

INTERNATIONAL  
CENTER OF  
PHOTOGRAPHY  
SCHOOL

Spring 2017 | Courses and Programs



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

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



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## Registration for Spring Term begins Wednesday, February 22.

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

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

COVER PHOTO: © Joana P. Cardozo GS '15

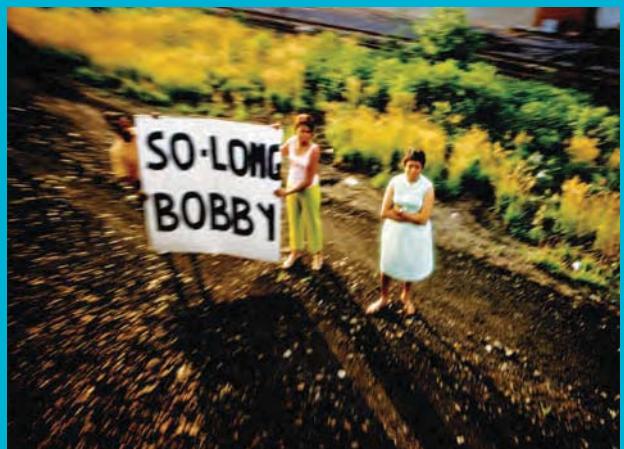
## PERPETUAL REVOLUTION: THE IMAGE AND SOCIAL CHANGE THROUGH MAY 7, 2017

What is the relation between today's overwhelming image world and the volatile social sphere we inhabit? This exhibition is an examination of endless new streams of provocative, powerful, and sometimes frightening media images and their connections to social upheaval and transformation.

Organized by ICP Curators Carol Squiers and Cynthia Young, Assistant Curators Susan Carlson and Claartje van Dijk, along with adjunct curators Joanna Lehan and Kalia Brooks with assistance from Akshay Bhoan and Quito Ziegler, *Perpetual Revolution: The Image and Social Change* continues ICP's long-standing tradition of exploring the social and historic impact of visual culture.



Sheila Pree Bright, #1960Now: Art + Intersection, 2015. © Sheila Pree Bright



Paul Fusco, RFK funeral train, USA, June 1968 © Magnum Photos

## MAGNUM MANIFESTO MAY 26–SEPTEMBER 3

This landmark exhibition celebrates the seventieth anniversary of the renowned photo agency Magnum Photos created by Robert Capa, Henri Cartier-Bresson and Chim (David Seymour) in May 1947. Tracing the ideas and ideals behind the founding and development of the legendary cooperative, the show explores the history of the second half of the twentieth century through the lens of seventy-five masters, providing a new and insightful perspective on the contribution of these photographers to our collective visual memory.

The exhibition is a co-production between ICP and Magnum Photos. It is curated by Clément Chéroux (former photography curator at the Centre Pompidou m now current senior curator of photography at SFMoMA), with Clara Bouveresse and ICP Associate Curator Pauline Vermare. The accompanying catalogue is published by Thames & Hudson.

 **ICP Museum**

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

# ONLINE CLASSES

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

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

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

**HOLIDAY NOTE:** Spring classes and workshops will not meet on Apr 15–16 (Easter weekend) and May 27–29 (Memorial Day weekend).

Registration for Spring Term begins Wednesday, February 22.

## VISUAL STORYTELLING: STRATEGIES FOR TRANSFORMING IDEAS TO A LONG-TERM PROJECT

**17SOLPV107 | Anja Hitzenberger**

Apr 27–Jun 29 | Thurs 1:00–3:00 pm | \$515

This course is designed for photographers and media artists who want to tell personal stories through images and are interested in exploring ideas that could grow into long-term projects. Students will develop strategies for building sequenced stories, and are free to choose between documentary, multimedia, or conceptual projects. Through critiques, we will learn how to create dynamic images with an emotional message and explore the elements needed to tell a story. We will also discuss compositional tools, aesthetic intentions, and effective editing. Different storytelling styles incorporating a variety of media will be presented, including the work of historical and contemporary photographers, filmmakers, and media artists, from documentary to conceptual. Customized assignments will fit each student's project.

**PREREQUISITE:** Photography I or portfolio review

memory will uncover interests, preoccupations, and connections to current circumstances that may help to find a productive direction. Once a project is underway, results will be critiqued in order to refine decisions regarding format and approach. Editing and sequencing are important factors in clarifying intention and allowing a work to communicate fully. Many references will be



© Karen Marshall

## MEMORY AS PROMPT: MAKING DEEPER WORK

**17SOLPV204 | Allen Frame**

May 2–Jul 11 | Tues 1:00–3:00 pm | \$515

This course helps students to achieve more depth and complexity in their work. Emphasis will be placed on choosing the right subject or material, and then analyzing that choice for its relevance and meaning. Exercises with

## Online Low Residency Program 2017

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

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

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

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

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

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

made to contemporary photography, as well as to examples from the history of photography, art, and film. Any subject is welcome, as long as the photographer is convincingly engaged with it and it promises sufficient complexity. Online group discussions will occur in shared real time, and both research and shooting assignments will be given.

**PREREQUISITE:** Photography II or portfolio review

**NOTE:** No class, Tues July 4

## BUILDING A PERSONAL BODY OF WORK

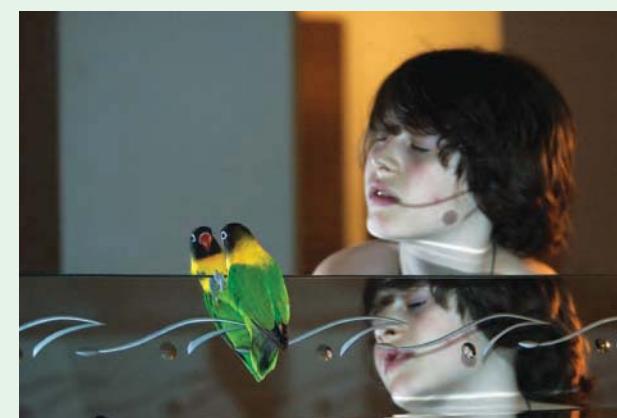
**17SOLPV205 | Martine Fougeron**

Apr 27–Jun 29 | Thurs 1:00–3:00 pm | \$515

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

presenting work on a website. The workshop culminates with student presentations of their projects, comprised of at least 25 and up to 80 images ready for exhibition, book publication, or a website slide show.

**PREREQUISITE:** Photography II or portfolio review



© Martine Fougeron

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

**17SOLPV208 | Karen Marshall**

Apr 19–Jun 21 | Wed 12:00–2:00 pm | \$515

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

**PREREQUISITE:** Photography II or portfolio review

## PRODUCTION SEMINAR

**17SOTSR200 | ICP Faculty**

Apr 21–Jun 23 | Fri 12:00–2:00 pm

## TECHNICAL SEMINAR

**17SOTPD200 | ICP Faculty**

Apr 17–June 26 | Mon 12:00–2:00 pm

## PRINTING AND PORTFOLIO DEVELOPMENT

**17MOTPR100 | ICP Faculty**

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

\*Dates subject to change

# FOUNDATION & TECHNIQUES



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

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

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

**HOLIDAY NOTE: Spring classes and workshops will not meet on Apr 15–16 (Easter) and May 27–29 (Memorial Day weekend).**

## 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 Epson 4880, 7890, and 9890 archival inkjet printers, which generate mural-size prints. All students enrolled in a digital class receive 10 hours free toward Digital Media Lab usage.

### Digital Camera Loans

Through the generous support of Canon U.S.A. and Pentax U.S.A., ICP now has a large inventory of state-of-the-art DSLRs to loan beginning students taking Photography I: Digital and/or DSLR Video for Photographers. We often suggest that incoming students borrow a camera rather than purchase one at the onset, thus providing the student with the time and experience needed to make the best purchase

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

### PHOTOGRAPHY I

**17SCEDP000A | Bradly Dever Treadaway**  
Apr 12–Jun 14 | Wed 10:00 am–1:00 pm

**17SCEDP000B | Christine Callahan**  
Apr 12–Jun 14 | Wed 7:00–10:00 pm

**17SCEDP000C | Heidi Norton**  
Apr 13–Jun 15 | Thurs 6:30–9:30 pm

**17SCEDP000D | Keisha Scarville**  
Apr 17–Jun 26 | Mon 10:00 am–1:00 pm

**17SCEDP000E | Keisha Scarville**  
Apr 17–Jun 26 | Mon 6:30–9:30 pm

\$820 + \$40 FEE

**17SCEDP000F | Kate Izor**  
Apr 22–23 & 29–30 | Sat & Sun 10:00 am–5:00 pm

**17SCEDP000G | Terttu Uibopuu**  
Jun 3–4 & 10–11 | Sat & Sun 10:00 am–5:00 pm

\$770 + \$40 FEE

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

**17SCEDP001A | Robert Meyer**

Apr 22 | Sat 10:00 am–5:00 pm

**17SCEDP001B | Robert Meyer**

Jun 11 | Sun 10:00 am–5:00 pm

\$290

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

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

**17SCEDP002 | Lester Lefkowitz**

Jun 10–11 | Sat & Sun 10:00 am–5:00 pm

\$380 + \$30 FEE

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

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

### IPHONE PHOTOGRAPHY 101

**17SCEDP011A | Amadou Diallo**

Apr 29 | Sat 10:00 am–5:00 pm

**17SCEDP011B | Clinton Weldon**

Jun 4 | Sun 10:00 am–5:00 pm

\$120

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

### HOW TO ORGANIZE YOUR DIGITAL PHOTOS USING LIGHTROOM

**17SCEDP012 | Amadou Diallo**

Apr 30 | Sun 10:00 am–5:00 pm | \$120

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

### IPHONE AND IPAD ARTISTRY: APPS, GIZMOS, AND TECHNIQUES FOR CREATIVE IPHONE AND IPAD PHOTOGRAPHY

**17SCEDP018 | Dan Burkholder**

May 20–21 | Sat & Sun 10:00 am–5:00 pm | \$540

The iPhone is the hip and creative camera, whose images now grace magazine covers, museum walls, and gallery openings. In this workshop, we focus on the shooting, editing, and styling techniques that will take you from casual captures to serious artwork. This workshop will open your eyes and pump your creative juices to craft images that you will be proud to share, exhibit, and sell. Over the course of two days of shooting, processing, learning, and fun, your every iPhone Artistry urge will have time to flex and stretch.

Explore iPhone-specific image capture, editing, and styling, with an eye toward creating landscapes with intrigue and beauty. From straightforward landscape to painterly effects, learn how to steer your iPhone images in a direction that mirrors your personal vision. Discover how easy it is to blend multiple images for stunning effects, all in the palm of your hand. Master special techniques to best prepare your images for incredible print quality.

You will leave this class with a vast assortment of approaches and techniques to elevate your iPhone landscapes above the ocean of “me-too” filter effects and borders!

**NOTE:** Students must bring to class an iPhone that has a lightning port and 4 GB of available space. NEW

### PHOTOGRAPHY II

**17SCEDP100A | Jeanette May**

Apr 13–Jun 15 | Thurs 10:00 am–1:00 pm

**17SCEDP100B | Terttu Uibopuu**

Apr 18–Jun 20 | Tues 6:30–9:30 pm

**17SCEDP100C | Christine Callahan**

Apr 21–Jun 23 | Fri 10:00 am–1:00 pm

\$820 + \$40 FEE

**17SCEDP100D | Meryl Feigenberg**

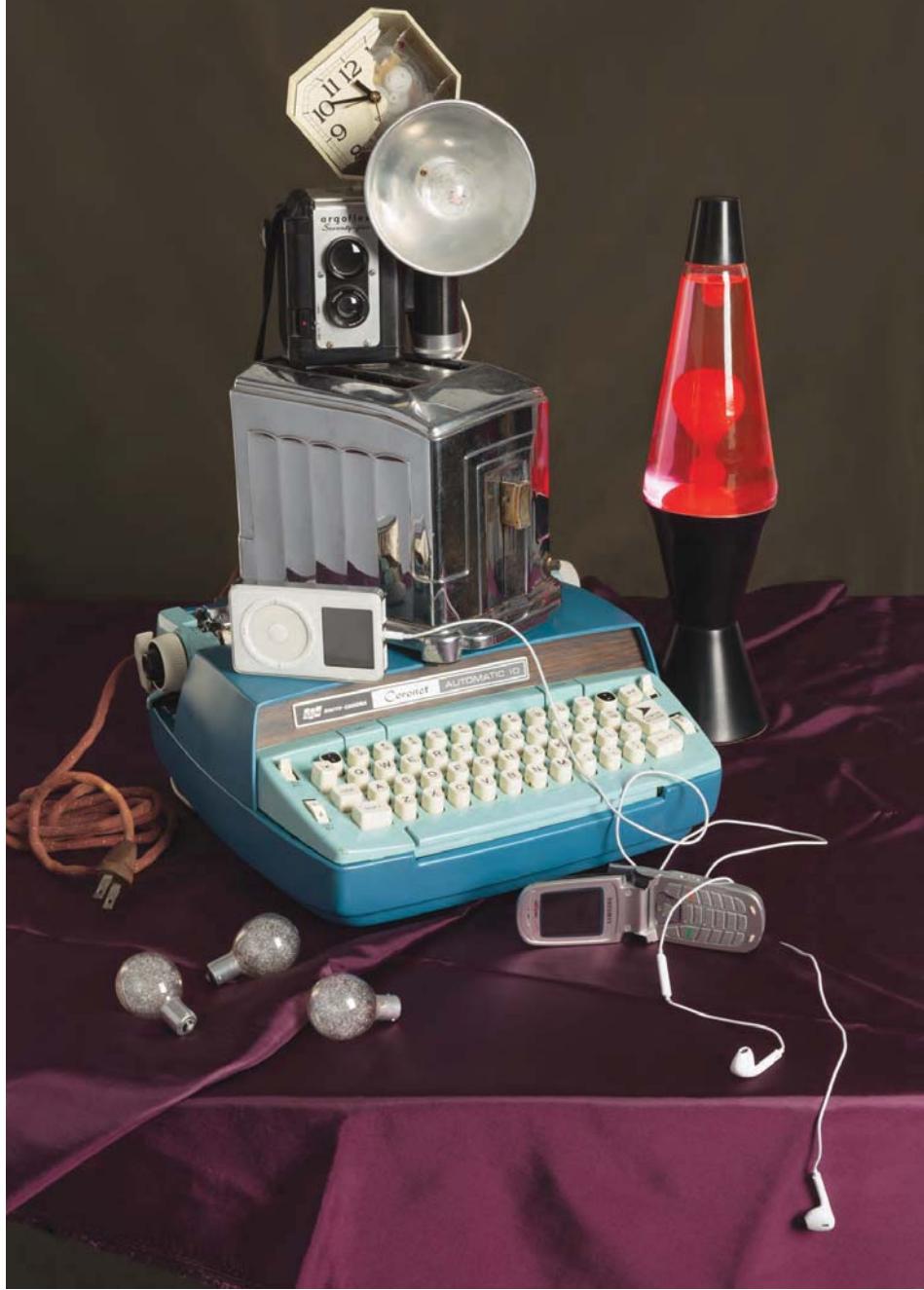
May 13–14 & 20–21 | Sat & Sun

10:00 am–5:00 pm

\$770 + \$40 FEE

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

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



© Jeanette May

**MACINTOSH BASICS****17SCEMB000A | Lavonne Hall**

Apr 8 | Sat 10:00 am–1:00 pm

**17SCEMB000B | Lavonne Hall**

Apr 9 | Sun 2:00–5:00 pm

\$100

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

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

tices, including drawing, collage, and the Adobe Creative Suite. Concepts of harmony, rhythm, scale, symmetry, contrast, and emphasis will be introduced through readings and slide lectures. This course will provide students with the tools and insights to explore their options within the field of visual art.

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

**Digital Workflow****NEW 2-D ART + DESIGN:  
AN INTRODUCTION TO BRIDGE,  
PHOTOSHOP, ILLUSTRATOR, AND  
INDESIGN****17SCEDT004 | Gigi Gatewood**

May 6–7 | Sat &amp; Sun 10:00 am–5:00 pm

\$540 + \$40 FEE

This foundations course introduces students to the history, practices, and principal elements of 2-D Art + Design, including line, shape, texture, value, and color. We will examine the importance and function of a fundamental design element. Students will then illustrate their understanding of it through an array of analog and digital prac-



© Christine Callahan

**INTRODUCTION TO ADOBE LIGHTROOM****17SCEL000 | Ports Bishop**

May 6–7 | Sat &amp; Sun 10:00 am–5:00 pm

\$540 + \$20 FEE

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

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

**ADOBE LIGHTROOM: COMPREHENSIVE****17SCEL001 | Ports Bishop**

Apr 18–Jun 20 | Tues 10:00 am–1:00 pm

\$820 + \$40 FEE

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

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

**ADOBE LIGHTROOM FOR ADVANCED USERS****17SCLR100 | Ports Bishop**

Jun 24–25 | Sat &amp; Sun 10:00 am–5:00 pm

\$540 + \$20 FEE

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

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

**PHOTOSHOP I:  
DIGITAL IMAGING FOR PHOTOGRAPHERS****17SCEPS000A | Christopher Giglio**

Apr 17–Jun 26 | Mon 10:00 am–1:00 pm

**17SCEPS000B | Lou Benjamin**

Apr 17–Jun 26 | Mon 6:30–9:30 pm

\$820 + \$40 FEE

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

**PREREQUISITE:** Macintosh Basics or portfolio review

**PHOTOSHOP I:  
FOR ADOBE LIGHTROOM USERS****17SCEPS106 | Kathleen Anderson**

Apr 13–Jun 15 | Thurs 10:00 am–1:00 pm

\$820 + \$40 FEE

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

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



© Bradly Dever Treadaway

## PHOTOSHOP II: DIGITAL IMAGING FOR PHOTOGRAPHERS

**17SCEPS100A | Kathleen Anderson**

Apr 12–Jun 14 | Wed 10:00 am–1:00 pm

**17SCEPS100B | Christopher Giglio**

Apr 18–Jun 20 | Tues 6:30–9:30 pm

\$820 + \$40 FEE

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

**PREREQUISITE:** Photoshop I or portfolio review

## PHOTOSHOP III: ADVANCED DIGITAL IMAGING FOR PHOTOGRAPHERS

**17SCEPS201 | Kathleen Anderson**

Apr 17–Jun 26 | Mon 10:00 am–1:00 pm

\$820 + \$40 FEE

This advanced course is designed to both strengthen students' problem-solving skills and expedite their use of Photoshop tools and techniques. Participants will learn nonlinear editing with Adjustment Layers, advanced masking, and blending modes. We will also discuss the use of other nondestructive editing techniques, and demonstrate how to incorporate Smart Objects and Smart Filters into the Photoshop workflow. The course will review the scanning of film, including post-processing of RAW files using FlexColor software, and the editing of exported TIFF files in Photoshop. Participants will also explore the use of fine art media. Group discussions will be encouraged so that students can evaluate their editing choices and consider other workflow options to help meet their editing and printing goals. Lightroom and non-Lightroom users are welcome.

**PREREQUISITE:** Photoshop II or portfolio review

## THE PERFECT SCAN

**17SCEDT101 | Ben Gest**

Jun 17–18 | Sat & Sun 10:00 am–5:00 pm

\$540 + \$40 FEE

A high-quality film scan requires not only a mastery of film exposure with your camera, but also a mastery of the tools of the digital darkroom that allow for the conversion of analog film into a digital format. The digital workflow necessary for successful image production begins in the software of the scanner and continues with Photoshop. This course addresses the unique considerations that accompany the digitization of film and the preparation of those files for high-quality digital output. Learn how film grain, pixel resolution, and post-production techniques combine to translate film into beautifully satisfying digital prints, and explore strategies that will allow you to create the image that you envision.

## FASHION AND BEAUTY RETOUCHING

**17SCEFA205 | Simone Pomposi**

Jun 17–18 | Sat & Sun 10:00 am–5:00 pm

\$540 + \$40 FEE

This workshop is for students who have a comprehensive knowledge of Photoshop and are ready to master the most advanced high-end retouching skills. Students learn the industry-standard workflow and techniques for cleaning up skin in high-end fashion and beauty images, creative usage of blending modes and color correction, and complex masking. Topics include initial file setup, optimal RAW conversion, the dodge and burn tool for skin cleaning and body shaping, various usages of the liquify and warp tools, selective color and tone adjustments, use of the pen tool, and channels and alpha channels for complex masking.

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

## Printing

### FINE ART DIGITAL PRINTING I

**17SCEPR100 | Andrew Buckland**

Apr 13–Jun 15 | Thurs 6:30–9:30 pm

\$820 + \$70 FEE

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

**PREREQUISITE:** Photoshop I or portfolio review

### FINE ART DIGITAL PRINTING II

**17SCEPR200 | Ben Gest**

Apr 13–Jun 15 | Thurs 10:00 am–1:00 pm

\$820 + \$70 FEE

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

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

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

**17SCEPR300 | Ben Gest**

Apr 12–Jun 14 | Wed 2:00–5:00 pm

\$820 + \$100 FEE

The production of a finished body of work requires masterful printing and control. The creation of meaning in a photograph begins with choices in composition and subject, and achieves fruition only through careful visual orchestration and control. In this master class, students learn how to refine their techniques and methods of production in the creation of museum-quality prints as they create a consistent and professional portfolio. Students 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 explore various materials, mural printing (Epson 7890), and advanced production techniques in a small class of skilled and dedicated photographers.

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

## New Media / Video

### DIGITAL VIDEO PROJECTS I

**17SCEDV117 | Bradly Dever Treadaway**

Apr 12–Jun 14 | Wed 6:30–9:30 pm

\$820 + \$40 FEE

This hands-on course leads students in the creation of short digital video projects, and introduces participants to the practical operation and creative possibilities of shooting video and capturing sound. The class will focus on production, primarily with a DSLR camera and Zoom sound recorders. Topics will be presented in a manner intended to simplify complex techniques, and include manual operation of camera controls, shot types, camera movement, file types, and transcoding. Basic editing techniques will be taught using Adobe Premiere and Apple's Final Cut Pro. Assignments will focus on how to capture video and organize footage into short video pieces. No previous experience in digital video is required, and digital video cameras will be available for 10-week student loan. Zoom sound recorders will be available for three-day checkout periods contact ICP's Equipment Office for additional information.

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

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

### CREATIVE EDITING WITH ADOBE PREMIERE PRO

**17SCEDV118 | Stefanie Dworkin**

June 17–18 | Sat & Sun 10:00 am–5:00 pm

\$540 + \$40 FEE

This weekend workshop takes students from the introductory principles of video editing through to the more advanced techniques. Using Adobe Premiere Pro, students will learn to incorporate video into their creative practice—beginning



© Ports Bishop

# CHRISTOPH BANGERT

Alumnus, Documentary Photography and Photojournalism Program 2003



TOP, RIGHT, AND ABOVE: © Christoph Bangert

*Christoph Bangert graduated from ICP's Documentary and Photojournalism program in 2003, and has covered conflicts and crises for publications around the world, including for the New York Times in Iraq and Afghanistan. He lives in Cologne, Germany, with his wife and two daughters, and is currently concentrating on publishing books, exhibiting his work, and lecturing at schools in Germany.*

#### How would you describe your experience at ICP?

Attending ICP was probably the best decision I ever made. Before going to ICP, I was studying photography at a place called Dortmund, which is quite a respected school for photography in Germany, and it was a very broad education. There, I found I wanted to be a photojournalist, and that's why I went to ICP. It was exactly the right thing for me, at the right time. For me, it was a completely life-changing experience—professionally, but also personally.

#### How so?

For example, I met my wife at ICP. So we have "ICP children," you know? It's good fun. There are "ICP couples" all over the world. ICP is not only a place where you study photography, it's also a place where you meet lifelong friends and even future spouses. My wife was in the General Studies program. I, of course, was in the Documentary and Photojournalism program. We met in the lab. So that was it—very romantic!

#### And professionally?

It was one of the more significant professional decisions I made, to go to ICP. Not only because ICP was a great school and had a great program for me, but also because I went to New York. Going to New York changed everything—the contacts I made there, and the work relationships I established there were just...I still benefit from them today.

"Going to New York changed everything—the contacts I made there, and the work relationships I established there were just...I still benefit from them today."



#### What was it like being an international student?

What I underestimated before I got there was how beneficial my interactions with the other students were going to be. About half of the students were international and half of them were from the US, but most of them were not from New York. So everybody comes to the city for this one year and you have this very special "spirit" of being in this together and trying to survive this very intense year together. We were living and breathing photography, 24 hours a day. We even met at night, when the classes were over. We would sit down in small groups in somebody's apartment, drink beer, discuss photography, look at images, and critique each other. The discussions were endless, but so fruitful.

#### What advice would you give to a prospective student?

What I always tell people—and I'm asked a lot, especially by young German photographers, about ICP—is what I just described: this community, this strong connection you get to the other students...it's really like a band of brothers and sisters, and you try to take the best out of a very intense, very compressed program. I also talk a lot about the city—the fact that the school is located in New York City is a tremendous advantage. That alone is a reason to go there. And then, what you do have is, of course, the staff, the teachers, and especially the weekend workshops by well-known photographers who live in New York anyway, and who just come over and do a lecture. It was absolutely stunning who would come and also what they would say.

At the same time, you can argue whether you can "learn" photography in a school or not. I'm not so sure. Because photography is something you learn by living photography, by working and living the field of photography. It takes a huge amount of self-motivation. If you want to invest in your career and work really, really hard, it can be absolutely life changing.

#### Was there a class that was particularly inspiring to you?

I had a class I will never forget for the rest of my life—Jeff Jacobson taught it—a color shooting class. Absolutely amazing. Jeff has a vision. It's very rare in photography that people have a vision, which is quite bizarre, actually. But he came to the class and said, look, there's only one photography. Forget about all these different categories of photography—photojournalism, fashion, documentary, commercial work, and art—there's only one photography and it's beautiful, and now we're going to make pictures. So simple, but so incredible!

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

with understanding the program's interface, and then moving on to the nonlinear editing process and workflow. We will cover setting up a project, importing and organizing media, the fundamentals of video editing, adding transitions, adding movement to images, creating titles, adjusting audio levels, color correcting, and exporting files to the Web or for personal use. Students will work with provided media for the first day's exercises, and then shoot their own media during class on the second day. We will complete our workshop with a class screening and discussion of each student's work. This class welcomes all who wish to learn how to edit video using Adobe Premiere Pro and are comfortable working on the Macintosh computer.

**PREREQUISITE:** Familiarity with Mac OS X or later  
**NOTE:** Participants must bring the following materials to the first class: an external hard drive or thumb drive, a smartphone or DSLR, and an audio track (MP3, WAV, or AIFF). Please make sure you have at least 3 GB of available space on both the recording and storage devices.

## Film Photography

### PHOTOGRAPHY I IN BLACK-AND-WHITE

17SCEFB000 | Michael Silverwise

Apr 17–Jun 26 | 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, see Photography I in Color.

### PHOTOGRAPHY II IN BLACK-AND-WHITE

17SCEFB100 | Jim Megargee

Apr 12–Jun 14 | Wed 7:00–10:00 pm

\$705 + \$55 FEE

In this intermediate course, students refine their technical and aesthetic skills in black-and-white photography. The course emphasizes the relationship between exposure, film development, and the finished print. With approximately two-thirds of class time devoted to hands-on darkroom printing, students can enhance darkroom skills, experiment with toners, and explore different photographic papers and chemistry. Other topics include metering difficult lighting situations and presenting finished prints. 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 or portfolio review

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

17SCEFB200 | Brian Young

Apr 18–Jun 20 | Tues 6:30–9:30 pm

\$705 + \$60 FEE

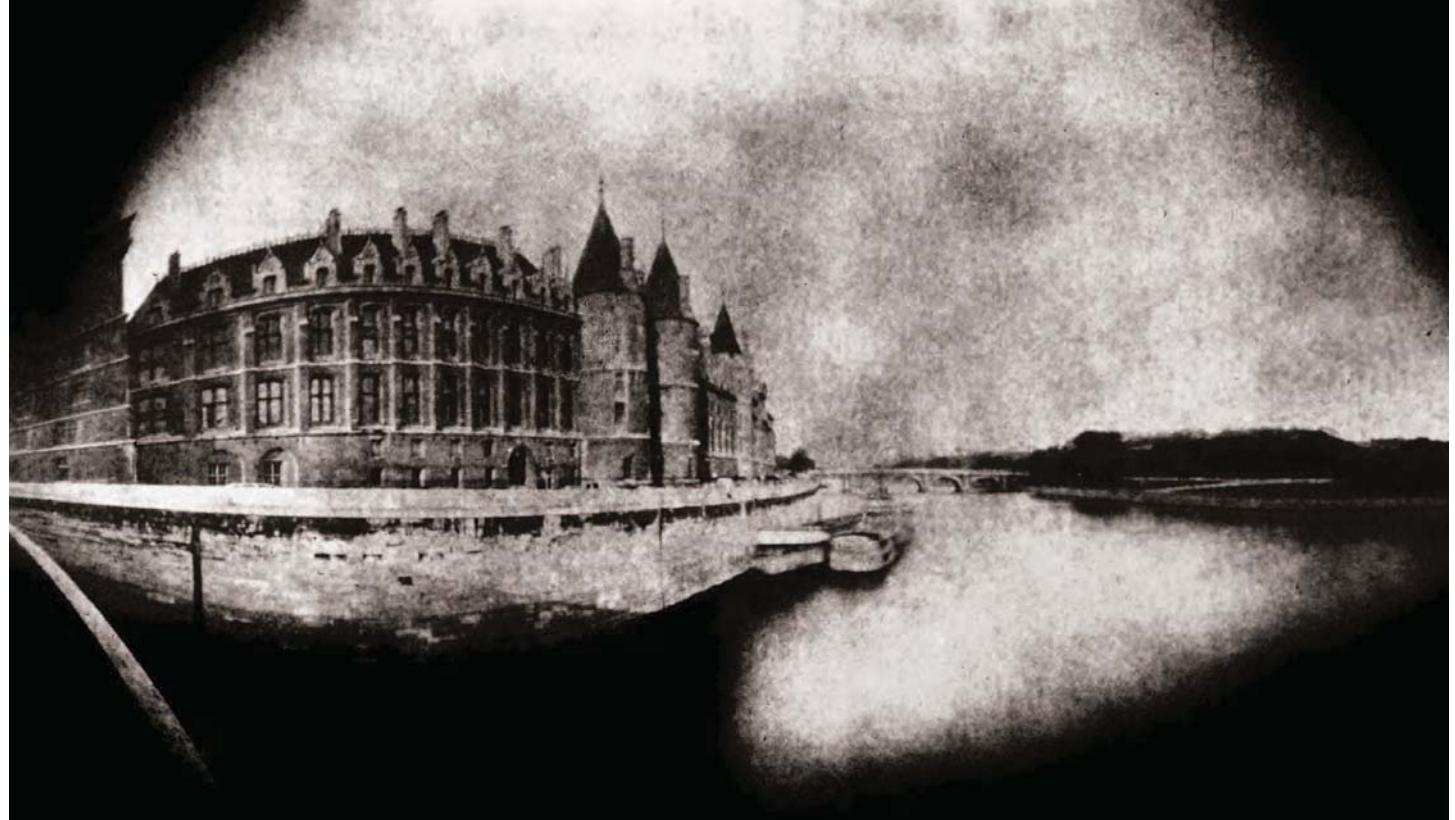
This course is designed to expand students' understanding of the relationship between negative and print. We will discuss the choices that determine the contrast/density/tonal scale of a negative and how that translates into a fine black-and-white print. Various film and paper developers will be available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

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

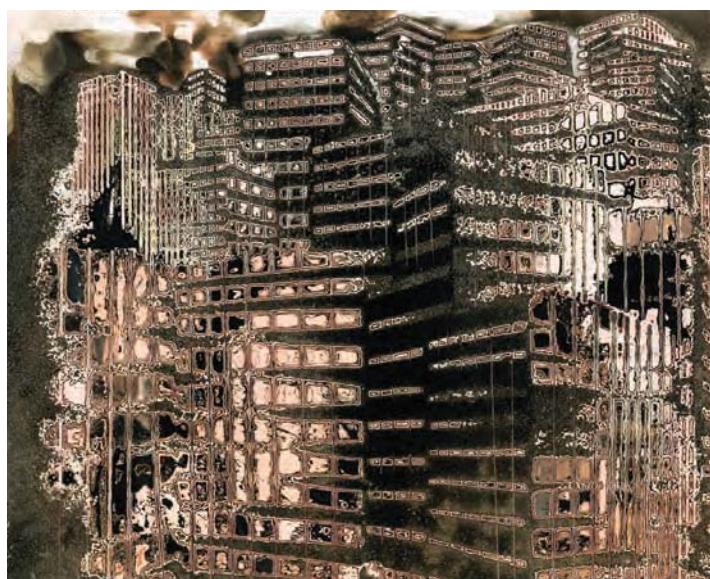
### THE POWER OF THE COLOR IMAGE: EXPLORING COLOR IN AND OUT OF THE DARKROOM

**17SCEFC002 | Bill Armstrong**  
Apr 12–Jun 14 | Wed 6:30–9:30 pm  
\$705 + \$70 FEE

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



© Tricia Rosenkilde



© Eva Nikolova

### LARGE FORMAT

**17SCELF100 | Richard Rothman**  
Apr 13–Jun 15 | Thurs 2:00–5:00 pm  
\$655 + \$30 FEE

The large-format camera has unique features that influence the photographic process and the quality of the resulting image, offering greater pictorial control. Large-format photography provides the possibility of creating extraordinarily clear images because of the larger film size and the photographer's ability to expose and process sheet film individually. This course investigates the technical and aesthetic aspects of using the view camera, in contrast to the 35mm camera. Topics 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 direction. For students who do not own a large-format camera, ICP provides 4x5 cameras.

**PREREQUISITE:** Photography I or portfolio review

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

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

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

### INTRODUCTION TO ENCAUSTIC FOR PHOTOGRAPHERS

**17SCEAP002 | Jill Skupin Burkholder**  
May 20–21 | Sat & Sun 10:00 am–5:00 pm  
\$380 + \$70 FEE

A world of creative possibilities exists within the alternative photographic processes and mixed-media realm. One of the most unique processes is the encaustic technique—using hot beeswax and pigments to enhance images. Working with pigmented wax is an ancient method of adding color to an object or artwork. Photographers can blend encaustic painting and the translucency of wax with digital images as key elements in a piece. In this course, students first learn how to prepare digital images with sufficient detail and local contrast to use with encaustic methods.

We then explore adding images at different stages, at the beginning or during the process of adding wax layers. Additional techniques include using stencils, embedding objects, and adding texture and color to encaustic works.

### NON-SILVER PRINTING

**17SCEAP100 | Tricia Rosenkilde**  
Apr 17–Jun 26 | Mon 10:00 am–1:00 pm  
\$775 + \$70 FEE

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

**PREREQUISITE:** Photoshop I or portfolio review



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## Alternative Processes

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

**17SCEAP000 | Douglas Collins and Eva Nikolova**  
Jun 11 | Sun 10:00 am–5:00 pm  
\$270 + \$60 FEE

After a brief look at the physics of silver gelatin emulsion and a review of black-and-white darkroom procedures, students learn how to

## Lighting

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

#### 17SCELI001 | Lester Lefkowitz

May 20–21 | Sat & Sun 10:00 am–5:00 pm

\$380 + \$25 FEE

For those already familiar with basic camera operation, this workshop concentrates on understanding and applying the fundamental underpinnings of any fine photograph: great light, proper and appropriate exposure, and filling the frame in a compelling manner.

First, students learn the mechanics of quickly achieving reliable and consistent exposures that create the mood and style sought, be it silhouette, moody and mystical, or happy broad daylight. To achieve this, the wonderful tools available in digital (and some film) cameras are explained and demonstrated: histograms, various metering patterns, exposure compensation, depth-of-field, and bracketing. Next, students learn to master light—daylight and artificial—and bend it to specific needs by understanding time of day, sun and shade, weather effects, simple reflectors, and subject placement. Lastly, by viewing scores of wonderful photographs, students see how the masters have composed their images within the simple rectangle to strengthen their message, to lead the viewer's eye, to add gravitas to an otherwise mundane scene. Some "digital darkroom" techniques will also be demonstrated, such as HDR (high-dynamic range). Participants should bring their cameras for photographing around the city.

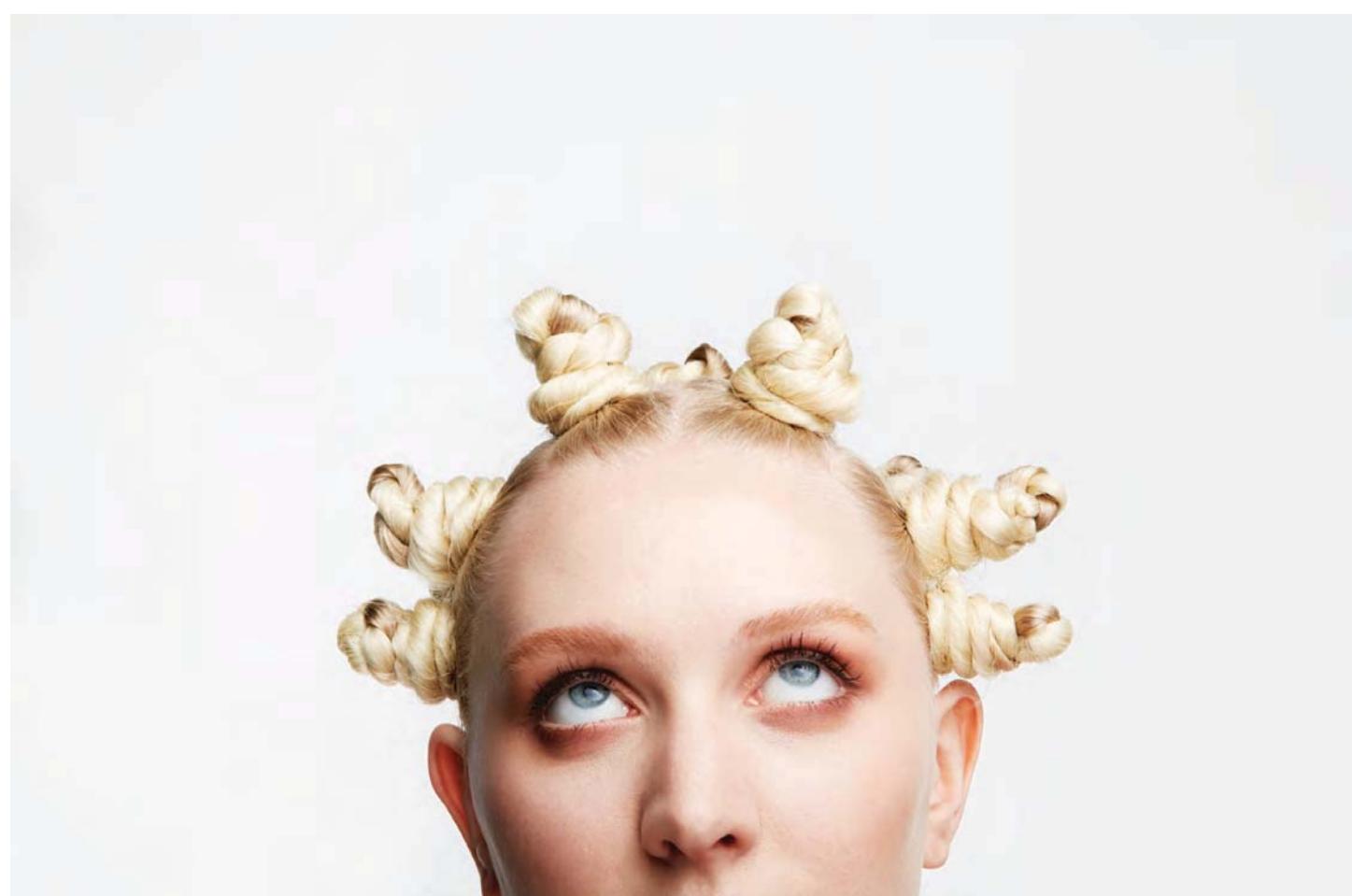
### EVERYTHING YOU WANTED TO KNOW ABOUT BASIC LIGHTING EQUIPMENT—BUT WERE TOO EMBARRASSED TO ASK

#### 17SCELI119 | Andrew French

Apr 8–9 | Sat & Sun 10:00 am–5:00 pm

\$320 + \$75 FEE

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



© Andrew French

### ADVANCED LIGHTING TECHNIQUES

#### 17SCELI212 | Robert Meyer

Apr 17–Jun 26 | Mon 6:30–9:30 pm

\$680 + \$45 FEE

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

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

### LIGHTING TECHNIQUES: AN OVERVIEW

#### 17SCELI100A | Robert Meyer

Apr 18–Jun 20 | Tues 10:00 am–1:00 pm

\$680 + \$45 FEE

#### 17SCELI100B\* | Andrew French

May 20–21 | Sat & Sun 9:00 am–4:00 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. Through visual presentations and discussions of printed matter, students review examples of the direction and quality of light, and discuss its function in the photograph. Students acquire a repertoire of lighting techniques to heighten the expressive capacity of their work.

**PREREQUISITE:** Photography I or portfolio review

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

### LIGHTING FOR THE PORTRAIT: MASTERY AND CONTROL

#### 17SCELI202 | Harvey Stein

May 6–7 & 13–14 | Sat & Sun 10:00 am–5:00 pm

\$430 + \$75 FEE

Without light, photography is impossible. The mastery and control of light is of particular importance in 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. Lighting the face varies significantly from lighting the figure, and we consider both. In the studio, we practice lighting foreground/background elements, the use of multiple lighting setups, exposure of light for controlled yet creative results, ways of manipulating light, when and how to use contrast and diffused light simultaneously, accessories (flash meters, reflectors, grids, softboxes, etc.), and the practice of lighting ratios. The workshop includes discussions, demonstrations, critiques, and photographing models in the studio. We look at

### EARLY REGISTRATION DISCOUNT

Now through March 23 use code PGFY17 to receive 15% off tuition on all Spring Term Continuing Education classes. ICP Members receive an additional \$25 off. Not valid on any prior purchases.

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

how well-known portrait photographers, such as Avedon, Leibovitz, Penn, and Mapplethorpe, have used light to express their unique vision and as a source for ideas and inspiration.

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

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

#### 17SCELI203 | Nelson Bakerman

Apr 18–Jun 20 | Tues 7:00–10:00 pm

\$680 + \$75 FEE

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

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

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



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# IDEAS & PRACTICE



© Aliza Eliazarov

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

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

**HOLIDAY NOTE:** Spring classes and workshops will not meet on Apr 15–16 (Easter) and May 27–29 (Memorial Day weekend).

## Documentary & Visual Journalism

### ON THE STREET: APPROACHING STRANGERS

**17SCEPJ006 | Greg Miller**  
Jun 3–4 | Sat & Sun 10:00 am–5:00 pm  
\$380 + \$20 FEE

Why live in a city of 8 million people if you are not going to talk to any of them? In this intensive yet fun workshop, veteran large-format street photographer Greg Miller takes students to the streets to directly confront their fears when approaching strangers. Fear of others is a crippling yet very common problem among photographers, and can even dictate the trajectory of their careers. However, getting up the nerve to speak to people is only half the battle. What do you do with them once you have them? Participants will learn how to get to the picture they want as efficiently as possible by communicating their desires. The class will explore all aspects of photographing people, including fears and boundaries, model consent forms, and historical context. Bring your deepest desire to meet the world. All photographic formats are welcome.

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

**17SCEPJ101 | Natan Dvir**  
Apr 13–Jun 15 | Thurs 10:00 am–1:00 pm  
\$655 + \$20 FEE

New York is one of the most exciting and intriguing cities in the world, a heterogeneous metropolis whose streets serve as a stage for a variety of unique characters and situations. In this

course, students focus on capturing this special personality and vibe while developing their street photography techniques. Topics include equipment choices, lens selection, creative usage or existing light and fill-in flash, daytime vs. evening photography, photographing strangers, identifying photographic potential, capturing candid moments, and creating multilayered images. Photographs and projects of master photographers are discussed. Students are expected to participate in field trips, complete weekly assignments, and present work for weekly critique.

**PREREQUISITE:** Photography I or portfolio review

### THE DOCUMENTARY PROJECT: THE PHOTOGRAPHER AS STORYTELLER

**17SCEPJ203 | Natan Dvir**  
Apr 18–Jun 20 | 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. Topics include: selecting and defining a subject; research, planning, and production; establishing contact and gaining access; storytelling and photographic strategies; collecting data; writing captions; and story overview. Documentary essays by master and contemporary photographers are discussed. Students are expected to participate in field trips and present work on personal projects for weekly critiques.

**PREREQUISITE:** Photography II or portfolio review

### ADVANCED STREET PHOTOGRAPHY: FINDING YOUR VOICE

**17SCEPJ222 | Natan Dvir**  
Apr 13–Jun 15 | Thurs 6:30–9:30 pm  
\$655 + \$20 FEE

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

**PREREQUISITE:** Photography II or portfolio review

## The Portrait

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

**17SCEPO104 | Neal Slavin**  
Apr 18–Jun 27 | Tues 6:30–9:30 pm  
\$680 + \$75 FEE

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

**PREREQUISITE:** Photography I or portfolio review  
**NOTE:** No class April 25

### EXPLORING PORTRAITURE AND THE LANDSCAPE

**17SCEPO106 | Harvey Stein**  
Apr 13–Jun 15 | Thurs 6:30–9:30 pm  
\$655 + \$20 FEE

This course is designed for photographers who are interested in exploring the range of technical and aesthetic issues of two distinct genres: portraiture and landscape photography. During the first five weeks, students focus on elements of portraiture, including pose, gesture, and expression. Demonstrations review simple lighting methods, from ambient to tungsten and strobe techniques. The second five weeks investigate the landscape genre, from traditional to contemporary approaches. Students find their own style through assignments, critiques, and slide presentations.

**PREREQUISITE:** Photography I or portfolio review

### THE FIVE-MINUTE PORTRAIT

**17SCEPO214 | Stéphanie de Rougé**  
Apr 12–Jun 14 | Wed 10:00 am–1:00 pm  
\$655 + \$75 FEE

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

**PREREQUISITE:** Photography II or portfolio review

## THE PORTRAIT: ESTABLISHING INTIMACY AND RAPPORT

17SCELI220\* | Janusz Kawa

Apr 22–23 | Sat & Sun 9:00 am–4:00 pm

\$470 + \$75 FEE

The best portraits capture that magic moment in which the essence of character is revealed. Portrait photographers need good people skills in order to create a sense of intimacy and establish rapport with their subjects. In this course, students learn to balance social and technical skills so that they can engage with the subject in a meaningful way and create compelling portraits. Demonstrations, using both professional and nonprofessional models, will explore how various lighting techniques can achieve different psychological effects. Discussions will address how to direct and collaborate with subjects. Through assignments and projects, students will discover their own points of view in portraiture. All camera formats are welcome.

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

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

## PORTRAITURE: ART TO FASHION, FASHION TO ART

17SCEPO219\* | Andrea Blanch

May 6–7 & 13–14 | Sat & Sun 9:00 am–4:00 pm

\$555 + \$75 FEE

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

Traverse beyond the world of waifish beauties, glossies of couture-dom, and the ilk that birthed Louboutin. Portraiture should accentuate the seeds of the human condition, breathe the depths of irony, and transport viewers to a realm



© Garth Lenz

of sublimity. Become the storyteller: master the narrative of an image, weaving elements of haute couture, composition, and authorship.

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

**PREREQUISITE:** Photography II or portfolio review

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

## Cityscape / Landscape

### CHASING THE LIGHT IN THE URBAN LANDSCAPE

17SCELA102 | Elliott Kaufman

Apr 17–June 26 | Mon 10:00 am–1:00 pm | \$655

Photographers use light the way a sculptor uses a chisel—and the urban landscape of New York certainly presents the perfect stage on which to capture many varied takes on reality. Using the work of some of the great photographers, this class aims to help participants develop an understanding of the use of available light in the city to shape one's view. The course is designed to take on the built environment as a given, with light being the variable. The hope is to guide students into honing their vision toward focused visual storytelling, with an understanding of timing, selective shooting, and editing. Each student will come away from this class with at least a 10- to 15-image picture essay that lends itself to a more wide-ranging exploration.

**PREREQUISITE:** Photography I or portfolio review

## PHOTOGRAPHY AND THE URBAN LANDSCAPE: FROM FARM TO TABLE

17SCEPV055 | Aliza Eliazarov

Jun 24–25 | Sat & Sun 10:00 am–5:00 pm

\$380 + \$30 FEE

Interest and opportunity in agrarian and food photography have exploded as the agricultural and culinary renaissance continue to reshape the way we think about what we eat. This workshop aims to give participants the skills to photograph both on the farm and at the table. We will be working in a variety of locations, styles, and conditions, from the farm to the restaurant and in the home, including an on-location shoot at an urban rooftop farm and restaurant. The instructor will demonstrate the tools and techniques to effectively and creatively light food in various situations. Over the course of this workshop, participants will develop a project around a related food topic.

## New York City

### NEW CONSERVATION PHOTOGRAPHY AND THE BIG (GREEN) APPLE

17SCEPV065 | Garth Lenz

Apr 1–2 & 8–9 | Sat & Sun 10:00 am–5:00 pm

\$460 + \$30 FEE

Do you love photography and want to use your skills to make New York, and the world, a greener and better place? If so, this course is for you. Over two consecutive weekends, we examine the role of conservation photography and explore some of New York's best examples of protecting and restoring nature. This course will include both class and field time as well as time to discuss and review the work of participants. Students will receive guidance on ongoing projects in which they may already be engaged. Discussions on how to create, fund, and complete a personal conservation project will also be covered.

**PREREQUISITE:** Basic understanding of the camera

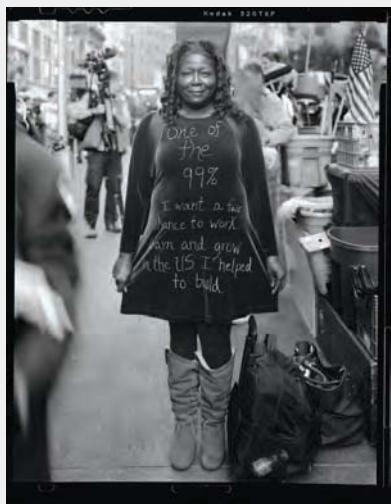
**NOTE:** It is preferable to use a quality camera with a range of available focal lengths, macro capacity, and manual operation, or at least auto override capacity; access to a tripod and cable release are also strongly encouraged.



© Natan Dvir

# ACCRA SHEPP

## Faculty



Occupying Wall Street - October 15, 2011

© Accra Shepp

Accra Shepp started teaching at ICP in 1987, and has also since taught at Princeton, Sarah Lawrence, Bowdoin, and Columbia. From October 2011 to September 2012, he photographed the Occupy movement; these works were featured in the New York Times and have been published and exhibited around the world. He is currently working on *The Islands of New York*, a project for which he's photographing the 45 islands that make up New York City, and teaching a course at ICP on art and activism.

### What do you think makes ICP so unique?

ICP is a place where people can share photographic ideas; it provides multiple contexts to serve the image, whether it's a class, an exhibition opening, or a lecture. On a basic level, it provides a space where photographers can meet. People schedule meetings in the lobby all the time. I even do that, because it's a great place to meet other photographers and image-makers.

Beyond that, the Education Department serves a vital role. I can't tell you how many people have decided, "Oh, I don't want to be an investment banker" or, "I don't want to be a lawyer... I can't continue on in the field I thought I was going to do for the rest of my life. I need to make images." But, there's no place for them to go to figure out how to make that transition—except for the International Center of Photography. It's a place where you can pick up wherever you left off in your study of photography. If you were making images as an undergraduate, you can find a class that helps you to get restarted. And then the classes can continue to whatever level you need.

### Can you tell me about the class you're teaching this semester?

Since the election in November, most everyone in New York City, most everyone in the Northeast, is in a position of not just distress, but imbalance. There's no sense that the world we knew, the country that we inhabit, is going to continue on in the same way. Everything has been upended. What is the response of a person who is committed to making images and to the arts? It's not enough just to feel—frustration, anxiety, or anger—and keep your feelings to yourself. Where do we go from here?

In this class, #NotNormal (see right), we will explore ideas that have been handed down to us by previous movements, looking especially closely at the '60s and '70s. It will provide a way to think about the image in a more expansive way, so that students can begin to question, "Well, how does the photographic image enter into public discourse?"



Occupying Wall Street - December 17, 2011

Within the class structure, I also want to explore where participants are now in their own photographic practices, to use what they already know to move forward. This is valuable because one of the things that makes people feel impotent is they think to themselves, "I know what I'm capable of, but how do I craft a response to something so awful and so large? I'm just me inside my own skin." The answer is, you just craft the best response you can. Don't worry about whether it's big enough or clever enough. You just have to make the response—and you can't ignore that responsibility.

### Does your work as a photographer always focus on issues surrounding activism?

No, in fact, activism is a side practice. But it's the part of my work that seems to be gathering the most attention and interest. So again, I can't ignore my own responsibility—and part of that is teaching this class. It's partly my responsibility and partly my own personal desire to find some answers.

A major part of my work is how we relate to the environment around us. With climate change, and Hurricane Sandy, people are now acutely aware of the context in which we live. Another project that I'm just beginning is a follow-up to the Occupy work. Many of these individuals are now engaged in a diverse range of activities to push the country forward. A selection of this work was published recently in the New York Times, where I re-photograph.

"ICP is a place where people can share photographic ideas; it provides multiple contexts to serve the image, whether it's a class, an exhibition opening, or a lecture. On a basic level, it provides a space where photographers can meet."

### Please tell me more about your Occupy images.

My first visit to Occupy was purposefully without my camera, and I made a few quick decisions. Zuccotti Park was always in shadow, which meant that color disappeared. So I had to use black-and-white film. I knew I needed to use large-format because I wanted to see as clearly as possible, I needed to gather all the information I could. A digital camera is great, but it works in the realm of megapixels, whereas if you were to quantify the amount of information in a large-format negative, you're talking in gigapixels. So it's another order of magnitude, and that's what I wanted. Additionally, I wasn't interested in this idea of a mass movement, of masses of people, because what I saw were individuals, like myself, who just arrived, who just showed up.

### Where did you derive inspiration for your images?

I was thinking of August Sander—his main work is called *People of the Twentieth Century*, where he photographed all different types of people in German society. Sadly, the work we have now is a just a portion of what he made, many images were lost when he fled Nazi Germany. In these images, he photographed people from head to toe, so he could really see them. That's what I was thinking of when I made these photographs: I wanted individuals from head to toe, in the midst of this flurry of activity.

There's a place for artists to begin to speak—and to speak as clearly as we can. There is a responsibility there as well. And it's daunting. I mean, now I feel the responsibility again.

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

## NEW LOOKING UP: SKYSCRAPERS AND THE NEW ARCHITECTURE OF THE CITYSCAPE

17SCEPV154 | Jade Doskow

May 11–Jun 15 | Thurs 2:00–5:00 pm | \$10

From Frank Gehry's nautical masterpiece on Manhattan's West Side to the mid-century modernism of the United Nations buildings on the East River, there is no shortage of stunning contemporary architecture to photograph in the current New York cityscape. Working in the afternoon and into the so-called "magic hour," students in this class explore an assortment of neighborhoods with architectural photographer Jade Doskow, and play with abstractions and reflections. Participants will also learn how to incorporate the life of the city into their architectural pictures. Weekly discussions will be held on the history of the modern buildings of each location, and how these structures fit into the greater urban environment.

**PREREQUISITE:** Photography I or portfolio review

**NOTE:** Participants must have a tripod and lenses suitable for photographing architecture.

## Personal Vision

### THE GRAMMAR OF PHOTOGRAPHY

17SCEPV051 | Christopher Giglio

Apr 12–Jun 14 | Wed 10:00 am–1:00 pm | \$655

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

## NEW #NOTNORMAL: A POSTFACTUAL FIELD GUIDE TO PHOTOGRAPHY AND ACTIVISM

17SCEPJ108 | Accra Shepp

Apr 13–Jun 15 | Thurs 6:30–9:30 pm

\$655 + \$30 FEE

Does this past November have you feeling stunned? Are you having trouble making it through the news without falling into despair? Are you wondering if art matters or what you can do? This workshop addresses all of these concerns. This is a practicum for all levels of artists to consider what role one's photography can play in the current political drama that is unfolding. From John Heartfield to Joseph Beuys to Dread Scott, artists have taken strong political stands with strong and engaging work. (It was Beuys's groundbreaking work that led to the creation of the Green Party.) The class will expose students to the various strategies employed by these and other artists. Using this as a jumping-off point, students will focus on integrating their current practice into a self-designed program that takes advantage of each individual's approach to visual display. Each week, there will be a reading (or media to review) that will guide the class discussion. Students will use this forum to create and execute a project

that addresses their concerns. In addition to readings, there will be guests from the world of art and activism.

**PREREQUISITE:** Photography I or portfolio review

#### ARCHITECTURAL PHOTOGRAPHY AND THE MAGIC IN THE DETAILS

**17SCELA002 | Alex Fradkin**

Apr 17–May 15 | Mon 6:30–9:30 pm | \$410

As photographers, we have the opportunity and means to turn the banal into the sublime—to capture the poetic moment, when light and form intersect in a unique and beautiful way, transforming architecture into a work of art. A detail of a facade, the intersection of structural elements, peeling paint on ancient, crumbling surfaces, the kiss of light: all embody ephemeral moments fixed in our memory and the images we create. In this class, we photograph and study the architectural body, isolating the details of the structure; searching for patterns, texture, volume, and the precise moment that light spreads its magic across the surface. As a class, we will go to outdoor locations to practice the art of seeing and discovering architecture's "decisive moment," and then organize images into well-thought-out compositions and abstractions. We will work in a range of scales on old and new buildings, methodically moving in with our cameras on the most intriguing elements of the structure. Classes will focus on discussions of historic photographers' works, from the last century up to the modern moment, along with reviews of students' ongoing works from outside class and outdoor workshops.

#### NEW FROM THE MARGINS: WOMEN, CONFLICT, AND REVOLUTION—FILM SERIES

**17SCEP064 | Lesly Deschler Canossi and Zoraïda Lopez-Diago**

Apr 12–May 10 | Wed 6:30–9:30 pm | \$410

This five-week seminar surveys full-length feature films, short films, and interviews made by or about women in conflict, crisis, and revolution, in private realms and public spaces. In-class



© Neal Slavin

content will include full and partial film screenings, related photographic essays, a review of related literature, conversations with filmmakers, and a look at how these documents hold the potential to drive social change and public policy. We will examine work made by artists, journalists, and activists in personal response to forced silence, political oppression, and the inability to act. Work lesser known to a Western audience will be highlighted. Special focus will be placed on the impact that poverty and conflict have on women and girls, both locally and worldwide. This seminar was co-created and will be taught by Lesly Deschler Canossi and Zoraïda Lopez-Diago, creators of *Women Picturing Revolution* (WPR), a one-day course and panel that took place at ICP in November 2016, and focused primarily on the still image as it relates to the topic of women in conflict.

#### NEW KICK-START YOUR PHOTO COLLECTION: ONE-DAY BOOT CAMP

**17SCEP062A | Alice S. Zimet**

Apr 25 | Tues 10:00 am–6:00 pm

**17SCEP062B | Alice S. Zimet**

Jun 3 | Sat 10:00 am–6:00 pm

\$270 + \$25 FEE

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

get a behind-the-scenes look at galleries along 57th Street and/or Chelsea.

#### NEW EXTREME STORYTELLING: FROM THE IDEA TO THE BOOK IN 48 HOURS

**17SCEP066 | Cristina de Middel**

May 13–14 | Sat & Sun 10:00 am–5:00 pm

\$460 + \$30 FEE

In this two-day workshop, students develop a project, from the idea to the final dummy. As if on extreme assignment, each student will create or provide images to illustrate a quite unexpected topic, and then work on its sequencing and possibilities. We will study the consequences of different ways of editing, and play with the concept of the authorship of images for the sake of the story. On a second stage, and with one or several different sequences selected, we will delve into the possibilities of the book as a physical object, and explore the various aspects of bookmaking that could again reinforce the story. All in 48 hours! Yes we can!

**PREREQUISITE:** Familiarity with your camera and Macintosh literacy or Macintosh Basics (free of charge)

#### NEW TAKING CARE OF YOUR PHOTOGRAPHS: FRAMING, INSURANCE, RECORD-KEEPING

**17SCEP067 | Alice S. Zimet**

Jun 4 | Sun 10:00 am–5:00 pm

\$270 + \$30 FEE

You've started to collect photography—congratulations! Now, you need to take care of your collection. You also need to know how to properly frame, catalogue, and insure your own work. This one-day "boot camp" includes tips on taking care of your collection, from collection management (cataloguing and documenting your collection) to best practices on framing, insuring, installing, and appraisals. Topics will include: how to properly insure your collection and keep excellent records; how to correctly frame your photograph; and matting and glazing, along with appropriate art handling. Finally, we will go over how to catalogue and document your collection, including the key categories needed, such as signature indications, provenance, and negative versus print dates. Abundant handouts will be provided.



© Stéphanie de Rougé. Artwork © Ayumi Tanaka



**NEW** NETWORKING:  
THE KEY TO GETTING WHAT YOU WANT

17SCEPV068 | Lavonne Hall

Jun 10 | Sat 10:00 am–5:00 pm | \$270

Knowing the right people in a given industry plays a major role in how you accomplish things in life. It's all about being social. This workshop will cover how and when to utilize various social skills to take your photography to the next level. We will discuss different live-streaming and photo apps, such as Periscope and Instagram, and which events you should attend, like *Photo-Plus Expo*, as well as other useful tidbits for networking. (There will also be demonstrations on setting up some of the apps.)

**THE PHOTobook IN PRODUCTION**

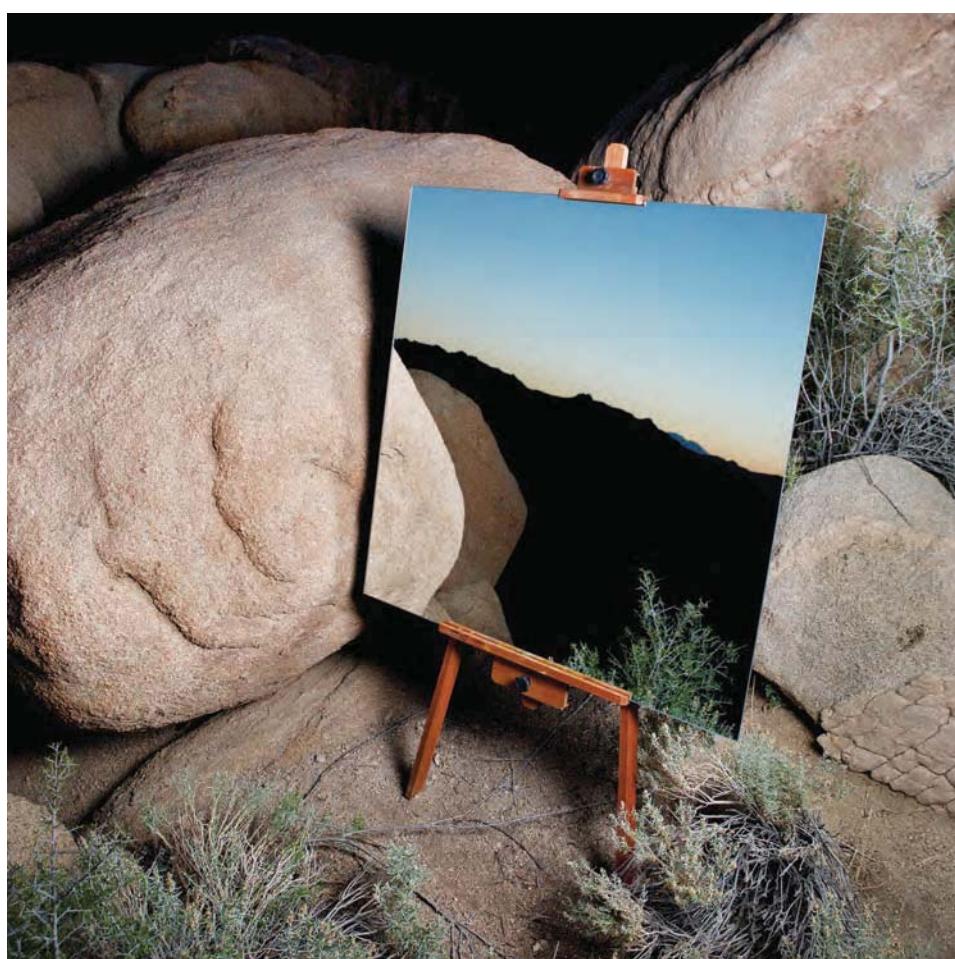
17SCEPV132 | Jason Burstein and  
Christina Labey

Apr 18–May 16 | Tues 6:30–9:30 pm  
\$410 + \$75 FEE

Photobooks—artist books, zines, and other forms of printed matter—are currently redefining the contemporary practice of photography. This course frames the photobook in a critical, professional, and practical context. Students



© Lynn Saville



© Daniel Kukla

acquire the technical skills to design and lay out their own photobooks through Adobe InDesign, along with knowledge of the book-production process and best practices, whether printing a book themselves or working with a commercial printer. Through in-class demonstrations and visits to Conveyor Arts to observe the printing and binding process, students gain a solid foundation in book production. The final outcome of the course is a printed and bound book dummy, blending concept and design to create a format that best suits the content of the work. This workshop is designed for photographers with basic Photoshop knowledge. Students should have a series or collection of photographs and/or text for creating a book.

**PREREQUISITE:** Photography I or portfolio review

**PHOTOGRAPHY DAY AND NIGHT:  
CHASING THE LIGHT**

17SCEPV144 | Kristin Holcomb and Lynn Saville  
Apr 29–30 & May 6–7 | Sat & Sun  
2:00–9:00 pm | \$460

Travel and landscape photographers know all too well how dramatically the appearance of a location can vary as the light changes. The warm glow that sunset casts becomes eerie or mystical as darkness descends. Taught by travel photographer Kristin Holcomb and fine art photographer Lynn Saville, this two-weekend workshop will explore several locations in the city that change dramatically from daylight to darkness. Classes will begin at ICP, where we will review images from previous shoots and discuss the best way to capture light. We will then travel to our location to explore daylight; as it fades, we will have dinner together, and then return to the same locations to shoot, as natural light turns to artificial.

**PREREQUISITE:** Photography I or portfolio review  
**NOTE:** Students will be responsible for their dinner expense

**NEW** YOUR STORY IN YOUR  
PHOTOGRAPHS

17SCEPV155 | Terttu Uibopuu

Apr 13–Jun 15 | Thurs 7:00–10:00 pm  
\$655 + \$20 FEE

Have you ever wondered how to tell your one-of-a-kind story in a visual language? Students in this course explore their individual cultural identity and/or that of their family, and channel this unique experience into a photographic series. Participants will be encouraged to reflect on their past experiences and upbringing through either existing images or fresh photographic material. We will try to shy away from the literal, and instead indulge in the experimental to create a new mythical narrative. The goal of this class will be to celebrate the place where the line between art and life gets blurred. We will also look for visual ways to express possible challenges with displacement or detachment due to race, ethnicity, or gender, and examine work by Zoe Leonard, who is interested in "statelessness as both an individual experience and a shared social condition." Also, artists such as Michael Schmidt, Collier Schorr, Lorna Simpson, Wolfgang Tillmans, Laurel Nakadate, and Leigh Ledare will be introduced. Their work has been directly inspired by asking questions about the cross section of individual and collective experiences.

**PREREQUISITE:** Photography I or portfolio review

**THE INVESTIGATION OF SELF AND  
THE HUMAN CONDITION**

17SCEPV156 | Jen Davis  
Apr 18–June 20 | Tues 6:30–9:30 pm | \$410

In this course, students investigate themselves as they turn the camera and focus inward to look at the body, psyche, objectiveness, and the representation of self. There will be discussions and slide-show lectures based on the fictional and the fantasy self, the diaristic or autobiographical self, the performative self, and the self as object. Participants will create images guided by weekly critiques, lectures, readings, and discussions. The artists that we will discuss at length—who have used both still and moving images to discuss issues relevant to self—include Jemima Stehli, Janine Antoni, Nikki S. Lee, Adrian Piper, Marina Abramović, Elina Brotherus, Leigh Ledare, and Isabel Magowan, among others. Students will create a body of work over the duration of this course.

**PREREQUISITE:** Photography I or portfolio review

**NEW** LAYERED NARRATIVES:  
VISUALIZING STORIES THROUGH  
PHOTOCOLLAGE

17SCEPV157 | Qiana Mestrich

Jun 3–4 & 10–11 | Sat & Sun 10:00 am–5:00 pm  
\$540

Whether creating artificial realities (as in surrealism) for the viewer's immersion or critically investigating the complex experiences of historically marginalized communities, artists have been layering images to produce complex narratives since the birth of photography. This course provides a brief review of the history of combining multiple photographs to make one new image. We will begin with Oscar Gustave Rejlander, a pioneer of photomontage, and then cover modern, postmodern, and contemporary artists, including Maud Sulter (*Syracas* series), Romare Bearden, Daniel Gordon, Lorna Simpson, Hannah Hoch, David Hockney, Mickalene Thomas, and Robert Heinecken. Playing with scale, distortion, and perception, students will then learn how to create new narratives through the layering of images. Employing various techniques—on-paper, in-camera (multiple exposure), digital layering (Photoshop), and combination printing—students will create unique works using archival or found images, or their own photographs. This is a workshop for image-makers of all levels. Materials will be discussed on the first day of class.

**PREREQUISITE:** Macintosh literacy or Macintosh Basics (free of charge); also, familiarity with Photoshop or Photography I: Digital is helpful

**DEVELOPING PROJECTS,  
ESTABLISHING A VISION**

17SCEPV232 | Karen Marshall

Apr 18–Jun 20 | Tues 10:00 am–1:00 pm  
\$655 + \$20 FEE

This course is for students ready to commit to a long-term project. Participants cultivate ideas, discover personal intentions, develop strategies to accomplish long-term goals, and examine aesthetic and technical intentions when creating images. They focus on an idea, story, or theme to explore throughout the semester, and examine why they have chosen film or digital, 35mm or larger format, monochromatic or color, paper and printing technique or multimedia presentation. Class exercises show how various methods of grouping photographs can strengthen individual images, create series, and sequence and frame ideas. Students initiate photography projects and examine them within the context of established work in museums, galleries, books, and publications.

**PREREQUISITE:** Photography II or portfolio review

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

**17SCEPV244 | Palmer Davis**  
Apr 17–May 22 | Mon 2:00–5:00 pm  
\$410 + \$30 FEE

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

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

**PREREQUISITE:** Photography II or portfolio review

**NOTE:** No class, May 15

### HOW NOT TO DESIGN A BOOK, WITH STUART SMITH OF SMITH DESIGN/LONDON

**17SCEPV254 | Stuart Smith**  
Jun 3–4 | Sat & Sun 10:00 am–5:00 pm  
\$460 + \$30 FEE

Because photographers are visual, they assume two things: they can design and they can edit. However, this may not always be the case. This workshop shows participants how to create the right type of book for their project. It will cover



© Patt Blue

the do's and don'ts of book design—and where so many people go astray—as well as how to edit and sequence images, determine the right page size, and choose the best paper in relation to your budget. Looking at successful photographic publications as well as fantastic failures, we will also examine all elements of book production, including reproduction, proofing image files,

and design catastrophes and pitfalls. We will evaluate your design in class and learn why we need a structure, in terms of grid and typographically layout, and why simplicity is king.

Over the course of the workshop, participants will receive one-on-one instruction in a group seminar so each student can benefit from the advice. The workshop will be taught by

### EARLY REGISTRATION DISCOUNT

Now through March 23 use code PGFY17 to receive 15% off tuition on all Spring Term Continuing Education classes. ICP Members receive an additional \$25 off. Not valid on any prior purchases.

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

Stuart Smith of SMITH design in London and co-publisher of GOST books. He has worked with many photographers, designing and editing their books, including James Nachtwey, Elliott Erwitt, Martin Parr, Paul Graham, Mark Power, Larry Towell, Bloomberg + Chanarin, Edmund Clark, Eve Arnold, Tim Hetherington, Stefan Ruiz, Jem Southam, and Anastasia Taylor-Lind.

**PREREQUISITE:** Photography II or portfolio review

### NEW ON WRITING WITH PHOTOGRAPHS FOR UNIVERSAL THEMES

**17SCEPV261 | Patt Blue**  
May 18–Jun 15 | Thurs 6:30–9:30 pm  
\$410 + \$30 FEE

The themes of all great art are universal because of the way they similarly point to the particularities of the human condition. By focusing on universal themes that explore the larger questions of life, this interdisciplinary class guides participants as they strengthen the content of their photographs with writing. Our focus will be on exploring the phenomenon of placing together disparate elements of image and word to expand the depth of meaning and visual expression. Inspiration and models will be drawn from both photographers and writers of universal



© Alex Fradkin

themes: Duane Michals on reality; James Baldwin on race and color; Abigail Heyman on female conditioning; Sylvia Plath on death; Wright Morris on place; Danny Lyon on identity; LaToya Ruby Frazier on family and society; and many others. In class, reviews and discussions will focus on personal style, intention, content, methodology, and technique. To expand thinking and awareness, guests will include a writer and a photo editor. Our end goal is for each student to complete a series of new work as a seminal print-on-demand book or a print portfolio.

**PREREQUISITE:** Photography II or portfolio review

#### **NEW CLOSE ENCOUNTERS: REFRAMING FAMILY PHOTOGRAPHY**

**17SCEPV262 | Qiana Mestrich**

May 22–Jun 26 | Mon 6:30–9:30 pm

\$410 + \$30 FEE

Capturing the immediate family as subject matter has almost always been considered a form of vernacular photography, and yet some photographers have made it a part of their life's work—thus confirming or contesting official discourse of race, gender, and sexuality. Moving beyond simple snapshots of domestic scenes and the heteronormative "nuclear" family, this course reexamines the genre of family photography and investigates its cultural politics and new importance, as it is being redefined by historical events such as migration/immigration and queer visibility. Throughout the term, we will look at and address the family work of a diverse selection of historical and contemporary photographers, including Julia Margaret Cameron, Elinor Carucci, Emmet Gowin, Catherine Opie, Carrie Mae Weems, and other artists, such as LaToya Ruby Frazier, Zanele Muholi, and Eddie Chu. Weekly assignments and discussions will help to direct each student's own personal explorations, and be followed by intensive critiques of the photographs being produced. At the end of the term, each student will have completed a portfolio of 10 to 15 images.

**PREREQUISITE:** Photography II or portfolio review

#### **TRAVEL PHOTOGRAPHY: THE NITTY-GRITTY AND THE CREATIVE**

**17SCETR001 | Lester Lefkowitz**

Apr 8–9 | Sat & Sun 10:00 am–5:00 pm | \$380

Whether your trip is to a festival in Brooklyn, a national park, an African safari, Paris in the spring, or a Renaissance village in Tuscany, your ability to come home with successful, compelling photographs depends on the mundane, the technical, and the creative. We start with pre-trip planning: a tour, on your own or with a guide? Research; maps; finding the good spots; online resources; booking lodging and transportation; useful apps. Next comes the mechanics of traveling: what to bring; how to pack; airline issues; getting around; visas. And once you're there: planning your day (and night); getting the lay of the land; learning where photography is prohibited; photographing strangers; handling your relatives; dealing with language barriers; safety; finding a guide or "fixer" in a foreign land; gaining access to interesting places; establishing rapport; storing and protecting digital files. Suggestions—with scores of visual examples—for making fine photographs (and videos): time of day; point of view; the right moment; weather; creating panoramas; camera and lens choice; street photography; low-light and nighttime techniques. And when you get home: editing, organizing, and archiving; creating a slide show or a simple video; posting online; making an inexpensive book. There will also be time to review some of your work.

## PATRICIA SILVA

### Faculty and Alumna, ICP-Bard MFA Program 2013



TOP, RIGHT, AND BELOW: © Patricia Silva

*Patricia Silva graduated from the ICP-Bard MFA program in 2013. She has worked as a photo editor and photo director, and is on the faculty at ICP. Her work has been exhibited and screened internationally at renowned venues, including most recently at the Anthology Film Archives, USA (2017); the Phoenix Museum of Art, USA (2017); and the British Film Institute, UK (2016).*

#### **Could you talk a bit about the kind of works you create and the inspiration behind them?**

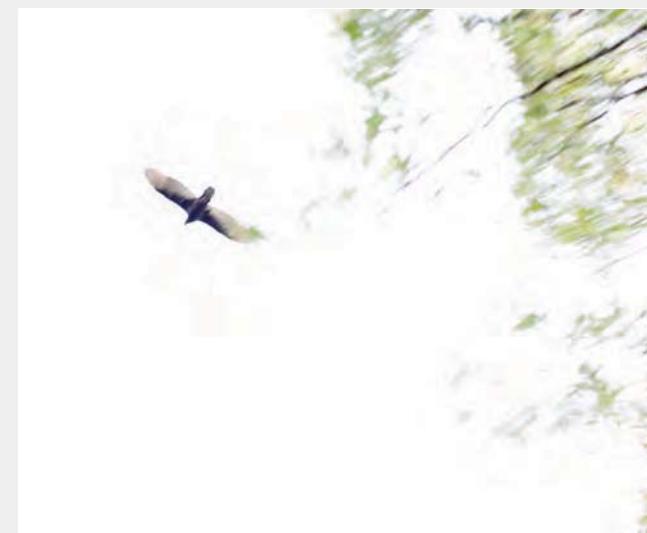
Being fluent in more than one visual language is part of how I look at the world, and that becomes part of making pictures. The photos and videos that I make are experiments with form and social imperatives. I also pull from archives—public sources of knowledge with private spheres of experience. Making work about social circumstances influencing each other requires a range of flexibility and rigor. So I make lots of different images. I am not someone who sticks to one kind of photograph.

#### **For example?**

One of my Instagram projects is about my borough. I live in Queens, here since 1999, so I've watched it be what it is and then become overtaken by recent changes in zoning laws. If people see that Instagram project and only expect that from me, they might be surprised to see images I've appropriated from 1940s cinema. Yet, in using imagery to examine various forms of social control, those two projects share commonalities. Actually, I've appropriated a cinematic image from the 1920s that was made right here in my neighborhood. Even the building sign is the same. At first glance, they don't share a narrative or a theme, but historically they are interconnected very specifically.

Although I make different types of pictures in a variety of contexts, my ongoing analysis is in how we work with images, and how photography's hierarchical foundations

"The program certainly influenced my work for the better, and I'll tell you specifically how. It does come down to two things—attentive, focused conversation, and taking things seriously. That changes things."



can be decentralized. How photography is really an ongoing evolution in different social contexts, and how technology intersects a particular social and visual imperative. That is what keeps me interested, questioning, and making.

#### **Did your experiences at ICP-Bard influence your work?**

The program certainly influenced my work for the better, and I'll tell you specifically how. It does come down to two things—attentive, focused conversation, and taking things seriously. That changes things. I was working with the same themes and projects I'm currently developing, but the photographs I was making before the program were so introverted—they contained information, but their elements weren't communicative. The benefit of studying with the faculty that I studied with was being encouraged to take an idea and understand it as a body of principles. That is a very functional way of assembling thought around a concern or a project. The things humans need, artworks also need: nourishment, agency, voice, vision, independence, engagement, light, etc. In other words, a life.

When you take time out of your life—and it doesn't matter if you've taken 10, 15, or 20 years—to come back to school and apply yourself to your work, to focus on the *kind* of work that you want to do in order to make the world a more meaningful and equitable place, I think that sets up a value system that governs the commitment. When that set of values is shared with people who respect it, it's incredibly transformative.

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



# STRATEGIES FOR THE PHOTOGRAPHER



© Cristina de Middel

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

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

**HOLIDAY NOTE:** Spring classes and workshops will not meet on Apr 15–16 (Easter) and May 27–29 (Memorial Day weekend).

## Best Practices

### HISTORY OF CONTEMPORARY PHOTOGRAPHY

**17SCEPV023 | Michael B. Foley**

Apr 18–Jun 20 | Tues 6:30–9:30 pm | \$655

In a seminar-style setting, this course examines today's current trends in photography by studying the last 40 years of the medium's history. How did we get here and where are we headed? Whether you are a photographer or collector, or simply would like to learn more about the medium, this discussion clarifies the development of contemporary themes in photography. Emphasis is on the development of the medium from early commercial enterprise to valued art object. Selected theoretical texts and assigned gallery homework round out the lively visual presentations.

### MAKING SENSE OF YOUR PICTURES: AN INTRODUCTORY SEMINAR

**17SCEPV031 | Karen Marshall**

Apr 22 | Sat 10:00 am–5:00 pm | \$125

Whether you shoot via your phone and Instagram or with a serious DSLR, figuring out which pictures are most unique is often the hardest skill to learn. In this introductory seminar, the instructor discusses the fundamentals of editing, sequencing, and making sense of your images. Each participant is asked to bring in 20 images upon which they would like to improve.

### NEW TAKING CARE OF YOUR PHOTOGRAPHS: FRAMING, INSURANCE, RECORD-KEEPING

**17SCEPV067 | Alice S. Zimet**

Jun 4 | Sun 10:00 am–5:00 pm

\$270 + \$30 FEE

You've started to collect photography—congratulations! Now, you need to take care of your collection. You also need to know how to properly frame, catalogue, and insure your own work. This one-day "boot camp" includes tips on taking care of your collection, from collection management (cataloguing and documenting your collection) to best practices on framing, insuring, installing, and appraisals. Topics will include: how to properly insure your collection and keep excellent records; how to correctly frame your photograph; and matting and glazing, along with appropriate art handling. Finally, we will go over how to catalogue and document your collection, including the key categories needed, such as signature indications, provenance, and negative versus print dates. Abundant handouts will be provided.

### NEW NETWORKING: THE KEY TO GETTING WHAT YOU WANT

**17SCEPV068 | Lavonne Hall**

Jun 10 | Sat 10:00 am–5:00 pm | \$270

Knowing the right people in a given industry plays a major role in how you accomplish things in life. It's all about being social. This workshop will cover how and when to utilize various social skills to take your photography to the next level.

We will discuss different live-streaming and photo apps, such as Periscope and Instagram, and which events you should attend, like PhotoPlus Expo, as well as other useful tidbits for networking. (There will also be demonstrations on setting up some of the apps.)

## Book Design and Production

### NEW EXTREME STORYTELLING: FROM THE IDEA TO THE BOOK IN 48 HOURS

**17SCEPV066 | Cristina de Middel**

May 13–14 | Sat & Sun 10:00 am–5:00 pm

\$460 + \$30 FEE

In this two-day workshop, students develop a project, from the idea to the final dummy. As if on extreme assignment, each student will create or provide images to illustrate a quite unexpected topic, and then work on its sequencing and possibilities. We will study the consequences of different ways of editing, and play with the concept of the authorship of images for the sake of the story. On a second stage, and with one or several different sequences selected, we will delve into the possibilities of the book as a physical object, and explore the various aspects of bookmaking that could again reinforce the story. All in 48 hours! Yes we can!

**PREREQUISITE:** Familiarity with your camera and Macintosh literacy or Macintosh Basics (free of charge)

### THE PHOTOBOK IN PRODUCTION

**17SCEPV132 | Jason Burstein and Christina Labey**

Apr 18–May 16 | Tues 6:30–9:30 pm

\$410 + \$75 FEE

Photobooks—artist books, zines, and other forms of printed matter—are currently redefining the contemporary practice of photography. This course frames the photobook in a critical, professional, and practical context. Students acquire the technical skills to design and lay out their own photobooks through Adobe InDesign, along with knowledge of the book-production process and best practices, whether printing a book themselves or working with a commercial

printer. Through in-class demonstrations and visits to Conveyor Arts to observe the printing and binding process, students gain a solid foundation in book production. The final outcome of the course is a printed and bound book dummy, blending concept and design to create a format that best suits the content of the work. This workshop is designed for photographers with basic Photoshop knowledge. Students should have a series or collection of photographs and/or text for creating a book.

**PREREQUISITE:** Photography I or portfolio review

### HOW NOT TO DESIGN A BOOK, WITH STUART SMITH OF SMITH DESIGN/LONDON

**17SCEPV254 | Stuart Smith**

Jun 3–4 | Sat & Sun 10:00 am–5:00 pm

\$460 + \$30 FEE

Because photographers are visual, they assume two things: they can design and they can edit. However, this may not always be the case. This workshop shows participants how to create the right type of book for their project. It will cover the do's and don'ts of book design—and where so many people go astray—as well as how to edit and sequence images, determine the right page size, and choose the best paper in relation to your budget. Looking at successful photographic publications as well as fantastic failures, we will also examine all elements of book production, including reproduction, proofing image files, and design catastrophes and pitfalls. We will evaluate your design in class and learn why we need a structure, in terms of grid and typographically layout, and why simplicity is king.

Over the course of the workshop, participants will receive one-on-one instruction in a group seminar so each student can benefit from the advice. The workshop will be taught by Stuart Smith of SMITH design in London and co-publisher of GOST books. He has worked with many photographers, designing and editing their books, including James Nachtwey, Elliott Erwitt, Martin Parr, Paul Graham, Mark Power, Larry Towell, Bloomberg + Chanarin, Edmund Clark, Eve Arnold, Tim Hetherington, Stefan Ruiz, Jem Southam, and Anastasia Taylor-Lind.

**PREREQUISITE:** Photography II or portfolio review

### EARLY REGISTRATION DISCOUNT

Now through March 23 use code PGFY17 to receive 15% off tuition on all Spring Term Continuing Education classes. ICP Members receive an additional \$25 off. Not valid on any prior purchases.

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

# FULL-TIME PROGRAMS



© Amy Luo GS '15

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

**CHAIRPERSON:** Nayland Blake

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

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

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

## One-Year Certificate Programs

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

### General Studies in Photography

**CHAIRPERSON:** Marina Berio

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

The GS curriculum is an accelerated investigation of the history of photography, contemporary theory, and craft; it boasts a large selection of electives, in which students can let their curiosity and passions lead them

**MFA SLIDE FEST**  
**FRIDAY, APRIL 28 | 6:00-9:00 PM**

**MFA SOLO SHOWS**  
**MARCH 2-MAY 4 | 6:00-9:00 PM**  
**MFA STUDIOS|LONG ISLAND CITY**

**MFA THESIS EXHIBITION**  
**FRIDAY, MARCH 31 | 6:00-9:00 PM**

**ONE-YEAR CERTIFICATE**  
**PROGRAMS GROUP EXHIBITION**  
**FRIDAY, JUNE 23 | 6:00-9:00 PM**

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

intern with premiere photographers, newspapers, magazines, and agencies located in New York.

## New Media Narratives

**CHAIRPERSON:** Elizabeth Kilroy

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

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

## Affiliate Programs

The International Center of Photography offers photography instruction in partnership with several other educational institutions, including Bard College, St. John's University, Barnard College, Marymount Manhattan College, Pace University, Ringling College of Art and Design, and Bard College at Simon's Rock, Massachusetts.



© Smita Sharma PJ '13

in many new directions, including video. In solidifying each student's technical skills and broadening his/her vision, we build a foundation for ongoing, meaningful, and content-driven individual and collective practice.

### Documentary Practice and Visual Journalism

**CHAIRPERSON:** Alison Morley

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

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

sets. For more information about the programs offered through these collaborations, please visit [www.icp.org/school/affiliate-programs](http://www.icp.org/school/affiliate-programs).

## Teaching Assistantship Volunteer Program

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

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

# PUBLIC PROGRAMS

Join us for conversations, panel discussions, book signings, and more at the ICP Museum and the ICP School.

## ICP MUSEUM 250 BOWERY, NEW YORK CITY



At the Farmer's Market, Los Angeles, USA, 1947  
© Henri Cartier-Bresson / Magnum Photos

### March

#### NATIONALISM, NETWORKS, AND BORDERS

WEDNESDAY, MARCH 8 | 6:30 PM

A panel discussion on refugees in visual culture and social media

#### DOCUMENTING REVOLUTION\*

WEDNESDAY, MARCH 15 | 6:30 PM

A discussion with Magnum photographers on capturing major events and why they risk their lives to tell the world's important stories

#### SHOOT WHAT YOU LOVE

THURSDAY, MARCH 16 | 6:30 PM

A book signing for *Shoot What You Love: Tips and Tales from a Working Photographer* with author Henry Horenstein

#### IN CONVERSATION: GEORGE HAWLEY

WEDNESDAY, MARCH 22 | 6:30 PM

A look into how visual culture and the Internet have given a voice to the alt-right movement

### April

#### IN CONVERSATION: C. RILEY SNORTON

WEDNESDAY, APRIL 12 | 6:30 PM

A discussion on race, gender, and sexuality

#### WORK IN PROGRESS

WEDNESDAY, APRIL 19 | 6:30 PM

A discussion with photographer Melody Melamed about her series "Work in Progress," which explores gender, bodies, and identity

Dates, times, and locations are subject to change. Visit [icp.org](http://icp.org) for updates, to register, and for further information.

These programs have been made possible through the generous support of The Andrew W. Mellon Foundation. Additional support has been provided by The Bern Schwartz Family Foundation, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

\*In celebration of Magnum's seventieth anniversary, ICP and Magnum Photos present a special programming series. These programs are \$15 for general admission and \$10 for ICP Members. A limited number of free tickets are available to ICP School Full-Time Program students by emailing Nicole Garvin, [nigarvin@icp.edu](mailto:nigarvin@icp.edu).

## ICP SCHOOL 1114 AVENUE OF THE AMERICAS AT 43RD STREET, NEW YORK CITY

### March

#### WOMEN IN PHOTOGRAPHY AND FILM

WEDNESDAY, MARCH 1 | 6:30 PM

A discussion about, with, and in support of women in photography and film

first poetry collection, won the Poetry Society of America's Norma Farber Award; it was followed by second and third collections, *All Told* and *Doing 70*. Her short prose has been published in journals, such as *The Village Voice*, *Global City Review*, *Fence*, and *Ploughshares*, and there are numerous interviews and some of her performances online.

In addition to her own work, Jones has authored memoirs for Rita Marley (*No Woman No Cry*) and others, and taught writing in colleges, prisons, and community settings. The former Chair of PEN's Prison Writing Committee, she currently teaches graduate writing at The New School and a memoir workshop at the 92nd Street Y.

*Love, H*, selections from her 40-year correspondence with the sculptor Helene Dorn, appeared in 2016 from Duke University Press, and is available in both print and e-book editions.

(CNN). His photos and articles have appeared in the *New York Times* and the *Nation*, and on Web outlets, such as BuzzFeed, ColorLines.com, and Narrative.ly. *Full Disclosure*, his documentary about embedding with US Marines in Iraq, was awarded a Ford Foundation grant. He is currently working with his wife, Erin Hollaway Palmer, on *Make the Ground Talk*, a documentary that evokes life in a historic black community that was uprooted during World War II to build a naval base, now a top-secret US military installation.

#### Accra Shepp

MODERATOR

Accra Shepp was born on the Lower East Side of Manhattan in the midst of the Black Power movement and the cultural change of the '60s. He is a photo-based artist whose work has explored our relationship with the natural environment, such as in his 2014 solo exhibition at the Queens Museum that looked at the more than 40 islands that make up New York City.

In September of 2011, news of a protest happening in Wall Street drew him to Zuccotti Park, the epicenter of the Occupy Wall Street movement. Immediately struck by the energy and earnestness of the protesters along with their focus and organization, Shepp decided that he had no choice but to document events as they unfolded.

His work is in a number of important public collections, including the Museum of Modern Art, the Victoria and Albert Museum, and the Art Institute of Chicago. His images of Occupy Wall Street have been exhibited all over the world, most recently in Sweden and Germany, and were excerpted in the book, *The Order of Things* (Steidl, 2015). In 2016, he began a follow up to the series; these images were published in the *New York Times* on the fifth anniversary of Occupy, September 17, 2016.

In addition to the International Center of Photography, he has taught at schools including Princeton University, Sarah Lawrence College, and Columbia University.

### April / May

#### RADICAL CONVERSATION: MAKING AMERICA GREAT

This forum will be a series of public conversations with artists and journalists. It will explore our current political crisis and the nature of personal responsibility and action in this moment. Artist Accra Shepp will discuss the rise of the far-right wing with the following guests.

#### Dread Scott

#### THE ILLUSION OF GREATNESS

Wednesday, April 26 | 7:00 pm

Dread Scott makes revolutionary art to propel history forward. In 1989, the entire US Senate denounced and outlawed his artwork, and President Bush declared it "disgraceful" because of its use of the American flag. His work has been exhibited/Performed at the Whitney Museum of American Art, MoMA PS1, BAM Fisher, and galleries and street corners across the country.

#### Hettie Jones

#### THE HISTORY OF GREATNESS

Wednesday, May 10 | 7:00 pm

Hettie Jones is an important poet and a revolutionary voice from the Beat Generation. Best known for *How I Became Hettie Jones*, her memoir of the "Beat Scene," Jones is the author of 24 books for children and adults, including the award-winning *Big Star Fallin' Mama*, *Five Women in Black Music*. Drive, her

#### Arun Venugopal

#### THE VOICES OF GREATNESS

Wednesday, May 17 | 7:00 pm

Arun Venugopal is a reporter at WNYC, the National Public Radio member station, and focuses on issues of race, gender, and identity in America. His work in the recent series, "United States of Anxiety," brought him into conversation with local Trump supporters. His empathetic and compassionate stance made it possible for him to gain the trust of his subjects and permit us, as listeners, to hear with virtually no filter their thoughts and to understand their motivations.

#### Brian Palmer

#### THE IMAGE OF GREATNESS

Wednesday, May 24 | 7:00 pm

Brian Palmer is a visual journalist and educator living in Richmond, VA. Before going freelance in 2002, he served in a number of staff positions: as photographer, assistant editor, Beijing bureau chief (*US News & World Report*); writer (*Fortune*); and correspondent



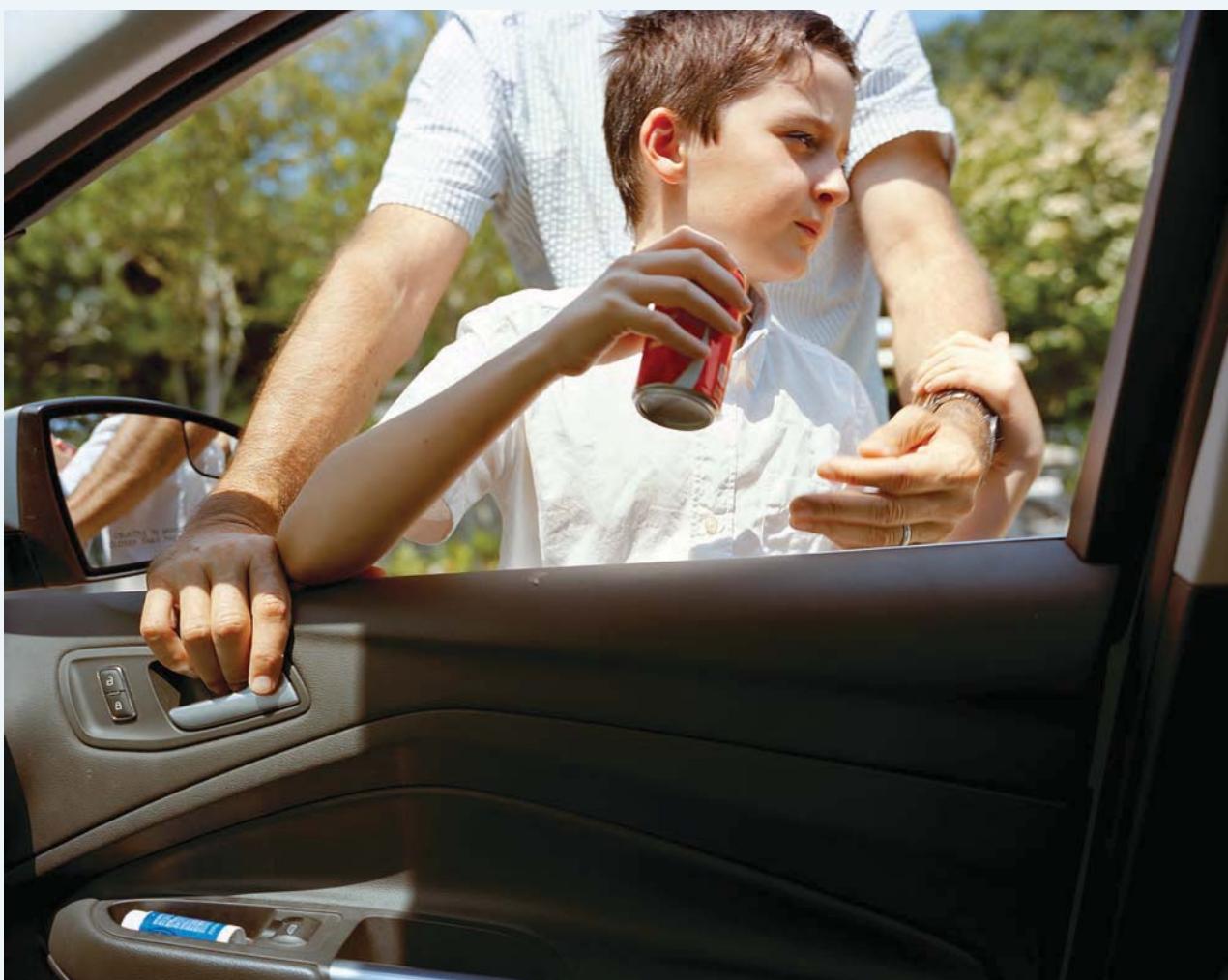
Occupying Wall Street - December 18, 2011

© Accra Shepp

**Free Admission.** For further information and to register, visit [icp.org](http://icp.org)

All programs take place at the School of the International Center of Photography, 1114 Avenue of the Americas at 43rd Street, New York, New York.

# PART-TIME PROGRAMS



© Eliot Nolen, CE TRACK ALUMNUS

## Continuing Education Track

### NEW SESSIONS BEGIN EVERY TERM

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

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

**HOLIDAY NOTE:** Spring classes and workshops will not meet on Apr 15–16 (Easter weekend) and May 27–29 (Memorial Day weekend)

#### CONTINUING EDUCATION TRACK SEMINAR—FIRST TERM

##### 17SCTSR000 | Ben Gest

Apr 12–Jun 14 | Wed 6:15–9:15 pm

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

#### CONTINUING EDUCATION TRACK SEMINAR—SECOND TERM

##### 17SCTSR100 | Saul Robbins

Apr 12–Jun 14 | Wed 6:30–9:30 pm

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

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

#### CONTINUING EDUCATION TRACK SEMINAR—THIRD TERM

##### 17SCTSR200 | Janelle Lynch

Apr 12–Jun 14 | Wed 6:30–9:30 pm

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

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

## Advanced Continuing Education Track

### ONE NEW SESSION PER YEAR

This three-semester program is open to 12 intermediate students who possess a strong working knowledge of contemporary photography and are

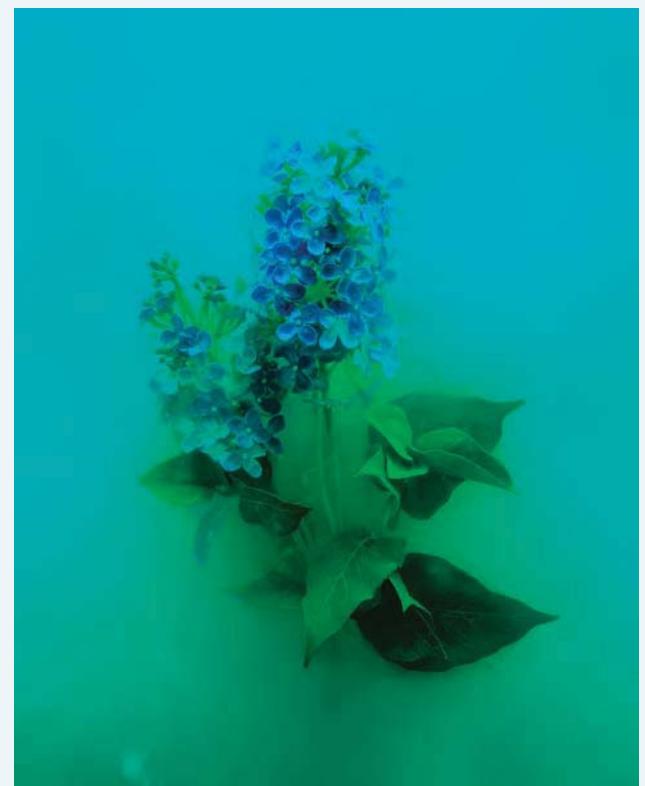
#### INFO SESSION PART-TIME PROGRAMS

THURSDAY, MARCH 16, 2017

6:00–8:00 PM

For further information,  
please contact  
[CEtrack@icp.edu](mailto:CEtrack@icp.edu) or 212.857.0001

ready to pursue a further investigation of technical and theoretical issues as it relates to their own artistic vision and the broader context of contemporary photographic production. Each week, students meet for two structured seminars, one focusing on critique and the creation of new photographic work, the other providing specific technical and practical career-building support. The critique seminar provides vigorous examination of new student work supported by critical and theoretical readings and discussions. The technical seminar facilitates the creation of student artist books, websites, and statements, and covers grant and fellowship applications, digital workflow and high-end image production, and additional professional development. Students also select two electives from the broader Continuing Education course offerings. The program culminates in an exhibition during the fall of 2017.



© Arturo Rios, CE TRACK ALUMNUS

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

#### ADVANCED CONTINUING EDUCATION TRACK SEMINAR—SECOND TERM

##### 17SCTSR300 | ICP Faculty

Apr 18–Jun 20 | Tues 6:30–9:30 pm

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

##### 17SCTPD100 | Ports Bishop

Apr 21–Jun 23 | Fri 6:30–9:30 pm

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

# ICP TRAVEL PROGRAMS: CUBA | NEW MEXICO

## Cuba: Havana and Trinidad



**COMING FALL 2017**

**Hilary Duffy**

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

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

We partner with Cuba Cultural Travel (CCT) for travel arrangements, flights, and license requirements. The workshop fee includes: tuition; accommodations for four nights at Hotel Sevilla in Havana and three nights at private bed-and-breakfasts in Trinidad; daily breakfasts, five lunches, and four dinners, with tips included; transportation, as described in the itinerary; guides; and Cuban insurance (health and evacuation). The group will depart from Miami, Florida. CCT will handle Miami-Cuba reservations and tickets for all participants. Students will be contacted directly by CCT. Participants will be responsible for airfare (approximately three months prior to trip departure), in addition to baggage fees, tips for the Havana guide and driver, and taxis or other ground transport not included in the itinerary.

A nonrefundable deposit of \$1,000/person, to be applied toward final payment guarantees space on the trip. The fee does not include the Cuban tourist visa and airfare.

**NOTE:** For further information including dates, tuition, and cancellation policy, please contact the Education Department at 212.857.0001.

TOP AND ABOVE RIGHT: © Monika Parekh, STUDENT

## Spectacular New Mexico: Taos and Environs

### 17MTRNM000 | Harvey Stein

August 12–20 | \$3,650

Since the 1880s, photographers and artists, including Georgia O'Keeffe, Paul Strand, and Ansel Adams, among others, have been irresistibly drawn to the incredible landscape, brilliant clear light, and rich Native American heritage of New Mexico. Join us for a photographic adventure based at an historic hacienda in Taos, one of the first European settlements in the United States, which has many facets to its personality as a frontier outpost, Hispanic village, growing art center, and small Western town. We will explore the lofty peaks of the Sangre de Cristo Mountains, the spectacular scenery of the Rio Grande Gorge, and the wondrous hills of Georgia O'Keeffe's Ghost Ranch area. We will also photograph Native American pueblos, adobe structures, historic churches, and local festivals; spend a day exploring Santa Fe; and enjoy another day in Las Vegas, New Mexico, a picturesque Western town with more than 900 historical buildings. Frequent lectures combined with daily photographic activity will offer a rich input of technical and aesthetic concerns. Digital shooting and workflow will provide the opportunity for quick feedback and critiques of our daily trips.

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

The workshop fee of \$3,650 includes lodging for eight nights (double occupancy; \$750 extra for single supplement), all breakfasts, most lunches and a welcome dinner. A nonrefundable deposit of \$1000/per person, to be applied toward the final payment, guarantees space on the trip. Final payment is due Friday, June 5, 2017. Upon receipt of registration, participants will receive an information packet with travel suggestions and recommended materials to bring. The workshop begins on Saturday evening, August 12, in time for a group dinner, and concludes on Sunday morning, August 20.



© Harvey Stein

## ENGAGE IN ICP'S DYNAMIC COMMUNITY

### Join as a Member today!

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

#### One-year ICP Membership includes:

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

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

If you join now at our Lens level or above, you'll receive an invitation to our upcoming **Members Day at the ICP School in April**, where you'll have the opportunity to sample classes and partake in portfolio reviews with ICP's world-renowned faculty and instructors!

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



© Sarah Blesener

# TEEN ACADEMY



© Benjamin Gale-Platt, STUDENT

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

For more information, please contact Teen Academy staff at 212.857.0058 or email [teen\\_academy@icp.org](mailto:teen_academy@icp.org). To register for classes, visit us online at [icp.org/school/teen-academy](http://icp.org/school/teen-academy) or call 212.857.0001.

**HOLIDAY NOTE:** Spring classes and workshops will not meet on Apr 15–16 (Easter weekend) and May 27–29 (Memorial Day weekend).

Teen Academy and Imagemakers are made possible with generous support from the Altman Foundation, William Randolph Hearst 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, The Max and Victoria Dreyfus Foundation, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



STAY TUNED FOR  
**Summer Digital Intensive Classes**  
at the High School of  
Fashion Industries!  
**Registration begins April 19**  
For more information:  
[icp.org/school/teen-academy](http://icp.org/school/teen-academy)

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

**17STAFB000A | Pablo Lerma**  
Apr 8–Jun 24 | Sat 11:00 am–2:00 pm

**17STAFB000B | Chantal Heijnen**  
Apr 8–Jun 24 | Sat 3:00–6:00 pm

**17STAFB000C | Liz Sales**  
Apr 13–Jun 15 | Thurs 4:00–6:30 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 image-making.

## PHOTOGRAPHY II IN BLACK-AND-WHITE: THE IMAGE AND SOCIAL CHANGE

**17STAFB100A | Lesly Deschler Canossi**  
Apr 9–Jun 25 | Sun 11:00 am–2:00 pm  
\$705 + \$55 FEE

How can photographs make a difference? The power of the image lies in its ability to affect change, both in the way we see and in the way we act. The ICP Museum's current exhibition, *Perpetual Revolution: The Image and Social Change*, posits that "an ongoing revolution is taking place politically, socially, and technologically, and that new methods of image production, display, and distribution are simultaneously both reporting and producing social change." Inspired by the show's diverse array of artists, students will create image-based work of their own, reflecting on a social issue that is meaningful to them.

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

## PHOTOGRAPHY II IN BLACK-AND-WHITE: FOCUSING ON TECHNIQUE

**17STAFB100B | Curtis Willocks**  
Apr 9–Jun 25 | Sun 3:00–6:00 pm  
\$705 + \$55 FEE

In this course designed for more advanced teen photographers, students refine their technical and aesthetic skills in black-and-white photography. The class will emphasize the relationship between exposure, film development, and the finished print. Participants will have the opportunity to strengthen darkroom skills, explore different photographic papers and chemistry, and experiment with toners. Other topics will include metering various lighting situations and presenting finished prints. The course will foster the development of technique, concept, and style, while students create a sophisticated portfolio and accompanying personal vision statement.

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

## PHOTOGRAPHY I IN COLOR: COLOR FILM AND DARKROOM

**17STAFC100 | Sarah Warshaw**  
Apr 8–Jun 24 | Sat 2:00–5:00 pm  
\$705 + \$55 FEE

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

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



© Channing Smith, STUDENT

## NEW MEDIA I: STOP MOTION STORYTELLING

**17STANM102 | Meryl Feigenberg**  
Apr 17–Jun 12 | Mon 4:00–6:30 pm and  
Sat April 22, 11:00 am–4:00 pm  
\$705 + \$55 FEE

As we adapt to ever-changing new technologies, our cultural language for visual storytelling also changes dramatically. In this introductory course, teenagers explore the use of motion and sound to further the scope of their creative voice. Using still digital images as a foundation, students will first create stop-motion animations using Adobe Premiere Pro. Participants will then learn to record and overlay audio onto their stories with Adobe Audition. At the end of the course, students will have created original multimedia works to be shared with family and friends at their final presentation.

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

## TEEN ACADEMY IMAGEMAKERS

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

**16FIMB200B | Lesly Deschler Canossi**  
Sept 28, 2016–June 14, 2017 | Wed 4–6:30 pm

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 2017–18 year will be available in April 2017.

# MUSEUM EDUCATION

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

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

## Guided Tours

K-12: \$150\*  
K-12 NYC Public Schools: FREE  
College/University: \$200  
Seniors: \$250

Adults: \$275  
\*All prices are flat fees and include admission

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

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

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

## Off-Site Guided Tours

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

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

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

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

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

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

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

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

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



© Rebecca Bennett, TEACHING ASSISTANT

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

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



# COMMUNITY PARTNERSHIPS

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

be updated as necessary. As a rule, weather conditions, such as snow, sleet, ice, or rain, will not warrant the cancellation of classes or events at ICP.

## PORTFOLIO REVIEWS

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

**Online:** You may submit a selection of 15 small JPEGs (no larger than 2mb total) and/or a link to your website to [portfolioreview@icp.edu](mailto:portfolioreview@icp.edu). For a Photoshop review, please send 2 to 3 unflattened .psd files. Please be sure to include the class(es) you'd like to take and a list of any photography classes taken elsewhere, as well as other pertinent information about yourself. You are welcome to send your website, but Flickr sites will not be considered for portfolio reviews.

**In Person:** Attend an in-person portfolio review! Bring your portfolio to the ICP School to sit down with a faculty member or ICP Course Adviser. Portfolio reviews are great if you would like to take a class that has a prerequisite or for finding the right courses for you.

RSVP to: [portfolioreview@ICP.edu](mailto:portfolioreview@ICP.edu)

Feb 25 Sat 11:00 am–1:00 pm  
Mar 9 Thur 6:00–8:00 pm, faculty review  
Mar 11 Sat 11:00 am–1:00 pm  
Mar 14 Tues 5:00–7:00 pm, faculty review  
Mar 23 Thur 6:00–8:00 pm, faculty review  
Mar 30 Thur 6:00–8:00 pm, OPEN HOUSE  
Apr 1 Sat 11:00 am–1:00 pm

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

**By Appointment:** Tuesday–Friday 11am–4 pm. Please e-mail [portfolioreview@icp.edu](mailto:portfolioreview@icp.edu) or call 212.857.0064 to set up an appointment. *Appointment times are subject to availability, please reserve a spot at least two days prior to your request.*

**NOTE:** This informal review is used to ensure appropriate class placement. Students should bring 10 to 15 images that reflect their current technical and aesthetic abilities in photography. Education staff are always available for class

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

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

## HOW TO REGISTER

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

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

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

## STUDENT LOGIN

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

## TA VOLUNTEER PROGRAM

See page 18.

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

## Facilities

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

# REGISTRATION INFORMATION

**Registration for Spring Term begins Wednesday, February 22.**

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

## REFUND POLICIES

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

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

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

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

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



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**Early Registration Discount**

Now through March 23 use code PGFY17 to receive  
15% off tuition on all Spring Term Continuing Education  
classes. ICP Members receive an additional \$25 off.  
Not valid on any prior purchases.

**Continuing Education Open House**

Thursday, March 30, 2017 | 6:00–8:00 pm

**Part-Time Programs Info Session**

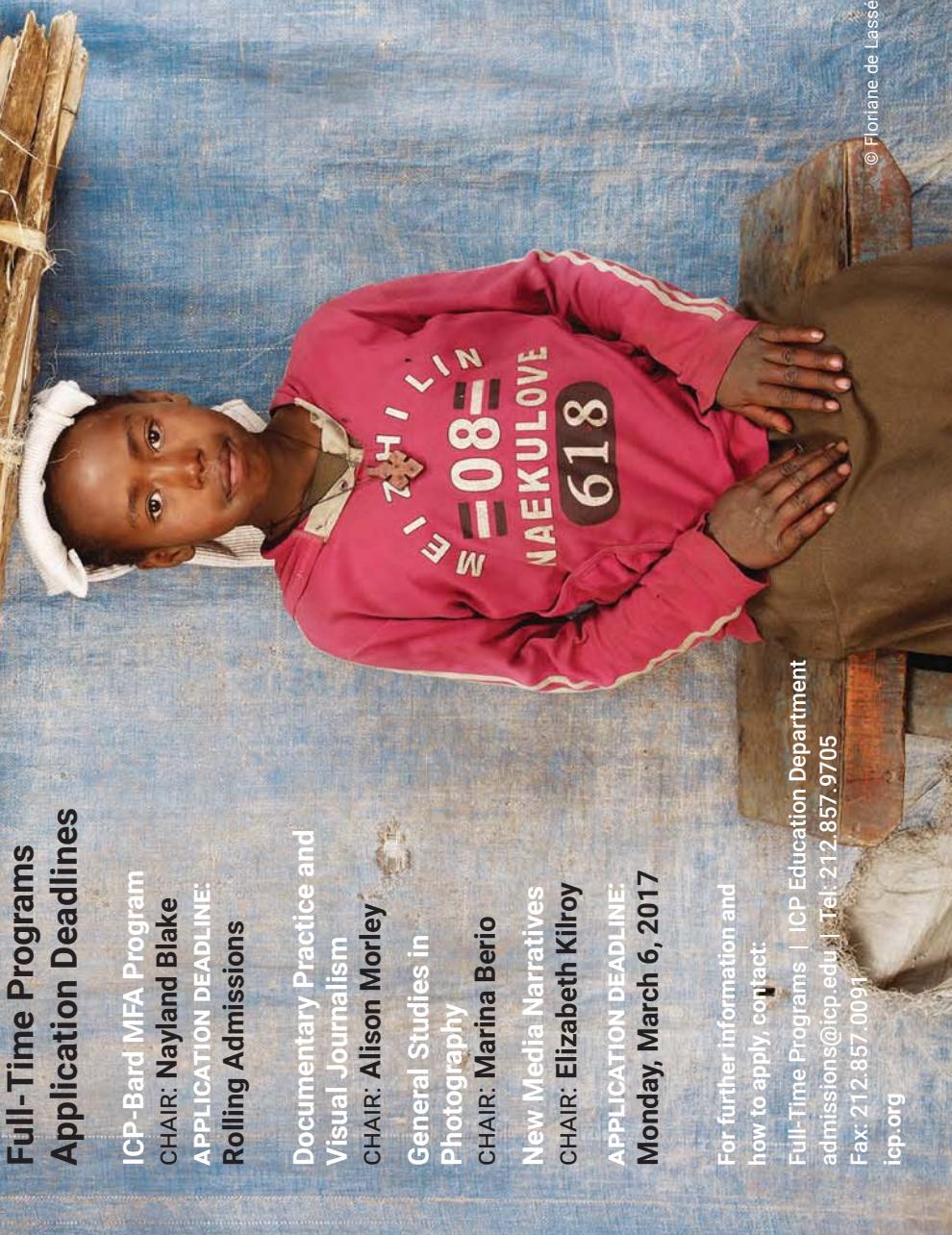
Thursday, March 16, 2017 | 6:00–8:00 pm

**Full-Time Programs Info Sessions**

Every Friday | 3:00–4:30 pm

@icpschool | @icp | icp | @icpPhotog

**Visit US Online: [icp.org/school](http://icp.org/school)**



On view now through May 7, 2017:  
*Perpetual Revolution: The Image and Social Change*  
May 26–September 3, 2017:  
*Magnum Manifesto*

For further information and  
how to apply contact:  
Full-Time Programs | ICP Education Department  
admissions@icp.edu | Tel: 212.857.9705  
Fax: 212.857.0091  
[icp.org](http://icp.org)