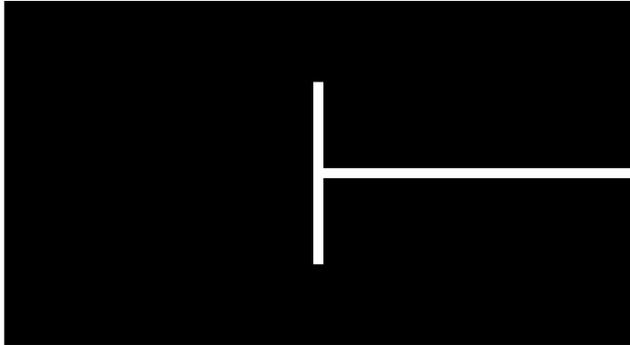
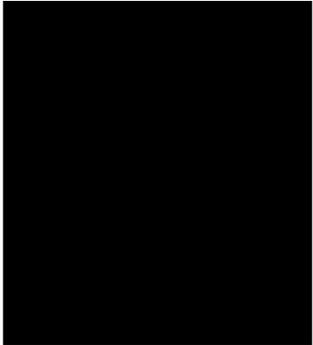
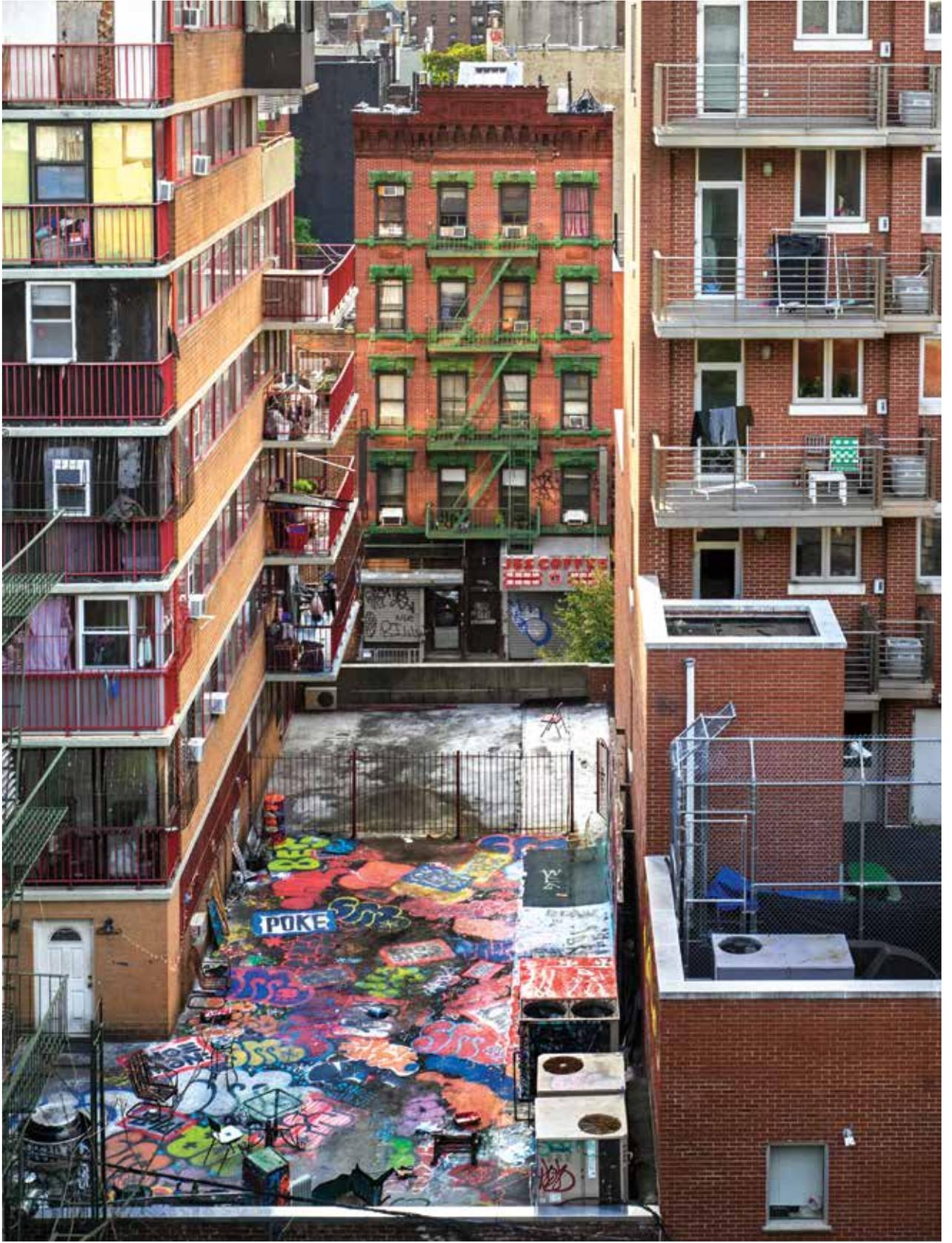
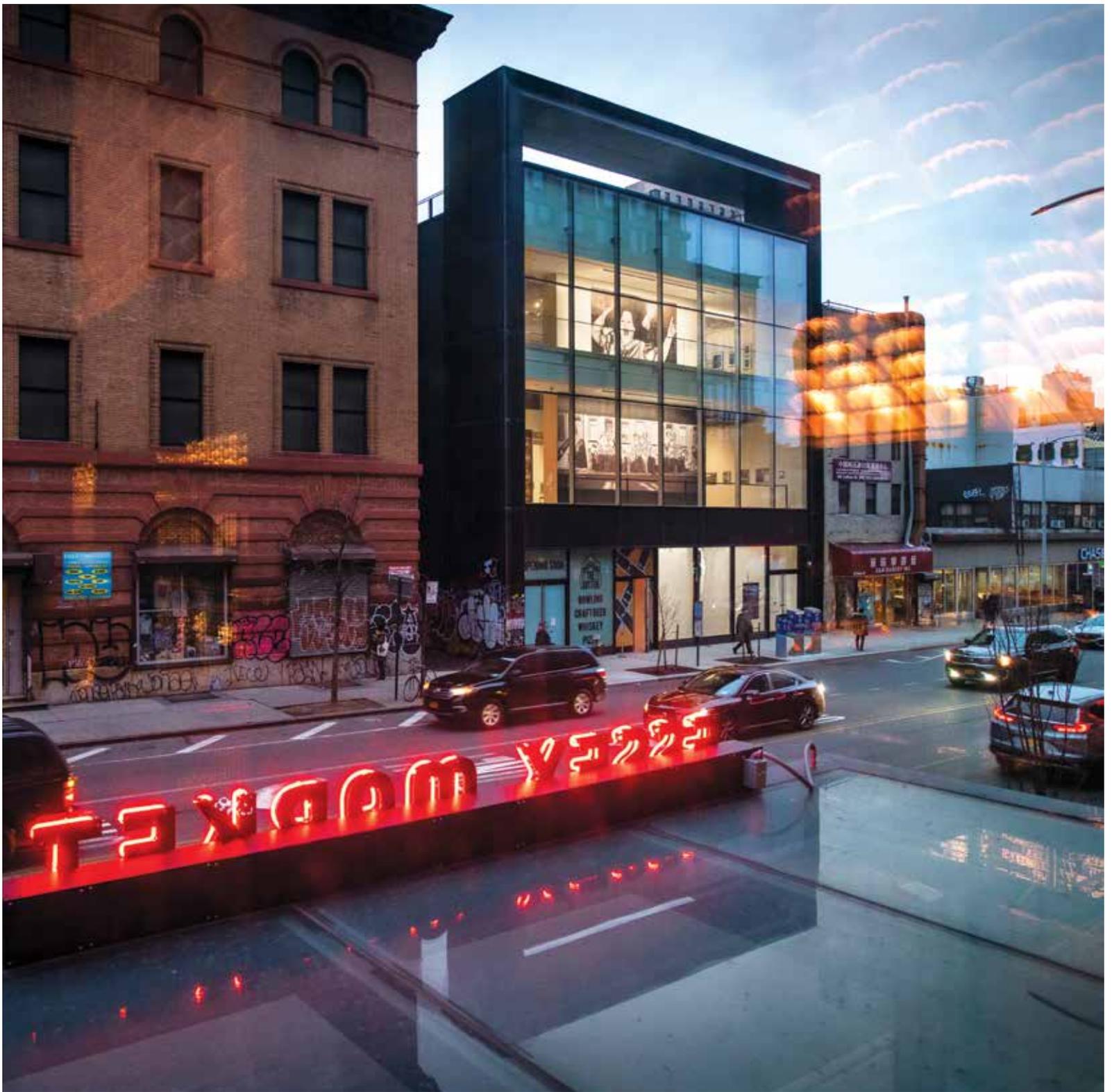


Spring 2020 Courses and Programs





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ICP's new integrated center at 79 Essex Street is now open! Our new space reunites ICP's school and museum, creating an engaging space for students, museumgoers, ICP members, and the Lower East Side community to explore how images shape our understanding of the world. The Center features exhibition galleries, media labs, classrooms, darkrooms, an equipment room, and shooting studios, as well a research library, a shop, café, and public event spaces. Admission to the exhibitions is free to all ICP students with a valid ID.

Cover: © Adam Henry (Advanced Track 2019)

**International
Center of
Photography**

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Online Classes

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

NEW!

Capture One Comprehensive

Apr 13–June 22, Mon 2–5 PM
Ports Bishop, 20SOLLR300
\$515

Capture One is the most powerful RAW-image processing tool available to photographers; it is also the industry standard for all high-end photography. Commercial photographers, retouchers, digital techs, and, increasingly, artists look to Capture One before any other tool for RAW-image processing and management. This course provides an in-depth and comprehensive look at the workflow and best-practice uses of this software for digital-asset management, image development, and tether capture. This is an advanced class.

Prerequisite: Photography I: Digital, Photoshop, Lightroom, or portfolio review.

Note: Students are required to have a strong working knowledge of both Lightroom Classic and Photoshop.

Memory as Prompt: Making Deeper Work

Apr 20–June 29, Mon 2–4 PM
Allen Frame, 20SOLPV204
\$515

This course helps students to achieve more depth and complexity in their work. We emphasize the importance of choosing the right subject or material, and then analyze that choice for its relevance and meaning. Exercises with memory uncover interests, preoccupations, and connections to current circumstances that may help to find a productive direction. We also delve into editing and sequencing, and reference contemporary photography. Online group discussions occur in shared real time, and both research and shooting assignments are given.

Prerequisite: Photography II or portfolio review

The Photo Essay: Strategies for Visual Storytelling

Apr 14–June 16, Tues 10 AM–12 PM
Natan Dvir, 20SOLPJ207
\$515

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

Prerequisite: Photography II or portfolio review

NEW!

Storytelling: The Basics of Selecting, Sorting, and Sequencing Your Pictures

Apr 14–June 16, Tues 12–2 PM
Alison Morley, 20SOLPJ001
\$515

Students in this course learn how to distinguish their vision by grouping similar imagery and making a sequence. Cherry-picking your work to find the pieces that make your true intention come alive gives you direction and confidence. You also discover the connective tissue that helps you realize that what is in your mind's eye is a true accomplishment. Further sorting and organizing pictures by theme, design, concept, intuition, juxtaposition, or layout may lead to new ways of seeing your work. *Note: Open to iPhone users and professionals as well those who are looking to solidify their ideas and work.*

NEW!

Bring Your Ideas to Life

Apr 23–June 25, Thurs 12–2 PM
Anja Hitzzenberger, 20SOLPV116
\$515

Would you like to start a new project, but don't quite know how? Or do you need feedback on something you've been working on? Explore new ideas to tell personal stories with your photographs and develop your own photographic voice through assignments customized to your individual project. Through critiques, we cover how to create dynamic photographs as well as the elements needed to tell powerful stories. We also look at work by other photographers to gain insight into creative storytelling.

Prerequisite: Photography I or portfolio review



**To learn more about
our online courses
or to register for a class:**

call 212.857.0001 or
visit us at icp.org/classes/onlinew

© Allen Frame, ICP faculty



Foundation & Techniques

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



© Christine Callahan, ICP faculty

Digital Photography

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

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

Digital Cameras

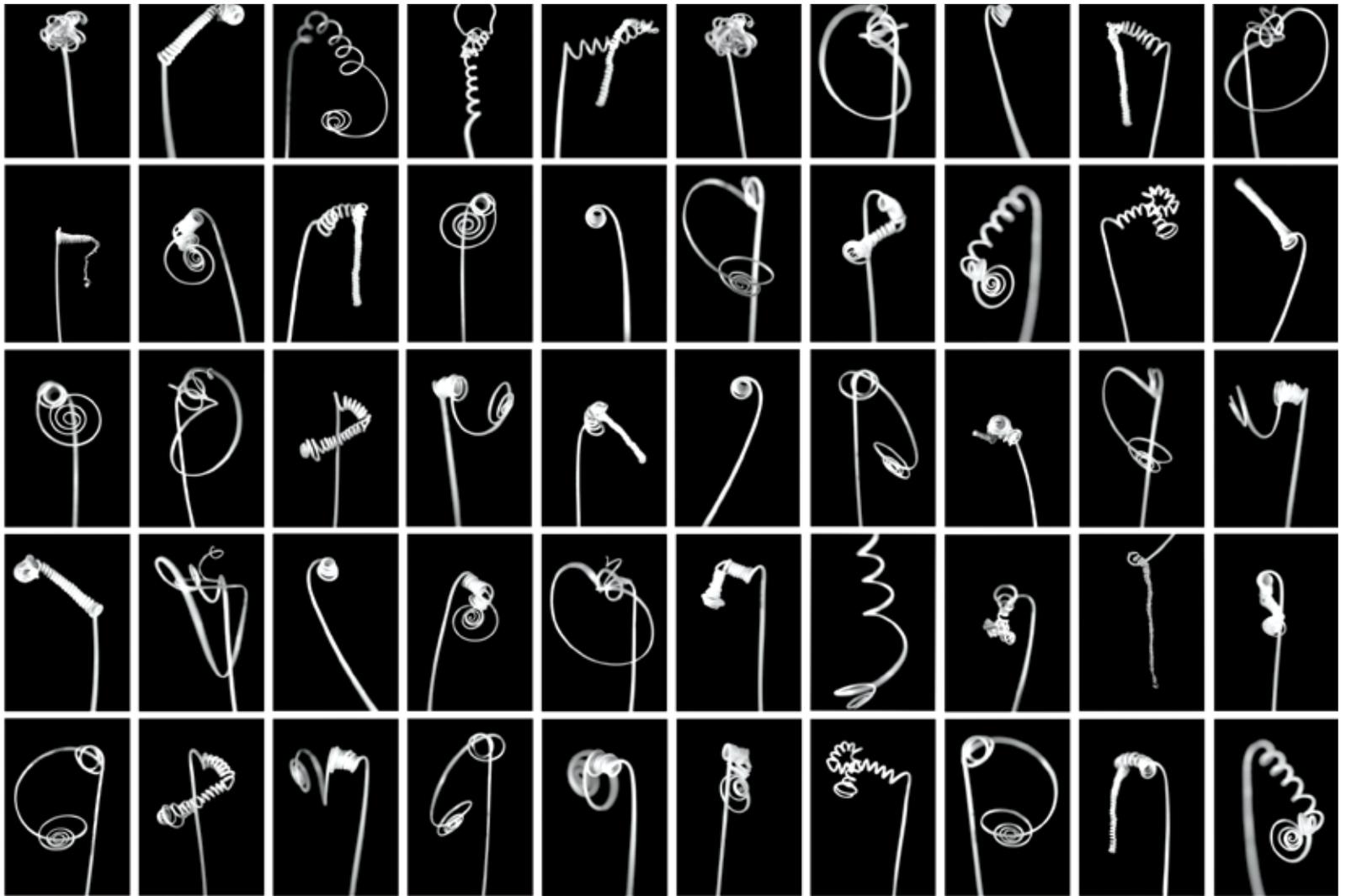
Through the generous support of Canon U.S.A. and Pentax U.S.A., ICP now has a large inventory of state-of-the-art DSLRs to loan beginning students taking Photography I: Digital and/or DSLR Video for Photographers. We often suggest that incoming students borrow a camera rather than purchase one at the onset, thus providing the student with the time and experience needed to make the best purchase decision. Through the generosity of Canon and Pentax, this is now possible. Cameras can be reserved on a first-come, first-served basis after registering for a class. To reserve a camera, please call the Education department, 212.857.0001.

Mac Basics

Apr 18, Sat 10 AM–1 PM
Lavonne Hall, 20SCEMB000A
\$100

Apr 19, Sun 2–5 PM
Lavonne Hall, 20SCEMB000B
\$100

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



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**For Beginners
Photography I**

Apr 13–June 22, Mon 6:30–9:30 PM
Michelé Arazi, 20SCEDP000A
\$820 + \$40 Fee

Apr 15–June 17, Wed 10 AM–1 PM
Jeanette May, 20SCEDP000B
\$820 + \$40 Fee

Apr 16–June 18, Thurs 10 AM–1 PM
Christine Callahan, 20SCEDP000C
\$820 + \$40 Fee

Apr 16–June 18, Thurs 6:30–9:30 PM
Bradly Dever Treadaway, 20SCEDP000D
\$820 + \$40 Fee

Apr 18–19 & 25–26, Sat & Sun 10 AM–5 PM
Meryl Feigenberg, 20SCEDP000E
\$770 + \$40 Fee

June 20–21 & 27–28, Sat & Sun 10 AM–5 PM
Perri Hofmann, 20SCEDP000F
\$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, participants also delve into file management, image enhancement, and

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

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

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

How to Use Your Digital SLR or Mirrorless Camera

Apr 18, Sat 10 AM–5 PM
Lester Lefkowitz, 20SCEDP001A
\$290

May 17, Sun 10 AM–5 PM
Robert Meyer, 20SCEDP001B
\$290

June 27, Sat 10 AM– 5 PM
Robert Meyer, 20SCEDP001C
\$290

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

iPhone Photography 101

May 2, Sat 10 AM–5 PM
Clinton Weldon, 20SCEDP011A
\$120

June 14, Sun 10 AM– 5 PM
Clinton Weldon, 20SCEDP011B
\$120

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

iPhone II: Advanced Techniques

Apr 25, Sat 10 AM–5 PM
Clinton Weldon, 20SCEDP111
\$120

Take your iPhone photography to the next level! This class covers tips and techniques for posing your subject, including low-light shooting techniques, as well as how to find and understand "good light." We also delve into advanced settings and modes, which apps to use, and how to edit your photos for stunning results.

Prerequisite: iPhone Photography 101 or portfolio review

NEW!**Smartphone Photography**

May 31, Sun 10 AM–5 PM
Clinton Weldon, 20SCEDP026
\$120

The best camera in the world is the one that's with you. For most people, that camera is their smartphone. In this rapid-fire crash course, students learn how the fundamentals of subject, lighting, framing, and composition create powerful images. Through in-class lectures and hands-on demonstrations, participants build confidence as they learn tips and tricks for shooting dynamic imagery, from powerful portraits to gritty street photographs. This course helps to unlock your potential and take your images to the next level.

How to Organize Your Digital Photos**Using Lightroom**

June 13, Sat 10 AM–5 PM
Clinton Weldon, 20SCEDP012
\$120

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

Photography II

Apr 16–June 18, Thurs 6:30–9:30 PM
Heidi Norton, 20SCEDP100A
\$820 + \$40 Fee

May 30–31 & June 6–7, Sat & Sun 10 AM–5 PM
Christine Callahan, 20WCEDP100B
\$770 + \$40 Fee

In this intermediate course, students improve their creative and technical skills and, through lectures and assignments, explore the aesthetic and composi-

tional aspects of photography. Presentations on historical and contemporary artwork introduce various photographic genres, such as portraiture, landscape, and documentary. Using Adobe Lightroom, students develop effective workflows for sorting and editing images, refine image adjustment skills, and perfect printing ability. As they work toward developing a personal visual language, participants also learn advanced techniques for converting images to black-and-white.

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

NEW!**Capturing Motion**

May 30–31, Sat & Sun 10 AM–5 PM
Bryan Whitney, 20SCEDP027
\$450 + \$25

Photography has evolved from a process that originally took many seconds to form an image to one that captures an image in a "split second," where time is essentially frozen. This seminar explores the use of motion and time in still images by using long exposure times. We also experiment with combining multiple images and moving the camera itself while taking the picture to give a sense of motion. In addition, we discuss an iPhone app that simulates long exposure.

NEW!**DIY Websites**

June 6–7, Sat & Sun 10 AM–5 PM
Claudia Sohrens, 20SCEDP025
\$450 + \$40 Fee

In addition to having a social media presence, publishing a professional portfolio website is key to showcasing, promoting, and selling your photography online. In this hands-on workshop, we discuss the ins and outs of the most popular website builders for photographers, artists, and designers, such as Squarespace, Wix, Cargo, and WordPress. Focusing on Squarespace, we cover everything from starting a free trial to selecting a template or theme that fits your work, to syncing and sharing it with social media.

Digital Workflow

For Beginners**Lightroom for Beginners**

Apr 13–May 11, Mon 10 AM–1 PM
Christine Callahan, 20SCELR202
\$450 + \$40 Fee

Do you want to learn how to organize and adjust your images? In this course, we establish a simple and efficient workflow using Adobe Lightroom. Participants learn professional practices for importing, organizing, editing, and exporting to JPEG, PSD, TIFF, and PDF file formats. Through demonstrations, discussions, and assignments, students acquire an understanding of powerful Lightroom tools.

Prerequisite: Mac literacy, Photography I, or portfolio review

Printing for Lightroom Users

Apr 14–June 16, Tues 10 AM–1 PM
Jeanette May, 20SCELR106
\$820 + \$75 Fee

This course builds on the introductory printing skills covered in ICP's Photography I and II: Digital. Making high-quality digital prints takes knowledge and practice. In this hands-on course, we delve into the techniques involved in controlling overall tonal range, color, and contrast, as well as how to use brushes and gradients to modify specific areas of an image. Topics include sharpening and noise-reduction methods, portrait retouching, and black-and-white conversion. Students print large and experiment with a variety of inkjet papers.

Prerequisite: Photography I: Digital or portfolio review. Note: Must be familiar with Lightroom

For Beginners**Adobe Lightroom: Comprehensive**

Apr 14–June 16, Tues 10 AM–1 PM
Ports Bishop, 20SCELR001
\$820 + \$40 Fee

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

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

Advanced Digital Workflow:**Capture One and Adobe Lightroom**

May 16–17, Sat & Sun 10 AM–5 PM
Ports Bishop, 20SCELR105
\$540 + \$40 Fee

Designed for students with a working knowledge of digital photography, this advanced course explores the professional uses of Capture One and Adobe Lightroom. Participants examine these powerful and essential software systems from capture through output, gaining increased control over their images and knowledge of advanced tonal and color adjustments. They also develop new skills in output, asset management, and tethered capture, making new workflow possibilities faster and more intuitive, and thus maximizing all that these modern workflows have to offer.

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

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**Lightroom on Your Own Terms:
Setting Up a Successful Workflow and
Home Workstation**

June 27–28, Sat & Sun 10 AM–5 PM
Ports Bishop, 20SCELR006
\$380 + \$40 Fee

Students in this course learn how to build a home workstation utilizing Lightroom. Participants are instructed in the workflows, equipment, and techniques necessary for successful home-image production, including specific instruction covering screens, color management, drive structures, and printers. Students are empowered to take command of Lightroom, the workhorse of modern image production, for developing and managing their images at home—and on their own terms.

For Beginners

**Photoshop I:
Digital Imaging for Photographers**

Apr 13–June 22, Mon 10 AM–1 PM
Christopher Giglio, 20SCEPS000A
\$820 + \$40 Fee

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

Prerequisite: Mac literacy or Mac Basics (free of charge)

**Photoshop I:
For Adobe Lightroom Users**

Apr 15–June 17, Wed 10 AM–1 PM
Kathleen Anderson, 20SCEPS106
\$820 + \$40 Fee

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

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

**Photoshop II:
Digital Imaging for Photographers**

May 8–June 26, Fri 10 AM–1 PM
Kathleen Anderson, 20SCEPS100
\$660 + \$40 Fee

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

Prerequisite: Photoshop I or portfolio review

Photoshop Made Easy

May 18–June 22, Mon 10 AM–1 PM
Christine Callahan, 20SCEPS108
\$450 + \$40 Fee

Do you find Photoshop overwhelming? Do you want to learn simple editing methods to make your images stronger? In this course, we streamline the process and establish a clear and efficient workflow. Students learn how to use essential Photoshop tools, including the crop tool, the text tool, and adjustment layers and masks, to enhance their images. Through demonstrations, discussions, and assignments, participants acquire the skills and techniques necessary to bring their work to the next level.

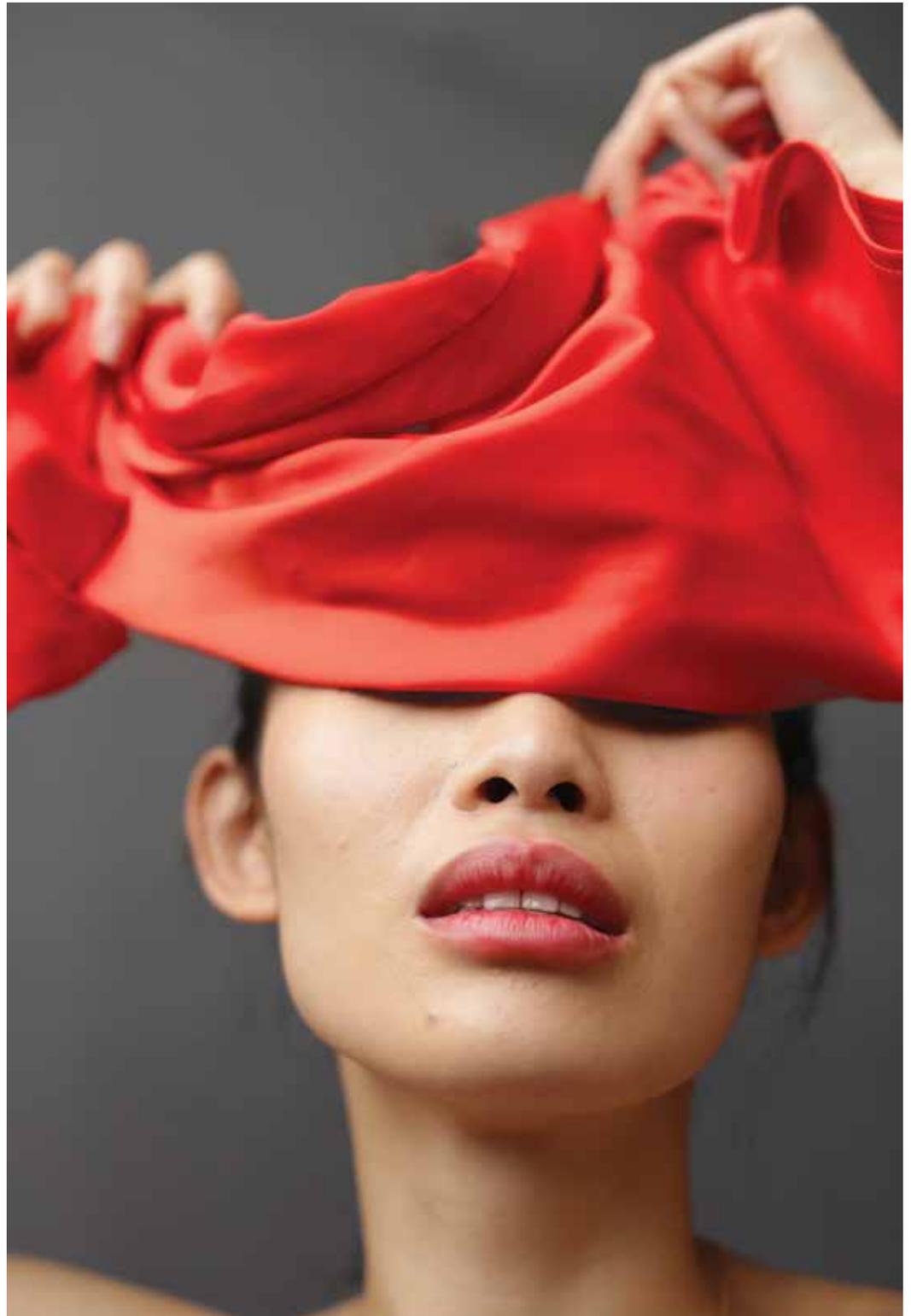
Prerequisite: Photography II or portfolio review

The Perfect Scan

June 6–7, Sat & Sun, 10 AM–5 PM
Ben Gest, 20SCEDT101
\$540 + \$40 Fee

The digital workflow necessary for successful image production begins with the software of the scanner and continues with Photoshop. This course addresses the unique considerations that accompany the digitization of film and the preparation of those files for high-quality digital output. Participants learn how film grain, pixel resolution, and post-production techniques combine to translate film into beautifully satisfying digital prints, and explore strategies that allow them to create the images they envision.

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Printing

Fine Art Digital Printing I

Apr 16–June 18, Thurs 6:30–9:30 PM
Isabel Magowan, 20SCEPR100
\$820 + \$70 Fee

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

Prerequisite: Photoshop I or portfolio review

Fine Art Digital Printing II

Apr 15–June 17, Wed 2–5 PM
Ben Gest, 20SCEPR200
\$820 + \$70 Fee

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

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

The Digital Portfolio Master Class:

Archival Inkjet Printing

Apr 16–June 18, Thurs 10 AM–1 PM
Ben Gest, 20SCEPR300
\$820 + \$100 Fee

In this master class, students learn how to refine their techniques and methods of production in the creation

of museum-quality prints, as they create a consistent and professional portfolio. Participants gain insight into the visual language of photography, color theory, and the digital techniques necessary to create images that articulate ideas and convey meaning. They also explore various materials, mural printing (Epson 7890), and advanced production techniques in a small class of skilled and dedicated photographers.

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

Printing on Alternative Materials

May 20–June 17, Wed 6:30–9:30 PM
Bryan Whitney, 20SCEPR203
\$540 + \$100 Fee

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

Prerequisite: Photography I or portfolio review

New Media / Video

Digital Video Projects I

Apr 14–June 16, Tues 6:30–9:30 PM
Bradly Dever Treadaway, 20SCEDV117
\$820 + \$40 Fee

This hands-on course leads students in the creation of short digital video projects. Participants learn the practical operation and creative possibilities of shooting video, capturing sound, and editing in Adobe Premiere.

Focusing on production, primarily with a DSLR camera and Zoom sound recorders, the class also covers manual operation of camera controls, shot types, camera movement, and more. DSLR-enabled video cameras are available for 5-week student loan. Zoom sound recorders are available for three-day checkout periods; contact ICP's Equipment Office.
Prerequisite: Photography I: Digital, DSLR familiarity, or portfolio review

Film Photography

For Beginners

Photography I in Black-and-White

Apr 13–June 22, Mon 6:30–9:30 PM
Michael Silverwise, 20SCEFB000A
\$705 + \$55 Fee

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

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

Beyond Photography I:

Building Your Black-and-White Film

Photography Practice

Apr 17–May 15, Fri 10 AM–1 PM
Michael Silverwise, 20SCEFB104
\$395 + \$30 Fee

This course reviews everything you learned in Photography I. The assignments revolve around each student's interests and personal projects. The majority of class time is spent strengthening printing skills in the darkroom and creating a portfolio. Participants should allow plenty of time to work outside of class.
Prerequisite: Photography I or portfolio review

Photography II in Black-and-White

Apr 15–June 17, Wed 7–10 PM
Jim Megargee, 20SCEFB100
\$705 + \$55 Fee

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

Photography III Black-and-White

Apr 16–June 18, Thurs 7–10 PM
Jim Megargee, 20SCEFB301
\$705 + \$60 Fee

This course begins where Photography II ends. The goal is for students to start the serious process of establishing a personal technical and aesthetic vocabulary, which can be used toward discovering a

personal visual language. Participants should have a firm grasp of basic darkroom techniques and are required to undertake a coherent and themed body of work. The instructor introduces advanced camera and darkroom techniques that help you move toward a completed project.

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

Note: Students must have a strong basic knowledge of the darkroom.

The Fine Print in Black-and-White

Apr 14–June 16, Tues 7–10 PM

Brian Young, 20SCEFB200

\$705 + \$60 Fee

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

Prerequisite: Photography III in Black-and-White or portfolio review

The Power of the Color Image: Exploring Color in and out of the Darkroom*

Apr 15–June 17*, Wed 9:30 AM–12:30 PM

Bill Armstrong, 20SCEFC002

\$705 + \$100 Fee

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

**Note: Class will be held at My Own Color Lab, 18 West 27th Street, Floor 3, NY 10001*

Large-Format

Apr 13–June 22, Mon 2–5 PM

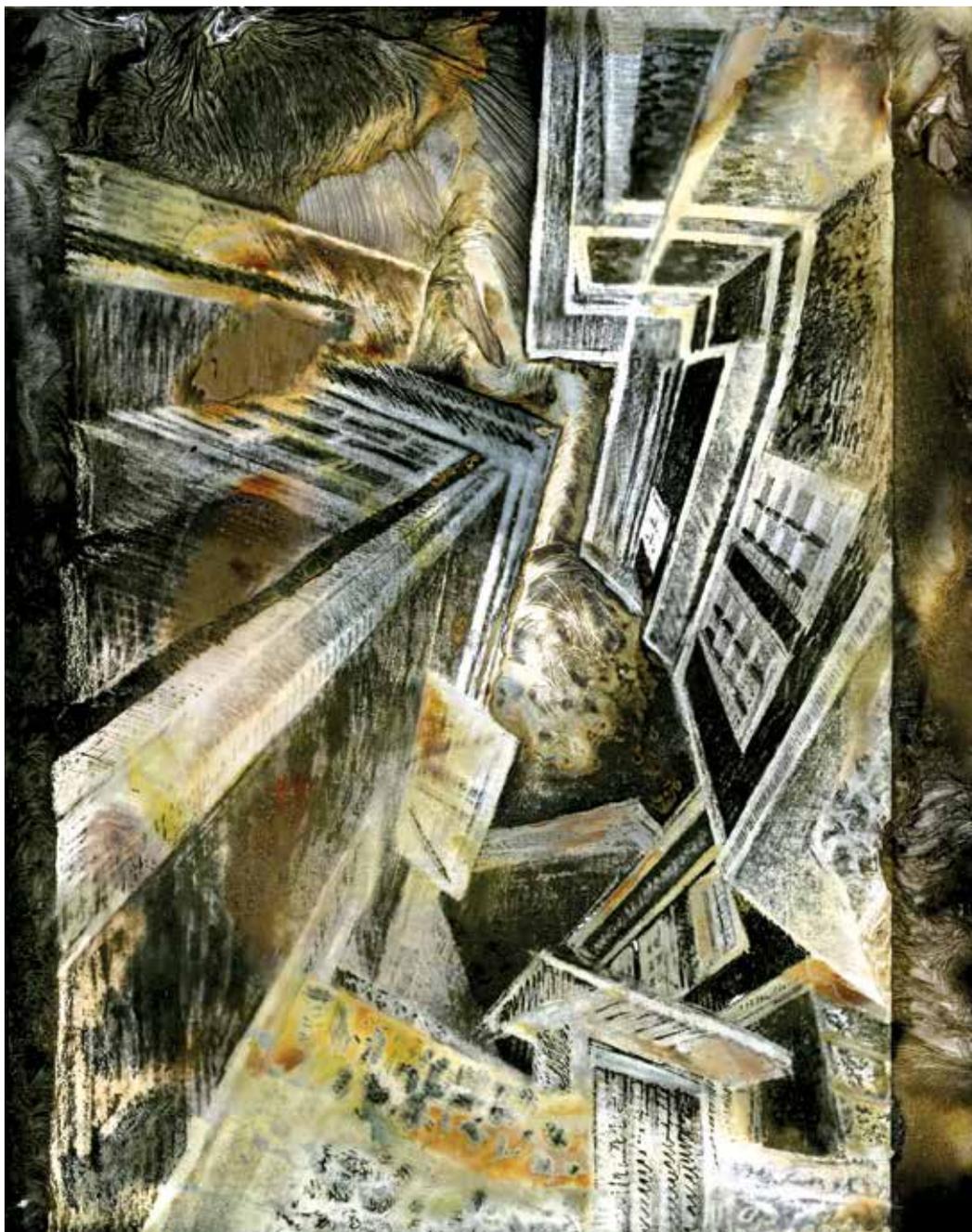
Richard Rothman, 20SCELF100

\$655 + \$30 Fee

The large-format camera has unique features that influence the photographic process and the quality of the resulting image. This course investigates the technical and aesthetic aspects of using the view camera, in contrast to the 35mm camera. Topics include perspective control, bellows factor, basic sheet-film handling, contact printing, and processing. Although this course is technically intensive, students are encouraged to pursue their own aesthetic directions. For participants who do not own a large-format camera, ICP provides 4x5 cameras.

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

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



© Eva Nikolova, ICP faculty

Alternative Processes

Non-Silver Printing

April 13–June 22, Mon 10 AM–1 PM

Tricia Rosenkilde, 20SCEAP100

\$775 + \$70 Fee

Featuring fine art papers, hand-applied archival emulsions, and simple techniques, historic photographic processes present compelling alternatives to both traditional silver methods and modern digital prints. In this hands-on course, students produce enlarged digital negatives that can be used for contact printing in various processes. Participants work in the digital lab to create new enlarged negatives from original film negatives or slides, prints, and/or digital files, and then print these negatives in the traditional wet darkroom to create unique handmade prints.

Prerequisite: Photoshop I or portfolio review

NEW!

Lumen Printing: Light, Sun, Time, and Paper!

Apr 26, Sun 10 AM–5 PM

Rachelle Bussi eres, 20SCEAP106

\$270 + \$30 Fee

Through an exploration of the lumen print process, students in this class experiment with different techniques and develop an understanding of the factors that influence the colors on gelatin silver prints: light, sun, time, and paper. The creation of lumen prints involves exposing a camera less silver gelatin paper to light and then putting it directly into the fixer. There are no other photography chemicals involved.

Digital Negatives and Platinum-Palladium

May 2–3 & 9–10, Sat & Sun 10 AM–5 PM

Tricia Rosenkilde, 20SCEAP203

\$540 + \$100 Fee

Students learn the fundamentals of creating digital negatives from either digital files or film as well as the finer points of producing expressive, handcrafted platinum-palladium prints. This is an intensive workshop with an emphasis on fine-tuning the results in every aspect of making successful negatives and prints. We also cover various creative options, such as gold toning, glycerin development, and combination printing. Participants complete the class with beautiful prints and the experience to continue successfully on their own.

Prerequisite: Familiarity with Photoshop I or Lightroom

Chemigrams: Experimental Photography without a Darkroom or Camera

June 6, Sat 10 AM–5 PM

Douglas Collins & Eva Nikolova, 20SCEAP000

\$270 + \$60 Fee

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

Lighting

Lighting Techniques: An Overview

Apr 14–June 16, Tues 10 AM–1 PM

Robert Meyer, 20SCELI100A

\$680 + \$50 Fee

June 6–7*, Sat & Sun 9 AM–4 PM

Andrew French, 20SCELI100B

\$470 + \$75 Fee

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

Prerequisite: Photography I or portfolio review.

**Note: This workshop is held at Splashlight Studios, 75 Varick Street, 3rd Floor, New York, NY*

Mastering the Portable Flash and Portable Studio Lighting Kit

Apr 14–June 16, Tues 7–10 PM

Nelson Bakerman, 20SCELI203

\$680 + \$75 Fee

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

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

Prerequisite: Photography II or portfolio review

Minimalist Lighting: Techniques for Available Light*

Apr 17–June 19, Fri 10 AM–1 PM

Carol Dragon, 20SCELI115

\$680 + \$100 Fee

Through visual presentations and in-class exercises and assignments, students in this class delve into the color, quality, and direction of ambient light. The instructor emphasizes personal observation and an understanding of techniques to maximize the possibilities of available light. We also shoot in various locations for hands-on experience. Very few tools are needed to take advantage of the magic of light—but once you have the knowledge and experience, it changes the way you see and photograph.

Prerequisite: Photography I or portfolio review

**Note: Classes are held in the instructor's studio.*

Advanced Lighting Techniques

Apr 17–June 19, Fri 6:30–9:30 PM

Robert Meyer, 20SCELI212

\$680 + \$45 Fee

Lighting is everything: whether the source is the sun, artificial continuance light, studio strobes, portable strobes, or speed lights. This course is for photographers who have chosen to use lighting as a form of

© Carol Dragon, ICP faculty



creative expression. Students refine their skills in lighting and aesthetics for the purpose of developing a personal style, and are guided toward personal projects that result in dynamic portfolio images. This course also presents advanced lighting techniques, contemporary theories, and refined application processes. *Prerequisite: Photography II, Lighting Techniques: An Overview, or portfolio review*

**Advanced Studio Lighting:
On Location and in the Studio**
June 20–21 & 27–28*, Sat & Sun 9 AM–4 PM
Janusz Kawa, 20SCELI224
\$555 + \$75 Fee

This workshop engages advanced photographers in a thorough investigation into studio lighting for portraits, both on location and in the studio. Students delve into setups and techniques used in editorial and commercial work. Demonstrations using tungsten lights and electronic flash equipment address color balance, contrast control, and direction of light. Through discussions on metering, exposure, and film

types, participants learn how to produce their desired effects and explore a variety of lighting strategies. All camera formats are welcome.

Prerequisite: Fundamentals of Studio Lighting, Photography III, or portfolio review
**Note: This workshop is held at Splashlight Studios, 75 Varick Street, 3rd Floor, New York, NY*

**For Beginners
Introduction to Electronic Flash (Speedlights)**
June 27–28, Sat & Sun 10 AM–5 PM
Lester Lefkowitz, 20SCELI102
\$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. *Prerequisite: Photography I or portfolio review*

In the Studio and On Location: Cost-Effective Methods to Creating Compelling Photographs
June 28, Sun 10 AM–5 PM
Andrew French, 20SCELI225B
\$290 + \$50 Fee

You don’t need a camera bag filled with equipment to capture compelling images. This introductory course inspires photographers with cost-effective approaches to shooting in the studio and on location. We provide a brief overview of lighting influences and inspirations, then cover basic lighting techniques, how to find cheap light options, and ways to make the most of the equipment you have (including your phone camera). The course also includes hands-on shooting with lights.

Note: Students must have basic knowledge of cameras and exposure.

Note: Class takes place in the instructor’s studio, which is located in New York City.

Ideas & Practice

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

Documentary Photography & Visual Journalism

**Advanced Street Photography:
Finding Your Voice**
Apr 16–June 18, Thurs 6:30–9:30 PM
Lori Grinker, 20SCEPJ222
\$655 + \$20 Fee

The field of street photography has evolved dramatically in the past 20 years. In this class, students are encouraged to work on an ongoing series based on their personal interests related to the genre. We explore advanced techniques, including nighttime photography, portable lighting solutions, portraiture series, complex composition strategies, online photography, and recent technical developments, and discuss photographs and projects of contemporary street photographers. Participants complete weekly assignments, participate in field trips, and present their work for critique in class.

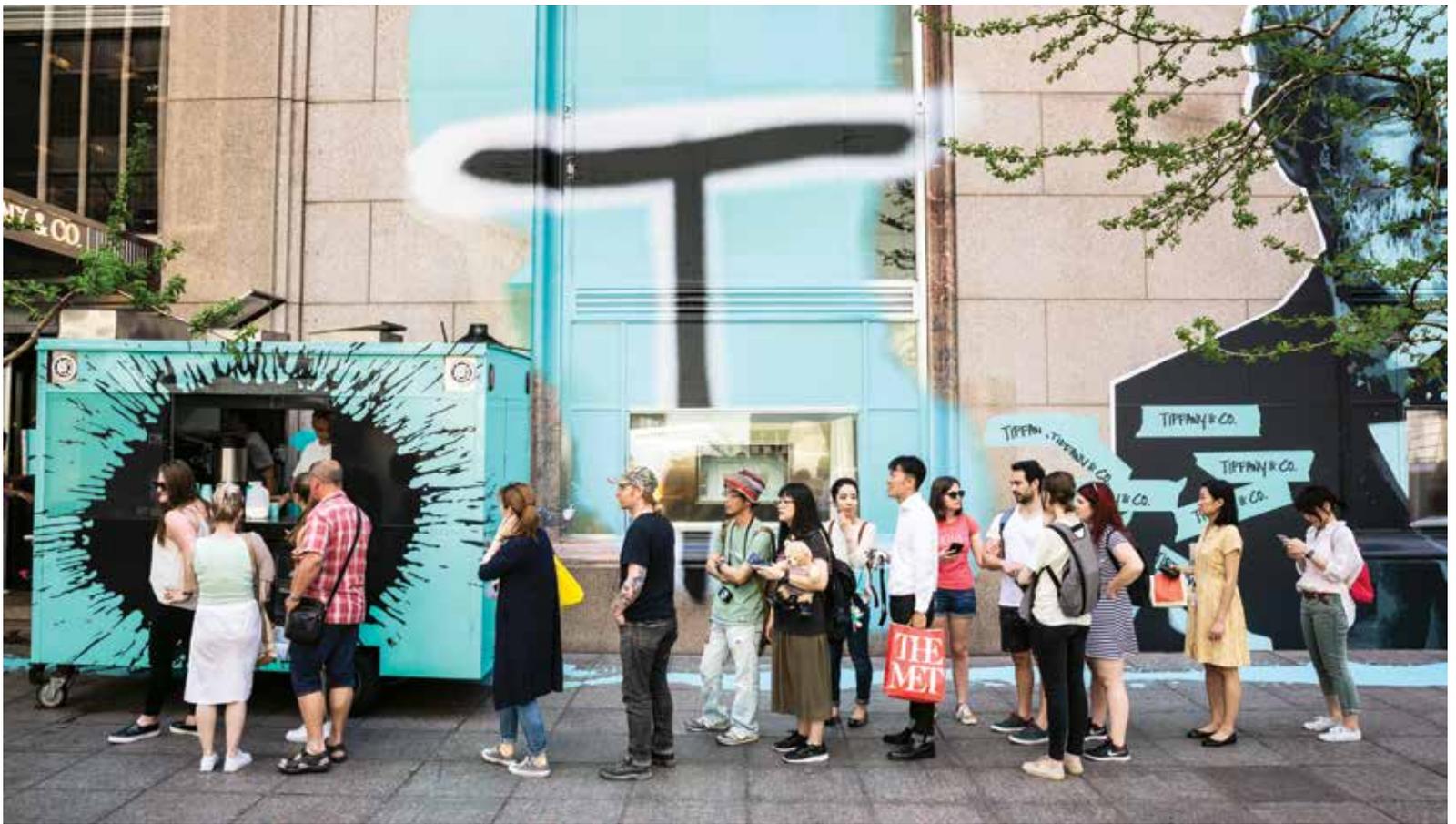
Prerequisite: Photography II or portfolio review

Street Immersion
June 6–7 & 20–21, Sat & Sun 10 AM–5 PM
Jeff Mermelstein, 20SCEPJ010
\$460 + \$35 Fee

This workshop offers a condensed exploration of what street photography is and can be. Following an introduction to a wide range of both historical and contemporary street work, assignments and critiques provoke a spirited exchange of ideas. We



© Amy Touchette, ICP faculty



© Natan Dvir, ICP faculty

also look at great photography books, work online, and video documentaries. Students learn to produce pictures with a personal point of view while developing a galvanized sense of awareness of why street photography remains a powerfully important means of depicting life.

Approaching Strangers

June 13–14, Sat & Sun 10 AM–5 PM
Greg Miller, 20SCEPJ006
\$380 + \$20 fee

Why live in a city of 8 million people, if you aren't going to talk to any of them? In this intensive yet fun workshop, students take to the streets, to directly confront their fear of approaching strangers. Participants in this class learn how to get the picture they want efficiently by communicating their desires. We explore all aspects of photographing people, including fears and boundaries, model consent forms, and historical context. All photographic formats are welcome.

NEW!

Environmental Portraiture on the Street: Intention and Improvisation

June 20–21, Sat & Sun 10 AM–5 PM
Amy Touchette, 20SCEPO003
\$380 + \$20 Fee

On the street, life moves quickly and unpredictably. When you suddenly encounter a stranger you're inspired to photograph in a public space, you can either capture them in a candid moment, without their permission, or engage them and make a posed portrait. In this workshop, we discuss practical and psychological methodologies for photographing strangers, including how to communicate with people both verbally and nonverbally, using just your presence, and frame an individual's persona in a specific moment in time.

The Portrait

NEW!

Great Portraiture in the Making and the Love of Art: From A to Z

Apr 14–May 12, Tues 6:30–9:30 PM
Neal Slavin, 20SCEPV0001
\$410 + \$50 Fee

Open to all levels, from the budding photographer to the expert shooter, this five-week portrait class covers how to take great photographs of friends, relatives, and strangers. What unites us at these different levels is how we understand the arts, such as music, drawing, film, and writing. Painter and photographer Neal Slavin guides students from photographically engaging with their subject to snapping the shutter. Participants learn about lighting, posing, and street and studio portraiture against a background of the arts.

Exploring Portraiture and the Landscape

Apr 15–June 17, Wed 6:30–9:30 PM
Harvey Stein, 20SCEPO106
\$655 + \$20 Fee

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

Prerequisite: Photography I or portfolio review.

NEW!

Environmental Portraiture on the Street: Intention and Improvisation

June 20–21, Sat & Sun 10 AM–5 PM
Amy Touchette, 20SCEPO003
\$380 + \$20 Fee

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Prerequisite: Photography I or portfolio review

Cityscape/ Landscape

NEW!

Exploring the Lower East Side: A Photographic Adventure

Apr 13–May 11, Mon 10 AM–1 PM
Shandor Hassan, 20SCEPV182
\$410 + \$25 Fee

This workshop focuses on exploring the Lower East Side, from its historic streets to its current vibrant culture. Students develop individual photographic projects that examine street photography, architecture, and ways of seeing the place as a kaleidoscope of potential imagemaking. Participants also develop

unique storytelling capabilities, including how to create an edited series. They ultimately present a series of edits that focus on a vision of these neighborhood wonderings. Together, we create a unique view of place and time.

Exploring Portraiture and the Landscape

Apr 15–June 17, Wed 6:30–9:30 PM

Harvey Stein, 20SCEPO106

\$655 + \$20 Fee

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

Prerequisite: Photography I or portfolio review.

NEW!

The Structure of the City: From Industrial to Sleek

Apr 16–June 18, Thurs 2–5 PM

Jade Doskow, 20SCEPV184

\$595 + \$40 Fee

In this course, students photograph New York City neighborhoods both familiar and unusual, as they gain an understanding of each location's terrain and history through their lens. We travel to every borough and neighborhoods that run the gamut from industrial to sleek, including the Lower East Side, the High Line, and Red Hook. Class critiques and museum and gallery visits complement the fieldwork. Shooting in any format, students ultimately develop a 10-piece digital portfolio of New York's landscape and architecture.

Prerequisite: Photography I or portfolio review.

Lower Manhattan Art Walks:

The Gallery Scene

Apr 25, May 9, 16, & June 13, Sat 1–5 PM

Claudia Sohrens, 20SCEPV014

\$120

Through a series of excursions, this class explores Lower Manhattan's exciting gallery scene. We focus mainly on contemporary photo-based work, as well as installation and video. We visit the ICP Museum and galleries such as Kate Werble Gallery, Alexander and Bonin, Baxter St at the Camera Club of New York, and Derek Eller Gallery, among others. Talks with artists, producers, curators, or reps at selected galleries illuminate the works on view and help to spark critical discussions about photography.

NEW!

Around the Brooklyn Bridge:

A Weekend Workshop Exploring the South Brooklyn Waterfront

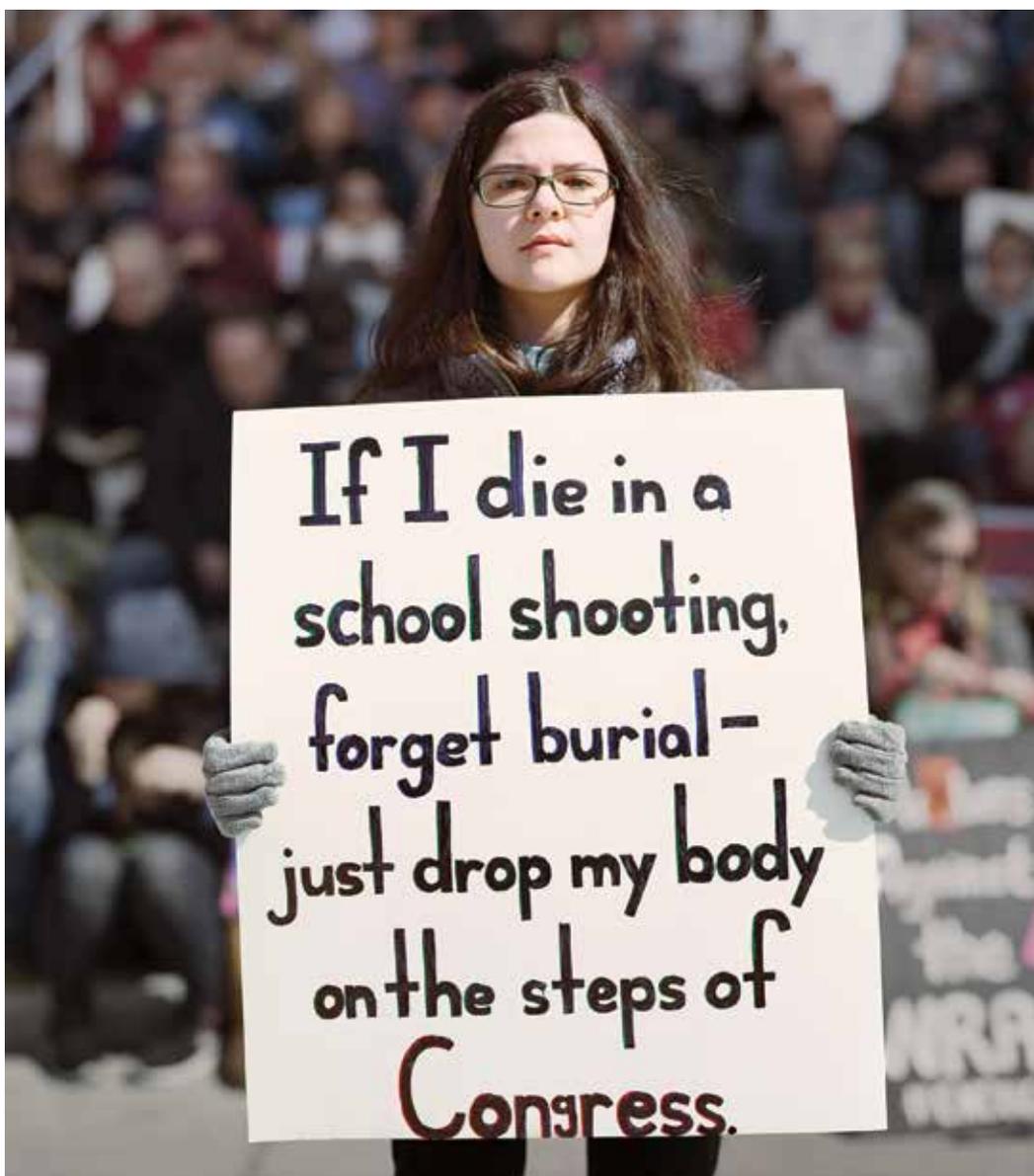
June 13–14, Sat & Sun 10 AM–5 PM

Jade Doskow, 20SCEPV0002

\$120

In this waterfront workshop, we spend two full days photographing the dynamic Brooklyn neighborhoods of DUMBO, Brooklyn Heights, Red Hook, and Gowanus. The class focuses on how light sculpts the urban environment as well as the rapidly changing nature of these places.

Note: Classes take place on location and are open to all levels.



© Greg Miller, ICP faculty

Personal Vision

NEW!

Photographic Seeing: Camera

April 25, Sat 11 AM–12:30 PM

Jade Doskow, 20SCEPS001A

\$45

Photographic Seeing: Composition

May 9, Sat 11 AM–12:30 PM

Jade Doskow, 20SCEPS001B

\$45

Photographic Seeing: Light

May 30, Sat 11 AM–12:30 PM

Jade Doskow, 20SCEPS001C

\$45

Photographic Seeing: Subject Matter

June 27, Sat 11 AM–12:30 PM

Jade Doskow, 20SCEPS001D

\$45

Designed for students who want to refine and enhance their compositional skills and improve their way of seeing, this introduction to photography course covers basic camera handling, composition,

light, and subject matter. Please bring your camera or smartphone. Students may register for one session or sign up for the entire series. Open to all!

Note: \$45 per class or \$150 for the series

Note: To register for the series, please phone the Education Department, 212.857.0001

NEW!

People, Place, and Visual Storytelling

Apr 13–June 22, Mon 10 AM–1 PM

Richard Rothman, 20SCEPV0003

\$655

Photography can tell complex stories about the times in which we live and the places we inhabit. In this class, students formulate projects that combine portraiture and photographs of place into seamless visual stories. We also explore ways that visual photographic narratives are constructed, including brief photographic essays and long-form book projects. Open to a full range of storytelling forms—with an emphasis on communicating effectively while expressing oneself creatively—the class includes weekly assignments, critiques, slide lectures, and discussions.

Prerequisite: Photography II or portfolio review

Strange Encounters:
Photographing the Mysterious, the Wondrous, the Dreamlike, the Random
Apr 13–May 11, Mon 2–5 PM
Palmer Davis, 20SCEPV268
\$410

Through weekly discussions, shooting assignments, and critiques, students in this class develop new ways of interpreting the everyday. We investigate the strange encounters of photographers,

such as Henri Cartier-Bresson, Diane Arbus, and William Eggleston, to incorporate their unique strategies and perspectives. By applying photographer/writer Teju Cole's Surrealist Elements—Analogy, Ambiguity, Irony, Incompleteness, Aftermath, Anthropomorphism, and Storytelling—students expand their conceptual and aesthetic practice. Participants generate a compelling portfolio that invites curiosity and asks more questions than it answers.
Prerequisite: Photography II or portfolio review

Deepen the Mystery:
Contemporary Approaches to Visual Storytelling
Apr 14–June 16, Tues 10 AM–1 PM
Stacy Arezou Mehrfar, 20SCEPV087
\$655

This course is inspired by the Francis Bacon quote: "The job of an artist is always to deepen the mystery." Through daily assignments and critiques, students explore contemporary approaches to visual storytelling, while deepening the intention and mystery of their photographs. We also examine the works of contemporary and seminal photographers as well as varied approaches to photographic representation.
Note: Students should bring a digital camera to class each day of the workshop, so we can shoot and critique work daily.

NEW!
The Photo-Poetic Project
Apr 14–June 16, Tues 6:30–9:30 PM
Janelle Lynch, 20SCEPV297
\$655 + \$40 Fee

Photography, like poetry, speaks to our hearts as well as our minds. Yet while it can be precise and detailed, it is not the language of mere fact; instead, it communicates the unsayable complexity of the human experience. In this seminar, students explore metaphor imbued with poetic and evocative personal significance that also resonates with larger cultural or historical meaning. In-class exercises, short readings, and weekly critiques guide participants toward realizing a cohesive project.
Prerequisite: Photography I, Photography I: Digital, or portfolio review

Exploring the Long-Term Project
Apr 14–June 16, Tues 10 AM–1 PM
Harvey Stein, 20SCEPV183
\$655 + \$25 Fee

Advanced photographers have the ability to conceive, develop, and complete an extended personal project. The rewards can be substantial: a magazine article, gallery exhibition, or book publication. This course helps students to cultivate greater direction and clarity in their imagemaking process. Each student works on a project (existing or new) to present for discussion. Topics include use of complementary media (e.g., word, film) to enhance meaning, finding subject matter with personal relevance, picture selection, sequence, pace, length, and final presentation.
Prerequisite: Photography I or portfolio review

The Book as Frame
Apr 14–June 15, Tues 2–5 PM
Sophie Barbasch, 20SCEPV260
\$655

This course draws on the current enthusiasm for the photobook as a vehicle for meaning, along with the profusion of venues for self-publishing, as we delve into producing photographic, mixed-media, and text-based books. We consider the page, along with the book itself, as a framing device, while addressing the relationship between text and image, and exploring the notion of text as image. Artists such as Daisuke Yokota and Viviane Sassen provide inspiration as each student produces one to three books.
Prerequisite: Photography II or portfolio review

© Jade Doskow, ICP faculty





© Janusz Kawa, ICP faculty

The Grammar of Photography

Apr 15–June 17, Wed 10 AM–1 PM
Christopher Giglio, 20SCEPV051
\$655

Based on ideas suggested in two seminal writings on photography, John Szarkowski's *The Photographer's Eye* and Stephen Shore's *The Nature of Photographs*, this class functions as a primer of visual literacy for photographers. Through weekly shooting assignments, lectures, and critiques, students learn about balance, tempo, ways of organizing space, the significance of geometric structure, and why the edges of the frame are important. In-class exercises examine how we see what we see, and enable participants to produce stronger, clearer pictures.

NEW!

**Conceptual Projects in Fine Art Photography:
Defining a Working Method**

April 15–May 13, Wed 6:30–9:30 PM
Mira Dayal, 20SCEDP024
\$540 + \$40 Fee

In this course, students explore a conceptual working method for developing new photography projects. One-word thematic prompts, along with examples of how artists have historically dealt with each theme in the fine art context (predominantly contemporary art), are shared at the start of the class. Each student chooses two prompts to respond to with their own project during the course. Those who responded to the same prompt are then critiqued together based on their use and expansion of the theme.
Note: Students should be comfortable with their chosen camera and prepared to produce and bring strong images to class.

Breaking the Routine:

10 Lessons to Generate New Work
Apr 15–June 17, Wed 6:30–9:30
Catherine G. Talese, 20SCEPV286
\$655 + \$40 Fee

This class is designed to generate new work through 10 intensive assignments that explore particular aspects of picture-making. We begin at home, photographing our rooms and views of the world; then, like a tourist with astonished eyes, we increase the scope of our subject matter through a sequence of assignments, including the descriptive space, the narrative sequence, and the complexity of humor. The instructor works with each student's strengths in selecting their subject, vantage point, and approach to framing pictures.
Prerequisite: Photography II or portfolio review.

NEW!

**Entangled Practice:
Photography, Fiction, and Memoir**

Apr 16–June 18, Thurs 6:30–9:30 PM
Kat Shannon, 20SCEPV185
\$655

This course introduces students to the expansive overlap between photography and writing, specifically as it relates to fiction and memoir. Participants learn about artists and authors who are using the two mediums in tandem, and often interchangeably, to tell stories and create portraits of those around them and of themselves. In addition to participating in discussions and lectures, students undertake regular image and text assignments in order to broaden their conceptions of both mediums and to advance their personal practice.

**Minimalist Lighting:
Techniques for Available Light***

Apr 17–Dec 7, Fri 10 AM–1 PM
Carol Dragon, 20SCELI115
\$680 + \$100 Fee

Through visual presentations and in-class exercises and assignments, students in this class delve into the color, quality, and direction of ambient light. The instructor emphasizes personal observation and an understanding of techniques to maximize the possibilities of available light. We also shoot in various locations for hands-on experience. Very few tools are needed to take advantage of the magic of light—but once you have the knowledge and experience, it changes the way you see and photograph.
Prerequisite: Photography I or portfolio review
**Note: Classes are held in the instructor's studio.*

The Surrealist Photographic Collage

Apr 17–June 19, Fri 2–5 PM
Barbara Confino, 20SCEPV090
\$655 + \$75 Fee

Collage, the medium that puts imagination first, is seen everywhere in today's art world, especially in photography, where it is frequently used as a primary strategy. In this workshop, we explore surrealist collage, which emphasizes surprise, disjunction, and the marvelous. Taking a hands-on approach by using both cut-and-paste and digital layering techniques, participants delve into the work of historical and contemporary masters, such as Hannah Höch, Max Ernst, and David Hockney, while developing a signature style of their own.

**Dos and Don'ts of Collecting Photography:
Insider Tips and Behind the Scenes**

Apr 24–25, Fri 10 AM–5 PM & Sat 11 AM–6 PM
Alice S. Zimet, 20SCEPV072
\$380 + \$55 Fee

Kick-start your collection and increase your confidence with this fact-filled two-day “boot camp.” Day 1 we spend in the classroom, discussing the questions to ask, where to shop, pricing, stamps, signatures, editions, dealing with galleries, buying at auction, and tons of insider tips. Housekeeping advice includes how to insure and appraise your photographs, frame your work, and keep proper records. Day 2 includes behind-the-scenes visits to galleries, where we meet dealers and look at photographs up close.

**Making Work...Now What?
Getting Out into the Art World**

May 30–31, Sat & Sun 10 AM–5 PM
Alice S. Zimet, 20SCEMA006
\$380 + \$25 Fee

This popular workshop goes “inside the collector’s mind.” Participants learn to better understand where collectors shop and the difference between dealing with auction houses and galleries. We also cover



© Mira Dayal, ICP faculty

© Neal Slavin, ICP faculty



pricing, editing, and the questions collectors always ask. The instructor offers students tips on how to get their work seen, present at a portfolio review, and brand themselves. We then drill down to each photographer’s own communication tools—analyzing your business card and “elevator speech”—because making work is not enough. This course is non-vocational.

**Travel Photography:
The Nitty Gritty and the Creative**

May 30–31, Sat & Sun 10 AM–5 PM
Lester Lefkowitz, 20SCETR001
\$380

Whether your trip is to a festival in Brooklyn, a safari in Africa, or a Renaissance village in Tuscany, your ability to come home with successful, compelling photographs depends on the mundane, the technical, and the creative. This class covers every aspect, from pre-trip planning to the mechanics of traveling, to what to do once you’re there—planning your days (and nights), getting the lay of the land, determining where photography is prohibited, photographing strangers—and when you get home.

**Photography Day and Night:
Chasing the Light**

June 6–7 & 13–14, Sat & Sun 2–9 PM
Lynn Saville & Kristin Holcomb, 20SCEPV144
\$460

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

Strategies for the Photographer

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



© Lester Lefkowitz, ICP faculty

Best Practices

NEW!

**Conceptual Projects in Fine Art Photography:
Defining a Working Method**
April 15–May 13, Wed 6:30–9:30 PM
Mira Dayal, 20SCEDP024
\$540 + \$40 Fee

In this course, students explore a conceptual working method for developing new photography projects. One-word thematic prompts, along with examples of how artists have historically dealt with each theme in the fine art context (predominantly contemporary art), are shared at the start of the class. Each student chooses two prompts to respond to with their own project during the course. Those who responded to the same prompt are then critiqued together based on their use and expansion of the theme.

Note: Students should be comfortable with their chosen camera.

**Breaking the Routine:
10 Lessons to Generate New Work**
Apr 15–June 17, Wed 6:30–9:30 PM
Catherine G. Talese, 20SCEPV286
\$655 + \$40 Fee

This class is designed to generate new work through 10 intensive assignments that explore particular aspects of picture-making. We begin at home, photographing our rooms and views of the world; then, like a tourist with astonished eyes, we increase the scope of our subject matter through a sequence of assignments, including the descriptive space, the narrative sequence, and the complexity of humor. The instructor works with each student's strengths in selecting their subject, vantage point, and approach to framing pictures.

Prerequisite: Photography II or portfolio review.

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Travel Photography:
The Nitty Gritty and the Creative
May 30–31, Sat & Sun 10 AM–5 PM
Lester Lefkowitz, 20SCETR001
\$380

Whether your trip is to a festival in Brooklyn, a safari in Africa, or a Renaissance village in Tuscany, your ability to come home with successful, compelling photographs depends on the mundane, the technical, and the creative. This class covers every aspect,

from pre-trip planning to the mechanics of traveling, to what to do once you’re there—planning your days (and nights), getting the lay of the land, determining where photography is prohibited, photographing strangers—and when you get home.

Book Design and Production

The Book as Frame
Apr 14–June 15, Tues 2–5 PM
Sophie Barbasch, 20SCEPV260
\$655

This course draws on the current enthusiasm for the photobook as a vehicle for meaning, along with the profusion of venues for self-publishing, as we delve into producing photographic, mixed-media, and text-based books. We consider the page, along with the book itself, as a framing device, while addressing the relationship between text and image, and exploring the notion of text as image. Artists such as Daisuke Yokota and Viviane Sassen provide inspiration as each student produces one to three books.
Prerequisite: Photography II or portfolio review

© Sophie Barbasch, ICP faculty



Part-Time Programs

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

Track Program

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

Required Seminars:

Track Seminar

Second Term

Apr 15–June 17, Wed 6:30–9:30 PM

Jean Marie Casbarian, 20SCTSR100

Tuition

Tuition: \$8,500 + \$1,173 Fee

Fee provides full access to facilities, equipment rental, and equipment insurance. There is a \$50 nonrefundable application fee.

Next session will begin fall 2020.



© Nancy Giampietro (Continuing Education Track Online student 2019)

Advanced Track Program

The Advanced Track Program is a three-term program open to 12 intermediate students who possess a strong working knowledge of contemporary photography and are ready to pursue a further investigation of technical and theoretical issues as it relates to their own artistic vision and the broader context of contemporary photographic production. Each week, students meet for two structured seminars, one focusing on critique and the creation of new photographic work, the other providing specific skills mastery and methods towards refining vision and craft. The critique seminar provides vigorous examination of new student work supported by critical and theoretical readings and discussions. The technical seminar facilitates the creation of student artist books, websites, and statements, and covers grant and fellowship applications, digital workflow and high-end image production, and promotion of best practices. Students also select two electives from the broader Continuing Education course offerings. The program culminates in an exhibition.

Required Seminars:

Advanced Track

Second Term Production Seminar

Apr 13–June 22, Mon 6:30–9:30 PM

Ports Bishop, 20SCTPD200A

Advanced Track

Second Term Production Seminar

Apr 14–June 16, Tues 6:30–9:30 PM

Ports Bishop, 20SCTPD200B

Advanced Track

Second Term Seminar

Apr 16–June 18, Thurs 6:30–9:30 PM

Elinor Carucci, 20SATSR200A

Advanced Track

Second Term Seminar

Apr 17–June 19, Fri 6:30–9:30 PM

Anja Hitzenberger, 20SATSR200B

Tuition

\$9,500 + \$1,173 Fee

Fee provides full access to facilities, equipment rental, and equipment insurance. There is a \$50 nonrefundable application fee.

Next session will begin winter 2021.



How to Apply for Part-Time Programs

An application, interview, and portfolio review are required for each program. To learn more about application procedures and portfolio guidelines, visit icp.org/school/part-time-programs

For more information:
parttime@icp.edu



© Cihan Cakmak (Continuing Education student 2019)

© Nelly Mirabel (Continuing Education student 2019)



Online Low-Residency Program

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

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

Upon completion, students are invited for a One-Week Residency (5-7 working days) in August at ICP in New York City to work with a master digital printing instructor in the editing and development of a printed portfolio.

Tuition

\$5,200 + \$800 Fee

Note: Students are responsible for all travel and lodging arrangements and expenses for the August residency. All printing materials, excluding paper/portfolios.

Applications will be available online, icp.org/school/part-time-programs

Next session will begin fall 2020.

Full-Time Programs

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

Application deadlines:

ICP-Bard MFA Program: Monday, January 18, 2021

One-Year Certificate Program: Monday, March 8, 2021

ICP-Bard Program in Advanced Photographic Studies

Nayland Blake, Chairperson

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

The ICP-Bard approach emphasizes creative vision and openness to examining the many iterations of the image, from photography to digital imaging, installation, and video.

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.

© Alex Morvan (CP 2013)



One-Year Certificate Programs

ICP offers three intensive One-Year Certificate Programs: Creative Practices (formerly General Studies in Photography), Documentary Practice and Visual Journalism, and New Media Narratives. Each full-time program provides committed students with a unique yearlong course of study, where they explore the many disciplines that inform media and art today. Students develop a distinctive personal portfolio and present a final project in a year-end exhibition.

Creative Practices

Darin Mickey, Chairperson

The Creative Practices program embraces a diverse range of photographic approaches for innovative expression in an atmosphere of cooperative learning. Students are not only encouraged to explore and define their own goals, but also challenged to situate their work within the broader context of the cultural, artistic, sociopolitical, and psychological use of images.

Featuring an accelerated investigation into the history of photography, contemporary theory, and craft, the curriculum also boasts a large selection of electives. Through these varied offerings, students can let their curiosity and passions lead them in new directions, ranging from nontraditional documentary narrative to experimental image production to other media, including video, sound, performance, and installation.

By solidifying each student's technical skills and broadening their vision, we build a foundation for ongoing, meaningful, and content-driven individual and collective practice.

Documentary Practice and Visual Journalism

Karen Marshall, Chairperson

The Documentary Practice and Visual Journalism program focuses specifically on the investigative skills and technical knowledge necessary for students to advance in the complex and constantly changing world of visual storytelling. ICP's long-standing commitment to documentary practice ensures that this program engages faculty who are some of the foremost practitioners in the field today. Visiting photographers discuss best practices, methodologies, and innovative media, as well as political, ethical, and social concerns.

The student-centered curriculum emphasizes class discussions and critiques in a supportive learning atmosphere. Participants explore the history of visual journalism; develop new and challenging technical skills in still photography, multimedia, and video; learn strategies for publication; and create long-term documentary projects that examine the human experience.

New Media Narratives

Elizabeth Kilroy, Chairperson

New Media Narratives invites photographers, documentarians, and artists to tell important stories creatively. Working across different media and employing innovative forms of storytelling and narrative experience, students reveal the issues that make up the hidden strata of our individual and collective lives.

By exploring photography, film, immersive media, and sound, participants work between digital and more traditional lens-based technologies to engage audiences in new ways.

"Today everything exists to end in a photograph," wrote Susan Sontag in her seminal book, *On Photography* (1977). As we address the sociocultural effects of pervasive image capture and sharing in our day-to-day lives, we also delve into the relationships between the physical and the virtual in making meaningful work.



For more information:
icp.org/school
admissions@icp.edu
212.857.0006

© Shao-Feng Hsu (CP 2019)

© K. Linnea Backe (CP 2019)

Affiliate Programs

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



Teen Academy

Since 2001, ICP's Teen Academy program has supported thousands of New York City high school students in using cameras as tools to tell their own stories, build community, and contribute to social change. The program is designed to cultivate visual literacy, critical thinking, personal vision, and leadership skills through classes focused on the techniques and history of photography and visual culture.

The program includes seasonal classes in black-and-white and color darkroom, digital and new media, and a yearlong advanced program called Iamemakers. All courses culminate in a final presentation for family and friends celebrating student's achievements.

If a participant does not have their own camera, they can sign one out for the duration of the course.

**Photography I in Black-and-White:
Camera and Darkroom**

Apr 18–June 27, Sat 10 AM–1 PM
Néstor Pérez Molière, 20STAFB000A
\$705 + \$55 Fee

Apr 18–June 27, Sat 2–5 PM
Ariana Sarwari, 20STAFB000B
\$705 + \$55 Fee

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

**Photography II in Black-and-White:
Reconstructing the Family Album**

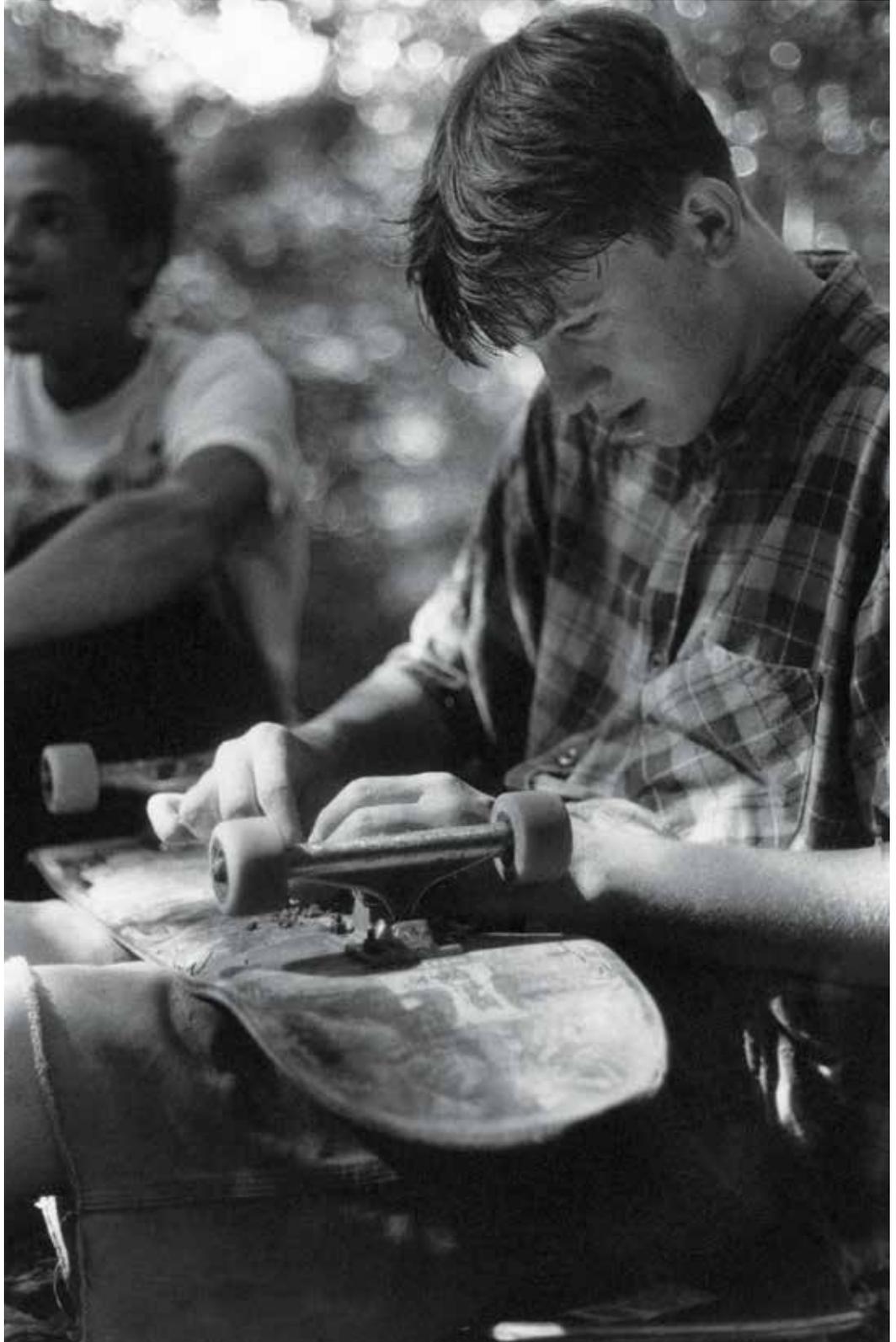
Apr 19–June 28, Sun 10 AM–1 PM
Kamal Badhey, 20STAFB115
\$705 + \$55 Fee

This course is inspired by methodologies used in anthropology, sociology, and fine art. We focus on reconstructing family and community histories by utilizing mediums and methodologies such as photography, interviews, story collection, and art practices. Drawing inspiration from photographers whose work explores the meaning of family and cultural identity, students dig into their own personal archives to create a project that reflects their relationship to place, home, and heritage.
Prerequisite: Photography I in Black-and-White or as approved by Community Programs staff

**Photography II in Black-and-White:
The Contact Sheet**

Apr 19–June 28, Sun 2–5 PM
Curtis Willocks, 20STAFB114
\$705 + \$55 Fee

Before the advent of digital photography, the contact sheet was the primary method through which 20th-century photographers edited their work. ICP's exhibition *Contact Sheet: A Visual History of Hip-Hop* (on view through May 18, 2020) uses the contact sheet to provide a rare glimpse into the creative process behind some of hip-hop's most iconic photographs. Drawing inspiration from the exhibition, students create an image-based project on a theme informed by the archival, narrative, and representational qualities of the contact sheet.
Prerequisite: Photography I in Black-and-White or as approved by Community Programs staff



© Bruno Zero Espinet (Teen Academy student)

Photography I in Color:

Color Film and Darkroom

Apr 18–June 27*, Sat 10 AM–1 PM
ICP faculty, 20STAF100
\$705 + \$55 Fee

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

Prerequisite: Photography I in Black-and-White or as approved by Community Programs staff. Need-based scholarships are available for all Teen Academy classes.

Note: Class takes place at My Own Color Lab, 18 West 27th Street, New York, NY

Photography I: Idyllic Spaces

Apr 19, 26 & May 3, Sun 10 AM–5 PM
Keisha Scarville, 20STADP003
\$465 + \$55 Fee

Drawing inspiration from ICP’s exhibition *Tyler Mitchell: I Can Make You Feel Good* (on view through May 18, 2020), this three-day digital intensive is designed for

students interested in photography that fuses documentary practice, art, fashion, and an impulse for social impact. Through visits from industry professionals, studio time, and assignments, participants explore a variety of techniques in which they use the camera to imagine idyllic futures and create a more equitable industry.

Teen Academy is committed to making photography education accessible to all young people, regardless of their economic resources. Need-based scholarships are available to teens before the start of each term. If you would like to be considered for a scholarship in an upcoming class, please visit: icp.org/school/teen-academy to apply online.

Teen Academy and Iamemakers are made possible with generous support from the Chervenak-Nunnalle Foundation, Phillip and Edith Leonian Foundation, The Alesio Family Fund, Joy of Giving Something, Inc., and Milton and Sally Avery Arts Foundation.

These programs are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



For more information:

icp.org/school/teen-academy
teen_academy@icp.org
212.857.0058

Community Partnerships

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

Learn more:

icp.org/community/partnerships

© Olivia Wein (Teen Academy student)



How to Register

Spring Term
Monday, April 13–Sunday, June 28

Save 15% on tuition when you register between
Tuesday, February 25 through Tuesday, March 10.
Use code PGFY20.

Online

Sign up at icp.org/register

New to ICP?

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

Returning Student?

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

Payment must be made in full when registering.

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

In-Person

Come visit us at:
79 Essex Street, New York, NY 10002

Office Hours:

Monday–Friday, 10 AM–6 PM
Saturday, 9 AM–5 PM

Payment must be made in full when registering.

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

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

By-Phone

Contact the Education Department:
212.857.0001

Office Hours:

Monday–Friday, 10 AM–6 PM
Saturday, 9 AM–5 PM

Payment must be made in full when registering.

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

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

A view of ICP's galleries in its new home on the Lower East Side. © Scott Rudd



Class Policies

Absences

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

Cancellations

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

Class Auditing

Auditing of classes is not permitted under any circumstance.

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.

Inclement Weather Policy

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

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

Refund Policies

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

Five- and Ten-Week Courses

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

Part-Time Programs

Refunds of tuition and fees for students who withdraw from the Program voluntarily or due to illness are listed below. Refunds are based on the date ICP receives written notice of the withdrawal and apply to payments made for the term in which the withdrawal occurs, not to prior terms.

→ *100% Refund* for withdrawal 14 days prior to the first day of the term, less withdrawal fee of 100 USD

→ *80% Refund* for withdrawal 7 days prior to the first day of the term, less withdrawal fee of 100 USD
→ *70% Refund* for withdrawal 7 days after the first day of the term, less withdrawal fee of 100 USD
→ *No Refunds* will be issued after that time

No refunds will be issued in cases of suspension, expulsion, or dismissal.

Weekend Workshops

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

Check Redeposit Fee

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

Transfer Fee

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

Portfolio Reviews

If you do not have the prerequisite for the course you would like to enroll in, you may have your portfolio reviewed in-person, email, or on Skype. This informal review is used to ensure appropriate class placement. Students should bring 10 to 15 images that reflect their current technical and aesthetic abilities in photography.

In-Person

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

February

Sat, Feb 29, 11 AM–1 PM

March

Tues, March 3, 6–8 PM
Sat, March 7, 11 AM–1 PM
Tues, March 10, 6–8 PM
Tues, March 24, 6–8 PM
(Open House*)

April

Tues, April 7, 6–8 PM
Sat, April 11, 11 AM–1 PM

*Attend our Open House on Tuesday, March 24, and save 20% on tuition when you register between Tuesday, March 24 through Tuesday, March 31.

RSVP

portfolioreview@icp.edu
By Appointment or Skype
Tuesday–Saturday, 11 AM–4 PM

Please email portfolioreview@icp.edu or call 212.857.0064 to set up an appointment.

Appointment times are subject to availability. Please reserve a spot at least two days prior to your request.

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

If you are unable to attend in-person or during appointment hours, please email portfolioreview@icp.edu or call 212.857.0064.

Holiday Information

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

Easter

Saturday, April 11–Sunday April 12

Memorial Day

Saturday, May 22–Monday, May 25

TA Program

Teaching Assistant positions are available each term. TAs have the opportunity to volunteer in the Equipment Room. Teaching Assistants who are eligible can also TA for Continuing Education, Full-Time Programs, Teen Academy, and Community Program classes. As a perk of the Volunteer Program, TAs earn credit hours that may be used in the Media Labs or submitted to the Education Office for tuition reduction (50% off of class tuition).

For more information:

icp.org/jobs/teaching-assistant

Facilities

ICP's state-of-the-art photographic facilities include:

→ three digital media labs
→ two black-and-white darkrooms
→ one, small semi-private darkroom
→ a shooting studio
→ digitally equipped classrooms
→ photo equipment room
→ an extensive research library

For more information:

icp.org/school/facilities

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

Save 15% on
tuition when you
register early.

Tuesday, February 25 through Tuesday, March 10, use code PGFY20 to receive 15% off tuition on all spring term Continuing Education classes. ICP Members receive an additional \$25 off.*

Register online at icp.org/register

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

