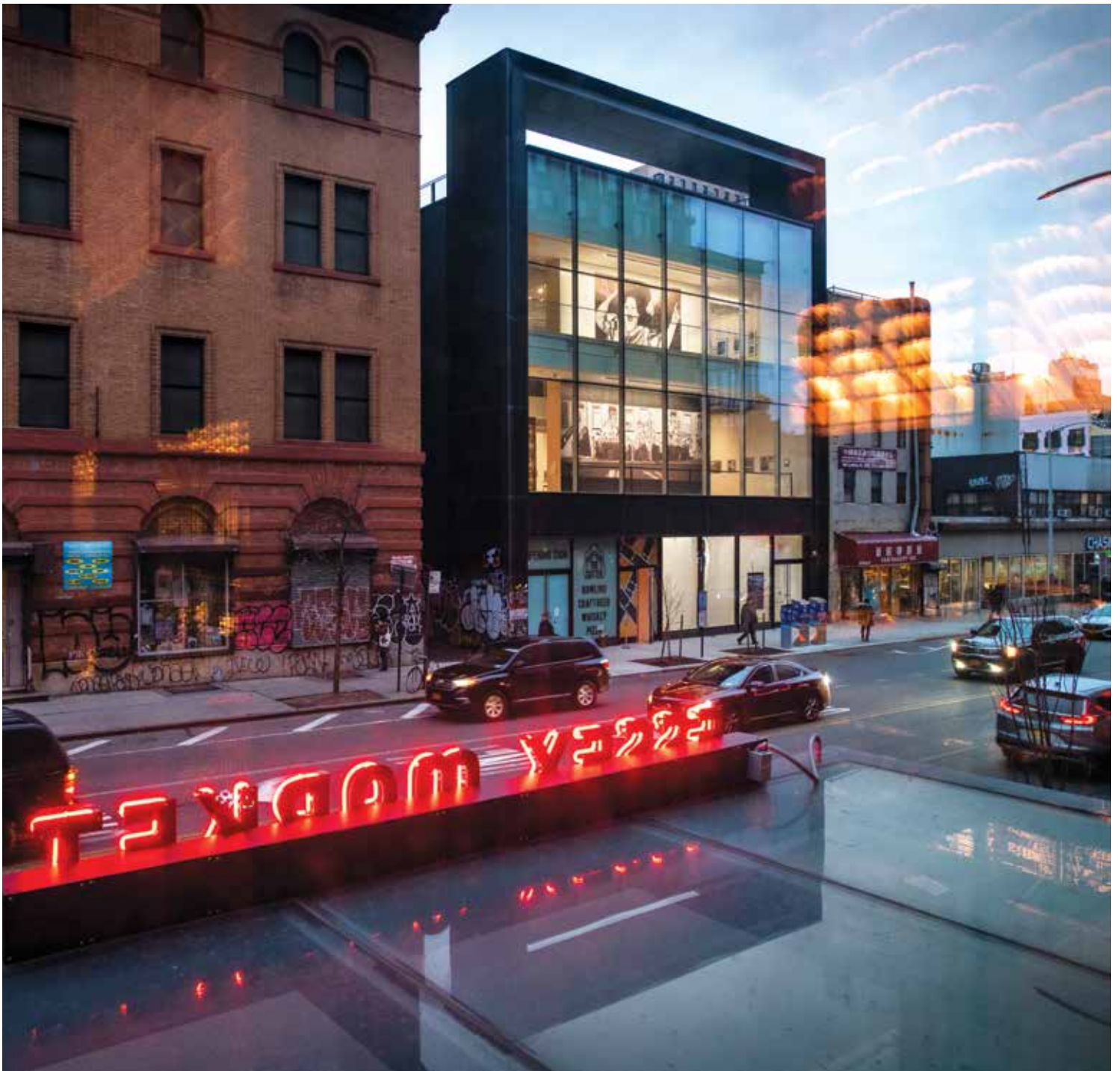




April 2020 Online Courses



© Joshua Bright

ICP's new integrated center at 79 Essex Street is temporarily closed and we have moved classes online. We hope you take advantage of our new online offerings and we look forward to seeing you in our new home when we reopen. Be sure to visit icp.org for the most up-to-date information.

International
Center of
Photography

Cover: © Sophie Barbasch, ICP faculty

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Register online at icp.org/register

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.

Digital Photography

For Beginners

Photography I

Apr 23–June 25, Thurs 10 AM–1 PM
Bradly Dever Treadaway, 20SCEDP000D
\$750

This course introduces beginners to the creative and technical possibilities of digital photography. Students learn the basics of using cameras with manual settings and imaging software to produce digital photographs. Topics include camera operation, shutter speed, aperture, focal length, RAW file formats, white balance, composition, and aesthetics. Using Adobe Lightroom, participants also delve into file/asset management, image correction, and development. Students work toward a final project consisting of a series of cohesive photographs related through subject and aesthetic.

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

iPhone II: Advanced Techniques

Apr 25, Sun 10 AM–5 PM
Clinton Weldon, 20SCEDP111
\$115

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



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



© Allen Frame, ICP faculty

Digital Workflow

For Beginners

Adobe Lightroom: For Beginners

Apr 20–May 18, Mon 10 AM–1 PM
Christine Callahan, 20SCELR202
\$510

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: Photography I, or portfolio review

For Beginners

Adobe Lightroom: Comprehensive

Apr 21–June 23, Tues 10 AM–1 PM
Ports Bishop, 20SCELR001
\$750

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

For Beginners

Photoshop I: For Photographers

Apr 20–June 29, Mon 6–9 PM
Christopher Giglio, 20SCEPS000
\$750

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.

NEW!

Fine Art Digital Image Preparation: II

Apr 22–June 24, Wed 2–5 PM

Ben Gest, 20SCEDP028

\$750

Creating high-quality digital photographs is the result of a keen understanding of how photographs communicate. It also involves a mastery of specific digital skills. This class refines your knowledge and pushes deep into the nuances of advanced Photoshop techniques. Through both skill building and uniquely individual critiques, students learn professional imaging practices and gain insight into how to better communicate their ideas. At the same time, they develop a professional workflow and clarity on how to prepare exhibition-ready digital files.

Prerequisite: Fine-Art Printing One, Photoshop II or portfolio review

NEW!

Fine Art Digital Image Preparation: I

Apr 23–June 25, Thurs 6–9 PM

Isabel Magowan, 20SCEDP029

\$750

In this class, we explore the characteristics of preparing a digital file for archival inkjet printing within the context of modern digital imaging technology, color theory, and its relationship to the rich history of wet darkroom practices. Participants learn how to approach the preparation of digital files for the unique qualities of pigment ink on paper and build up richness and complexity in their digital files. They also explore new techniques and skills utilizing digital imaging software (Lightroom and Photoshop).

Prerequisite: Photoshop II or portfolio review

NEW!

Master Digital Portfolio Production Studio

Apr 23–June 25, Thurs 10 AM–1 PM

Ben Gest, 20SCEDP030

\$750

This production class is grounded in individual weekly critiques and personalized feedback, which are accompanied by lessons in advanced Photoshop techniques and skill building. The dedicated group of photographers enrolled in this class work under the guidance of a master printer to produce work of the very highest standard and attention to detail. Students develop finished portfolios and/or refine a body of work that is ready for exhibition.

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



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New Media/Video

Digital Video Projects I

Apr 22–May 20, Wed 6:30–8:30 PM

Bradly Dever Treadaway, 20SCEDV117

\$510

This hands-on course leads students through the entire workflow in digital video production. Participants learn the practical operation and creative possibilities of shooting video, capturing sound, and editing in Adobe Premiere. Initially focusing on production—primarily with DSLR/mirrorless

cameras and available sound recorders (even smartphones!)—the class also covers manual operation of camera controls, shot types, camera movement, project planning and development, and more. Comprehensive lessons in Adobe Premiere ultimately help students learn to function as high-level editors.

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

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.



© Christine Callahan, ICP faculty

Personal Vision

NEW!

Podcasting 101

Apr 13–27, Mon 10 AM–12 PM
Claudia Sohrens, 20SCEPV0007
\$115

This hands-on workshop is designed to inspire creativity in students who want to produce their own podcasts. Each participant publishes at least one podcast episode, for which they can choose the theme and style. We use free podcast-editing software such as Audacity, GarageBand, and Adobe Audition.

NEW!

Práctica fotográfica creativa

Apr 14–May 5, Tues 1–2:30 PM
Josefina Fernandez Moran, 20SCEPV0008
\$115

Un taller creado para estudiantes que están familiarizados con los conceptos básicos de fotografía pero necesitan revisarlos. Esta clase se reúne online. Durante la duración del taller tendremos la oportunidad de volver a re visitar ISO / exposición / velocidad de obturación / abertura de diafragma y composición. A través de ejercicios que serán dados durante el transcurso de la clase y obser-

vando el trabajo de diferentes fotógrafos, podremos comprender y descubrir cómo usar nuestra práctica para crear fotografías visualmente estimulantes. Podremos fotografiar en la calle o en nuestras casas donde pondremos en práctica lo que aprendemos durante estas 4 clases. Caminar con una cámara y fotografiar constantemente es una excelente manera de comprender los conceptos de fotografía y aclarar dudas. Analizaremos las formas creativas en que podemos usar la velocidad de obturación, la profundidad de campo y la composición.

NEW!**Exploring Color**

April 15–29, Wed 3–5PM

Christine Callahan, 20SCEPV0010

\$115

Color is a powerful component of your creative toolbox. In this online course, participants explore the use of color to emphasize subject matter and highlight their unique points of view. Topics include: how color conveys emotional tones, the way light effects color temperature, the successful use of saturation levels, and how to avoid unwanted color casts. Students build photographic skills through interactive online sessions and shooting assignments. All cameras welcome.

NEW!**Domestic Space in the Era of Social Distancing**

April 16–May 7, Thurs 11 AM–1 PM

Lesly Deschler Canossi, 20SCEPV0011

\$150

Photographers have long explored the domestic space, capturing evidence of life through intimate portraiture, studies of personal ephemera, and observations of interior spaces. With social distancing, working from home has taken on new meaning—yet we must continue our photographic practice despite our isolated reality. How can our cameras unearth everyday muses and help to keep us engaged? Students in this class may take a few pictures a day or dive deep into an existing project. All camera formats welcome.

NEW!**Quick Tips for Shooting Stronger Pictures**

Apr 17, Mon 11 AM–1 PM

Christine Callahan, 20SCEPV0009

\$40

In this one-day online workshop, participants explore creative strategies for dynamic image-making. Topics include: identifying innovative camera angles, utilizing the quality of light, and harnessing the power of color to set the mood. *Note: Please have your camera or cell phone ready to shoot during the online session.*

Strange Encounters:**Photographing the Mysterious, the Wondrous, the Dreamlike, the Random**

Apr 20–May 18, Mon 2–5 PM

Palmer Davis, 20SCEPV268

\$400

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

NEW!**History of Contemporary Photography**

Apr 20–May 18, Mon 6:30–9:30 PM

Michael Foley, 20SCEPJ012

\$400

In an online seminar-style setting, this course examines today's current trends in photography by studying the past 50 years of the medium's history. Whether you are a photographer, a collector, or an enthusiast who would like to learn more about the medium, this discussion clarifies the development of contemporary themes in photography. Selected theoretical texts, along with virtual exhibition walk-throughs, round out lively visual presentations.

Memory as Prompt: Making Deeper Work

Apr 20–June 29, Mon 2–4 PM

Allen Frame, 20SOLPV204

\$475

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

NEW!**The Photo-Poetic Project**

Apr 21–June 23, Tues 6–9 PM

Janelle Lynch, 20SCEPV297

\$625

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

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

Apr 21–June 23, Tues 12–2 PM

Alison Morley, 20SOLPJ001

\$475

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.

The Grammar of Photography

Apr 22–June 24, Wed 10 AM–1 PM

Christopher Giglio, 20SCEPV051

\$625

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**

Apr 22–May 20, Wed 6:30–8:30 PM

Mira Dayal, 20SCEDP024

\$400

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.

NEW!**Bring Your Ideas to Life**

Apr 23–June 25, Thurs 12–2 PM

Anja Hitzenberger, 20SOLPV116

\$475

Do you need feedback on a project that's been sitting in a box, or one that you've been working on recently? This class explores new ideas for telling personal stories with photographs by means of customized assignments that reflect current times—when you may not be able to leave your home much. Through critiques, students learn how using the right image sequence or integrating non-photography elements like text can improve your stories and investigate the elements for telling powerful ones.

Prerequisite: Photography I or portfolio review

NEW!

**Mining Your Photographic Archives:
Building a New Body of Work**

Apr 23–June 25, Thurs 3–5 PM
Kristin Holcomb, 20SCEDP031
\$590

Your own photographic archives hold projects waiting to be developed: images you shot years ago while on vacation, working on another project, or even by mistake. Unmoored from their history, these images can reveal ideas that you didn't realize your subconscious was already developing. At times, we are not able to shoot new images; yet if we have pictures, we have projects waiting to form. This course mines the images we have already taken for a new project.

Note: Students must have a personal archive of photographs to work with and, ideally, the ability to work in Adobe Lightroom or another program that allows you to create a collection and move images within that section while viewing them in grid or contact-sheet mode

NEW!

Conversations about Photography

Apr 24–May 15, Fri 10–11 AM
Jade Doskow, 20SCEPJ011
\$105

Students in this course are assigned classic readings to discuss and respond to, in both their own writing and picture-making. Readings include works by Robert Adams, Susan Sontag, Janet Malcolm, and others. We dive into the conceptual, and then apply what we learn to compositional and atmospheric elements in the work of contemporary photographers through class discussion. This course is open to all levels.

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



© Neal Slavin, ICP faculty

Lighting

NEW!

Making Magic with Light: Part II

April 24–May 22, Fri 10:30 AM–12:30 PM
Carol Dragon, 20SCLEL129
\$400

Delve into the options for creating great images using simple flash techniques as well as off-camera flash. Our goal in this class is to produce natural-looking images, even in the most challenging situations. We cover techniques such as positioning the flash off camera, incorporating transmitters and receivers, introducing off-camera diffusers, and using grids and snots. Students produce a final project comprised of images made with these techniques.

Prerequisite: Photography I: Digital and basic knowledge of the camera flash

The Portrait

NEW!

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

Apr 21–May 19, Tues 6–9 PM
Neal Slavin, 20SCEPV0001
\$400

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.

Cityscape/Landscape



NEW!

Built Environment: Part II

Apr 23–May 28, Thurs 10 AM–12 PM
Jade Duskow, 20SCEDP112
\$355

In this follow-up class, students continue to study the technical considerations and rich history of architectural photography, both commercial and fine art. Through class discussions, critiques, and Photoshop and Lightroom work, students bring their images to the next level by means of postproduction critiques and work. Several sessions are also devoted to the art of photographing interiors. *Prerequisite: Photography I: Digital, Built Environment, or portfolio review*

NEW!

Virtual New York Art Walks

Apr 25, May 9, 16, June 13 & 27, Sat 1–3 PM
Claudia Sohrens, 20SCEPV014
\$120

This class explores New York's exciting gallery scene through a series of virtual gallery and studio visits, including interviews with producers, curators, and gallery reps, that illuminate the works on view and help to spark critical discussions about photography. Our tours extend from Manhattan (Downtown, Chelsea, and Uptown), to Brooklyn and Queens, and focus on contemporary photo-based work as well as installation and video.

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

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.

Best Practices

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
\$355

This popular workshop—back with even more collecting tips and gallery visits—goes virtual! Learn how to navigate the marketplace, whether you're looking to purchase, collect, or better understand the scene, and kick-start (or reinforce) your photography collection by making informed decisions. The first day includes discussions on the fine art photography marketplace and how to inventory, insure, and appraise. The second day features virtual interviews and visits with prominent photography dealers who provide honest answers to your probing questions.



© Mira Dayal, ICP faculty

How to Register

Spring Term
Monday, April 20–Sunday, June 28

Attend our Online Open House on Wednesday, April 8 and save 20% on tuition when you register between Wednesday, April 8 through Wednesday, April 15.

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.

By-Phone

Contact the Education Department:
212.857.0001

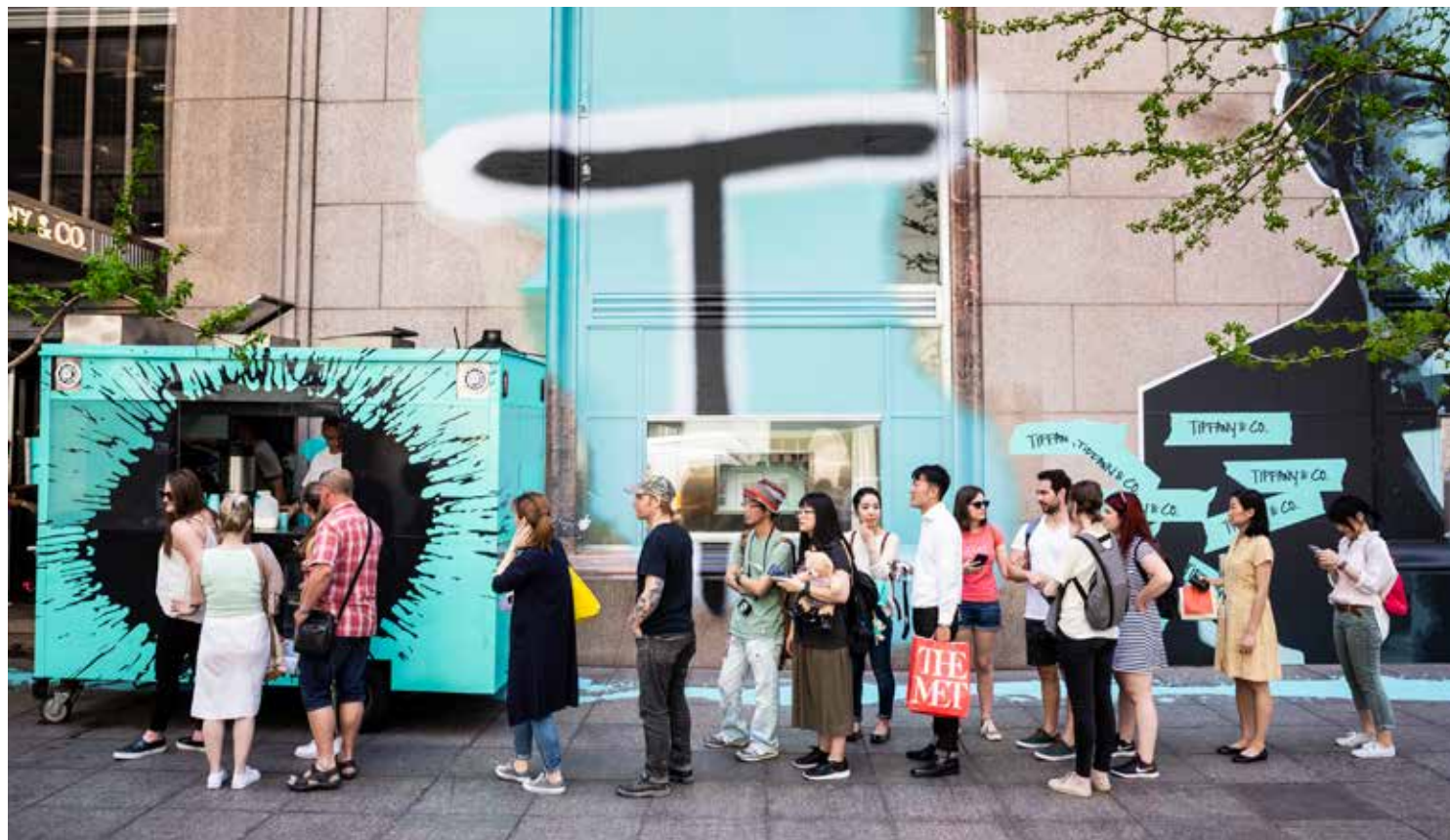
Remote Office Hours:
Monday–Friday, 10 AM–6 PM
Saturday, 9 AM–5 PM

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.

© Natan Dvir, ICP faculty



Class Policies

Absences

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

Cancellations

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

Date Changes

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

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.

→ *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.

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.

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

Portfolio Reviews

If you do not have the prerequisite for the course you would like to enroll in, you may have your portfolio reviewed by email, Zoom 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.

Virtual Appointment

portfolioreview@icp.edu
By Zoom
Tuesday–Saturday, 11 AM–4 PM

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

If you cannot attend a virtual review, we invite you to send a digital submission to portfolioreview@icp.edu. Submissions should consist of at least 10 to 15 JPEG files, or a website link. Please make sure to include any information about yourself and/or your previous photography experience and education.

TA Program

Teaching Assistant positions are available each term. Teaching Assistants who are eligible can 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 submitted to the Education Office for tuition reduction (50% off of class tuition).

For more information:

icp.org/jobs/teaching-assistant

Spring 2020 Continuing Education Online Open House*

Wednesday, April 8, 2020
6–7 PM

Join ICP staff and faculty members online via Zoom to learn more about our upcoming spring term classes. Due to concerns surrounding the spread of the Coronavirus/COVID-19, spring Continuing Education classes will be held online. Attend a breakout session to watch a demo, speak with an instructor, ask questions about enrollment, and more. RSVP to education@icp.org to attend.

*Attend our Online Open House on Wednesday, April 8 and save 20% on tuition when you register between Wednesday, April 8 through Wednesday, April 15.

Holiday Information

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

Memorial Day

Sat, May 23–Mon, May 25