

ICP

Summer 2015
Courses and Programs

Join the Image Makers of the Future!



LETTER FROM THE DEAN

It is an exciting time in photography and visual media. Billions of images are being made daily—in fact, in a minute or two as many photographs are produced as were made in the entire 19th century.

At the School of the International Center of Photography, we teach traditional ways of making photographs, with film, and we also teach new and exciting ways of using digital imaging. Students learn lighting and darkroom printing, and also can learn how to create multimedia pieces online, or use social media to their advantage. We investigate ways of using cameras ranging from iPhones to large-format cameras on tripods, how to light a scene, create picture essays, or make photographs to try and change the world for the better.

Our faculty includes top-rank professionals who work as photographers, editors, agents, curators, technicians, and filmmakers. We feature a Continuing Education Program for adults who want to take one or more courses or workshops from the extensive array that we offer. Other students come to study full-time in one of our programs—a two-year MFA in Advanced Photographic Studies administered in collaboration with Bard College, or one of three certificate programs that last for one year—General Studies in Photography, Documentary Photography and Photojournalism, or our newest program, New Media Narratives. And we also have hundreds of teenagers studying with us in a variety of programs featuring photography, writing, and public speaking.

The International Center of Photography was founded over forty years ago as a tribute to the amazing pioneers



Fred Ritchin and Sebastião Salgado. Photo © Benjamin Jarosch.

of humanistic photography—Robert Capa, David “Chim” Seymour, Lewis Hine, Henri Cartier-Bresson, and others. ICP continues as a beacon in the field, showing cutting-edge work in its new Bowery Museum, and exploring the enormous possibilities in visual imaging. Come join us!

All best,

A handwritten signature in black ink, appearing to read 'Fred Ritchin'.

Fred Ritchin
DEAN

NEW FALL 2015!

SELECTED COURSES:

- Future Storytelling
- Introduction to Tech Skills for New Media
- The Collaborative Author
- Collaborative Assignment Lab
- Design for New Media

NEW MEDIA NARRATIVES

One-Year Certificate Program

Still Accepting Applications

All applicants should apply online at icp.slideroom.com.

Designing and mediating the complex digital interactions of the current media landscape to produce a desired narrative experience is the job of the contemporary visual storyteller. **New Media Narratives**, the first program of its kind at ICP, **draws on our tradition of progressive, engaged, experimental photography in the pursuit of telling the most important stories.** Students in the program study experimental media from the days of the Surrealists to today, explore multimedia and transmedia options for engagement, learn the fundamentals of coding, have access to ICP’s enormous image archive, and engage with audiences across platforms. **New Media Narratives welcomes artists, documentarians, and aspiring digital producers from all kinds of backgrounds.** Working in a collaborative environment, students have the opportunity to explore subjects of interest and tackle them from multiple angles in order to tell powerful stories that use the attributes of each medium to their full potential.

“ICP has such a long and inspiring history and I want to tap into that tradition of great photography and image making. New Media Narratives represents a fresh chapter in ICP’s history of innovation. My wish for the New Media Narratives Program is to bring smart people together in a space where they can learn skills from those who have mastered them and for us to learn from our students. Then they will head out into the world, challenge traditional media, and start the seed of a NMN community. I hope that we can build lasting, networked relationships, where people of different skill sets continue to help each other in creative endeavors. The program should inspire generosity, empathy, responsibility, integrity, and ethical storytelling.”

—Elizabeth Kilroy
CHAIR, NEW MEDIA NARRATIVES

For more information, please email fulltime@icp.edu or phone **212.857.0091**.

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REGISTRATION

Registration for Summer Term begins Tuesday, April 1.

If you have the prerequisite for the course you would like to take, you may register online at icp.org.

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

SCHOOL OPEN HOUSE

Friday, June 5, 2015
6:00-8:00 pm

- Meet faculty and alumni
- View artwork by students
- Tour our facilities
- Learn about:
 - Full-Time Programs
 - Continuing Education Programs
- Show your work to ICP staff for review and course placement

PUBLIC PROGRAMS 2015

ICP-SALON

Monthly meet-ups with a curated group of leading entrepreneurs who reinvent photography through technology, social networks, and storytelling tools. Meet and learn about the latest and most relevant innovations impacting visual arts and join the conversation.

ICP-MASTERS

Every other month we invite you to meet one of the great Masters of Photography. Learn about process, current projects, and be prepared to ask questions to the leading forces in photography today.

ICP-HOW TO

Every other month we offer a hands-on lesson in the latest tech and photo innovations. One- to three-hour workshops in HOW TO Hack Photography? HOW TO Instagram? HOW TO Data Visualization? These brief workshops will offer a sneak preview into our New Media Narratives Program and provide practical hand-holding for photographers of all expert levels.

For further information, please visit www.icp.org/events or contact ICP Education, 212.857.0001.



Online Classes

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

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

For faculty bios, see <http://registration.icp.edu/wconnect/ace/instlookup.awp>

PHOTOGRAPHY I: ONLINE

15MOLDP000 | Keisha Scarville

Jun 30-Jul 30 | Tues & Thurs 7:00-9:00 pm | \$500

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

PREREQUISITE: Computer literacy

NOTE: A digital SLR or mirrorless camera capable of shooting raw files is required.

STREET PHOTOGRAPHY: CAPTURING YOUR CITY'S SPIRIT

15MOLPJ204 | Natan Dvir

Jul 13-Aug 13 | Mon & Thurs 7:00-9:00 pm | \$500

Every city in the world has a unique character and offers endless opportunities for capturing fascinating pictures along its streets, which serve as a stage for a variety of unique characters and situations. In this course, students focus on capturing this special personality and vibe while developing their street photography techniques. Topics include equipment choices, lens selection, creative usage of existing light and fill-in flash, daytime vs. evening photography, photographing strangers, identifying photographic potential, capturing candid moments, and creating multilayered images. Photographs and projects of masters and contemporary photographers are discussed. Students are expected to complete weekly assignments and present their work for critique in class.

PREREQUISITE: Photo I or portfolio review

TOWARD A UNION OF STYLE AND EVIDENCE

15MOLPJ205 | Stephen Ferry

Aug 25-Sep 24 | Tues & Thurs 7:00-9:00 pm | \$500

This intensive workshop builds students' skills as documentary photographers, with an emphasis on rigor, accuracy, and fairness toward the subject matter, as well as the development of personal style. These two poles—journalistic accuracy and personal expression—are often in creative tension in nonfiction photographic practice. As a medium that simultaneously reports on the outside world and functions as a powerful tool of personal expression, documentary photography plays an important role in mediating between self and other. Through assignments, group critiques, and discussion of the work of major photographers, this workshop immerses students in the central questions of nonfiction photography. The editing of assignments is emphasized as an integral part of developing a personal style. The goal of this course is to produce a complete photographic essay suitable for publication or exhibition.

PREREQUISITE: Photo II or portfolio review

CREATING A PORTRAIT OF A TOWN

15MOLPV003 | Richard Rothman

Jun 29-Jul 29 | Mon & Wed 7:00-9:00 pm | \$500

We have all had the experience of being shaped by places where we've spent a lot of time, and of being deeply impressed by places that are new to us. This course is for people who want to use photography as a way to explore and express their feelings about place in a personal way. The focus is on finding the photographic terms that allow us to successfully form subjectively accurate representations of place. Lectures and presentations include classic and contemporary masters of fine art landscape and social documentary photography. Students are encouraged to develop personal projects and bring in work for discussion and critique.

NEW

DEVELOPING A PERSONAL VISION

15MOLPV100 | Anja Hitzberger

Aug 18-Sep 17 | Tues & Thurs 12:00-2:00 pm | \$500

This class offers the emerging image makers the opportunity to refine their personal voice and direction as photographers. Students develop a framework for finding their own expression and approach, initiating discussions about generating ideas and confronting subject matter. By focusing on the honing of editorial skills, students grasp the complexities of producing effective bodies of work. Assignments challenge participants to work in individual and dynamic ways, and to consider composition, equipment choices, media, lighting, and personal intent. Shooting and uploading images to the course page, students share and view their results online prior to the weekly live class critique. Students work toward a final portfolio that is completed and presented during the final class session.

PREREQUISITE: Photo I or portfolio review

“The ICP online experience was fantastic, and it was super-convenient to be able to attend class from home. Our group met in a WebEx conference for two hours each week and brought together participants from around the world to view one another's work and talk about class assignments. Despite the fact that we were not all in the same physical space, our class fostered deep connections through honest discussion and critiques led by our instructor, Jen Davis. This course pushed me to make progress on a personal project that would not have happened had I been working in isolation. I felt supported and challenged in the best possible way through the online format. I would recommend an ICP online class to anyone who might be limited by time or distance but is ready to learn.”

—Andi Schreiber, Student

THE PSYCHOLOGY OF HOME: PICTURING THE DOMESTIC

15MOLPV202 | Jen Davis

Jul 29-Aug 26 | Wed 1:00-3:00 pm | \$325

There is a long tradition of photographers turning the camera on themselves, and on their families, within a domestic space, in search of a variety of things based within the psychology of the home. In this course, we look at artists whose practice is ingrained in issues of interiority. Artists include Larry Sultan, Doug DuBois, Katy Grannan, Gregory Crewdson, Nicholas Nixon, Leigh Ledare, Malerie Marder, and Laura Letinsky. Students begin to question the complexity of domesticity with their camera by looking at relationships, intimacy, memory, issues of privacy, the inner psyche, and the narrative when working with people and place as subject. Students create a series of images guided by weekly critiques, lectures, readings, and discussions. This course is intended for those who are interested in developing a body of work that explores the idea of portraiture as a form of personal exchange.

PREREQUISITE: Photo II or portfolio review

MAKING WORK

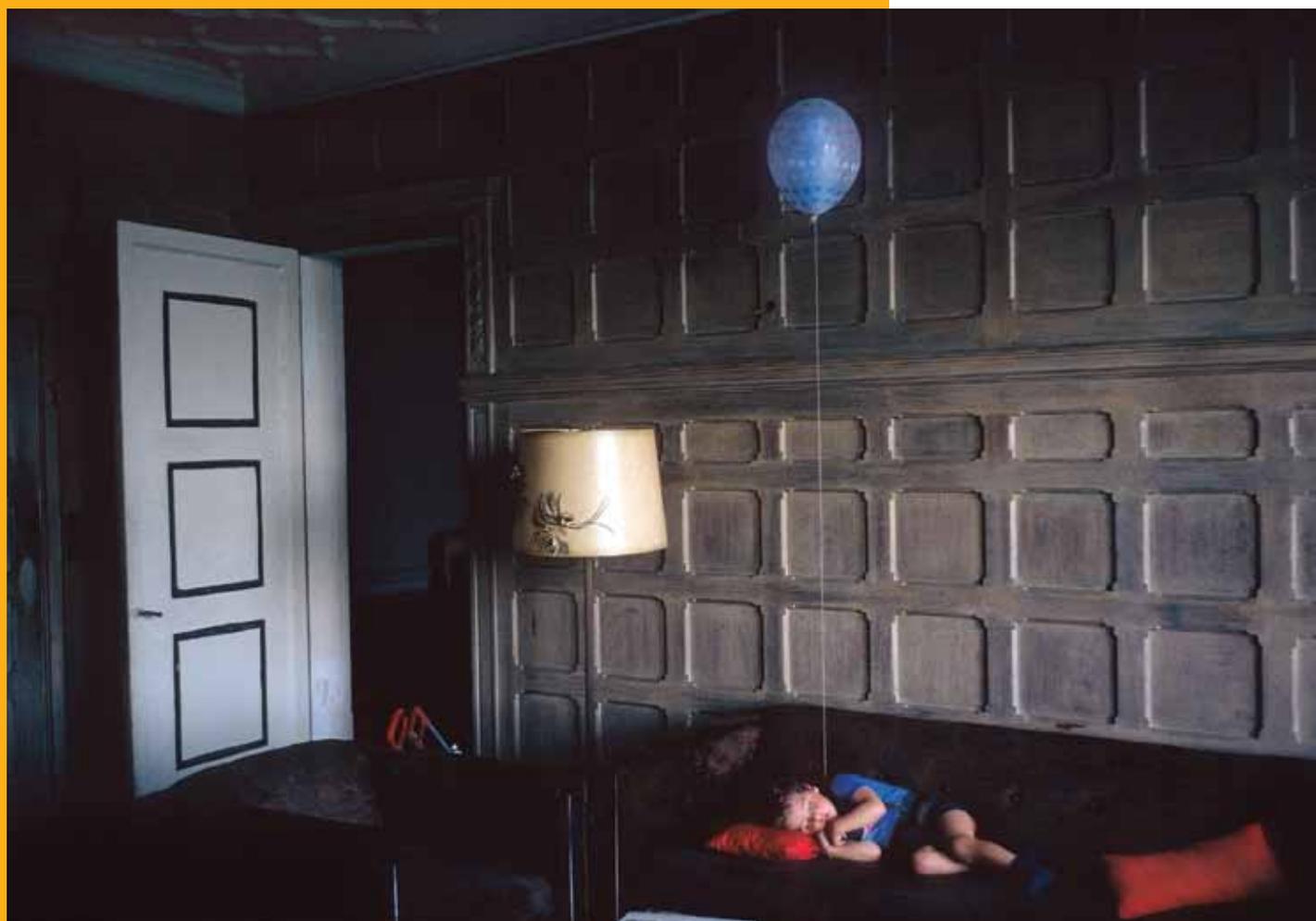
15MOLPV206 | Yola Monakhov Stockton

Jun 29-Jul 29 | Mon & Wed 7:00-9:00 pm | \$500

In this course, we examine the many aspects of our photographic practice, from getting started, to research and access, to the concrete matters of production and distribution. This course is for students with projects in progress or those embarking on new work, and who wish to analyze and reformulate their process, consider subject matter expansively and specifically, and leave with something new and concrete. We examine each other's working methods and objectives, formulate goals, consider the influence of other artists on our work, carry out assignments that advance our projects, and produce something tangible, whether in the form of a book, portfolio, or public action. We consider our interests and intentions, and elaborate strategies to create a context for our work. Students may work in any format as long as they can present work digitally for class discussions. All necessary digital, printing, darkroom, film, and other relevant photographic issues are discussed.



© Yola Monakhov



© Frank Fournier

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 <http://registration.icp.edu/wconnect/ace/instlookup.awp>.

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

DIGITAL PHOTOGRAPHY

Given the constant advances in technology, there is no question that today's practicing photographers need an understanding of digital media. Our digital media courses cover a range of issues, including the basics of digital photography, the integration of digital techniques into photographic practice, and the exploration of new possibilities through web design, multimedia, and digital video. Advanced classes provide access to high-end professional equipment, such as Hasselblad high-resolution scanners and the Epson 4880, 7890, and 9890 archival inkjet printers, which generate mural-sized prints. All students enrolled in a 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 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 phone the Education Department, 212.857.0001.

PHOTOGRAPHY I: DIGITAL

- 15MCEDP000A | Terttu Uibopuu**
Jul 6-10 | Mon-Fri 10:00 am-5:00 pm
 - 15MCEDP000B | Christopher Giglio**
Jul 7-30 | Tues & Thurs 6:00-10:00 pm
 - 15MCEDP000C | John Cyr**
Jul 8-Aug 3 | Mon & Wed 6:00-10:00 pm
 - 15MCEDP000D* | Christine Callahan**
Jul 8-Aug 12 | Wed 6:00-10:00 pm
 - 15MCEDP000E* | h. eugene foster**
Jul 11-Aug 15 | Sat 10:00 am-2:00 pm
 - 15MCEDP000F | Ports Bishop**
Jul 20-24 | Mon-Fri 10:00 am-5:00 pm
 - 15MCEDP000G* | Christopher Giglio**
Jul 25-26 & Aug 1-2 | Sat & Sun 10:00 am-5:00 pm
 - 15MCEDP000H | Brad Farwell**
Jul 27-31 | Mon-Fri 10:00 am-5:00 pm
 - 15MCEDP000I | Jeanette May**
Aug 3-7 | Mon-Fri 10:00 am-5:00 pm
- \$820 + \$40 FEE | *\$770 + \$40 FEE

This course introduces beginners to the creative and technical possibilities of digital photography. Through demonstrations and hands-on sessions, students 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**

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

NOTE: A digital SLR camera capable of shooting raw files is required.

HOW TO USE YOUR DIGITAL SLR

- 15MCEDP001 | Amadou Diallo**
Jul 11 | Sat 10:00 am-5:00 pm | \$290

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

PHOTOGRAPHY BASICS IN 2 DAYS

- 15MCEPV006 | Stephanie Badini**
Aug 1-2 | Sat & Sun 10:00 am-5:00 pm | \$380
- Whether working in digital capture or film, the basic tenets of photography are the same, and to take successful pictures, students must know these fundamental principles. This is a crash course in aperture and shutter speed, depth of field, exposure, motion, focal length, available light, and composition. Issues specific to digital and film photography are also touched upon, including file formats, white balance, and evaluating negatives. The works of master

photographers illustrate these principles and provide perspectives on the artistic possibilities of the medium. **FOR BEGINNERS**

CREATING A BODY OF WORK WITH YOUR IPHONE

- 15MCEDP008 | Amadou Diallo**
Jul 20-24 | Mon-Fri 10:00 am-5:00 pm | \$380

The iPhone is the camera that's always with you, making it a great tool for building a photographic project. Individual and commonplace events take on new meaning when captured as part of a purposeful, cohesive body of work. In this hands-on workshop, students learn how to use the iPhone camera as a tool for creating a compelling narrative about the people, places, or themes that speak to them as photographers. With a series of in-class assignments, photo excursions, and an overview of image editing techniques, students acquire the ability to express their unique perspectives through photography. **NEW**

NOTE: An iPhone 5 or later running iOS 8 is required, and an iPad running iOS 8 is highly recommended.

PHOTOGRAPHY II: DIGITAL

- 15MCEDP100A | Claudia Sohrens**
Jul 6-29 | Mon & Wed 6:00-10:00 pm
 - 15MCEDP100B | Terttu Uibopuu**
Jul 13-17 | Mon-Fri 10:00 am-5:00 pm
 - 15MCEDP100C | John Cyr**
Aug 10-14 | Mon-Fri 10:00 am-5:00 pm
- \$820 + \$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: Photo I: Digital, Adobe Lightroom for Beginners, or portfolio review

PHOTOGRAPHY II: DIGITAL— FOCUS ON PORTRAITURE

- 15MCEDP100D | Keisha Scarville**
Jul 12-Aug 16 | Sun 10:00 am-2:00 pm | \$770 + \$40

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

PREREQUISITE: Photo I: Digital or portfolio review

PHOTOGRAPHY AND FICTION

15MCEDP106 | Jamie Diamond
Jul 7-Aug 11 | Tues 6:00-10:00 pm | \$770 + \$40 FEE

Despite photography's traditional relationship with fact, the medium has been a vehicle for fiction from its inception. This course, intended for students who want to pursue an investigation of both a photographic project and learn more about technical practices, raises questions about truth in photography. We critically examine what it means to take photographs in the digital age, the relationship between reality and representation, and what we know and perceive. We look to contemporary and historical ideas about photography and fiction, from elaborately staging and performing for the camera to using digital technology to manipulate images. Through readings, visual presentations, class trips, discussions, assignments, and critiques, students learn to refine their vision of making art and leave the course with a deeper understanding of the fundamental nature of fiction in photographic practice today. **NEW**

PREREQUISITE: Photo I: Digital, Photoshop I, or portfolio review

DIGITAL WORKFLOW

MACINTOSH BASICS

15MCEMB000A | Lavonne Hall
Jul 6 | Mon 6:30-9:30 pm

15MCEMB000B | Lavonne Hall
Jul 12 | Sun 3:00-6:00 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 Photo I: Digital or Photoshop I: Digital Imaging for Photographers.

INTRODUCTION TO ADOBE LIGHTROOM

15MCELR000 | Ports Bishop
Jul 11-12 | Sat & Sun 10:00 am-5:00 pm | \$540 + \$20 FEE

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

LIGHTROOM LIKE A PRO

15MCELR200 | Amadou Diallo
Aug 8 | Sat 10:00 am-5:00 pm | \$290 + \$20 FEE

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

PREREQUISITE: Photo II: Digital or Lightroom Comprehensive

NOTE: Students must have either a standalone or subscription version of Lightroom.

PHOTOSHOP I: DIGITAL IMAGING FOR PHOTOGRAPHERS

15MCEPS000 | Ben Gest
Jul 6-10 | Mon-Fri 10:00 am-5:00 pm | \$820 + \$40 FEE

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

PREREQUISITE: Macintosh Basics or portfolio review

PHOTOSHOP II: DIGITAL IMAGING FOR PHOTOGRAPHERS

15MCEPS100 | Lee Varis
Jul 27-31 | Mon-Fri 10:00 am-5:00 pm | \$820 + \$40 FEE

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

PREREQUISITE: Photoshop I or portfolio review

PHOTOSHOP I: FOR ADOBE LIGHTROOM USERS

15MCEPS106 | Kathleen Anderson
Jul 20-24 | Mon-Fri 10:00 am-5:00 pm | \$820 + \$40 FEE

This course is for students who have a working knowledge of Lightroom and are interested in taking their images to the next level with the use of Photoshop. Students master the relationship between Photoshop and the Lightroom catalogue, refine their use of Lightroom's color and tonal adjustments, and incorporate the more intricate and nuanced methods of image refinement offered by Photoshop. Topics include essential nondestructive image enhancements using Adjustment Layers and an introduction to the use of Selections, Layers, Retouching, and Masking. Students are encouraged to use this class to work on image assignments for a concept or photo class they may be taking during the term, or to work on an existing photo project of their own with the goal of producing prints that best represent their ideas.

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

FASHION AND BEAUTY RETOUCHING

15MCEFA205 | Simone Pomposi
Aug 3-7 | Mon-Fri 6:00-10:00 pm | \$650 + \$40 FEE

This workshop is for students who have a comprehensive knowledge of Photoshop and are ready to master the most advanced retouching skills. Students 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

THE PERFECT SCAN

15MCEDT101 | Ben Gest
Jul 18-19 | Sat & Sun 10:00 am-5:00 pm | \$540 + \$40 FEE

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

PREREQUISITE: Photoshop I or portfolio review

THE FLATBED SCANNER AS CAMERA

15MCEDT001 | Kate Levy
Aug 15-16 | Sat & Sun 10:00 am-5:00 pm | \$540 + \$40 FEE

The flatbed scanner is typically used for day-to-day operations, but these miraculous machines can also produce high-quality still lifes, darkroom-free photographs, and dynamic action photographs. While these tricks originated with the early days of pranksters making innovative use of a black-and-white Xerox, the skill set presented in this course has evolved to offer many modern-day uses for the practicing photographer and dedicated hobbyist alike. Inside a desktop flatbed scanner and scanner software are creative processes just waiting to be discovered. This course also covers everything one needs to know to make the most out of a desktop flatbed scanner for everyday photographic workflow purposes, like negative scanning and archiving. **NEW**



© Winona Barton-Ballentine

Spotlight: Gillian Laub



© Gillian Laub, from *Southern Rites*, courtesy of the Benrubi Gallery and Damiani Publishing.

ICP alumnus Gillian Laub (GS98) began photographing in Montgomery County, Georgia, in 2002. Laub's photo essay, "A Prom Divided," published in *The New York Times Magazine* in 2009, documented Montgomery County High School's racially segregated homecoming and prom rituals. Her photographs ignited a firestorm of national outrage and spurred integration of the community. One year later, a historic campaign to elect the county's first African American sheriff began. At the same time, a young black man named Justin Patterson was murdered by a white town patriarch, reopening old

wounds. Laub found the story too complex to capture with photographs alone. "I was shooting stills until 2009," she explains, "then felt like the still images alone could not tell the whole nuanced story. Since I always interviewed the subjects, I began recording audio and then made the transition into shooting film in 2010. That's when *Southern Rites*, the film, began." Produced by HBO, the film premieres on May 18. The publisher Damiani will release a book about the project later this year.

To find out more about the *Southern Rites* project, visit www.gillianlaub.com.

INDESIGN 101 FOR PHOTOGRAPHERS

15MCEID101 | Winona Barton-Ballentine

Aug 3-8 | Mon-Fri 1:30-5:30 pm,
Sat 10:00 am-5:00 pm | \$770 + \$40 FEE

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

PREREQUISITE: Photoshop I or portfolio review

PRINTING

FINE-ART DIGITAL PRINTING I

15MCEPR100 | Ben Gest

Jul 13-17 | Mon-Fri 10:00 am-5:00 pm |
\$820 + \$70 FEE

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

CAPTURE TO PRINT: OUTPUTTING THE SHORT-TERM PHOTO PROJECT

15MCEPR106 | Kathleen Anderson

Jul 9-Aug 6 | Thurs 6:00-10:00 pm | \$650 + \$40 FEE

This course is designed to help students expedite photo assignments in print, whether class-directed or for personal reference. Improving editing skills to target specific goals for class assignments or to broaden one's personal aesthetic is stressed. Raw processing of images is reviewed to achieve optimal global effects in Lightroom or Camera Raw. Specific localized editing is introduced to enhance overall image quality. Color-managed printing in Lightroom and Photoshop is covered as well as media choices beyond basic to premium fine-art papers. It is expected that students will be able to produce prints that better reflect their ideas for class critiques and personal record. **NEW**

PREREQUISITE: Lightroom Comprehensive, Photo I: Digital, or portfolio review

MULTIMEDIA / VIDEO

DSLR VIDEO FOR PHOTOGRAPHERS

15MCEDV100 | Brady Dever Treadaway

Jul 9-Aug 6 | Thurs 6:00-10:00 pm | \$650 + \$40 FEE

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

editing techniques are taught using Apple's Final Cut Pro and Adobe Premiere. Assignments focus on capturing video and organizing footage into short video pieces. No previous experience in digital video is required.

PREREQUISITE: DSLR familiarity and Photo I: Digital or portfolio review

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

THE ART AND PRACTICE OF VIDEO FOR BEGINNERS

15MCEDV003 | Siobhan Landry

Aug 5-14 | Wed, Fri, Mon, Wed, Fri 1:00-5:00 pm |
\$650

This course is for students who have thought about working with video but have yet to take the plunge. Students begin the class with a photograph, a story, an audio recording, or an idea and use that material as a jumping-off point for a short video piece. Technique, form, and content are taught simultaneously. Students learn the basics of shooting video with DSLR cameras, different methods of sound capture, and editing with Apple's Final Cut Pro. They also begin to think about how to frame images for video, consider camera movements, and learn a range of editing techniques. A comparative study of historical and contemporary video artists stimulates class discussion and points students toward a personal approach. Students end the class with a finished video piece and an expanded sense of possibilities in art making.

PREREQUISITE: DSLR familiarity and Photo I: Digital or portfolio review

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

DOCUMENTARY AS A LYRICAL FORCE

15MCEDV000 | Jem Cohen

Jul 7-12 | Tues, Thurs, Sat, Sun 10:00 am-5:00 pm |
\$460

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

VIDEO WORKSHOP INTENSIVE

15MCEDV001 | Shaun Irons & Lauren Petty

Jul 13-18 | Mon-Fri 1:00-5:00 pm,
Sat 10:00 am-5:00 pm | \$770 + \$40 FEE

Shaun Irons and Lauren Petty, video/sound artists working in media installation and interactive video design, introduce students to all aspects of video, film, and media installation art. The class approaches the topic from both a technical and creative standpoint. Students are guided through

the conception and creation of short video projects by instruction in production and editing techniques (using Apple's Final Cut Pro). The course includes screenings of work and creative discussions. This class is intended for students new to video, film, and media installation art, as well as those who are working in these formats who would like to refine their practice.

MOVING PORTRAITS

15MCEDV113 | Michele Beck

Jul 27-Aug 1 | Mon-Fri 1:00-5:00 pm,
Sat 10:00 am-5:00 pm | \$770 + \$40 FEE

Developing out of the history of photographic portraiture, video portraits are another step in the effort to capture character and personality on the screen. Through screenings of documentary work from filmmakers and artists such as Errol Morris, David Lynch, Candice Breitz, Andy Warhol, and William Wegman, as well as practical hands-on camera and editing exercises, this course explores strategies for creating an engaging and multilayered portrait of a person or subject. Topics include idea development, visual style, and editing technique. Students complete a short video portrait by the end of the course. Any kind of camera is welcome, but students must be fully conversant with their camera's functions. **NEW**

PREREQUISITE: Video Workshop Intensive or DSLR Video for Photographers, or portfolio review

NOTE: Students must have a working knowledge of Adobe Premiere as software instruction is not part of this workshop.

FOUNDATION AND TECHNIQUES

TIME-BASED PROJECTS: NONLINEAR STORYTELLING

15MCEV112 | Lauren Petty
Jul 6-Aug 10 | Mon 6:00-10:00 pm | \$770 + \$40 FEE

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

MOVING IMAGES

15MCEV114 | Ori Kleiner
Aug 10-15 | Mon-Fri 6:00-10:00 pm,
Sat 10:00 am-5:00 pm | \$770 + \$40 FEE

Through a series of assignments and exercises, students are introduced to ideas and techniques concerning the conceptualization and creation of a multiframe narrative. Using still images, students explore layout techniques and grid systems in InDesign and then move quickly to familiarize themselves with the basics of After Effects, producing a short video transforming their photography into a time-based visual narrative. No prior knowledge of InDesign or After Effects is required, but students should either have a preexisting project to work with or be prepared to shoot new photos for assignments. **NEW**

PREREQUISITE: Photoshop I or portfolio review

MULTIMEDIA STORYTELLING

15MCEM200 | Bob Sacha
Jul 20-24 | Mon-Fri 10:00 am-5:00 pm | \$820

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

PREREQUISITE: Photo II: Digital, Video Workshop Intensive, or portfolio review

NOTE: Students must have a working knowledge of Adobe Premiere and Lightroom. For students who do not own audio recorders and tripods, ICP will loan them for the duration of the class.

MULTIMEDIA BASICS

15MCEM201 | Bayeté Ross Smith
Aug 10-14 | Mon-Fri 10:00 am-5:00 pm |
\$820 + \$40 FEE

Today's image makers and artists often take an interdisciplinary approach to creating their work and presenting it to new audiences. This course provides the tools for taking photographic work beyond a print or onscreen image. Working with and combining multiple mediums—still photog-

raphy (film and digital), sound, digital video—students learn basic techniques for working in each medium, how they apply to a cohesive body of work founded on a specific concept, and how to fine tune work to successfully engage diverse audiences on various presentation platforms. We also use the internet as an interactive creative tool, expanding our ability to gather and create new content. Students should bring an idea for a project to class, or have a project that they want to approach in a more multimedia/new media style. We look at examples of successful multimedia/new media projects and acquire a thorough understanding of what these mediums of image making entail. **NEW**

PREREQUISITE: Photo II (digital or darkroom), basic familiarity with digital imaging

WEB & ONLINE PROMOTION

THE PHOTO BLOG AND SOCIAL MEDIA: REPRESENTING YOUR WORK ONLINE

15MCEW102 | Lauren Silberman
Jul 7-Aug 4 | Tues 6:00-10:00 pm | \$380 + \$40 FEE

A photography blog provides an opportunity to establish both a networked community and an outlet for artistic expression. In this course, students incorporate their photographic practice into a consistent routine through the format of an online blog. Each student designs, customizes, and publishes his or her own blog and posts to it, responds to classmate's posts, and publishes work online. In addition to creating a blog, we cover various outlets of social media as alternative ways to share work and one's process. Weekly assignments challenge students to expand and learn from their practice, critically respond to art they see, and articulate what inspires their work.

PREREQUISITE: Photo I: Digital or portfolio review

SOCIAL MEDIA AND PHOTOGRAPHY BLOG BOOT CAMP

15MCEW103 | Lauren Silberman
Aug 8-9 | Sat & Sun 10:00 am-5:00 pm |
\$285 + \$40 FEE

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

PREREQUISITE: Photo I: Digital or portfolio review

FILM PHOTOGRAPHY

PHOTOGRAPHY I IN BLACK-AND-WHITE

15MCEFB000A | Jim Megargee
Jul 7-30 | Tues & Thurs 6:00-10:00 pm

15MCEFB000B | Michael Silverwise
Jul 14-Aug 6 | Tues & Thurs 9:30-1:30 pm
\$700 + \$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

15MCEFB100A | Jim Megargee
Jul 13-Aug 5 | Mon & Wed 9:30 am-1:30 pm |
\$700 + \$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: Photo I or portfolio review

THE FINE PRINT IN BLACK-AND-WHITE

15MCEFB200 | Brian Young
Jul 6-29 | Mon & Wed 6:00-10:00 pm |
\$700 + \$55 FEE

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

PREREQUISITE: Photo II in Black-and-White



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THE LARGE-SCALE PRINT IN BLACK-AND-WHITE

15MCEFB201 | Brian Young

Jul 25-26 & Aug 1-2 | Sat & Sun
10:00 am-5:00 pm | \$460 + \$100 FEE

This is a technical printing class for advanced black-and-white photographers who want to print negatives beyond cut paper sizes. Using 42-inch roll paper, students enlarge B&W negatives up to 24x36 inches (35mm), 30x30 inches (6x6), and 28x35 inches (4x5) to create archivally processed "fine prints." The process is slow but the results are stunning. Critical to successful large-scale printing is the physical handling of the photographic paper during the production process. Emphasis is placed on how best to work with very large sheets of paper to ensure that the physical quality of the print is equal to the visual power of the image. Each student produces two to three final prints from one negative per day. Work is supervised and critiqued by the instructor and two teaching assistants throughout the production process.

PREREQUISITE: Photo II or portfolio review

NOTE: Because students need to partner in the production of mural prints, enrollment is limited to four groups of two students each. Students must purchase a minimum of one 42x33 inch (short roll) of the paper of their choice; available roll paper is limited, so plan ahead.

PHOTOGRAPHY I IN COLOR

15MCEFC000 | Gerard Vezzuso

Jul 13-Aug 5 | Mon & Wed 9:30 am-1:30 pm |
\$700 + \$70 FEE

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

LARGE-FORMAT PHOTOGRAPHY

15MCELF100 | Richard Rothman

Jul 6-10 | Mon-Fri 10:00 am-5:00 pm |
\$640 + \$70 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.

PREREQUISITE: Photo I or portfolio review

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

ALTERNATIVE PROCESSES

WET PLATE COLLODION WORKSHOP

15MCEAP101 | Michael Mazzeo

Aug 10-14 | Mon-Fri 10:00 am-5:00 pm |
\$700 + \$70 FEE

This comprehensive workshop begins with a multimedia presentation on development of the process, practical methods of approaching anti-quarian processes, and the role of hand-made photography today. Students are guided through the entire wet plate collodion process from

beginning to end: mixing chemicals, cutting and cleaning plates, flowing collodion, exposing the images, developing, fixing, washing, and drying the plates. Students shoot positive and negative portraits and still-life images in the studio and outdoors (weather permitting), make prints from their negatives, and varnish plates. The goal of the class is for students to leave with the skills and confidence to continue working with the collodion process. **NEW**

DIGITAL NEGATIVES AND PLATINUM/PALLADIUM PRINTING

15MCEAP201 | Tricia Rosenkilde

Jul 6-10 | Mon-Fri 10:00 am-5:00 pm |
\$700 + \$70 FEE

Platinum prints have always held a special place for photographers due to their exceptional beauty, luminosity, fine detail, and tonal range. Today, the use of digital negatives has made classic historic printing methods accessible to everyone. In this hands-on workshop, blending modern digital processes with traditional darkroom printing, students transform digital files into perfect negatives that can be printed as archival platinum/palladium prints. After learning how to create digital negatives in the digital lab, students work with two different platinum methods—traditional and sodium platinum—to learn the process of platinum printing from conception to final presentation. Among the many practices and techniques taught are: coating and exposure procedures, creative options such as glycerin development, registration of negatives for multiple coatings, gold toning, and use of various developers. **NEW**

PREREQUISITE: Photoshop I or portfolio review

LIGHTING

LIGHTING TECHNIQUES: AN OVERVIEW

15MCELI100A | Robert Meyer

Jul 11-12 | Sat & Sun 10:00 am-5:00 pm

15MCELI100B | Robert Meyer

Aug 15-16 | Sat & Sun 10:00 am-5:00 pm

\$380 + \$45 FEE

This introductory course provides an overview of the essential principles, techniques, and tools for lighting a variety of situations. Demonstrations take place in the studio, although the techniques learned can be applied to location lighting. 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 continuous light sources. In 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: Photo I or portfolio review.

EXPOSURE, LIGHT, AND COMPOSITION FOR THE NOVICE

15MCELI001 | Lester Lefkowitz

Jul 25-26 | 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,



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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 are also demonstrated, such as HDR (high dynamic range). Students should bring their cameras for photographing around the city. **FOR BEGINNERS**

INTRODUCTION TO ELECTRONIC FLASH

15MCELI102 | Lester Lefkowitz

Jul 18-19 | Sat & Sun 10:00 am-5:00 pm |
\$380 + \$25 FEE

Whether working with digital images or film, getting properly exposed flash pictures is often a conundrum. This workshop demystifies flash technique by providing a thorough overview of the aesthetics and techniques of electronic flash photography, thereby proving that flash images can look excellent. Extensive demonstrations cover the various flash "looks"; the operation of small, on-camera flash units (automatic, manual, and TTL dedicated); bounce and fill-in flash; multiple flash and slaves; portable, professional, and introductory studio strobe techniques; and appropriate accessories. Class time is devoted to explaining the close integration between modern SLR cameras and flash, and the wonderful balance between ambient light and flash that is possible. **FOR BEGINNERS**

PREREQUISITE: Photo I or portfolio review

THE DAYLIGHT STUDIO

15MCELI107 | Andrew French

Jul 11-12 | Sat & Sun 10:00 am-5:00 pm |
\$380 + \$75 FEE

New York City has some 30 daylight studios for rent, and many more owned and leased by fulltime photographers. The light is beautiful and can be shaped and controlled to achieve a look that is both old and new. Photographers Paolo Roversi, Peter Lindbergh, Patrick Demarchelier, Irving Penn—all use daylight to light their subjects. In this workshop, students shoot in daylight studios and gain an understanding of how daylight works through demonstrations and hands-on approaches.

PREREQUISITE: Photo I or portfolio review

SEEING LIGHT

15MCELI111 | Fabrice Trombert

Jul 8-Aug 5 | Wed 6:00-10:00 pm | \$420

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

PREREQUISITE: Photo I or portfolio review.

NOTE: This class requires a digital camera.

FOUNDATION AND TECHNIQUES

LIGHTING: BIG, SMALL, AND NATURAL

15MCELI112 | Bobbi Lane

Jul 6-10 | Mon-Fri 9:30 am-5:30 pm |
\$700 + \$75 FEE

Lighting is key to defining the mood, texture, and concept of any photograph. This dynamic workshop covers three types of lighting: studio strobes with umbrellas, soft boxes, and grid spots; portable flash with modifiers, used off camera and by remote; and natural light with reflectors and diffusers. We start in the studio with power packs and monolights, covering all the standard grip equipment, one to three light setups, metering techniques, and exposure and color control. Next we work with the portable flash, using them in locations with no access to AC power. By the time we get to natural light, your ability to “see” and understand the direction, quality, and depth of light will have been refined. Finally, we combine strobes and ambient light to balance both exposure and color, providing the photographer with great creative options. This is a technical class, with demos and shooting every day.

PREREQUISITE: Photo I: Digital or portfolio review

PORTRAIT LIGHTING ON LOCATION: NATURAL AND FLASH

15MCELI114 | Bobbi Lane

Jul 27-31 | Mon-Fri 9:30 am-5:30 pm |
\$700 + \$75 FEE

Portraits taken on location pose both creative and technical challenges. The photographer’s job involves finding a location that compositionally enhances an idea. This workshop is designed to provide the photographer with essential lighting techniques, both artificial and natural, that creatively convey the subject’s story in the chosen environment. Students photograph at a variety of locations in New York City, with a range of subjects, problem solving for each situation. The instructor leads the class through the intricacies of the three main elements of lighting: direction, quality, and depth, as well as lighting patterns and how they define the face, how to appropriately control quality through the use of light modifiers, and how to combine these with lighting ratios to set the mood. Learn how to find the best natural light and modify and manipulate it with reflectors and diffusers. Work with window light, backlight, open shade,

and garage-door lighting. Explore the use of portable flash and battery-operated strobes. Gain hands-on experience in the step-by-step setup of every type of electronic flash and various light modifiers, in the studio and on location. Explore exposure, histograms, balancing strobe, and ambient light, and how the qualities of each technique contribute to the feeling of the portrait. Students should have good camera skills and basic knowledge of Photoshop or Lightroom. **NEW**
PREREQUISITE: Photo I: Digital or portfolio review

THE FUNDAMENTALS OF STUDIO LIGHTING

15MCELI201 | Frank Franca

Jul 13-17 | Mon-Fri 10:00 am-5:00 pm |
\$640 + \$75 FEE

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

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

STUDIO LIGHTING FOR PORTRAITURE AND STILL LIFE

15MCELI216 | Mark Morosse

Jul 6-Aug 10 | Mon 6:00-10:00 pm | \$460 + \$45 FEE

This intermediate to advanced lighting class engages photographers through the investigation of light, beginning with the portrait, then moving into still life. We use the portrait to explore



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lighting, exposure, and manipulation of exposure, then apply that knowledge to still life using setups and techniques employed in the studio and location work. In-class demonstrations with continuous light sources and electronic flash equipment address color, color balance, contrast, and the visual form. Discussion and demonstrations cover metering, exposure placement, and capture options. Students use mixed sources and modify light using diffusion, reflection, and obstruction. Students also get the chance to visit the instructor’s art museum workplace. **NEW**

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

PRACTICE CLASS: SHOOTING LIKE THE PROS

15MCELI206 | Holger Keifel

Jul 10-24 | Fri Jul 10 & 17 6:00-10:00 pm,
Thurs & Fri Jul 23 & 24 10:00-5:00 pm |
\$420 + \$75 FEE

In this practical course for aspiring professional photographers, students train their eye to “read” the techniques of lighting that will allow them to shoot like the pros. The main focus of this workshop, conducted exclusively in studio, is hands-on demonstration and practice. Students learn how to re-create the lighting techniques and angles of groundbreaking pioneers as well as today’s top photographers, including Irving Penn, Richard Avedon, Albert Watson, Annie Liebovitz, and Dan Winters. Students have access to a wide variety of lighting equipment and build a solid foundation upon which to expand their own style and perspective.

PREREQUISITE: Photo II or portfolio review

E-COMMERCE STUDIO

15MCELI208 | Fabrice Trombert

Aug 1-2 | Sat & Sun 9:00 am-4:00 pm |
\$430 + \$75 FEE

E-commerce photography is about creating a product image that will persuade a customer to make a purchase while remaining conscious of the designer’s and vendor’s branding. This course covers how to set up the various studio lighting scenarios most frequently utilized for e-commerce “on-figure,” using both silo white and shadow backgrounds. Students learn to use Capture One software. We discuss how to determine and satisfy the expectations of both client and designer, and how to direct an e-commerce shoot demanding consistency from the crew day-to-day, giving models proper direction, and the importance of having a positive, upbeat energy on-set to create eye-catching images.

PREREQUISITE: Photo II and Fundamentals of Studio Lighting, or portfolio review

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

GREAT PORTRAIT LIGHTING TECHNIQUES

15MCELI209 | Patrick Harbron

Aug 1-2 & 8-9 | Sat 2:00-9:00 pm,
Sun 10:00 am-5:00 pm | \$460 + \$45 FEE

Great light for portraiture does not have to be complicated or stressful. Decisions about subject, location, available or supplemental light,

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

NEW

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

TAKE CONTROL OF YOUR LIGHTING: ADVANCED LAYERED LIGHTING

15MCELI303 | E. J. Camp

Jul 27-31 | Mon-Fri 9:00 am-4:00 pm |
\$690 + \$100 FEE

This class explores the finer nuances of portrait and beauty lighting, inside and out of the studio, using a complex layering of lighting. Profoto umbrellas, soft boxes, and beauty dishes, along with bounced and available light with portable strobes, are experimented with in varying ratios to obtain the most flattering and/or dramatic lighting necessary to fulfill the sculpting of a visual image. By having a sophisticated working knowledge of advanced lighting, students achieve their own distinctive level of lit portraiture, advertising, or fashion photography.

PREREQUISITE: Photo III, The Fundamentals of Studio Lighting, or portfolio review

NOTE: This workshop is held offsite at a professional studio TBD.

ADVANCED STUDIO LIGHTING: THINKING OUTSIDE THE BOX

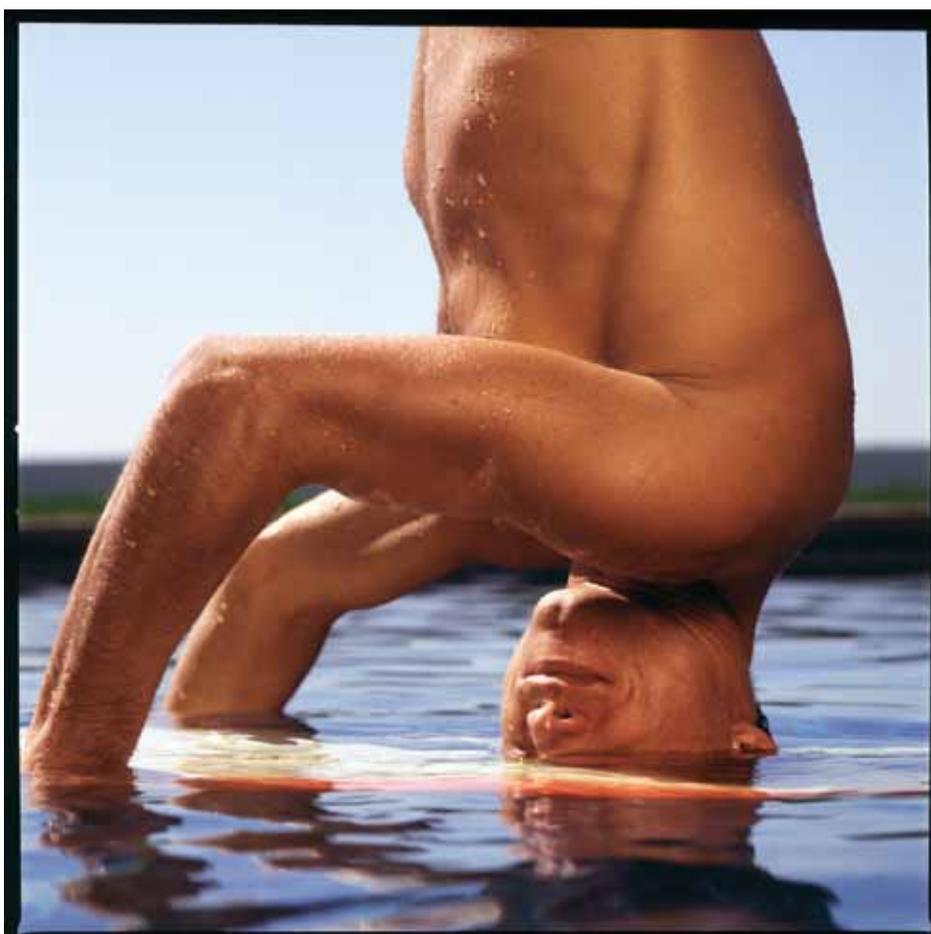
15MCELI305 | Flora Hanitijo

Aug 8-9 & 15-16 | Sat & Sun 9:00 am-4:00 pm |
\$510 + \$75 FEE

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

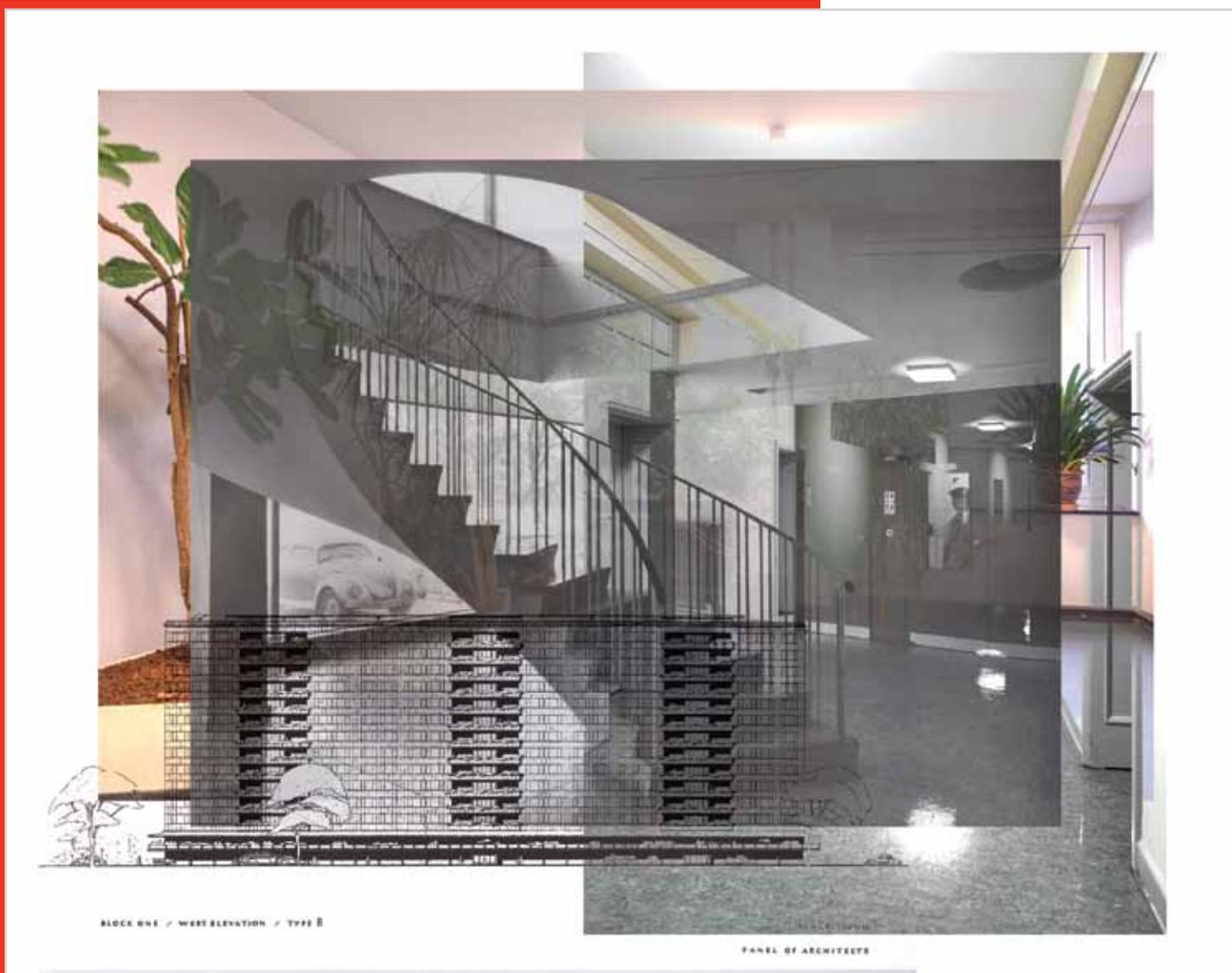
PREREQUISITE: Photo III, Lighting Techniques: An Overview, familiarity with strobes, or portfolio review

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



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Ideas & Practice



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

For faculty bios, see <http://registration.icp.edu/wconnect/ace/instlookup.awp>.

DOCUMENTARY & PHOTOJOURNALISM

STREET PHOTOGRAPHY: THE POETIC WITNESS

15MCEPJ102 | Barron Rachman
Jul 6-Aug 3 | Mon 2:00-6:00 pm | \$420

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

PREREQUISITE: Photo I or portfolio review

STORIES IN THE SOCIAL LANDSCAPE

15MCEPJ104 | Karen Marshall
Jul 27-31 | Mon-Fri 10:00 am-5:00 pm | \$640

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

PREREQUISITE: Photo I or portfolio review

DOCUMENTARY PHOTOGRAPHY: PASSION, PURPOSE, PERSONAL VISION

15MCEPJ202 | Andre Lambertson
Aug 10-14 | Mon-Fri 10:00 am-5:00 pm | \$640

Developing a personal vision as a photographer is both challenging and rewarding. How does a documentary photographer balance artistic needs with the requirements of an editorial assignment? What goes into honest and clear storytelling? This course explores ways to develop a personal style while focusing on long-term

goals. Discussions include finding story ideas, funding projects, gaining access to subjects, interpreting situations to tell a story visually, and publishing work. Lectures provide an overview of documentary photography, as well as references for further exploration. Students have the option of working in black-and-white or color.

PREREQUISITE: Photo II or portfolio review

MASTER EDITING CLASS

15MCEMA007 | Alison Morley
Jul 7 & 16 | Tues Jul 7 & Thurs Jul 16 6:30-9:30 pm,
INDIVIDUAL MEETINGS: Sat & Sun July 11-12 |
\$380

This workshop helps students identify the successful elements and recurring themes in their work. Through the editing and sequencing process, students develop an articulate and coherent presentation of their work for a portfolio, exhibition, or book. After the introductory class, the instructor, Chair of ICP's Documentary and Photojournalism Program and a master editor who has worked with photographers such as Ron Haviv and Stephen Ferry, meets individually with each student for an independent one-on-one session for one-and-a-half hours at ICP. Conversations focus on the art of storytelling, editing work to make a compelling narrative, and how to advance and market a story. During the last session, students gather to watch a slide show of the final edited works. Students should bring up to 100 4x5 pictures that can be cut, marked, or bent when they meet with the instructor. Sign-up for individual meetings will take place on July 7 in class.

SOCIAL CHANGE JOURNALISM: USING PHOTOGRAPHY AND WRITING FOR IMPACT

15MCEPJ208 | Jimmie Briggs
Jul 6-Aug 3 | Mon 6:30-9:30 pm | \$410

This course develops the basic skills and sensibilities for producing comprehensive documentary projects with commercial and

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

PREREQUISITE: Photo II or portfolio review

STORYTELLING WITH PICTURES

15MCEPJ209 | Jane Evelyn Atwood
Jul 20-24 | Mon-Fri 10:00 am-5:00 pm | \$640

Telling a story with pictures is just like writing with words. Something is seen, or thought of, or imagined. Appropriate images are made and put together, one after another, to coherently tell the story—be it abstract, conceptual, documentary, or journalistic. This is storytelling with photos, and this is what this workshop is about. The instructor shares selected photo stories and explains her working method; her books are available for comment, questions, and consultation. Students are given one assignment, to be completed during class sessions. Workshop stories, as well as students' past work, are critiqued and discussed. The workshop closes with the final editing and presentation of each story, one per student.

PREREQUISITE: Photo II or portfolio review

GETTING CLOSE

15MCEPJ211 | Joseph Rodriguez
Jul 25-26 & Aug 1-2 | Sat & Sun 10:00 am-5:00 pm |
\$460

A good documentary photographer can get to the heart of a place, moment, person, and situation. In this workshop, students learn how photographers establish contact with people and interpret situations with honesty and clarity. How does one overcome the fear of photographing and being photographed? What does it mean to be an outsider? How does a photographer gain access? What is the interview process? Assignments challenge students to confront these questions as they create documentary images. Slide lectures and discussions provide an overview of documentary photography, as well as references for further exploration. Students have the option of working in black-and-white or color.

PREREQUISITE: Photo II or portfolio review

TRAVELING IN NEW YORK

15MCEPJ217 | Frank Fournier
Jul 7-30 | Tues & Thurs 6:30-9:30 pm | \$460

New York's ethnic neighborhoods are springboards for exploring individual stories and situations that reflect the diversity and power of daily life through the eyes of the traveler. In this course, students learn to work within other cultures with the camera. The instructor's experience as a photojournalist serves as a model for students as they learn to research their communities and find stories that express the spirit of a place. Through the editing process, students learn the structure of the photo essay and how to build a story of images. Class discussions include a review of new trends in photojournalism.

PREREQUISITE: Photo II or portfolio review

Spotlight: Richard Renaldi



© Richard Renaldi

ICP faculty member Richard Renaldi works on the street with a large-format 8x10 view camera, finding subjects for his photographs in towns and cities all over the United States. In his project *Touching Strangers*, Renaldi created spontaneous and fleeting relationships between strangers for the camera. Pairing strangers in portraits posed in ways that people are usually taught to reserve for their close friends and loved ones, he often pushed his subjects beyond their comfort level. The photos have been published in book form by Aperture, circulated in trav-

eling exhibitions, and been repurposed as public art projects produced in conjunction with the Scotiabank Contact Photography Festival in Toronto and the SFO Museum at the San Francisco International Airport. In 2013, Renaldi was commissioned by Artworks Cincinnati to create an original iteration of *Touching Strangers* in partnership with Cincinnati Metro to appear on bus stop shelters and buses throughout the city.

To see more of Richard Renaldi's work, visit www.renaldi.com.

PHOTOGRAPHY AND HUMAN RIGHTS

15MCEPJ221 | Stephen Ferry
Aug 3-7 | Mon-Fri 10:00 am-5:00 pm | \$640

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

PREREQUISITE: Photo II or portfolio review

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

15MCEPJ003 | Andrew Lichtenstein
Jul 13-17 | Mon-Fri 10:00 am-5:00 pm | \$640

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

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

THE PORTRAIT

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

15MCEP0208 | Ken Collins
Jul 7-30 | Tues & Thurs 6:00-10:00 pm | \$640 + \$75 FEE

What are the essential elements that make a photographic portrait compelling? First, light

draws the eye in, then composition guides the eye across the picture plane. What makes a good portrait great is the result of a series of decisions made by the photographer. A photographic portrait is part collaboration between subject and photographer, and part directing the subject by the photographer. He or she decides where to place his or her subject, how to frame the person, what to focus on, and how to define the precise "moment." The portrait photographer's essential tools are lighting, directing, and observation. A photographic portrait can trigger profoundly personal, emotional responses and raises complex issues of the representation of the self. This class gives the student a better understanding of how to create a compelling portrait. The course includes a review of work by photographers (Brandt, Newman, Penn, Sander, Strand) and painters (Eakins, Hopper, Sargent), lighting demonstrations with both artificial and natural light, and hands-on experience completing portrait sessions.

PREREQUISITE: Photo II or portfolio review

ON THE STREET: APPROACHING STRANGERS

15MCEPJ006 | Greg Miller
Aug 7-9 | Fri, Sat & Sun 10:00 am-5:00 pm | \$385 + \$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 workshop, veteran large-format street photog-

rapher Greg Miller takes students into the street 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 career. However, getting up the nerve to speak to people is only half the battle. What do you do with them once you have them? Miller helps photographers get the picture he or she wants as efficiently as possible by communicating his or her desires. The class explores 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.

PHOTOGRAPHING PEOPLE

15MCEP0107 | Harvey Stein
Aug 3-7 | Mon-Fri 10:00 am-5:00 pm | \$640 + \$30 FEE

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

PREREQUISITE: Photo I or portfolio review

THE 15-MINUTE PORTRAIT

15MCEP0209 | David Turner
Jul 11-12 | Sat & Sun 9:00 am-4:00 pm | \$430 + \$70 FEE

Celebrity portraits often look like they took hours, if not days, to set up. The reality is that the shot is often snapped within a few minutes. In this course, students learn how to deal with tricky lighting, location nightmares, uncooperative subjects, and other issues, alleviating unnecessary pressures during a shoot. The class works with both male and female models, solving all the unexpected little problems that can hamper the making of a beautiful portrait. Students will leave this course with greater confidence in photographing under any conditions.

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

ENVIRONMENTAL PORTRAITURE

15MCEP0211 | Shelby Lee Adams
Aug 10-14 | Mon-Fri 10:00 am-5:00 pm | \$640 + \$100 FEE

This course explores the psychological, emotional, and technical aspects of portraiture, with special emphasis on photographing people effectively and dramatically in their environment. Students learn how to develop rapport with their subjects, establishing a collaboration that produces spontaneous, intimate, and inventive portraits. Photographing in Bryant Park, students first work with off-camera speed-lights wirelessly and remotely, learning flash power durations, lighting ratios, and rear-curtain sync. In Central Park, students work with location/professional studio lighting kits. In both locations, students learn to combine flash with natural light to photograph models and evaluate lighting setups with both traditional and histogram metering. Students print from digital files or develop film and print assignments for a final critique. All formats are welcome.

PREREQUISITE: Photo II or portfolio review

THE LARGE-FORMAT PORTRAIT

15MCELF300 | Richard Renaldi
Jul 13-22 | Mon, Wed, Fri, Mon, Wed
10:00 am-5:00 pm | \$700 + \$70 FEE

In this enlightening course, students become familiar with large-format view cameras through demonstrations with the instructor's own 8x10 camera and an assignment using the School's 4x5 cameras. The class reviews and discusses the work of large-format photographers and covers a variety of technical information. Students create a small, strong portfolio of portraits during the week, with a final review on the last day of class. Emphasis is on photographing strangers and unfamiliar subjects.

PREREQUISITE: Photo III or portfolio review

CITYSCAPE / LANDSCAPE

LAY OF THE LAND

15MCELA208 | Lisa Ross
Jul 7-30 | Tues & Thurs 10:00 am-1:00 pm | \$460

This course is designed for students who use the landscape as an integral part of their work and would like to investigate how contemporary artists have used the landscape to create multiple meanings. Through photography, video, and/or performance, this course encourages students to explore landscape as a subject embodying a relationship to history, memory, identity, poetry, and politics. Students work on a single in-depth project or multiple smaller projects in response to site, and/or in dialogue with the work of contemporary and historical artists. Among the contemporary artists discussed are: Robert Smithson, whose work has influenced generations of artists: How did landscape become his subject? Francis Alÿs, who walked

across Jerusalem with a leaking can of green paint: through a series of interviewed reactions, he found that this simple gesture became loaded with a different significance for each person. And Lucy Raven, who shot her 50-minute film *Chinatown* entirely in still images: the landscape became the subject as its history revealed itself through a journey from the America West to China and the Three Gorges Dam. **NEW**

PREREQUISITE: Photo II or portfolio review

PHOTOGRAPHING ARCHITECTURE AT WOODLAWN CEMETERY

15MCELF200 | Fred R. Conrad
Jul 31-Aug 3 | Fri, Sat, Sun, Mon
10:00 am-5:00 pm | \$460 + \$70 FEE

With its many different architectural styles, Woodlawn Cemetery, a National Historic Landmark in the Bronx, offers a unique setting in which to practice architectural photography. Mausoleums designed by McKim Mead & White, Cass Gilbert, and Carrère and Hastings await the camera; the Belmont Mausoleum is a near replica of the Chapel of Saint-Hubert designed by Leonardo da Vinci in the early 1500s. In this course, students capture the architectural treasures of the cemetery using color negative film and large-format view cameras (although pinhole or even toy film cameras are welcome). The first day of the workshop is dedicated to discussion of the history of architectural photography, composition, and various techniques, including tilt/shift, long exposure reciprocity, and how to eliminate parallax in panoramic views. The next two days are devoted to shooting at Woodlawn. The final day is spent in the digital lab scanning film and printing. **NEW**

PREREQUISITE: Photo II, Photoshop I, or portfolio review
NOTE: Students can borrow 4x5 large-format cameras from ICP's Photo Lab for the duration of the class.



© Andrew Lichtenstein

NEW YORK CITY

THE NEW YORK SCENE: NIGHT AND DAY

15MCENY001 | Toby Old
Jul 10-17 | Fri 6:30-9:30 pm, Sat & Sun 2:00-9:00 pm | \$385 + \$40 FEE

New York City subcultures and events offer dynamic settings for photographic work. In this course, students learn a range of photographic approaches and strategies, while experiencing

the ambience of various locations such as Gleason's Boxing Gym, Times Square, Madame Tussauds Wax Museum, and Coney Island. There is an initial slide presentation of other photographers' work. Sessions are held in the classroom and in the field.

NEW YORK AT TWILIGHT

15MCENY102 | Lynn Saville
Jul 31-Aug 9 | Fri, Sat & Sun 7:00-10:00 pm | \$385 + \$55 FEE

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

PREREQUISITE: Photo I or portfolio review

EXPLORING THE NEW YORK WATERFRONT

15MCENY104 | Kristin Holcomb
Aug 3-7 | Mon-Fri 10:00 am-5:00 pm | \$640 + \$15 FEE

New York is surrounded by water: harbors, marshes, rivers, and streams. In recent years, the waterfronts of Manhattan and Brooklyn have become accessible, exciting, and crowded. This field class travels to some of New York's less developed waterfront areas. Students have the opportunity to photograph everything from aging factories to migrating birds, from grand vistas to intimate byways, from the Bronx River to Jamaica Bay. This is a great opportunity to see New York's edges before global warming forever changes them.

PREREQUISITE: Photo I or portfolio review

PHOTOGRAPHING NEW YORK PLACES AND PEOPLE

15MCENY105 | Harvey Stein
Jul 18-19 & 25-26 | Sat & Sun 10:00 am-5:00 pm | \$460

The true subject of this workshop is the amazing and fantastic city of New York and the people who populate it. Of course, there are endless possibilities when making images of the city. Our approach is to explore out-of-the-way places that are filled with interesting and exciting sites,



© Merri Cyr



© Frank Fournier

people, and events. We trek to such places as the fantasy land of Coney Island, the huge Asian community of Flushing, Queens, the Hispanic enclave in Corona, Queens, the vibrant Italian community of Arthur Avenue in the Bronx, and take the Staten Island Ferry to that neglected borough. Elements of photographing people and places such as lighting, environment and location, gesture, expression, pose, composition, camera position and formats, and the relationship between subject and photographer are explored and analyzed. **NEW**

PREREQUISITE: Photo I or portfolio review

PERSONAL VISION

CLOSE-UP AND MACRO PHOTOGRAPHY

15MCEDP005 | Lester Lefkowitz
Aug 8-9 | Sat & Sun 10:00 am-5:00 pm | \$380 + \$20 FEE

There's an entire universe of beauty, fascination, and intrigue on a scale not readily captured in conventional photography. This workshop shows you how to get close, closer, and really close to the wonderful details and never-ending curiosities of both natural and man-made objects. We cover the concepts of magnification ranges, various optical and mechanical methods for getting close, issues of critical focus and depth-of-field, techniques for camera support and vibration control, lighting (available, flash, and tungsten), and the role played by software to both enhance images and overcome in-camera limitations. Aesthetics are just as important: we discuss composition, background,

appropriate light, image balance, and subject selection. There are numerous opportunities in class to practice on still-life setups. It is strongly recommended—though not necessary—that participants have a digital SLR, tripod, and some means of close-up focusing (close-up “filters,” extension tubes, or a macro lens). Contact the instructor if you have preclass questions.

THE IMAGINARY PHOTOGRAPHER

15MCEDT200 | Claudia Sohrens
Jul 25-26 | Sat & Sun 10:00 am-5:00 pm | \$540 + \$40 FEE

The imaginary photographer represents a hybrid somewhere between artist and fictional photo-journalist, experimenting with photographic processes that do not necessarily require a camera to mimic the photographic act but percolate within its narrative potential. In this course, technology, a range of media, and conceptual strategies are mined as a starting point to create imagery full of possibilities and digital manifestations that are not necessarily a record of the real thing. Students are encouraged to experiment with a variety of media, including photography, scanography, video, sound, and computer-generated images, and combine image-editing software to fabricate compositions. The course includes readings, slide presentations, and a field trip to research references and to discuss the medium of photography. **NEW**

PREREQUISITE: Photo II: Digital or portfolio review

BELIEVING IS SEEING

15MCEPV010 | Joshua Lutz
Jul 8-Aug 5 | Wed 5:30-8:30 pm, Sat Jul 25 10:00 am-5:00 pm | \$420

We believe what we see. But what if it were the other way around? What if we actually see what we believe? This course looks at how our understanding of photographs stems from our own deep belief system. Class discussions address how we read photographs and, more importantly, how we make them. The course combines reading and photography assignments. This course is open to all levels wanting to gain a better understanding of how the photographs we make are understood.

LET MOVIES INSPIRE YOUR PHOTOGRAPHY

15MCEPV134 | Edward Ratliff & Anja Hitzberger
Jul 13-Aug 10 | Mon 6:00-10:00 pm | \$420 + \$15 FEE

This course helps students improve their compositional skills and deepen their work through a visual study of a wide range of movies. We view and discuss film clips and make a comparative analysis to inspire our photography. Different visual styles, directors, and cinematographers from films throughout history and from around the world are explored. Through assignments, students learn to see cinematically in a way that can enrich their work, whether they are shooting stills or video. **NEW**

PREREQUISITE: Photo I or portfolio review

MAKING PICTURES ANYWHERE

15MCEPV037 | Jay Manis
July 6-Aug 3 | Mon 6:30-9:30 pm | \$410

Good photographs can be made anywhere—in the home, garage, or street—with or without people, and can be of an object or an environment. In this course, while sharing and discussing the results of weekly assignments—simple, fun, and provocative—students identify those aspects of photographs that express not only careful and curious observation, but also additional areas to which one's attention may be directed. Through the use of light, shadow, reflection, texture, frame, and focus, and inspiration found in photographs by Lee Friedlander, André Kertész, Josef Sudek, Duane Michals, and Elliott Erwitt, students discover exciting ways to strengthen their photographs, and what it is in their own works that is compelling. **NEW, FOR BEGINNERS**

BEGINNING AN ART PRACTICE

15MCEPV035 | Anja Hitzberger
Jul 16-Aug 13 | Thurs 2:30-5:30 pm | \$410

Many of us snap pictures on a regular basis to share them on Facebook or Instagram. But to engage in a conscious program of “creating” pictures every day can be a much deeper experience, helping you move forward with your work.



© Lisa Ross

Spotlight: Evgenia Arbugaeva

Recipient of ICP's 2015 Infinity Award for Young Photographer, Evgenia Arbugaeva discusses a photo essay on her hometown, Tiksi, on the Arctic coast of Siberia.



© Evgenia Arbugaeva

I was born in Tiksi and spent my childhood days there. In the days of the Soviet Union, Tiksi was an important military and scientific base. Although the town is very far north and surrounded by vast expanses of tundra, there was an abundance of beauty.

After the fall of the USSR, the government stopped financing its northern projects and many little towns were left to their own survival. In 1991, my family, along with many others, boarded the windows of our home and left for a bigger city. I was eight when we left, but have never been able to forget Tiksi. The scenery, the colors, and the moments of pure

childhood imagination made a lasting impression on me. I have always wanted to be that little girl again.

In 2011, for the first time in nineteen years, I returned to Tiksi. The scenery has survived, but the town is nearly abandoned. There I met Tanya (pictured here on an ice floe), a young girl who reminded me of myself when I was a kid. She has a similar fascination with the sea and the tundra, and a similar urge to explore her environment. She quickly became my friend and my guide in Tiksi.

To see more of Evgenia Arbugaeva's work, visit www.evgeniaarbugaeva.com.

In this course, students commit to photographing daily, and in the process discover their surroundings in new ways and further develop their own personal style. By taking a camera everywhere, creative thinking becomes easier, and spontaneous ideas develop more frequently. Students may tell stories with their photos, produce a visual diary, or work on more conceptual projects. In our weekly meetings, we discuss compositional tools, aesthetic intentions, and the creative process, and provide mutual support. And we look at work by a variety of photographers for inspiration. **NEW**

CREATE A FIELD NOTEBOOK: THE INTERSECTION OF NATURE AND URBAN ARCHITECTURE

15MCEPV036 | Margaret Krug

Jul 24-25 | Fri 6:30-9:30 pm, Sat 10:00 am-5:00 pm | \$290 + \$45 FEE

"It is very well to copy what one sees; it's much better to draw what one has retained in one's memory. It is a transformation in which imagination collaborates with memory."

—EDGAR DEGAS

The natural and built environment can be experienced more profoundly by recording what one sees in sketches, notes, and studies. In this course, students acquire tools for activating

memory, visualization, and imagination by developing the practice of recording what they see in a field notebook. Using exercises from *An Artist's Handbook: Materials and Techniques*, students explore the vocabulary of drawing, including line, value, volume, movement, atmospheric perspective, the element of time, abstract motifs, and composition. Texts by Stevens, Szyborska, Whitman, Dickinson, Rilke, Basho, Calvino, Coleridge, and Cather are read for their emotional, mutable, and atmospheric qualities. While recording their observations of place, in both pictures and words, students are encouraged to let physical materials—graphite, silverpoint, goache, different types of paper—inform and shape their experience of seeing. **NEW**

WHAT IS AN ARCHIVE?

15MCEPV126 | Claudia Sohrens

Aug 3-7 | Mon-Fri 10:00 am-5:00 pm | \$640

In this course, students enrich current work or begin a new project that evolves from found and collected materials from personal archives, family albums, official state archives, as well as online archives, including text, notations, drawings, and press notes. Students are exposed to different types of archive—for example, ICP's Collection, the New York Times Archive (The Morgue), and Fales Library—and learn how to gain access to a wide range of materials. We also

discuss the process of information gathering and organizing. Students may use any type of documentation devices for their projects that support a connection between the medium and the archive, including cell phone pictures, webcams, and software-generated images. We develop strategies for narratives and storytelling and explore possibilities for presenting the work within different contexts and venues, for example online, in book form, or for exhibitions.

PREREQUISITE: Photo I or portfolio review

ESTABLISHING YOUR POINT OF VIEW: WHEN PHOTOGRAPHY BECOMES ART

15MCEPV219 | Michael Mazzeo

Jul 7-30 | Tues & Thurs 2:00-5:00 pm | \$460

With the proliferation of digital technology, everyone has become a photographer. But what distinguishes one photographer from another and when does photography become "art"? What makes certain projects more successful than others? Certainly, the artist's point of view (POV) is a major factor. This course is for students with an understanding of contemporary photo-based art and a desire to identify and establish their own particular voice. Our goal is to edit and improve upon current projects or to conceive and develop a new body of work with the intention of exhibiting, publishing, or procuring assignments. Through readings, presentations, assignments,

critiques, and visits with arts professionals, students learn to refine their vision and establish their own POV. Class discussions consider conceptual strategies, methodologies, artist statements, and career opportunities. **NEW**

PREREQUISITE: Photo II or portfolio review

HOW TO TURN AN IDEA INTO A PICTURE AND A STORY

15MCEPV241 | Lina Pallotta

Jul 20-Aug 12 | Mon & Wed 6:30-9:30 pm | \$460

In this course, students clarify and define the purpose and content of their work by discussing the ideas behind their photographs, thus strengthening an autonomous vision that conveys genuine understanding of a chosen subject. The course begins by looking at the work of each student; personalized assignments are given based on their projects and ideas. Class discussions include a critical analysis of the various elements that constitute each student's work—formal, social, political, emotional, or/and psychological. During each class session, we work on image selection and sequencing along with organization of the story, with the goal of arriving at a system of subjective narration. For every project, we research and evaluate the possibilities of different approaches and photographic languages—storytelling, photo essay, photo diary, metaphorical interpretation, etc. We analyze the work of great photographers who have used a personal approach to the construction of stories that have expanded the boundaries of our understanding of the world and ourselves.

NEW

PREREQUISITE: Photo II or portfolio review

THE ARTFUL INTERLOPER

15MCEPV242 | Saul Robbins

Jul 7-Aug 4 | Tues 6:30-9:30 pm | \$410

The experience of the contemporary photographer is one of quasi-invisibility. Working with smaller cameras and the ever-ubiquitous mobile device, it is possible that our subjects barely pay notice. This course investigates the potential that such freedom and privilege allows in the realm of intimacy and relationship dynamics, considering various approaches to and outcomes of watching and capturing those in front of and around us with as little or as much disruption to their surroundings as desired. Discussions, personalized assignments, critiques, short readings, and writing exercises focus our attention on private and societal notions of intimacy, allowing students the opportunity to begin or expand upon a new body of work. Students are encouraged to work in any format, from the view camera to the mobile phone. **NEW**

PREREQUISITE: Photo II or portfolio review

SUMMER SEMINAR

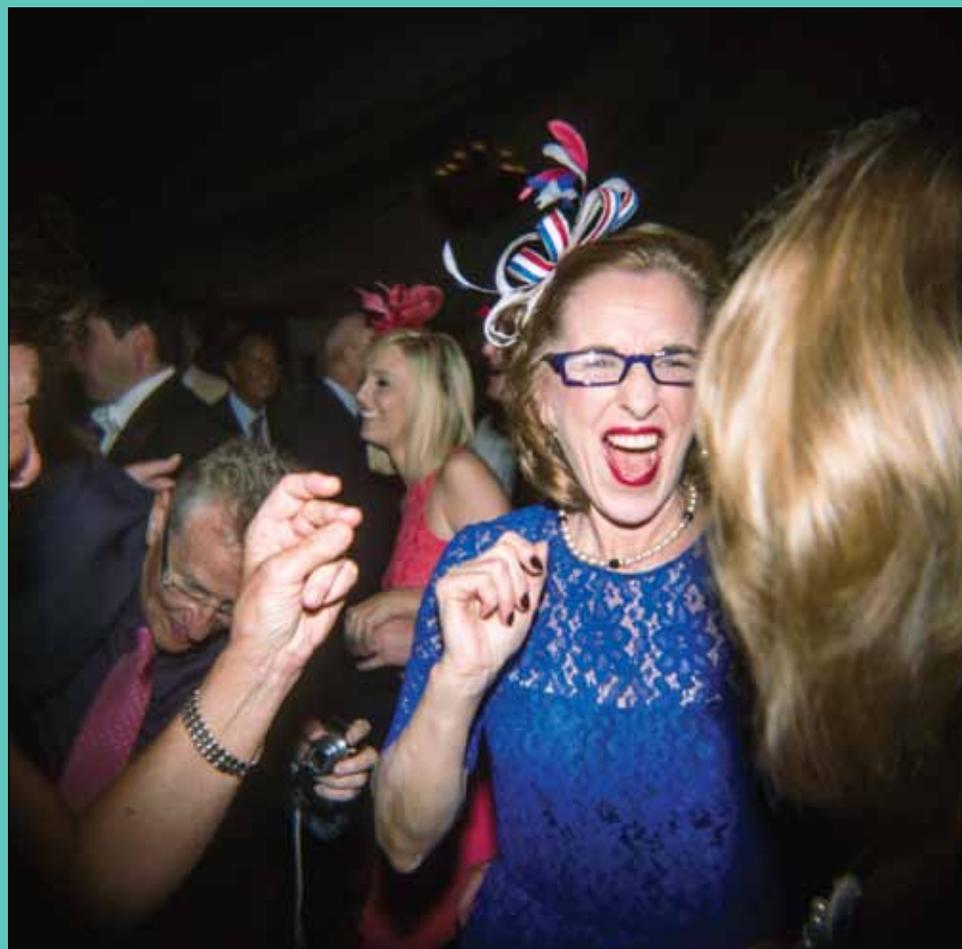
15MCEPV312 | Joshua Lutz

Jul 9-Aug 13 | Thurs 5:30-8:30 pm | \$410

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

PREREQUISITE: Photo III or portfolio review

Professional Practice



© John Dolan

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

For faculty bios, see <http://registration.icp.edu/wconnect/ace/instlookup.awp>.

EDITORIAL / COMMERCIAL

THE PHOTOGRAPHY OF FASHION

15MCEFA200 | Stephen Hurst

Jul 18-22 | Sat & Sun 9:00 am-4:00 pm,*
Mon-Wed 10:00 am-5:00 pm | \$690 + \$100 FEE

In this hands-on class, students develop a personal and practical approach to fashion photography, working in both a professional studio and on location. Class sessions with models demonstrate techniques and lighting styles through which students gain the fundamental skills needed to produce compelling photographs and understand the intricacies of production. Assignments, tailored to individual needs, styles, and objectives, guide students to develop a personal—and marketable—style in fashion photography. Additional topics include portfolio development, professional contacts, self-promotion, negotiations, and the basic marketing skills necessary to succeed in the industry.

PREREQUISITE: Photo II or portfolio review

*NOTE: The Saturday and Sunday (July 18-19) sessions of this workshop are held at Splashlight Studios, 75 Varick Street, 3rd Floor, NYC.

INVESTIGATING FASHION PHOTOGRAPHY

15MCEFA204 | Michel Nafziger

Jul 23-26 | Thur-Fri 10:00 am-5:00 pm,
Sat & Sun 9:00 am-4:00 pm | \$490 + \$100 FEE

In fashion, the photographer is a scenarist as much as a photographer. Students in this course work on developing a personal approach to their fashion photography—defining and clarifying their own aesthetic through referencing and discussing the work of other photographers in the fields of art, documentary, portraiture, and

fashion. Each student should approach the class as a personal research lab. At the end of the course, individual assignments are given based on each student's level that can be completed and returned to the instructor via email. Class discussions include technical considerations and the interrelated world of fashion designers, magazines, and stylists. During demonstrations, students have the opportunity to work with a stylist and models.

PREREQUISITE: Photo II or portfolio review

NOTE: The Saturday and Sunday (July 25-26) sessions of this workshop are held at Splashlight Studios, 75 Varick Street, 3rd Floor, NYC.

PHOTOGRAPHING MUSICIANS

15MCEMA203 | Merri Cyr

Jul 8-Aug 5 | Wed 6:30-9:30 pm, Sun Jul 26*
11:00 am-4:00 pm | \$460 + \$50 FEE

Photographing musicians for album covers, publicity shots, and magazines requires a multi-faceted approach. This course is an introduction to the requirements of being a music photographer. Students conceptualize and shoot their own album cover, learn how to take a publicity shot, and visit a club in New York to document a musician performing live. The class also explores environmental and editorial-style portraiture of musicians and takes a field trip to the city's foremost rock-and-roll photo gallery. Students work on weekly assignments for review and group critique. Students may work in digital or film, and in any camera format.

PREREQUISITE: Photo II or portfolio review

*NOTE: The Sunday (July 26) session of this workshop is held at Splashlight Studios, 75 Varick Street, 3rd Floor, NYC.

A DIFFERENT APPROACH TO PHOTOGRAPHING WEDDINGS

15MCEMA304 | John Dolan & Holger Thoss

Aug 10-14 | Mon-Fri 6:00-10:00 pm |
\$420 + \$25 FEE

Wedding photography as a profession is growing in popularity every year. But with so many practitioners and so much attention, why do so many contemporary wedding photographs end up looking the same? John Dolan and Holger Thoss have effected major shifts in the industry by treating weddings as a subject worthy of serious attention, and have continued to find success by following their individual artistic visions rather than trends. This course reviews the progression of wedding photography in a historical context, and challenges students to question industry assumptions and their own motivations. Class critiques, discussions, and guest speakers help students form and market their own approach to the field.

PREREQUISITE: Photo III or portfolio review

FOOD PHOTOGRAPHY: A NATURAL APPROACH

15MCEPV206 | Susie Cushner

Jul 24-27 | Fri-Mon 10:00 am-5:00 pm |
\$510 + \$100 FEE

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

PREREQUISITE: Photo II or portfolio review

PRODUCING THE ARCHITECTURAL PHOTOGRAPHY SHOOT

15MCEPV230 | Bruce Katz

Jul 7-Aug 4 | Tues 6:00-10:00 pm | \$420

This course introduces the principles of producing interior and exterior architectural photography shoots. Students gain expertise in production techniques in real-world settings. Proper lens choice, composition, perspective control, lighting, production planning, and digital post-production tools are explored to help students produce successful, professional images. In-class instructor-led demonstrations paired with assignments meant to reinforce class work, along with peer reviews, round out the course.

PREREQUISITE: Photo II or portfolio review

THE PHOTOGRAPHIC TOOLS OF TRAVEL PHOTOGRAPHY

15MCETR101 | David Wells

Jul 6-10 | Mon-Fri 10:00 am-5:00 pm | \$640

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

PREREQUISITE: Photo I or portfolio review

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

CAREER STRATEGIES

CAREER ADVISORY SEMINAR: DEVELOPING A STRATEGY

15MCEMA200 | Susie Cushner

Jul 9-Aug 13 | Thurs 10:00 am-1:00 pm |
\$385 + \$75 FEE

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

PREREQUISITE: Photo II or portfolio review

WEB & ONLINE PROMOTION

THE PHOTO BLOG AND SOCIAL MEDIA: REPRESENTING YOUR WORK ONLINE

15MCEWE102 | Lauren Silberman

Jul 7-Aug 4 | Tues 6:00-10:00 pm | \$380 + \$40 FEE

A photography blog provides an opportunity to establish both a networked community and an outlet for artistic expression. In this course, students incorporate their photographic practice into a consistent routine through the format of an online blog. Each student designs, customizes, and publishes his or her own blog and posts to it, responds to classmate's posts, and publishes work online. In addition to creating a blog, we cover various outlets of social media as alternative ways to share work and one's process. Weekly assignments challenge students to expand and learn from their practice, critically respond to art they see, and articulate what inspires their work.

PREREQUISITE: Photo I: Digital or portfolio review

SOCIAL MEDIA AND PHOTOGRAPHY BLOG BOOT CAMP

15MCEWE103 | Lauren Silberman

Aug 8-9 | Sat & Sun 10:00 am-5:00 pm |
\$285 + \$40 FEE

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

PREREQUISITE: Photo I: Digital or portfolio review

Continuing Education Track and Advanced Continuing Education Track Programs

The **Continuing Education Track (CET)** and **Advanced Continuing Education Track (ADV CET)** Programs provide students with the class setting and guidance necessary to allow them to deeply engage with and advance their photography. Members of either program become part of a dedicated and diverse community of students who have made the decision to pursue their photography seriously while maintaining other commitments. Students who are interested in these programs, though perhaps different in their history and goals, are united in a deep desire to expand their understanding of the medium. Participants include working professionals who want to update or enhance their knowledge of photographic practices, retired professionals who are returning to photography after years away from the field, and young people who are thinking of the CET or ADV CET Programs as a great foundation upon which to build a future career. All students are provided with an advisor to help them select additional courses that support their knowledge, experience, and interests.

Continuing Education Track Program

The three-semester CET Program is open to 12 students from all walks of life who want to pursue photography at a higher level than they might ever have before. In the first semester, students enroll in the first of three required seminars exclusive to the CET curriculum. In this weekly seminar, students examine contemporary and historical ideas about photography as well as participate in weekly critiques of new work supported by critical and theoretical readings and discussions. In addition to the CET seminar, students generally enroll in one or two elective courses each semester selected from the broader Continuing Education course offerings. A total of three seminars and six elective courses are required to complete the CET Program. Students enrolled in the Fall 2015 semester will be able to take electives until the end of the Fall 2016 semester.



© Noah Zimny, CET Student

Advanced Continuing Education Track Program

Students in the ADV CET Program constitute a community of aspiring photographers working within a structured curriculum to accomplish specific creative and career goals. They have a strong working knowledge of contemporary photographic tools, techniques, and critical theory. The program addresses the needs of those photographers who would like to develop a single body of work with the guidance and mentorship of working contemporary artists as faculty. The three-semester ADV CET Program is comprised of six unique seminars and two electives (10-week course or equivalent).



© Michele Arazi, CET Student



© Jean Ross, CET Student

“After taking several classes at ICP, I wanted to bring my practice to a more serious level. The CE Track offered me a structure, an audience, and a network. It allowed me to practice photography very intensely for one year while I was working full-time and to confirm that my love for photography was way more than intellectual curiosity.”

— SANDY BLANC

Each week, students meet for two coordinated seminars, one focusing on critique and the creation of new photographic work, the other providing specific technical and practical career-building support. Through this coordinated structure of seminars, students work with faculty to develop a body of work and create their own books, websites, and artist statements. The program culminates in an exhibition at ICP in the following year. Upon completion of the ADV CET Program, students will have created, exhibited, and built strategies for the promotion of their work.

Tuition, Fees, Facilities

Tuition for the CET Program is \$8,500 + \$1,000 Center fee. Tuition for the ADV CET Program is \$9,500 + \$1,000 Center fee. CET and ADV CET students receive unlimited access to ICP’s Digital Lab and wet darkrooms at no additional cost (students must sign in and reserve individual computers and printers). Free equipment rental is also provided on a first come first served basis. Students not enrolled in the programs must pay an hourly fee for use of the Digital Lab and darkrooms and do not have access to equipment rental.

Admission

An interview and portfolio review are required for admission to either program. For further information, or to apply, please contact Ben Gest, Coordinator, at bgest@icp.edu or 212.857.0001.

Full-Time Programs

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

General Studies in Photography

Chairperson: Marina Berio

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

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

Documentary Photography and Photojournalism

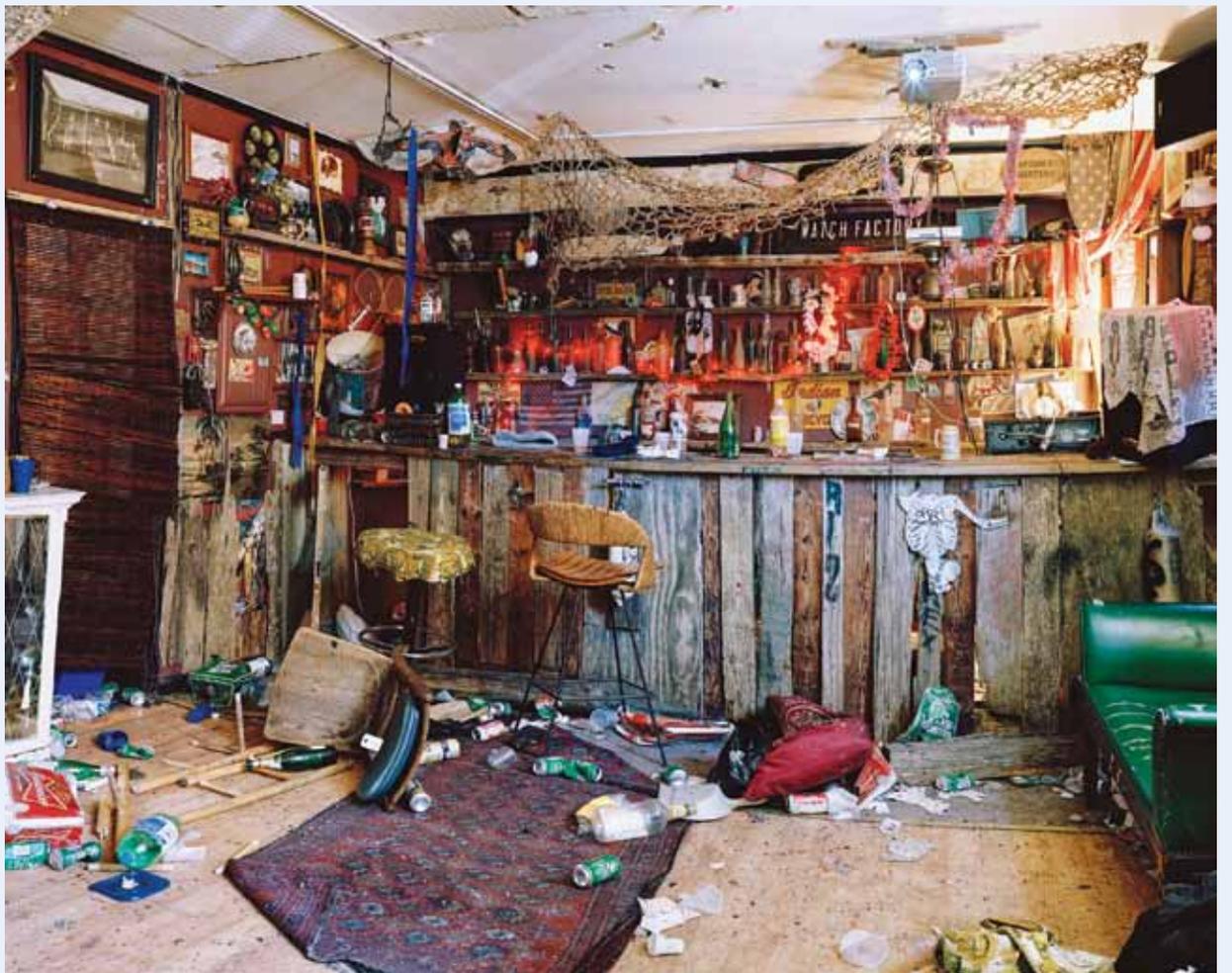
Chairperson: Alison Morley

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

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

Spotlight: Lauren Silberman

ICP-Bard alumnus Lauren Silberman (MFA08) looks for traces of life in derelict spaces.



© Lauren Silberman

In my series *Afterparty*, images of abandoned, underground party spaces invite the viewer to a party that is over. The pictures were made in private spaces in Brooklyn where friends and acquaintances throw parties and art events. I revel in the lushness of what is left behind in these makeshift spaces that are true labors of love by their creators, and the little mysteries that they reveal. I shoot in the in-between hours, after revelers leave and before the hosts clean

up. There is a tension created between happiness and sadness: an elaborately decorated DJ booth, crushed empty cups strewn about the floor, and large, silent, black speakers among traces of a celebration, with no celebration to be seen. It is the after and the in-between that interest me most and it is here that the conversation happens for me.

To see more of Lauren Silberman's work, visit <http://www.laurendarling.com>.

New Media Narratives

Chairperson: Elizabeth Kilroy

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

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



AFFILIATE PROGRAMS

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

TEACHING ASSISTANTSHIP PROGRAM

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

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

Applications being accepted: Full-Time Programs

For further program information, please contact Certificate and Degree Programs at 212.857.0006 or fulltime@icp.edu, or visit www.icp.org.

Teen Academy

ICP's Teen Academy program offers year-round opportunities for teenagers to develop their knowledge of photography. Courses include black-and-white and color darkroom instruction, a yearlong intensive program, and offered only in the summer—digital classes as well!

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

Teen Academy Imagemakers is made possible with generous support from the Surdna Foundation, Altman Foundation, William Randolph Hearst Foundation, Keith Haring Foundation, The Norman and Heewon Cerk Gift Fund, The Chervenak-Nunnalle Foundation, The Houston Family Foundation, Susan and Thomas Dunn, Stuart Z. Katz and Jane Martin, Joseph Alexander Foundation, Robert Lehman Foundation, Select Equity Group Foundation, Milton and Sally Avery Arts Foundation, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



© Rachel Schwartz

EXPLORING THE SUMMER LANDSCAPE

Through darkroom photography, high school students are prompted to use all five senses as inspiration for documenting the landscape of summer. Classes are designed to accommodate everyone from the beginner interested in learning the basics of black-and-white photography, the more advanced student ready to hone his/her skills, or someone excited to explore the world of color. The curriculum includes: darkroom time, visual presentations, photographic and writing assignments, discussions, critiques, a guest artist visit, and a field trip—all geared toward each student depicting his/her unique summer experience. Excursions include gallery visits, exploring various New York neighborhoods, and photographing alongside guest artists. By the end of the course, students will have developed a portfolio of prints and an artist's statement. The course culminates in a final presentation for family and friends.

PHOTOGRAPHY I IN BLACK-AND-WHITE

15MTAFB000A | Brenna McLaughlin

Jul 13-Aug 5 | Mon & Wed 10:00 am-1:00 pm

15MTAFB000B | Ifétayo Abdus-Salam

Jul 14-Aug 7 | Tues 2:00-5:00 pm & Fri 10:00 am-1:00 pm

15MTAFB000C | Curtis Willocks

Jul 14-Aug 6 | Tues & Thurs 2:00-5:00 pm

\$700 + \$55 FEE

PHOTOGRAPHY II IN BLACK-AND-WHITE

15MTAFB100 | Bradly Dever Treadaway

Jul 13-Aug 5 | Mon & Wed 2:00-5:00 pm | \$700 + \$55 FEE

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

PHOTOGRAPHY I IN COLOR

14MTAFC100 | Sarah Warshaw

Jul 14-Aug 6 | Tues & Thurs 2:00-5:00 pm | \$700 + \$55 FEE

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

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

NYC IN FOCUS: SUMMERTIME STORIES

Photography is everywhere, but how do you tell a story through your photographs? This two-week intensive digital photography class takes students on a whirlwind adventure around New York City while teaching them to capture their unique perspectives along the way. From the bright lights of Times Square to the nostalgia of Nathan's Famous and the Wonder Wheel at Coney Island to the unique character of our diverse neighborhoods, students use photography to show the magic of the city through their eyes. Demonstrations and hands-on lessons introduce students to the craft and aesthetics of photography as well as enhance their digital skills using the camera, computer, and

printer. Through writing exercises, different techniques are presented for using words with images. Critiques led by faculty and guest artists foster confidence, as students discuss their images and reflect upon their progress. By the end of the course, students will have developed a portfolio of prints with accompanying text—telling their summertime stories. The program culminates in a final presentation for family and friends.

14MTADP000A | Blake Ogden

Jul 6-17 | Mon-Fri 10:00 am-4:00 pm

14MTADP000B | Keisha Scarville

Jul 6-17 | Mon-Fri 10:00 am-4:00 pm

14MTADP000C | Keisha Scarville

Jul 27-Aug 7 | Mon-Fri 10:00 am-4:00 pm

14MTADP000D | Lesly Deschler-Canossi

Jul 27-Aug 7 | Mon-Fri 10:00 am-4:00 pm

\$1,670 + \$75 FEE

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



© Noah Zimny, Student



© Phoebe Brewer, Student

ICP Travel Programs

Marseille and the Mediterranean Sea, France

15STRFR000 | Stéphanie de Rougé
June 29–July 5, 2015

Centrally located on the Mediterranean sea at the crossroads of Northern Africa, Southern Europe, and Western Asia is one of the largest European ports since antiquity: Marseille. Situated in a region of intense history, offering a rich diversity of religions, languages, and cultures, a multiplicity of enchanting flavors and unexpected colors, unique and stunning nature, Marseille is both classical and modernist, eclectic and minimalist, loud and silent. It is a land of passage, a melting pot, definitely one of the jewels of the Mediterranean Sea. Marseille is also an adventure for all the senses and a challenge for the visual artist. Monet, Chagall, and others spent years trying to tame its unusual light. Capturing that Mediterranean light in all its diversity will be our main challenge during the week. We explore the contrasting architecture of the city, from the legendary Notre-Dame de la Garde, protective mother of Marseille, to the ultra modern Museum of European and Mediterranean Civilizations (MuCEM), with its laced concrete. Accompanied by a French painter and cook, we travel the city's markets (Prado and Nouaillles) where we can taste both local Provençal products and Asian delicacies. We practice street photography in the picturesque neighborhood known as "Le Panier," where tiny alleys, abrupt staircases, and quaint churches challenge our sense of space. We then hike in the scented and silent "Roucas Blanc" to practice exposing in extreme lighting situations. One day is spent exploring the arid and sweet-smelling Mediterranean flora and learning how to create depth in a flat landscape. Lunch is taken in a tiny place hidden in the mountains. A half-day expedition at sea with professional sailors, provides an opportunity to explore the notion of border, picture the relationship between city and sea, and learn to observe and shoot the liquid element. We lunch at Île du Frioul.

As it can be very hot in Marseille, we start early each morning and stop shooting before lunch. Lunch (not included in the fee) is had in local markets or typical cafés. Following the local custom, we take a short rest after lunch and gather indoors for two to three hours in the afternoon to upload, edit, and develop our photos. We then go out again for sunset shoots and dinner. There will be time to cool off with a swim at least once a day.

Each day offers the possibility of many photographic challenges. Participants refine their exposure and composition skills, learn to expand their shooting style, and experiment with street, architecture, portrait, action, and landscape photography. We review Lightroom's editing possibilities and focus on storytelling. The goal of this workshop is to assemble a travel diary about the city of Marseille and the Mediterranean Sea. Final projects are presented on the last night at the hotel, after our July 4 special dinner. The next day, we upload our projects to Blurb and send them to print. A date will be chosen by the group to gather in New York to share memories of the trip and discover one another's printed books!

Each participant will need a camera (DSLR recommended), a laptop with the latest version of Lightroom, an external hard drive, and an international outlet converter.

The workshop fee of \$3,990 includes double-occupancy room at the Hotel La Residence, <http://www.hotel-residence-marseille.com/en/>, breakfast every morning, three dinners at the hotel including a special feast on July 4. Single rooms are available to early registrants on request for a supplemental fee of \$700. Transportation by taxi to the Calanques and the boat ride are also included in this fee. A nonrefundable \$1,000 deposit is required to reserve your place. Final payment is due April 20, 2015. note: The fee does not include round-trip airfare. **NOTE:** Please do not purchase airline tickets until the trip is confirmed.

Lake Como: The Light and Life of the Italian Lake Country

15MTRLC000 | Karen Marshall
August 7–17, 2015

Explore your personal relationship with photography while basking in the beautiful landscape of Lake Como at the foothills of the Swiss and Italian Alps in Italy. During this ten-day visual retreat in the spectacular environs of Lake Como, participants have the opportunity to explore the beauty of the landscape, villas, and gardens, the vibrant culture of the surrounding villages, and the light of this magical lake country. This workshop provides a nurturing environment to consider personal vision while offering a deeper understanding of how

to better create cohesive and articulate bodies of work.

Meeting daily at the Hotel Villa Cipressi in Varenna, we have time to contemplate and immerse ourselves in the beauty of our surroundings, the people, food, and culture. We split our time between photographic adventures and in-depth critiques. Critical discussions about intent, editing, sequencing, and the creation of visual stories balanced with the daily practice of photographing encourage the formation of a unified photographic voice. There is ample opportunity for casual conversation, one-to-one feedback, reflection, and the chance to create photography in a small supportive community. The idyllic setting promises to illuminate and rejuvenate participants' relationship with the visual impressions of the world they are so motivated to capture.

The workshop fee of \$4,750 includes lodging at the luxurious Villa Cipressi for ten nights (double occupancy with private bath and ample breakfasts), field trips, tuition, a welcoming reception and dinner, lunch in a mountain tavern, and a Northern Italian banquet on the last evening. Single-room supplements are available to early registrants on request for \$1,100. Guests are welcome in this workshop; the companion fee of \$3,750 includes shared lodging, breakfasts, all group meals, and field trips. The workshop will be confirmed with a minimum of eight participants by May 15, 2015. A nonrefundable deposit of \$1,000 is required to reserve your place. Full payment is due by June 1, 2015.

New Mexico: Taos and Environs

15MTRNM000 | Harvey Stein
August 15–23, 2015

New Mexico has been described as a place of inviolate, pristine beauty, engendering an almost spiritual feeling for the land and the overwhelming sense of peacefulness. Since the 1880s, photographers and artists—Georgia O'Keeffe, Paul Strand, Ansel Adams, Laura Gilpin, Eliot Porter—have been irresistibly drawn to the incredible landscape, brilliant clear light, and rich Native American heritage. Join us for a photographic adventure based at an historic hacienda in Taos, one of the first European settlements in the United States. Taos is a many-



© Petar Kurschner, Croatia

Marseille | Lake Como | New Mexico | Croatia | Peru

faceted city: frontier outpost, Hispanic village, growing art center, and small Western town. Our private van transports the group to the lofty peaks of the Sangre de Cristo Mountains, the spectacular scenery of the Rio Grande Gorge, and the wondrous hills of O'Keeffe's Ghost Ranch area. We photograph Native American pueblos, adobe structures, historic churches, and local

festivals and spend a day exploring Santa Fe and Las Vegas, New Mexico (like going back in time forty years). Instruction covers strategies of approaching strangers and the appropriate lens choices, as well as issues of landscape photography, portraiture, and photographing in all kinds of available light.

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

The workshop fee of \$3,500 includes eight nights of lodging (double occupancy; \$750 extra for single supplement), all breakfasts, most lunches, and one welcome dinner. A nonrefundable \$500 deposit must accompany your registration to reserve your space. Full payment is due by June 12, 2015. **NOTE:** Please do not purchase airline tickets until the trip is confirmed. Upon receipt of registration, participants will receive an information packet with travel suggestions and recommended material to bring. The workshop begins on Saturday evening, August 15, in time for a welcome dinner, and concludes on Sunday morning, August 23.

The Island of Cres in Croatia

15FTRCR000 | Sally Gall
August 30–September 6, 2015

In our search for a place that combines extraordinary landscapes and adventure together with gastronomy and history, we quickly focused on the island of Cres in Croatia. What makes it special is how nature played with the given ingredients—crystal clear Adriatic Sea, tall hills and mountains with occasional sharp drops, a freshwater island lake, enchanting forests, and the footprints of humans who have made their mark here for centuries. A landscape workshop relies almost

entirely on what can be seen and found all around. And Cres gives any visitor numerous opportunities to explore and be amazed. Combine that with the local expertise of our team, who can point out the place to be at sunrise and sunset, guide you through the ancient gastronomy, and, of course, show you a good time. Under the skillful leadership of Sally Gall, who works as an editorial, advertising, landscape, and lifestyle photographer in New York, participants will find inspiration to further their own work in a motivational setting. Daily field work and review provide the basis for learning and adopting new techniques in photographing landscapes and other subjects. The Cres photo workshop is a sensory event, leaving you wanting more to see, taste, and feel.

The workshop is open to photographers and enthusiasts at all levels of photographic knowledge. All participants must have the following: a digital camera, a portable computer, and photo editing software. Tripods and other photo equipment are a bonus, but not a necessity. All participants must know how to properly use their equipment.

The workshop fee of \$3,200 includes a double-occupancy room in the Hotel Kimen in Cres, breakfast and dinner at the hotel plus seven lunches at different locations, a local driver and touring van, and tuition. Single rooms are available to early registrants on request, for a supplemental fee of \$400. A nonrefundable \$500 deposit is required to reserve your place. Final payment is due June 1, 2015. The fee does not include the round-trip international airfare and transportation to the island of Cres or alcoholic beverages during meals. **NOTE:** Please do not purchase airline tickets until the trip is confirmed.

Peru: Cuzco, Sacred Valley, and Machu Picchu

15JTRPU000 | Alison Morley & Jay Manis
January 10–18, 2016

This travel workshop offers a group of photographers with varied experience and background the opportunity to see and photograph two of the most intriguing and compelling sites

of history and architecture: Cuzco and Machu Picchu. Both are UNESCO World Heritage Sites. Located in the Southern Sierras, the fascinating city of Cuzco was once capital of the Inca empire. Machu Picchu is now considered one of the Seven Wonders of the World. Rediscovered in 1450 A.D., it is an extraordinary visual delight! We will begin our journey in Cuzco, travel through the Sacred Valley to base ourselves in Ollantaytambo, stay at the wonderful EL Albergue Hotel, and proceed to amazing Machu Picchu.

Our first day, we will meet in Cuzco at the El Balcon Hotel, adjust to the altitude, and share a welcome dinner. The following day, we will take a trip to a llama farm and Saqsaywaman, an Inca site dating to 1100 A.D. Fascinating Andean villages with markets and locals will charm you as we travel through Písac in the Sacred Valley to Ollantaytambo, the gateway to Machu Picchu. We will photograph this beautiful town, its people and ruins, and take a day trip by train to Machu Picchu—all the time, in the midst of the spectacular Andes.

We will divide our time between photographic excursions, in-depth critiques, and fine cuisine. Travelers will undoubtedly find inspiration in this dramatic setting! Guided by experts who know the area and with ample time for one-on-one conversation about photographic practice, we will edit and sequence your images to create a memorable body of work.

All participants must have the following: a digital camera, a portable computer, and photo editing software. Tripods and other photo equipment are a bonus, but not a necessity. All participants must have a basic understanding of how to properly use their equipment. Be prepared for a moderate amount of walking, hiking, and climbing; pack your camera bag so it is easy to carry and please bring sturdy shoes, hats, and sun block.

The workshop fee of \$3,500 includes lodging for eight nights, all breakfasts, tuition, field trips, touring van, drivers, entrance fees, welcome and farewell dinners, plus a couple of lunches. Single rooms are available for early registrants on request for a supplemental fee of \$750. This fee does not include the round-trip international airfare and transportation to Cuzco or alcoholic beverages during meals. A nonrefundable \$500 deposit is required to reserve your place. Final payment is due October 15, 2015. **NOTE:** Please do not purchase airline tickets until the trip is confirmed. Capacity is 10 participants.



Teck-e STEAM Classes

ICP has partnered with Teck-e, a premier provider of STEAM (Science, Technology, Engineering, Art, and Math) based after-school programs. STEAM workshops provide fun and challenging project-based learning opportunities that foster students' critical and creative problem-solving skills and introduce them to the world of technology. Through original, interdisciplinary projects, students make the things they love, such as websites, apps, and video games. By creating with technology, they expand their creativity, learn technical skills, and discover real-world creative settings where science, technology, and the arts come together.

For Summer 2015, Teck-e will inaugurate week-long workshops with project-based curriculum, meeting from 10:00 am to 1:00 pm Mondays through Fridays. Come spend the morning crafting with circuits and LEDs, creating wearable technology accessories, playing and coding with Minecraft, programming, and more!

Sign up for one week or all! Classes are taught by experienced science, technology, and art practitioners, and offer students a one-of-a-kind opportunity to learn in a technologically vibrant and creative context. Check Teck-e.com for information on classes. Sign up now because we are only taking 10 students per week!

WEEK 1	July 6–10	Coding with Minecraft
WEEK 2	July 13–17	Textiles Meets Tech Styles
WEEK 3	July 27–31	Sound, Synths and Circuits
WEEK 4	Aug 3–7	Invention Lab

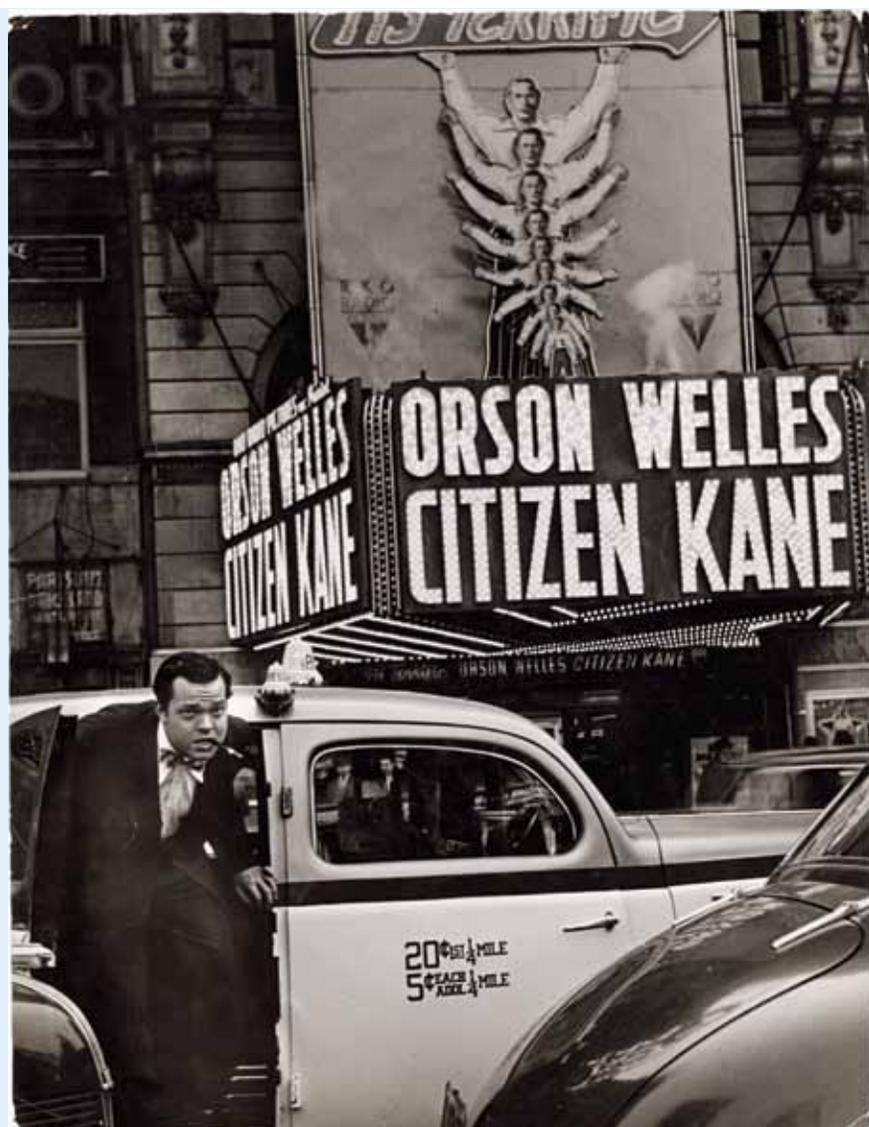
The cost per week of \$850 includes supplies and the use of computers and iPads on the premises.

To register, visit www.teck-e.com.

For further information, contact Bryce@teck-e.com or Beth@teck-e.com.



© Emma Freeman



© W. Eugene Smith, *Orson Welles*, 1941. International Center of Photography, The LIFE Magazine Collection, 2005.

Membership

**SAVE \$25 ON YOUR NEXT CLASS.
BECOME AN ICP MEMBER.**

Be Part of What's Next at the International Center of Photography.

When you join as a member of ICP at any level, you save \$25 on each class you take. Plus, you benefit from a year's worth of exhibition opening and special-event invitations, store and program discounts, a subscription to our e-newsletter, Member-only shopping days, and free access to our exhibitions and library, all while supporting ICP.

What's Next

In 2015, the ICP Museum will move to an exciting new location in downtown Manhattan. Our School will remain in its current location, while our permanent collection will move to a larger, more dynamic space at Mana Contemporary in Jersey City.

The Museum's move reflects a larger vision, at a pivotal moment in the evolution of photography. Millions of images are being captured and shared every day. This revolution in imagemaking, together with our history of presenting and preserving the work of the world's greatest photographers, gives ICP a unique opportunity—to be the center for exploring the impact of images.

And you have a once-in-a-lifetime opportunity to be part of it all when you become a member of the International Center of Photography.

Join us! Visit our website at www.icp.org/membership. You can also sign up for a membership via the School's website, over the phone, or in person.

Questions about Membership? Contact us at membership@icp.org or 212.857.0003.

Registration Information

Refund Policies

Requests for refunds must be submitted in writing and dated. Refund or withdrawal requests can be sent to withdrawals@icp.edu. The date will determine eligibility for a refund. All approved refunds take at least four weeks to process. ICP cannot be responsible for providing refunds for classes or programs missed as a result of student illness, student emergencies, or events beyond ICP's control.

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

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

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

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

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

ICP is not responsible for reimbursements of nonrefundable airline tickets due to cancellation of workshop.

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

Gift Certificates: Gift certificates are nonrefundable.

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

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

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

Class Policies

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

Cancellations: Classes are subject to cancellation due to under-enrollment. A full credit or refund will be issued.

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

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

Inclement Weather Policy: In case of severe weather conditions, which could result in the cancellation of classes and or events, please refer to our website www.icp.org. This information is

generally posted by 7:00 am and will be updated as necessary. As a rule, weather conditions, such as snow, sleet, ice, or rain, will not warrant the cancellation of classes or events at ICP.

Portfolio Reviews

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

Apr 25 Sat 10:00 am-1:00 pm

May 13 Wed 5:00-7:00 pm

May 30 Sat 10:00 am-1:00 pm

Jun 5 Fri 6:00-8:00 pm

OPEN HOUSE

Jun 17 Wed 5:00-7:00 pm

PLEASE 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 to review and discuss student work in relation to the education offerings. Portfolio review and registration are on a first-come, first-served basis. In addition to the dates above, individual appointments during the workday are available by telephoning 212.857.0001.

If you have the prerequisite for the course, you may register online at icp.org, by phone, or in person. If you don't have the prerequisite, consider an online portfolio review. 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. Please be sure to include the class(es) you'd like to take and a list of any photography classes taken elsewhere as well as other pertinent information about yourself. Flickr sites will not be considered for portfolio reviews.

Continuing Education Info Sessions

Fridays 2:00-3:00 pm

How to Register

Check the catalogue copy to see if the course that interests you requires a portfolio review or prerequisite class. If you must have your work reviewed, please attend a portfolio review session, or, if necessary, schedule an appointment by calling 212.857.0001.

If the course that interests you does not require a portfolio review, you may follow one of these steps to register:

- **Online:** www.icp.org.
- **By Phone:** Taken only with credit-card payment in full. Phone registration hours are Monday–Friday, 9:30 am–7:00 pm; Saturday, 10:00 am–3:00 pm; Sunday, 9:30 am–1:30 pm
- **In-Person:** Monday–Friday, 9:30 am–7:00 pm, Saturday, 10:00 am–3:00 pm; Sunday, 9:30 am–1:30 pm. Payment must be made in full when registering.

There is a \$30 registration fee each term.

Registration for Summer Term begins Tuesday, April 1.

T 212.857.0001 | F 212.857.0091 | icp.org

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 <http://www.icp.org/school/facilities>.

MUSEUM EDUCATION

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

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

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

- NYC Title 1 Public Schools K–12: Free* (max. 25 students)
- K–12: \$150/25 students, plus 2 chaperones
- College Students, Adults, and Seniors: \$150/25 students

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

To book a tour and access our Teacher Guides, please visit www.icp.org/museum/education. For more information, please call Group Tours at 212.857.0005 or email grouptours@icp.org.

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

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

COMMUNITY PARTNERSHIPS

ICP's Community Partnerships provide young people from underserved communities with life skills and educational resources. To this end, ICP has established collaboratively designed programs with schools and community-based organizations throughout the city to teach photography, writing, and public speaking with the goal of fostering self-esteem, community development, and social change. While each program maintains its own unique focus, the curricula generally include photographic and writing assignments, theme-based personal development discussions, visual presentations, critiques, field trips, and guest artist visits. All programs culminate in final presentations and exhibitions to celebrate the students' achievements. For more information, please call Community Programs at 212.857.0005 or email community_programs@icp.org.

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

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

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

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

Community Partnerships are made possible with generous support from the Surdna Foundation, The Pinkerton Foundation, William Randolph Hearst Foundation, The Norman and Heewon Cerk Gift Fund, The Houston Family Foundation, Susan and Thomas Dunn, Stuart Z. Katz and Jane Martin, New York State Council on the Arts, Keith Haring Foundation, Joseph Alexander Foundation, Robert Lehman Foundation, May and Samuel Rudin Family Foundation, Select Equity Group Foundation, LeRoy Neiman Foundation, The Harold Roth Fund for Young Photographers, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



© Ruby Tull, ICP at THE POINT field trip to the Bronx Documentary Center to see Carlos Javier Ortiz's exhibition, *We All We Got*.



International Center of Photography
 Education Department
 1114 Avenue of the Americas at 43rd Street
 New York, New York 10036

212.857.0001
www.icp.org

School Open House

**Friday, June 5, 2015
 6:00–8:00 pm**

ADORAMA is the official sponsor of
 ICP School Open Houses.



www.icp.org/community

visit us online: **icp.org**



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ICP

Summer 2015 Courses and Programs



Full-Time Programs 2016–2017

ICP-BARD MFA PROGRAM
 CHAIR: Nayland Blake
APPLICATION DEADLINE:
 Monday, January 18, 2016

ONE-YEAR CERTIFICATE PROGRAMS

**Documentary Photography
 and Photojournalism**
 CHAIR: Alison Morley

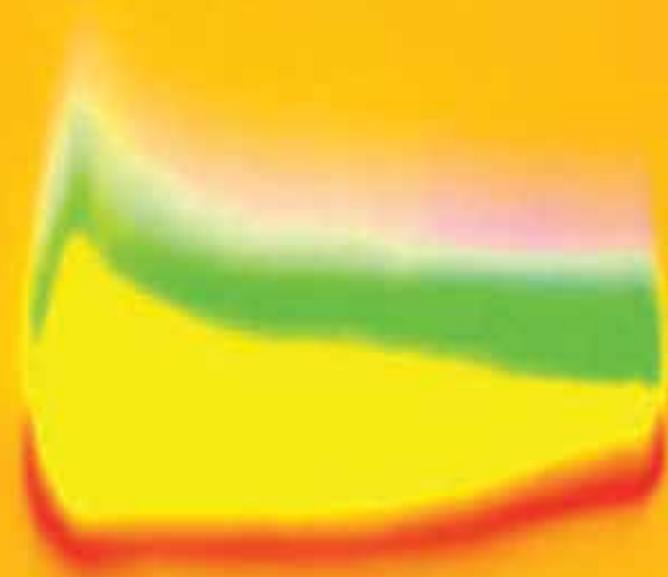
General Studies in Photography
 CHAIR: Marina Berio

New Media Narratives
 CHAIR: Elizabeth Kilroy

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

Learn more about our
Full-Time Programs by
 calling us at 212.857.0065 or
 email us at fulltime@icp.edu.

Still Accepting Applications
 for Fall 2015



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