced to the fundamentals of portraiture—formal and informal, on location, outdoors, and in the studio—as well as elements of portraiture, such as lighting (natural and artificial), environment and location, gesture, expression and pose, use of props, lenses, composition, and the relationship between subject and photographer, and technical considerations.

**Prerequisite:** Photography I or portfolio review

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

**18WCEP0104\* | Neal Slavin**

Jan 23–Apr 3 | Tues 6:30–9:30 PM  
\$680 + \$75 fee

Delve into the pleasures of taking formal and informal portraits as well as small- to medium-size group portraits! This course is designed to give students the maximum ability to create portraits from their own perspective, often breaking the “how to” rules of classic portraiture. Students nonetheless learn its 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 II or portfolio review  
**\*Note:** No class, Mar 13

### THE FASHION PORTRAIT: FROM STREET STYLE TO HAUTE COUTURE

**18WCEP0200\* | Alice O'Malley**

Jan 25–Apr 5 | Thurs 6:30–9:30 PM  
\$680 + \$40 fee

Throughout the history of photography, portraitists have looked to fashion for inspiration, and fashion has turned to the camera for edification. In this class, students explore the nexus of fashion and portraiture by examining our inspiration as photographers and our desires as viewers. The class includes weekly lighting workshops, slide presentations on the

history of fashion photography, and student critiques—with particular attention to decisions made regarding lighting, art direction, and narrative themes.

**Prerequisite:** Photography II or portfolio review  
**\*Note:** No class, Mar 15

### THE INTERPRETIVE PORTRAIT

**18WCEP0212 | Andrea Modica**

Mar 3–4 | Sat & Sun 10 AM–5 PM  
\$430 + \$30 fee

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

**Prerequisite:** Photography II or portfolio review

## Cityscape / Landscape

### THE ARCHITECTURAL METROPOLIS AND THE POETICS OF SPACE

**18WCELA001 | Alex Fradkin**

Jan 22–Feb 26\* | Mon 6:30–9:30 PM  
\$410

Architectural movements and styles, neighborhoods emanating rich cultural diversity, and vernacular histories combine to make New York one of the most recognizable and visually stimulating cities on the planet. Using film or digital cameras, students create a body of work featuring various neighborhoods, returning to the same spot each week to further investigate what makes a place unique, both during the day and at night. We also cover technical aspects of architectural photography and discuss weekly assignments as a group.

**Note:** No class, Feb 19 (President's Day)

### NEW PHOTOGRAPHING NEW YORK CITY

**18WCELA103 | Lynn Saville**

Mar 5–Apr 2 | Mon 6:30–9:30 PM  
\$410

The true subject of this workshop is the amazing and fantastic City of New York. We travel to out-of-the-way spots that are filled with interesting and exciting sites, such as the fantasyland of Coney Island and areas in Queens and the Bronx, and take the Staten Island Ferry to explore that unique borough. Elements of photographing these places—lighting, environment, and location; composition, camera position, and formats; and the relationship between place and photographer—are also covered.

**Prerequisite:** Photography I or portfolio review

## Personal Vision

### NEW RE-CONSTRUCTING THE VISIBLE WORLD: THE COMPOSITE IMAGE AND THE GESTALT OF VISION

**18WCEPV162 | Accra Shepp**

Jan 22–Apr 2 | Mon 6:30–9:30 PM  
\$655

The world is too large and too complex to fit within the confines of a camera or a lens. This class explores topics such as imaging the external world, the interior space, the psychological, and the body. We also delve into strategies for creating meaning out of multiple images and their arrangement, and examine the history and use of the composite image in photography as an aid to pushing the boundaries of this type of imagemaking.

**Prerequisite:** Photography I or portfolio review

### DAILY PRACTICE: THE PHOTO JOURNAL

**18WCEPV002\* | Linda Cummings**

Jan 22–Apr 2 | Mon 6:30–9:30 PM  
\$655 + \$25 fee

The daily practice of making photographs is a way of “slowing down time” and “making sense” of the world. In this course, students photograph every day, regardless of other

commitments, and keep a visual diary. Class discussions provide support and encourage refinement of photographic technique. Readings include essays by renowned photographers. In committing to this daily practice, students become clearer about when, why, and how to transform the “decisive moments” of ordinary experience into photographs that truly “speak” to them and others.

**\*Note:** Class will meet on Feb 19 (President's Day). Class will not meet on Mar 12.

### DISCOVERING YOUR OWN PHOTOGRAPHIC EYE

**18WCEPV007 | Kristin Holcomb**

Jan 23–Mar 27 | Tues 10 AM–1 PM  
\$655

Photographers must learn to create a cohesive body of work while developing a personal perspective. This class explores both the conscious and intuitive understanding of the visual language of photography. We select, edit, and organize our existing photographs to develop an understanding of our work's context while creating new imagery that explores our deepening visual understanding. Open-ended assignments and preexisting work are also used to examine photographic vision and hone editing skills to create a clearly defined body of work. **For beginners**



© Andrea Modica

**THE GRAMMAR OF PHOTOGRAPHY**

**18WCEPV051 | Christopher Giglio**  
Jan 24–Mar 28 | Wed 10 AM–1 PM  
\$655

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 learn about balance, tempo, ways of organizing space, the significance of geometric structure, and why the edges of the frame are important. In-class exercises examine how we see what we see, and enable participants to produce stronger, clearer pictures.

**INTRODUCTION TO THE PHOTOGRAPHIC PROJECT**

**18WCEPV058 | J Carrier**  
Jan 23–Mar 27 | Tues 6:30–9:30 PM  
\$655 + \$30 fee

This course helps beginning and intermediate photographers sharpen their camera skills and develop a sustainable artistic practice. Lectures, readings, and discussions provide information on the diverse landscape of contemporary photography. Students work on a final project intended to form the basis of a future exhibition or book. They also become confident with the technical aspects of photography—camera settings, composition, lighting and exposure, digital workflow, image processing, etc.—and develop a better understanding of their individual process and photographic eye.

**NEW CONVERSATIONS: USING IMAGE AND TEXT TO TELL A STORY**

**18WCEPV077 | Jonathan David Smyth**  
Jan 23–Feb 20 | Tues 6:30–9:30 PM  
\$410

With the ever-increasing popularity of smartphones and social media, photography has also evolved, becoming more immediate than the written language. Using emojis and memes can be a faster way for us to communicate, but are we actually saying less? In this course, we look at artists who have dealt with the combination of image and text in their work. Through weekly assignments and group discussions, participants learn how to tell a story through the use of image and text.

**Note:** All students must have a smartphone.

**EXPLORE YOUR SURROUNDINGS**

**18WCEPV163 | Anja Hitzberger**  
Jan 24 - Feb 21 | Wed 6:30–9:30 PM  
\$410

This class is for students who want to tell a story about where they live: what makes their neighborhood unique, how the people or family that surround them make the place special, or how their

environment is changing. Participants develop their own personal style and means of expression, and learn what is important when telling a story about their own environment. We also discuss compositional tools and effective editing, and undertake comparative studies of historical and contemporary photographers and filmmakers.

**Prerequisite:** Photography I or portfolio review

**NEW ADVANCED CRITIQUE**

**18WCEPV269 | Richard Rothman**  
Jan 24–Mar 28 | Wed 10 AM–1 PM  
\$655 + \$25 fee

This class is for photographers who are looking to begin or advance long-term projects while working on enriching their overall photographic vocabularies. Students present project proposals and personal goals; critiques and edits of ongoing work follow. Participants are required to bring new work to each class, and to critique each other's work. An atmosphere of sincerity, seriousness, and constructive criticism is encouraged. Discussions are designed to clarify the

intention, meaning, and significance of each individual's approach to photography.

**Prerequisite:** Photography II or portfolio review  
**Note:** Students must have a body of work

**NEW THE ART OF THE PHOTOBOK: FROM LENS TO PRINT**

**18WCEPV167 | Ursula Damm**  
Jan 24–Mar 28 | Wed 6:30–9:30 PM  
\$820 + \$175 fee

In this class, we explore the art form of the photobook with the final goal of creating your own. We start by looking at the medium's history, and then delve into the details of making a photobook and telling a story, including selection and editing, sequencing and sizing, and design and layout. We also examine some of the most important professional production details, such as choice of paper, binding techniques, cover materials, and more.

**Prerequisite:** Basic knowledge of Photoshop and/or InDesign, or portfolio review; students must also have a relatively large body of their own work, or a found archive or other materials (in photographic form), with an overarching concept.

**UNDERNEATH MY SKIN: EXPLORING CONCEPT, PLACE AND METAPHOR IN PHOTOGRAPHY**

**18WCEPV166 | Keisha Scarville & Jeanette Spicer**  
Jan 25–Mar 29 | Thurs 6:30–9:30 PM  
\$655 + \$25 fee

In today's image-saturated world, it can be hard to make a unique photograph. This class is for students who are ready to focus on the development of a coherent, presentable body of work. Participants learn how to advance their photographic skills by utilizing a more conceptual framework in their photographs. We also focus on the process of making photographs as an intimate and vulnerable experience—whether the subject is a partner, friend, or family member.

**Prerequisite:** Photography I or portfolio review

**AN INTERIOR VIEW**

**18WCEPV238 | Bryan Whitney**  
Jan 25–Mar 29 | Thurs 6:30–9:30 PM  
\$655

Do architectural interiors have a special resonance for you? If so, then this class can be a catalyst for your work. While discussing professional approaches and techniques for shooting interiors, we focus on how to communicate the atmosphere and meaning that you personally experience. Inspiration for assignments is provided by in-depth discussions on the symbolism and history of interiors, viewing work by painters and photographers who speak the language of space, and a field trip to a unique interior.

**Prerequisite:** Photography II or portfolio review

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

**18WCEMA006 | Alice S. Zimet**  
Jan 27–28 | Sat & Sun 10 AM–5 PM  
\$380 + \$25 fee

This workshop begins with an in-depth presentation that goes "inside the collector's mind" to better understand where collectors shop (nonprofit and for-profit resources), how to buy at auction, dealing with galleries, pricing, and editioning, as well as questions collectors regularly ask. The instructor offers advice on how to consider nonprofit benefit auctions as "public pipelines," in addition to abundant tips on how to best present at a portfolio review. Your communication tools, both written and verbal, are also analyzed.

**COLLECTING PHOTOGRAPHY: TIPS, CARE, AND BEHIND-THE-SCENES VISITS**

**18WCEPV078 | Alice S. Zimet**  
Feb 2–3 | Fri 10 AM–6 PM |  
Sat 10 AM–5 PM  
\$380 + \$25 fee

Kick-start your collection and increase your confidence with this nonstop, fact-filled two-day "boot camp." We start in the classroom to learn how to deal with issues



© Jonathan David Smyth



# STRATEGIES FOR THE PHOTOGRAPHER



© Natan Dvir

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.

See holiday info on page 19.

## Best Practices

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

**18WCEMA006 | Alice S. Zimet**  
Jan 27–28 | Sat & Sun 10 AM–5 PM  
\$380 + \$25 fee

This workshop begins with an in-depth presentation that goes “inside the collector’s mind” to better understand where collectors shop (nonprofit and for-profit resources), how to buy at auction, dealing with galleries, pricing, and editioning, as well as questions collectors regularly ask. The instructor offers advice on how to consider nonprofit benefit auctions as “public pipelines,” in addition to abundant tips on how to best present at a portfolio review. Your communication tools, both written and verbal, are also analyzed.

### COLLECTING PHOTOGRAPHY: TIPS, CARE, AND BEHIND-THE- SCENES VISITS

**18WCPEV078 | Alice S. Zimet**  
Feb 2–3 | Fri 10 AM–6 PM |  
Sat 10 AM–5 PM  
\$380 + \$25 fee

Kick-start your collection and increase your confidence with this nonstop, fact-filled two-day “boot camp.” We start in the classroom to learn how to deal with issues before spending a penny, and then cover questions to ask, where to shop, pricing, stamps, signatures, editions, dealing with galleries, buying at auction, and tons of insider tips! Guest lecturers discuss how to insure and appraise your photographs, and keep proper records. We also go behind-the-scenes to visit galleries and meet dealers.

### **NEW** RETOUCHING AND ADVANCED COMPOSITING FOR DIGITAL PHOTOGRAPHERS

**18WCEDP109 | Heidi Norton**  
Feb 3–4 | Sat & Sun 10 AM–5 PM  
\$540 + \$40 fee

This advanced course is for those who already use Photoshop and want to learn advanced professional retouching techniques. All work is done via the powerful layer, adjustment layer, smart layer, and masking functions. Students learn how to use masks and advanced compositing techniques to retouch and repair damaged photos, or seamlessly perfect images from studio sessions. We use many of the usual retouching tools—but in conjunction with layers, overlay modes, and other techniques. Workflow and organization are also covered.

**Prerequisite:** Basic Photoshop skills or portfolio review

### EDITING AND SEQUENCING: SELECTING AND PRESENTING YOUR PICTURES

**18WCPEV164 | Natan Dvir**  
Feb 10–11 | Sat & Sun 10 AM–5 PM  
\$380

Choosing your best pictures and placing them in an effective and compelling order are difficult yet potentially rewarding tasks. In this workshop, students explore and practice the methodologies of systematically selecting and organizing their images. An archive of hundreds of pictures evolves into a powerful presenta-

tion of up to 20 pictures by the end of the weekend. Topics include organizing your work environment, the editing process, editing software tools, sequencing principals, preparing images for release, and archiving.

**Prerequisite:** Photography I or portfolio review; students are expected to bring existing imagery to organize and edit in class.

### DEVELOPING A TRAVEL NARRATIVE

**18WCPEV056 | Alan Winslow**  
Feb 17–18 | Sat & Sun 10 AM–5 PM  
\$380

Going on a trip? This class helps students hone techniques and strategies for making a body of work that captures the essence of place. The instructor guides you in using your camera to experience place through a mix of landscape, nature, street photography, and portraiture. We also cover equipment selection, packing, file management on the road, and developing a cohesive travel narrative. To put our new skills to the test, we leave the classroom and explore New York City.

### WRITING ABOUT YOUR PHOTOGRAPHS FOR GRANT PROPOSALS, EXHIBITION CATALOGUES, ARTIST STATEMENTS OR PUBLIC PRESENTATIONS

**18WCEMA212 | Wendy Richmond &  
Susan Hodara**  
Feb 24–25 | Sat & Sun 10 AM–5 PM  
\$380 + \$25 fee

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

**Prerequisite:** Photography II or portfolio review

### **NEW** SHARING PHOTOGRAPHY WITH THE COMMUNITY

**18WCPEV165 | Matthew Septimus**  
Mar 17–18 | Sat & Sun 10 AM–5 PM  
\$380 + \$30 fee

Photography has the ability to communicate across cultures worldwide. On a local level, putting a camera in the hands of someone who doesn’t normally have access to formal classes can be profound—it can widen students’ eyes and expand a teacher’s soul. This workshop investigates the full spectrum of sharing photography with the community, from dealing with established organizations to exploring an improvisational, independent approach. Come with a specific group to target or just an eager mind.

**Prerequisite:** Photography I or portfolio review

# PART-TIME PROGRAMS

The Track and Advanced Track Programs are community-driven, academically structured post-baccalaureate programs grounded in our Continuing Education curriculum. Both programs can be tailored to the individual's goals and level of proficiency with the medium.

## Track Program

The Track Program is a three-term program open to 12 students 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 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 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 Track seminars and six elective courses is required in order to complete the Track Program.

**New sessions begin each fall, winter, or spring term**

### REQUIRED SEMINARS:

#### CONTINUING EDUCATION TRACK SEMINAR—FIRST TERM

**18WCTSR000 | Ben Gest**

Jan 24–Apr 2 | Wed 6:15–9:15 PM

#### CONTINUING EDUCATION TRACK SEMINAR—SECOND TERM

**18WCTSR100 | Richard Rothman**

Mar 7–Apr 2 | Wed 6:30–9:30 PM

**Tuition:** \$8,500 + \$1,000 fee. Fee provides full access to facilities and equipment rental.

## Advanced Track Program

The Advanced Track Program is a three-term program 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 skills mastery and methods towards refining vision and craft. 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 promotion of best practices. Students also select two electives from the broader Continuing Education course offerings. The program culminates in an exhibition.

**New sessions begin once per year**

### REQUIRED SEMINARS:

#### ADVANCED CONTINUING EDUCATION TRACK SEMINAR

**18WCTSR300 | Michael B. Foley**

Jan 23–Mar 27 | Tues 6:30–9:30 PM

#### ADVANCED CONTINUING EDUCATION TRACK—PRODUCTION SEMINAR

**18WCTPD100 | Ports Bishop**

Jan 25–Mar 29 | Thurs 6:30–9:30 PM

**Tuition:** \$9,500 + \$1,000 fee. Fee provides full access to facilities and equipment rental.

### How to Apply

An application, interview, and portfolio review are required for each program.

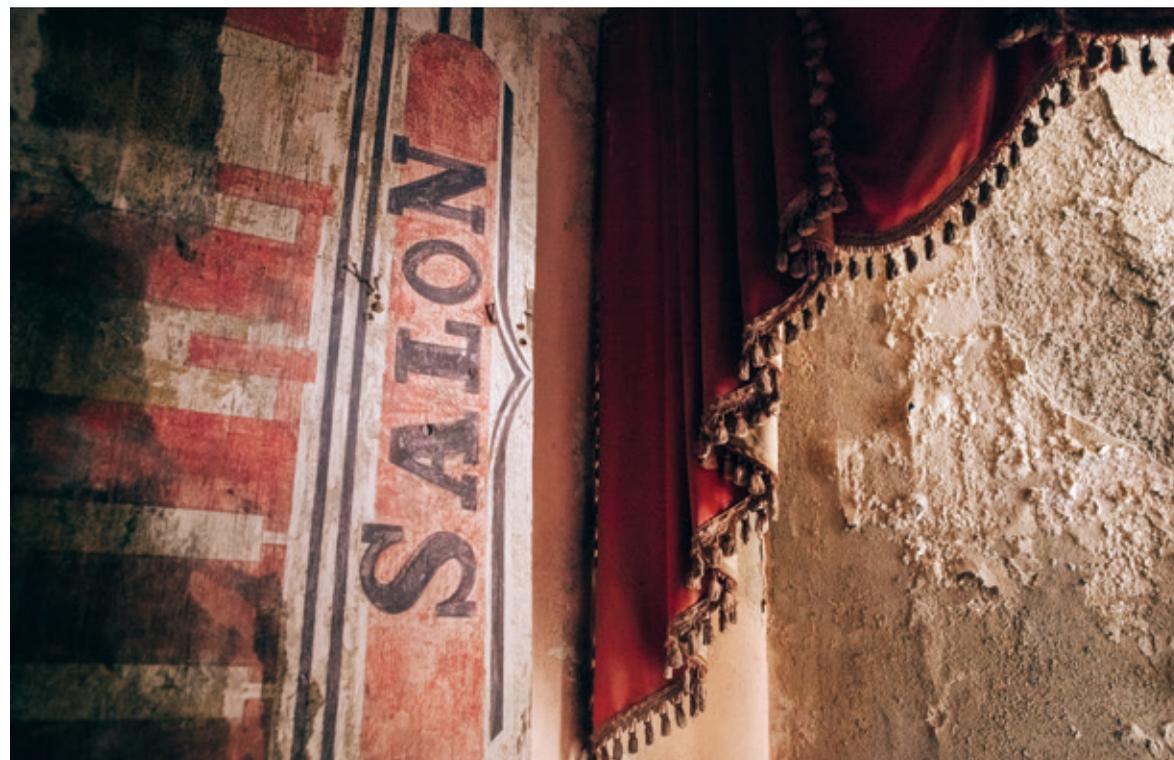
To learn more about application procedures and portfolio guidelines, visit [icp.org/school/part-time-programs](http://icp.org/school/part-time-programs)

### For more information:

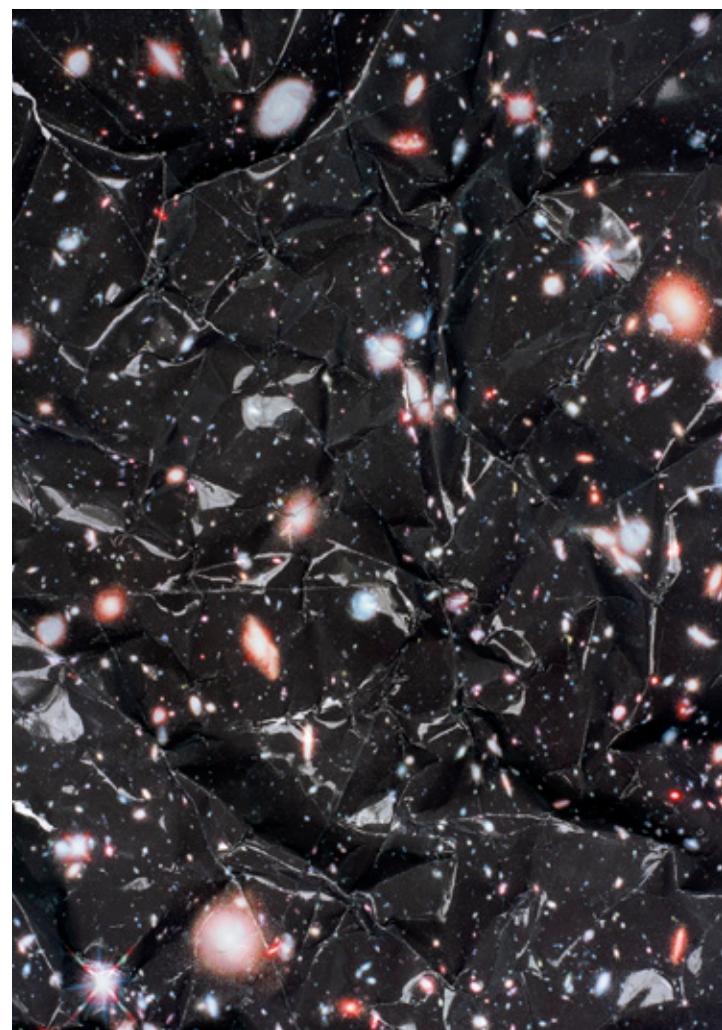
**Ben Gest, Part-Time Programs Coordinator**

**CETrack@icp.edu**

**212.857.0001**



© Sarah Coulter



© Gabriel Sacco

# FULL-TIME PROGRAMS

ICP's Full-Time Programs help imagemakers become stronger visual storytellers through four unique programs. Find the one that's right for you.



© Marjolaine Gallet

## ICP-Bard Program: Master of Fine Arts

**Chairperson: Nayland Blake**

The ICP-Bard Program offers a rigorous exploration of all aspects of photography through an integrated curriculum of studio and creative 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 intensive One-Year Certificate Programs: General Studies, Documentary Practice and Visual Journalism, and New Media Narratives. Each full-time program provides committed students with a unique yearlong course of study, where they explore the many disciplines that inform media and art today. Students develop a distinctive personal portfolio and present a final project in a year-end exhibition.

### GENERAL STUDIES IN PHOTOGRAPHY

**Acting Chairperson: Darin Mickey**

The General Studies program embraces a broad range of photographic practices and image production techniques; ranging from the traditional two-dimensional photographic image to multi-media installation. Students are encouraged to explore and define their individual artistic goals while being challenged to situate their work in the broader context of the cultural, political, and psychological use of images.

The GS curriculum provides an in-depth investigation of the history of photography, contemporary theory, and craft; it boasts a diverse selection of electives, in which students can let their curiosity and passions lead them in many new directions. In solidifying each student's technical skills and broadening their personal perspectives, we set the foundation for a life-long visual practice.

### DOCUMENTARY PRACTICE AND VISUAL JOURNALISM

**Acting Chairperson: Karen Marshall**

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 storytelling. It offers the use of a broad range of tools, from traditional photography to the most innovative media available, providing a comprehensive perspective of photo history, best practices, and methodologies in visual journalism.

The student-centered curriculum encourages discussions and critiques in a supportive learning atmosphere. With an emphasis on developing a strong narrative voice, each participant creates an in-depth documentary project that explores essential social issues, focusing on topics such as community and identity, or the illumination of social injustices.

### NEW MEDIA NARRATIVES

**Chairperson: Elizabeth Kilroy**

New Media Narratives invites photographers and artists to explore hybrid narrative and interactive media in telling the important stories of the day. Emerging digital and smartphone technologies create space for artistic innovation in documentary, fine art and personal storytelling. From full screen photo-centric web designs to AR (Augmented Reality) and immersive media and from stills to motion, students develop new ways of seeing and thinking about their work conceptually, aesthetically and through dissemination.

By presenting work in innovative and resourceful ways, students grow as artists and storytellers in making meaningful work that resonates with audiences, raises awareness and has visual and cultural impact.

**For more information:**

[icp.org/school](http://icp.org/school)  
[fulltime@icp.edu](mailto:fulltime@icp.edu)  
212.857.0006

**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, visit [icp.org/school/affiliate-programs](http://icp.org/school/affiliate-programs).

# TEEN ACADEMY

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.



© Lillie Benkoil

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

**18WTAFB000A | James Reddington**  
Jan 20–Mar 24 | Sat 11 AM–2 PM

**18WTAFB000B | Curtis Willocks**  
Jan 20–Mar 24 | Sat 3–6 PM

**18WTAFB000C | Liz Sales**  
Jan 25–Mar 29 | Thurs 4–6:30 PM

\$705 + \$55 fee

In this course, teenagers will 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: LIGHTING FOR PORTRAITURE

**18WTAFB104 | Jaime Schlesinger**  
Jan 21–Mar 25 | Sun 11 AM–2 PM  
\$705 + \$55 fee

In this course designed for more advanced teen photographers, students use portraiture as an entry point for understanding the technical and aesthetic components of lighting. This course provides an in-depth exploration of metering and exposure while participants study natural and artificial lighting techniques for the black-and-white portrait. Through technical exercises, they learn the tools needed to control and manipulate light in order to achieve both practical and artistic effects. Students develop a portfolio of prints and an artist statement. 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.

## PHOTOGRAPHY I IN COLOR: COLOR FILM AND DARKROOM

**18WT AFC100A | Carla Liesching**  
Jan 20–Mar 24 | Sat 2–5 PM

**18WT AFC100B | Sam Margevicius**  
Jan 21–Mar 25 | Sun 2–5 PM

\$705 + \$55 fee

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

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

## NEW MEDIA I: PEOPLE POWERED MEDIA NARRATIVES

**18WTANM103 | Bayeté Ross Smith**  
Jan 24–Mar 28 | Wed 4–6:30 PM  
\$700 + \$55 fee

The instantaneous and accessible nature of new media has made it an effective tool for anyone interested in having a direct, immediate impact on social justice causes. In this hands-on course, teens learn rapid-response digital storytelling techniques and meet local media makers who are using new media technologies. Participants create a new media project about a social issue that fuels their own interests and passions. DSLR cameras, courtesy of Canon USA, are provided to all who need them.

## TEEN ACADEMY IMAGEMAKERS

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

**17FIMFB200B | Lesly Deschler Canossi**  
Sept 27, 2017–Jun 13, 2018 | Wed 4–6:30 PM

\$980 + \$55 fee per term

Teen Academy Imagemakers is currently in progress. For more information about this yearlong program for juniors and seniors looking to pursue photography in college and/or as a career, please visit [icp.org/school/teen-academy](http://icp.org/school/teen-academy).

Applications for the 2018–2019 academic year will be available in April 2018.

**For more information:**  
[teen\\_academy@icp.org](mailto:teen_academy@icp.org)  
212.857.0058

**To register for classes:**  
[icp.org/school/teen-academy](http://icp.org/school/teen-academy)  
212.857.0058

See holiday info on page 19.

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.

---

## EXHIBITIONS



© Lauren Greenfield

On view now through January 7, 2018:

### ***GENERATION WEALTH* by Lauren Greenfield**

This exhibition presents 25 years of work by Lauren Greenfield, who uses photography, oral history, and documentary film to examine the pervasive influence of money, status, and celebrity in America and abroad.



© Edmund Clark

On view January 26–May 6, 2018

### ***Edmund Clark: The Day The Music Died***

This exhibition presents British photographer Edmund Clark's photographic, video, and installation work focusing on the measures deemed necessary to protect citizens from the threat of international terrorism. It also explores the effects of such methods of control on issues of security, secrecy, legality, and ethics.



Courtesy National Archives and Records Administration

On view January 26–May 6, 2018

### ***Then They Came for Me: Incarceration of Japanese Americans during World War II***

This exhibition is an examination of a dark episode in US history when the lives of Japanese Americans were upended due to racial bigotry.

**Learn more:**  
[icp.org/exhibitions](http://icp.org/exhibitions)

---

## PUBLIC PROGRAMMING



© Andrew Lichtenstein

Join us at the International Center of Photography to hear from experts, academics, critics, artists, image-makers and storytellers, responding to both the themes embodied by our current exhibitions and the images that shape our society today.

### **Reimagining the Image**

This recurring series, a reincarnation of our photographer's lecture program, examines film, photography, and new media through an innovative imagemakers' perspective.

### **Optics: A New Way of Seeing Contemporary Culture**

This ongoing discussion series will invite critics, artists, and imagemakers to analyze the pictures that shape contemporary culture and current events.

**See full schedule:**  
[icp.org/events](http://icp.org/events)

---

## MUSEUM EDUCATION



© Jenny Kim, Teaching Assistant

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.

**Book a group tour:**  
[icp.org/contact/group-tours](http://icp.org/contact/group-tours)  
212.857.0005

---

## MEMBERSHIP



© Francesco Chiot

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

- Unlimited free admission to the ICP Museum
- Discounts at the ICP Museum shop and café
- A \$25 discount on ICP School classes
- Invitations to Members-only events
- And more!

**Become a Member:**  
[icp.org/membership](http://icp.org/membership)  
212.857.0003  
[membership@icp.org](mailto:membership@icp.org)

---

## COMMUNITY PARTNERSHIPS



Guest artist visit with Michael Santiago, ICP at the Point,  
© Roy Baizan

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.

**Learn more:**  
[icp.org/community/partnerships](http://icp.org/community/partnerships)

# HOW TO REGISTER

Registration for winter term begins  
Wednesday, December 6.

Sign up at [icp.org/register](http://icp.org/register)

## New to ICP?

Create a student account to register, view upcoming class schedules, participate in class evolutions, and more.

## Returning Student?

Log in to your student account to sign up for a new class.

You can also register in person (1114 Avenue of the Americas at 43rd Street NY, NY 10036) or by phone (212.857.0001). Payment must be made in full when registering. Registrations by phone require a payment by credit card in full. Registration in person and by phone is available Monday–Friday, 9 AM–6 PM and Saturday, 9 AM–5 PM.

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

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

## CONTINUING EDUCATION

### PORTFOLIO REVIEW-FEST

Wednesday, January 10 | 6:30–9:30 PM

RSVP Required: [education@icp.org](mailto:education@icp.org)

### PART-TIME PROGRAMS INFO SESSION

Tuesday, December 12 | 6:30 PM

Thursday, January 11 | 6:30 PM

## 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 or on Skype. 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.

**In-Person:** Education staff-led portfolio reviews are for course advisement and/or classes with a prerequisite unless stated otherwise.

## DECEMBER

- Thursday, December 7 | 6–8 PM  
**Faculty Review**, RSVP Required
- Saturday, December 9 | 11 AM–1 PM
- Wednesday, December 13 | 6–8 PM  
**Faculty Review**, RSVP Required
- Saturday, December 16 | 11 AM–1 PM

## JANUARY

- Saturday, January 6 | 11 AM–1 PM
- Thursday, January 18 | 6–8 PM
- Saturday, January 27 | 11 AM–1 PM

RSVP: [portfolioreview@icp.edu](mailto:portfolioreview@icp.edu)

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

Portfolio review and registration are on a first-come, first-served basis.

If you are unable to attend in-person or via scheduled appointment hours, please email [portfolioreview@icp.edu](mailto:portfolioreview@icp.edu) or call 212-857-0064.

## HOLIDAY INFORMATION

Winter classes and workshops will not meet, unless otherwise specified on:

- Martin Luther King Jr. Day: Monday, January 15
- President's Day: Monday, February 19
- Passover: Friday, March 30

## CLASS POLICIES

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

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

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

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

**Inclement Weather Policy:** In case of severe weather conditions, which could result in the cancellation of classes and or events, please refer to our website, [icp.org](http://icp.org). This information is generally posted by 7 AM and will be updated as necessary. You may also call the ICP Weather Hotline: 212.857.9777.

## REFUND POLICIES

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

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

**Part-Time 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.

**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.

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



© Andrew Lichtenstein



© Andrew Lichtenstein



© Matthew Septimus



© Benjamin Jarosch

## 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
- digitally equipped classrooms
- a well-stocked equipment room
- an extensive library
- an exhibition gallery

For comprehensive information about ICP's facilities, including a complete list of equipment and resources available to students, please visit [icp.org/school/facilities](http://icp.org/school/facilities).

## 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, email [TA@icp.edu](mailto:TA@icp.edu) or visit [icp.org/jobs/teaching-assistant](http://icp.org/jobs/teaching-assistant).



# INTERNATIONAL CENTER OF PHOTOGRAPHY

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

212.857.0001  
icp.org/school

Non Profit Org.  
U.S. Postage  
PAID  
New York, NY  
Permit No 7289

## JOIN THE CONVERSATION

@ICP

@ICPhotog

f ICP

## Continuing Education

### PORTFOLIO REVIEW-FEST

Wednesday, January 10 | 6:30–9:30 PM  
RSVP Required: [education@icp.org](mailto:education@icp.org)

### PART-TIME PROGRAMS INFO SESSION

Tuesday, December 12 | 6:30 PM  
Thursday, January 11 | 6:30 PM

## REGISTER EARLY AND SAVE 15%

Wednesday, December 6 through Friday, January 5, use code PGFY18 to receive 15% off tuition on all winter term Continuing Education classes. ICP Members receive an additional \$25 off.\*

Register online at [icp.org/register](http://icp.org/register)

\*Discount is not valid on prior purchases, yearlong courses, or Teen Academy classes. Offers cannot be combined.

## Full-Time Programs

### OPEN HOUSES

Tuesday, January 16 and Tuesday, February 27 | 6:30 PM

### ONLINE INFO SESSIONS

Thursday, January 11; Thursday, February 15; and  
Thursday, March 1 | 12 PM

### APPLICATION DEADLINE

Tuesday, January 23, 2018

- ICP-BARD MFA PROGRAM

### APPLICATION DEADLINE

Monday, March 5, 2018

- DOCUMENTARY PRACTICE AND VISUAL JOURNALISM
- GENERAL STUDIES IN PHOTOGRAPHY
- NEW MEDIA NARRATIVES

For more information, please email  
[fulltime@icp.edu](mailto:fulltime@icp.edu).