

COURSES AND  
PROGRAMS  
FALL 2018



INTERNATIONAL CENTER OF PHOTOGRAPHY



INCLUDING  
JANUARY  
WORKSHOPS

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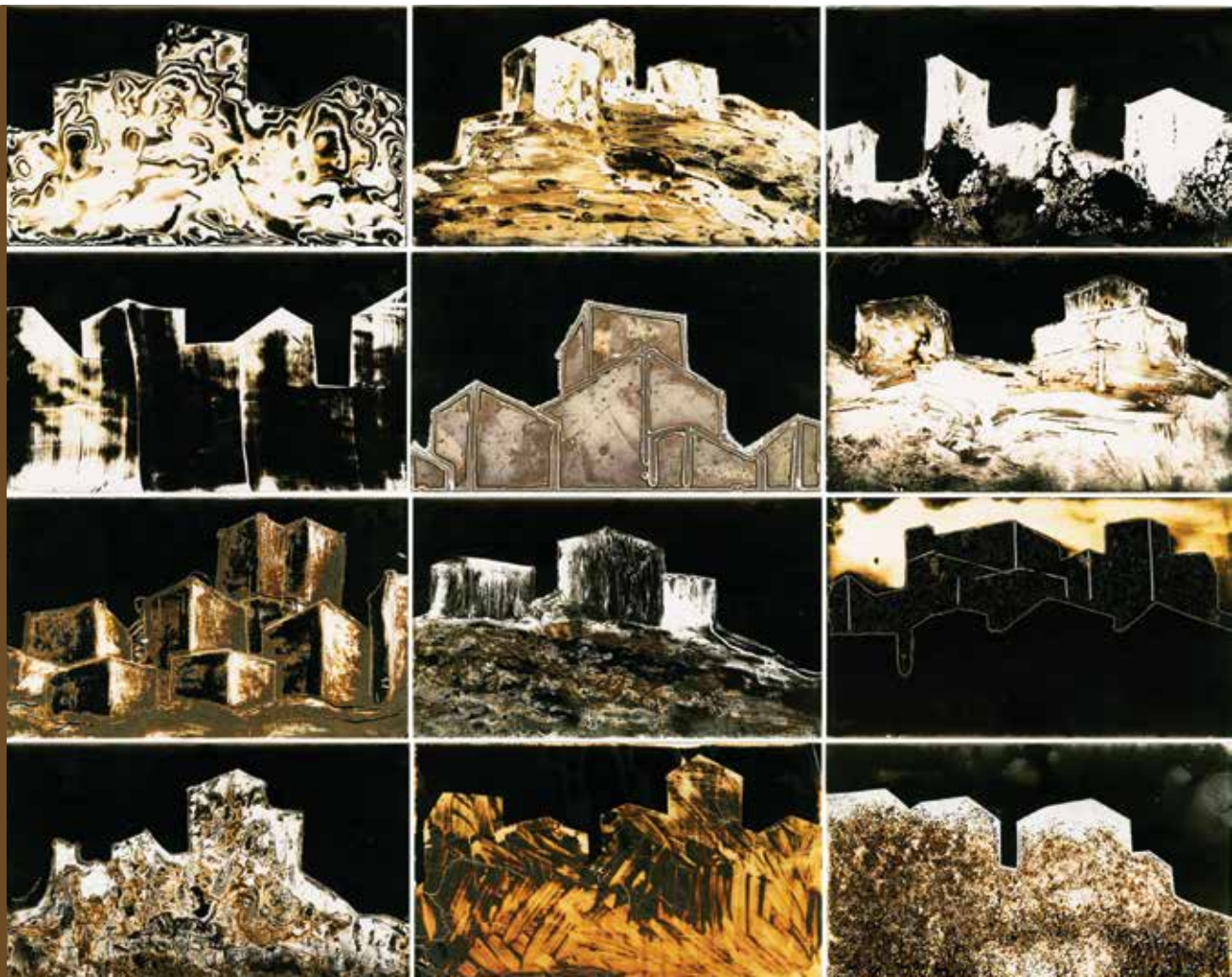
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## REGISTER EARLY AND SAVE 15%

Monday, August 13 through Friday, August 31, use code PGFY19 to receive 15% off tuition on all fall term Continuing Education classes. ICP Members receive an additional \$25 off.\*

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

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



# ONLINE CLASSES



© Martine Fougeron

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

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

## BUILDING A PERSONAL BODY OF WORK

**Oct 1–Dec 3 | Mon 1–3 PM**  
Martine Fougeron | 18FOLPV205  
\$515

This course provides the insight, impetus, process, and tools students need to take a personal project to the next level. Through weekly critiques and discussions, students learn how to orchestrate all of the important decision-making processes and means necessary to achieve the self-defined goal of bringing their projects to fulfillment. The workshop culminates with student presentations of their projects, comprised of at least 25 and up to 80 images ready for exhibition, a book publication, or a website slide show.

## NARRATIVE PHOTOGRAPHY

**Oct 9–Dec 11 | Tues 1–3 PM**  
Richard Rothman | 18FOLPV211  
\$515

This class is for photographers who would like to develop narrative-based photographic projects. We explore various ways that visual narratives are constructed, including brief photographic essays and long-form book projects. The class is open to a full range

of storytelling forms, with an emphasis on communicating effectively and poetically, while expressing oneself creatively. Participants should come to the first class with a written proposal for a new project, or a project description of work they have already begun.

**PREREQUISITE:** Photography II or portfolio review

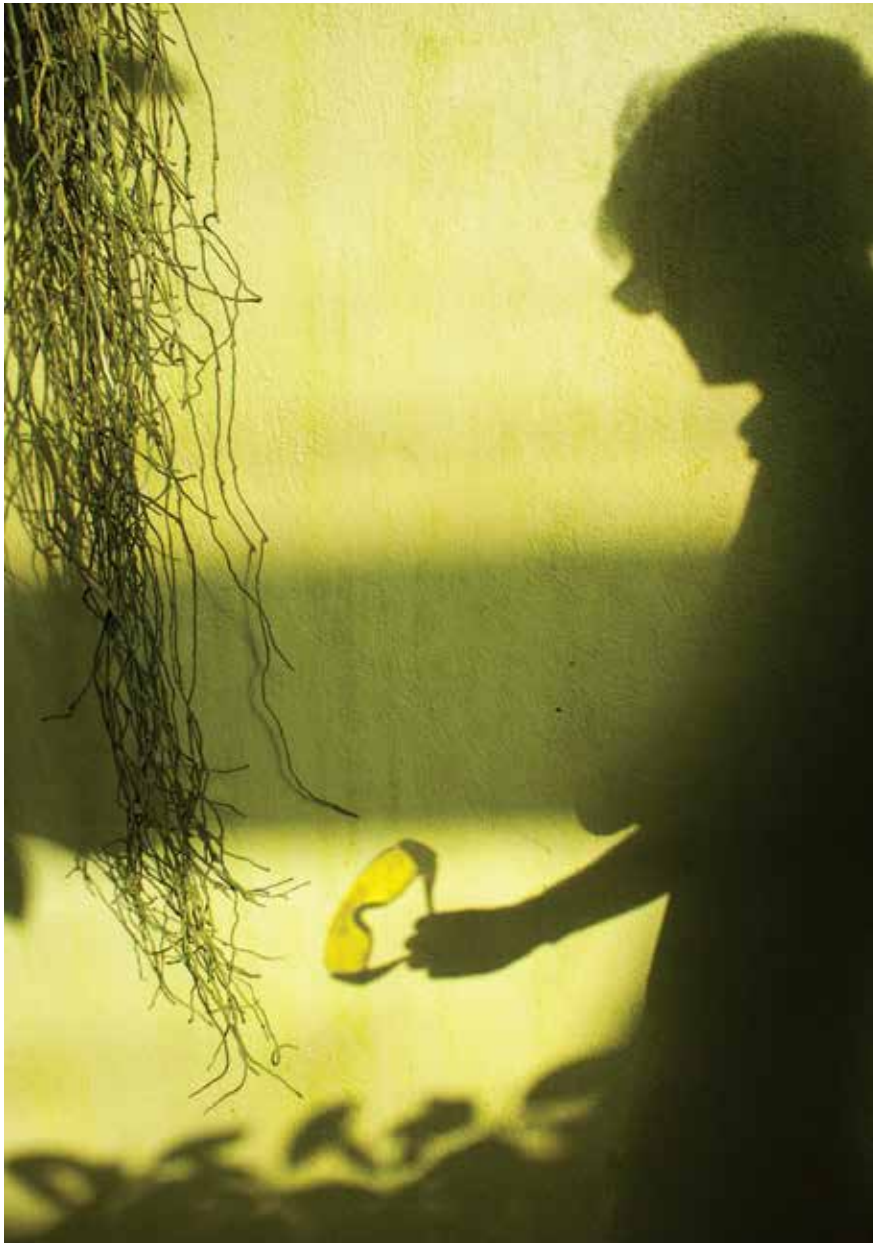
## VISUAL STORYTELLING: STRATEGIES FOR TRANSFORMING IDEAS TO A LONG-TERM PROJECT

**Oct 3–Dec 12 | Wed 2–4 PM**  
Anja Hitzenberger | 18FOLPV112  
\$515

This class is for students who want to tell personal stories with their pictures and are ready to explore ideas that could grow into a long-term project. Participants cultivate strategies for building sequenced stories, with the freedom to choose between documentary, multimedia, or conceptual projects. Through critiques and customized assignments, you learn how to create dynamic photographs with an emotional message, discover the elements needed to tell a story, and reveal how to develop your own voice through your photographs.

**PREREQUISITE:** Photography I or portfolio review

# FOUNDATION & TECHNIQUES



© Christine Callahan

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

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.

PHOTOGRAPHY I

**Sept 24–Dec 3 | Mon 6:30–9:30 PM**  
Meryl Feigenberg | 18FCEDP000A

**Sept 25–Nov 27 | Tues 10 AM–1 PM**  
Bradly Dever Treadaway | 18FCEDP000B

**Sept 25–Nov 27 | Tues 6:30–9:30 PM**  
Keisha Scarville | 18FCEDP000C

**Sept 26–Dec 5 | Wed 10 AM–1 PM**  
Jeanette May | 18FCEDP000D

**Sept 28–Dec 7 | Fri 10 AM–1 PM**  
Christine Callahan | 18FCEDP000E

\$820 + \$40 FEE

**Sept 22–23 & 29–30 | Sat & Sun 10 AM–5 PM**  
Sophie Barbasch | 18FCEDP000F

**Nov 10–11 & 17–18 | Sat & Sun 10 AM–5 PM**  
Perri Hofmann | 18FCEDP000G

\$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.

FOR BEGINNERS

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

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

HOW TO USE YOUR DIGITAL SLR OR MIRRORLESS CAMERA

**Oct 20 | Sat 10 AM–5 PM**  
Lester Lefkowitz | 18FCEDP001A

**Nov 3 | Sat 10 AM–5 PM**  
Robert Meyer | 18FCEDP001B

**Nov 4 | Sun 10 AM–5 PM**  
Robert Meyer | 18FCEDP001C

**Dec 8 | Sat 10 AM–5 PM**  
Robert Meyer | 18FCEDP001D

\$290

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

FOR BEGINNERS

IPHONE PHOTOGRAPHY 101

**Oct 13 | Sat 10 AM–5 PM**  
Clinton Weldon | 18FCEDP011A

**Nov 18 | Sun 10 AM–5 PM**  
Clinton Weldon | 18FCEDP011B

\$120

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

IPHONE AND IPAD: THE IDEAL TRAVEL CAMERA—APPS, GIZMOS, AND TECHNIQUES FOR SERIOUS IPHONE/IPAD TRAVEL PHOTOGRAPHY

**Oct 13–14 | Sat & Sun 10 AM–5 PM**  
Dan Burkholder | 18FCEDP016

\$380

Learn to enjoy amazing image capture and processing power from your iPhone or iPad. This course covers how to design your ideal travel package with lenses, apps, storage, and other hardware goodies; develop a personalized iPhone/iPad workflow; take exciting Panoramas (up to 63MP!); incorporate special techniques to best prepare your images for incredible print quality—and more. Reenergize your photography, as you discover powerful ways to create professional fine art images in the palm of your hand.

IPHONE II: ADVANCED TECHNIQUES

**Nov 10 | Sat 10 AM–5 PM**  
Clinton Weldon | 18FCEDP111

\$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

HOW TO ORGANIZE YOUR DIGITAL PHOTOS USING LIGHTROOM

**Nov 17 | Sat 10 AM–5 PM**  
Clinton Weldon | 18FCEDP012

\$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



© Bill Armstrong

types. We also cover the ins and outs of image backups to protect against data loss.

PHOTOGRAPHY II

**Sept 24–Dec 3 | Mon 10 AM–1 PM**  
Christine Callahan | 18FCEDP100A

**Sept 26–Dec 5 | Wed 6:30–9:30 PM**  
Heidi Norton | 18FCEDP100B

\$820 + \$40 FEE

**Dec 1–2 & 8–9 | Sat & Sun 10 AM–5 PM**  
Christine Callahan | 18FCEDP100C

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

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

MACINTOSH BASICS

**Sept 22 | Sat 10 AM–1 PM**  
Lavonne Hall | 18FCEMB000A

**Sept 23 | Sun 2–5 PM**  
Lavonne Hall | 18FCEMB000B

\$100

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

FOR BEGINNERS.

Digital Workflow

INTRODUCTION TO ADOBE LIGHTROOM

**Oct 27–28 | Sat & Sun 10 AM–5 PM**  
Ports Bishop | 18FCELR000

\$540 + \$20 FEE

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

large quantities of digital images. Students learn to sort images into easily manageable databases, color correct and retouch images, and output images for various purposes, such as printing, emails, slide shows, and websites. **FOR BEGINNERS**

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

**ADOBE LIGHTROOM: COMPREHENSIVE**

**Sept 25–Nov 27 | Tues 10 AM–1 PM**  
Ports Bishop | 18FCELR001  
\$820 + \$40 FEE

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

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

**ADOBE LIGHTROOM FOR ADVANCED USERS**

**Dec 8–9 | Sat & Sun 10 AM–5 PM**  
Ports Bishop | 18FCELR100  
\$540 + \$20 FEE

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

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

**PHOTOSHOP I: DIGITAL IMAGING FOR PHOTOGRAPHERS**

**Sept 24–Dec 3 | Mon 10 AM–1 PM**  
Christopher Giglio | 18FCEPS000A

**Sept 26 –Dec 5 | Wed 6:30–9:30 PM**  
Claudia Sohrens | 18FCEPS000B

\$820 + \$40 FEE

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

**FOR BEGINNERS**

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

**PHOTOSHOP II: DIGITAL IMAGING FOR PHOTOGRAPHERS**

**Sept 25–Nov 27 | Tues 6:30–9:30 PM**  
Christopher Giglio | 18FCEPS100A

**Sept 27–Dec 6 | Thurs 10 AM–1 PM**  
Kathleen Anderson | 18FCEPS100B

\$820 + \$40 FEE

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

**PREREQUISITE:** Photoshop I or portfolio review

**PHOTOSHOP I: FOR ADOBE LIGHTROOM USERS**

**Sept 24–Dec 3 | Mon 10 AM–1 PM**  
Kathleen Anderson | 18FCEPS106  
\$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

**AFTER THE SHOOT WHAT NEXT?**

**Dec 1–2 | Sat & Sun 10 AM–5 PM**  
Lester Lefkowitz | 18FCEDP002  
\$380 + \$30 FEE

This workshop explores how to handle digital images after the photograph has been captured. Designed for those who have a basic working knowledge of digital photography, the course is packed with information, lectures, and demonstrations that cover many aspects of software, cameras, and printers. Topics include the digital "workflow," proper use of the histogram, the pros and cons of working with RAW files, the many useful features of Lightroom and Photoshop, making contact sheets, and more.

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

**THE PERFECT SCAN**

**Dec 8–9 | Sat & Sun 10 AM–5 PM**  
Ben Gest | 18FCEDT101  
\$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.

**New Media / Video**

**DIGITAL VIDEO PROJECTS I**

**Sept 25–Nov 27 | Tues 6:30–9:30 PM**  
Bradly Dever Treadaway | 18FCEDV117  
\$820 + \$40 FEE

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

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

**THE ESSENTIALS AND POETICS OF VIDEO PRODUCTION**

**Oct 27–28 & Nov 3–4 | Sat & Sun 10:00 AM–5:00 PM**  
Alexander Kaluzhsky | 18FCEDV120  
\$770 + \$40 FEE

This class explores the process of creating video work as a self-contained, self-reliant, personal endeavor. Students are guided through the process of making work from start to finish—from concept to a completed edit (using Adobe Premiere). At the same time, they examine the art of the cinematic form with examples from filmmakers working particularly in the poetic and personal terrain. Students are welcome to bring ongoing projects to class or create a new, short piece from start to finish.

**PREREQUISITE:** Photography I or portfolio review

**Printing**

**FINE ART DIGITAL PRINTING I**

**Sept 27–Dec 13 | Thurs 6:30–9:30 PM**  
Perri Hofmann | 18FCEPR100  
\$820 + \$70 FEE

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

**PREREQUISITE:** Photoshop I or portfolio review  
**NOTE:** No class Nov 1



© Bryan Whitney

FINE ART DIGITAL PRINTING II

Sept 27–Dec 6 | Thurs 2–5 PM  
Ben Gest | 18FCEPR200  
\$820 + \$70 FEE

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

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



© Sophie Barbasch

THE DIGITAL PORTFOLIO MASTER CLASS: ARCHIVAL INKJET PRINTING

Sept 27–Dec 6 | Thurs 10 AM–1 PM  
Ben Gest | 18FCEPR300  
\$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, along with strong knowledge of Photoshop, color management, and inkjet printing

PRINTING ON ALTERNATIVE MATERIALS

Nov 1–Dec 6 | Thurs 6:30–9:30 PM  
Bryan Whitney | 18FCEPR203  
\$540 + \$100 FEE

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

**PREREQUISITE:** Photography I or portfolio review

PHOTOGRAPHY II IN BLACK-AND-WHITE

Sept 26–Dec 5 | Wed 7–10 PM  
Jim Megargee | 18FCEFB100  
\$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

NEW PHOTOGRAPHY III IN BLACK-AND-WHITE

Sept 27–Dec 6 | Thurs 7–10 PM  
Jim Megargee | 18FCEFB301  
\$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

Sept 25–Nov 27 | Tues 6:30–9:30 PM  
Brian Young | 18FCEFB200  
\$705 + \$85 FEE

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

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

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

Sept 26–Dec 5 | Wed 6:30–9:30 PM  
Bill Armstrong | 18FCEFC002  
\$705 + \$70 FEE

Many photographers prefer printing from color-negative film because of its flexibility, simplicity, and superb reproduction of both

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

LARGE-FORMAT

Sept 27–Dec 6 | Thurs 2–5 PM  
Richard Rothman | 18FCELF100  
\$655 + \$40 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 will be required to take it home for the duration of the class. ICP is unable to accommodate storage of equipment.

Alternative Processes

NON-SILVER PRINTING

Sept 24–Dec 3 | Mon 10 AM–1 PM  
Tricia Rosenkilde | 18FCEAP100  
\$775 + \$100 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

INTRODUCTION TO ENCAUSTIC FOR PHOTOGRAPHERS

Oct 13–14 | Sat & Sun 10 AM–5 PM  
Jill Skupin Burkholder | 18FCEAP002  
\$380 + \$85 FEE

A world of creative possibilities exists within alternative photographic processes and the mixed-media realm. One of the most unique processes is the encaustic technique, which uses hot beeswax and

Film Photography

PHOTOGRAPHY I IN BLACK-AND-WHITE

Sept 24–Dec 3 | Mon 7–10 PM  
Kristin Holcomb | 18FCEFB000A

Sept 26–Dec 5 | Wed 10 AM–1 PM  
Michael Silverwise | 18FCEFB000B  
\$705 + \$55 FEE

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

FOR BEGINNERS

**NOTE:** For students who prefer to learn about the basics in color, please see The Power of the Color Image: Exploring Color In & Out of the Darkroom, (next column)



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pigments to enhance images. In this course, students learn how to prepare digital images with sufficient detail and local contrast to use with encaustic methods. We then explore adding images at different stages. Additional techniques, such as using stencils, embedding objects, and adding texture and color to encaustic works, are also covered.

**DIGITAL NEGATIVES AND PLATINUM-PALLADIUM PRINTING**

**Oct 20–21 & 27–28 | Sat & Sun 10 AM–5 PM**  
Tricia Rosenkilde | 18FCEAP203  
\$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**

**Nov 4 | Sun 10 AM–5 PM**  
Douglas Collins & Eva Nikolova | 18FCEAP000  
\$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**

**Sept 25–Nov 27 | Tues 10 AM–1 PM**  
Robert Meyer | 18FCELI100A  
\$680 + \$50 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.

**THE FUNDAMENTALS OF STUDIO LIGHTING**

**Sept 25–Nov 27 | Tues 6:30–9:30 PM**  
David Arky | 18FCELI201  
\$680 + \$100 FEE

This introduction to the fundamentals of studio lighting focuses on practical applications for portraiture. In-class demonstrations cover the unique properties and use of strobe equipment and continuous light sources, such as tungsten and LED lighting, as well as diffusers, specialized reflectors, and focusing elements, along with filters, umbrellas, softboxes, paras, and other light shapers. Students learn to consider the direction of light, proper exposure, and light’s effect on contrast and color balance, with much opportunity for in-class practice.

**NOTE:** Classes take place in the instructor’s studio.

**NOTE:** New location, Brooklyn, NY

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

**ADVANCED LIGHTING TECHNIQUES**

**Sept 26–Dec 5 | Wed 6:30–9:30 PM**  
Robert Meyer | 18FCELI212  
\$680 + \$50 FEE

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

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

**MINIMALIST LIGHTING: TECHNIQUES FOR AVAILABLE LIGHT**

**Sept 28–Dec 7 | Fri 10 AM–1 PM**  
Carol Dragon | 18FCELI115  
\$680 + \$45 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

**NEW MEANINGFUL FLASH**

**Nov 1–Dec 6 | Thurs 6:30–9:30 PM**  
Angela Cappetta | 18FCELI124  
\$410 + \$25 FEE

This is a critique/technique class on off-camera flash. You learn how to introduce a flash bracket into your setup (or hand-hold a flash off-camera). We also explore the capabilities of your flash and use it to improve your imagemaking. Perhaps you use a flash bracket, perhaps you hand-hold your flash, perhaps a friend holds your flash for you. Whatever the case, we’ll figure out the best solution for your situation.

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

**THE DAYLIGHT STUDIO**

**Oct 13–14 | Sat & Sun 10 AM–5 PM**  
Andrew French | 18FCELI107  
\$470 + \$100 FEE

New York City has some 30 daylight studios for rent, and many more owned and leased by full-time photographers. The light is beautiful and can be shaped and controlled to achieve a look that is both old and new. Photographers Paolo Roversi, Peter Lindbergh, and Patrick Demarchelier, among others, use daylight to great effect. In this workshop, students shoot in daylight studios and gain an understanding of how

daylight works through demonstrations and hands-on approaches.

**PREREQUISITE:** Photography I or portfolio review  
**NOTE:** Classes are held in the instructor’s studio.

**LIGHTING TECHNIQUES: THE ESSENTIAL PRINCIPLES**

**Oct 20–21 | Sat & Sun 9 AM–4 PM**  
Flora Hanitijo | 18FCELI122  
\$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 in the studio. Hands-on practice and assignments show students how to use Profoto studio lighting equipment and accessories, such as different reflectors, softboxes, silks, flags, and nets. Through visual presentations and discussions of printed matter, participants review examples of the direction and quality of light. They also acquire a repertoire of lighting techniques.

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

**FASHION: THE INSIDE STORY**

**Nov 10–11 & 17–18 | Sat & Sun 9 AM–4 PM**  
Janusz Kawa | 18FCELI123  
\$555 + \$100 FEE

In this course, students develop a personal and practical approach to fashion photography, acquiring the fundamental skills needed to produce compelling photographs and learning how to use the basic tools and techniques within a professional photo studio setting. Participants are challenged to conceptualize, communicate, and create a unique portfolio of images in association with models, professional makeup artists, and hair stylists. Students gain insight into posing and relating to the model, examining various qualities and temperatures of light, and more.

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

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

**Nov 17–18 | Sat & Sun 10 AM–5 PM**  
Lester Lefkowitz | 18FCELI001  
\$380 + \$25 FEE

For those already familiar with basic camera operation, this workshop concentrates on understanding and applying the fundamental underpinnings of any fine photograph: great light, proper and appropriate exposure, and filling the frame in a compelling manner. Students learn how to achieve reliable and consistent exposures, and how to master both daylight and artificial light. We also examine how the masters have composed their images within the simple rectangle. Participants should bring their cameras for photographing around the city.

# IDEAS & PRACTICE



© Alex Fradkin

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

## Documentary & Visual Journalism Photography

### THE DOCUMENTARY PROJECT: THE PHOTOGRAPHER AS STORYTELLER

**Sept 25–Nov 27 | Tues 6:30–9:30 PM**  
Natan Dvir | 18FCEPJ203  
\$655 + \$15 FEE

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

**PREREQUISITE:** Photography II or portfolio review

### INTRODUCTION TO STREET PHOTOGRAPHY: CAPTURING THE FLEETING MOMENT

**Sept 27–Dec 6 | Thurs 10 AM–1 PM**  
Natan Dvir | 18FCEPJ109  
\$655 + \$15 FEE

In this course, students explore approaches to photographing people on the street, as they learn to identify photographic opportunities and capture candid moments in a dynamic environment. We take field trips around New York, which are accompanied by weekly in-class critiques and frontal lectures focusing on topics such as technical considerations, lens selection, creative use of available light, portraiture, and cultural sensitivities. We also discuss photographs and projects of master photographers, as well as personal styles and contemporary street photography.

**PREREQUISITE:** Photography I or portfolio review

### PEOPLE AND PLACE: THE DOCUMENTARY PORTRAIT

**Sept 27–Dec 6 | Thurs 10 AM–1 PM**  
Karen Marshall | 18FCEPJ007  
\$655 + \$15 FEE

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

### ON THE STREET: APPROACHING STRANGERS

**Oct 13–14 | Sat & Sun 10 AM–5 PM**  
Greg Miller | 18FCEPJ006  
\$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** VISUAL FREEDOM: HOW TO REACH THE POWER OF THE IMAGE

**Oct 27–28 & Nov 3–4 | Sat & Sun  
10 AM–5 PM**  
Frank Fournier | 18FCEPV275  
\$460

A photograph is born at the crossroads of a technical skill and a moral humility, at the place where the inner world of the photographer meets the outer world. This course explores various methodologies and practical tools that introduce students to critical thinking on a professional level. Participants are encouraged to find and develop their personal vision, one that aligns heart and mind.

**PREREQUISITE:** Photography II or portfolio review

## The Portrait

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

**Sept 25–Nov 27 | Tues 6:30–9:30 PM**  
Neal Slavin | 18FCEPO104  
\$680 + \$100 FEE

Delve into the pleasures of creating portraits from your own perspective. Students in this course are exposed to cross-disciplinary mediums, such as drawing, music, and painting, in order to maximize their creative photographic portrait abilities. Often breaking the “how to” rules of classic portraiture, participants also learn the basic elements—finding character, location versus studio, lighting, the use of props, posing, makeup, gesture—and tackle the age-old dilemma of whether to use flattery as opposed to stark realism.

**PREREQUISITE:** Photography I and portfolio review

### PORTRAITURE AS AN ACT OF SELF-EXPRESSION

**Sept 26–Dec 5 | Wed 10 AM–1 PM**  
Richard Rothman | 18FCEPO002  
\$655 + \$15 FEE

The very act of selecting the people we photograph is, in itself, an act of self-expression. Portraits can therefore be revelatory metaphors for the self, as well as records of others. In this class, we delve into the many decisions that go into the “casting” of who it is we want to take pictures of, and why. Students are asked to present a brief written proposal for a portrait-based project they would like to work on throughout the course.

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

**Sept 27–Dec 6 | Thurs 6:30–9:30 PM**  
Alice O'Malley | 18FCEP0200  
\$680 + \$70 FEE

Throughout the history of photography, portraitists have looked to fashion for inspiration, and fashion has turned to the camera for edification. In this class, students explore the nexus of fashion and portraiture by examining our inspiration as photographers and our desires as viewers. The class includes weekly lighting workshops, slide presentations on the history of fashion photography, and student critiques—with particular attention to decisions made regarding lighting, art direction, and narrative themes.

**PREREQUISITE:** Photography II or portfolio review

**NEW THE EDITORIAL PORTRAIT**

**Sept 27–Dec 6 | Thurs 6:30–9:30 PM**  
Paul Sunday | 18FCEP0112  
\$655

Shooting portraits for magazines can be exciting, rewarding, and challenging. This course tackles every aspect of creating a portfolio of portraiture in an editorial style. We also delve into developing and maintaining a creatively rewarding practice in portraiture. Coursework includes produc-

tion, casting, lighting, postproduction, printing, marketing, and networking. Ultimately, we demystify the fascinating ritual of the formal portrait setting and prepare students to develop a cohesive portfolio of portrait work, with strategies for sharing that work with the world.

**PREREQUISITE:** Photography I or portfolio review

**NEW PORTRAIT LIGHTING—ANOTHER PERSPECTIVE**

**Oct 20–21 | Sat & Sun 10 AM–5 PM**  
Robert Meyer | 18FCEP0113  
\$380 + \$50 FEE

This two-day workshop starts with a candid conversation about lighting and an examination of images that exhibit a variety of situations where the control of light is handled naturally. In-class sessions include shooting demonstrations that show a number of lighting techniques; these allow time for you to set up and experiment. Sunday is totally hands-on: you bring ideas, and receive a model and time to accomplish your vision. The objective is to learn how to create a memorable, dramatic portrait.

**PREREQUISITE:** Lighting Techniques: An Overview, Lighting Techniques: The Essential Principles, or portfolio review

**NEW THE ENGAGING PORTRAIT**

**Dec 1–2 & 8–9 | Sat & Sun 10 AM–5 PM**  
Richard Renaldi | 18FCEP0220  
\$460 + \$20 FEE

This two-weekend workshop places strong emphasis on environmental portraiture and the making of photographic portraits (primarily, but not limited to, strangers). We cover the construction and aesthetics of what makes an engaging portrait, including background, lighting, direction, and casting. We also explore the figure/ground relationship, the use of creative perspectives, and the decisive acuity required for spontaneous portraiture. The workshop's main objective is to provide students with a technical and conceptual fluency that they may apply within their own practice.

**PREREQUISITE:** Photography II or portfolio review

**NOTE:** A DSLR or medium-format digital camera is recommended, but not required.

**Cityscape / Landscape**

**PHOTOGRAPHING NEW YORK: THE LOWER EAST SIDE**

**Sept 24–Dec 3 | Mon 10 AM–1 PM**  
Brian Rose | 18FCELA003  
\$655 + \$75 FEE

The streets and tenements of the Lower East Side—as depicted in the iconic photographs of Jacob Riis, Berenice Abbott, and Helen Levitt—have long been home to immigrants from around the world. Today, however, affluent newcomers push into established ethnic enclaves, and new construction threatens the historic streetscape. In this class, students document different geographical or thematic aspects of the neighborhood, and design and produce a book using Blurb. The finished book will be presented to ICP's research center. All formats are welcome.

**THE MODERN METROPOLIS: RETRACING BERENICE ABBOTT'S NEW YORK**

**Sept 27–Dec 6 | Thurs 2–5 PM**  
Jade Duskow | 18FCENY110  
\$655 + \$30 FEE

In 1935, Berenice Abbott set out on a major five-year photography project: to document the changing New York cityscape with the support of the Works Progress Administration (WPA). Her pictures represent a dynamic view of the city's transformation. Using her iconic 1939 publication, *Changing New York*, as a departure point, we travel to the neighborhoods in this book to gain a visual understanding of the rich urban environment and create a series of images representative of the rapidly evolving skyline.

**PREREQUISITE:** Photography I or portfolio review

**NEW PHOTOGRAPHING NEW YORK CITY FROM REMARKABLE LOCATIONS**

**Oct 20–21 | Sat & Sun 10 AM–5 PM**  
Lynn Saville | 18FCELA103  
\$410

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

**PREREQUISITE:** Photography I or portfolio review

**THE ARCHITECTURAL METROPOLIS AND THE POETICS OF SPACE**

**Nov 5–Dec 3 | Mon 6:30–9:30 PM**  
Alex Fradkin | 18FCELA001  
\$410

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

**Personal Vision**

**NEW DEVELOPING A VISUAL LANGUAGE: EXPLORING THE SELF THROUGH OBJECT**

**Sept 24–Dec 3 | Mon 10 AM–1 PM**  
Alexandra Rowley | 18FCEPV086  
\$655 + \$25 FEE

What obsesses you? Have you considered why? Have you photographed it? This course examines the idea that creative practices extend from our desire for self-awareness. Through a combination of discussions, weekly assignments, and class critiques, we delve into creative problem-solving that expands our understanding of ourselves. Students may bring various perspectives and genres to this class. Issues of composition, lighting, and presentation are discussed as each student works to refine a visual language that best serves his/her own vision.

**PREREQUISITE:** Photography II or portfolio review

**NOTE:** Must demonstrate proficiency with camera and be able to produce prints



© Richard Renaldi

DAILY PRACTICE:  
THE PHOTO JOURNAL

Sept 24–Dec 3 | Mon 6:30–9:30 PM  
Linda Cummings | 18FCEPV002  
\$655 + \$50 FEE

The daily practice of making photographs is a way of “slowing down time” and “making sense” of the world. In this course, students photograph every day, regardless of other commitments, and keep a visual diary. Class discussions provide support and encourage refinement of photographic technique. Readings include essays by renowned photographers. In committing to this daily practice, students become clearer about when, why, and how to transform the “decisive moments” of ordinary experience into photographs that truly “speak” to them and others.

THE EMERGING PHOTOGRAPHER:  
BUILDING A CONTEMPORARY PRACTICE

Sept 24–Dec 3 | Mon 6:30–9:30 PM  
Sarah Palmer | 18FCEPV267  
\$655 + \$20 FEE

This course examines the openness of contemporary photography. Moving beyond the genre and its typical classifications, students develop a new body of work, or hone an existing one, through critiques, readings, lectures, and tailored assignments. We discuss techniques and ideas, and devote time to discussions as well as shooting and experimentation. Participants also consider how contemporary issues, including politics, sexuality, and identity, can emerge or retreat in such work, and how technical tools and color can affect its overall efficacy.

**PREREQUISITE:** Photography II or portfolio review

**NEW** THE CRITIQUE: FROM THE  
LONG-TERM PROJECT TO REFINING  
YOUR SKILLS AND PRACTICE

Sept 24–Dec 3 | Mon 6:30–9:30 PM  
Inbal Abergil | 18FCEPV276  
\$560 + \$100 FEE

This class is designed for photographers who need to develop presentation skills. We discuss career strategies, professional challenges, and each student’s relationship to contemporary art practices. With the goal of crafting a proposal for a solo exhibition, an artist residency, or a publication, students engage in assignments designed to question our understanding of why we make the decisions we do and how to best communicate photographically. Prominent critics are regularly invited to engage with and critique student work. Prerequisite: Photography II or portfolio review

EXPLORE YOUR SURROUNDINGS

Sept 25–Nov 27 | Tues 10 AM–1 PM  
Anja Hitzenger | 18FCEPV163  
\$410 + \$25 FEE

This class is for students who want to tell a unique story about where they live—what makes their neighborhood exceptional, how people make a place special, or how their environment is changing. Participants develop their own language and learn what



© Paul Sunday

is important when telling a story. We also discuss compositional tools and effective editing, and look at comparative studies of other photographers. Students are encouraged to use the class as the jumping-off point for a long-term project.

**PREREQUISITE:** Photography I or portfolio review

THE GRAMMAR OF PHOTOGRAPHY

Sept 26–Dec 5 | Wed 10 AM–1 PM  
Christopher Giglio | 18FCEPV051  
\$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** COLLAGE IN PHOTOGRAPHY  
FROM PAST TO PRESENT

Sept 25–Nov 27 | Tues 6:30–9:30 PM  
Hans Neleman | 18FCEPV085  
\$655 + \$50 FEE

This course explores the photographic collage, from its origins in early photo-montage to the present. Following a fast-forward introduction to the pioneers of the form, we focus on contemporary practitioners who move fluidly through various modes of working in mixed media with a nod to photography. Throughout the studio course, students address conceptual and formal issues related to combining photography across mediums. Participants are required to create their own art for presentation.

STRANGE ENCOUNTERS:  
PHOTOGRAPHING THE MYSTERIOUS,  
THE WONDROUS, THE DREAMLIKE,  
THE RANDOM

Nov 1–Dec 6 | Thurs 6:30–9:30 PM  
Palmer Davis | 18FCEPV268  
\$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

**NEW** NEW WAYS OF SEEING:  
BUILDING VISUAL COHERENCE  
AND MEANING

Sept 27–Dec 6 | Thurs 6:30–9:30 PM  
Janelle Lynch | 18FCEPV172  
\$655 + \$35 FEE

This course cultivates attention, presence, and the ability to create photographs with greater formal, personal, and universal resonance. Dynamic in-class exercises and prompts for weekly assignments challenge participants to examine their subject matter and working methods, hone their visual perception, and identify or deepen the theme of their photographic inquiry. Regardless of their genre or subject matter, participants are encouraged to discover new ways of making images with increased intentionality and, therefore, broadened visual coherence and meaning.

**PREREQUISITE:** Photography I or portfolio review

PHOTOGRAPHY AND COLLAGE

Sept 28–Dec 7 | Fri 2–5 PM  
Barbara Confino | 18FCEPV073  
\$655 + \$75 FEE

When it comes to the photographic image, collage encourages you to tear it, scrunch it, burn it, stomp on it, and endlessly renew it! This course explores both the history of collage, which emerged from Cubism and Dada-Surrealism, and its various styles. Students also learn basic collage techniques using their favorite materials, including their own photographs. We work both digitally and in a traditional, hands-on, cut-and-paste manner. Guest speakers, visits to pertinent exhibitions, and lively discussions supplement practical exercises.

## NEW STUDIO SEMINAR

**Sept 28–Dec 7 | Fri 6:30–9:30 PM**

Meryl Feigenberg | 18FCEPV277

\$770 + \$70 FEE

This course is intended for photographic and video-based artists who have an artistic practice they are looking to develop further. The 10 weeks serve as a workshop-seminar, with the classroom functioning as studio space, the group as cohort, the time as residency. Classes are spent in critiques, sharing artistic references and addressing a variety of digital techniques tailored to the needs of each individual student. Participants receive additional hours to continue their work in the Digital Media Lab outside of class.

**PREREQUISITE:** Photography II or portfolio review

**NOTE:** Students must be proficient with the Mac platform and have a project in mind or a work-in-progress.

## WOMEN PICTURING REVOLUTION

**Oct 27 | Sat 10 AM–5 PM**

Lesly Deschler Canossi & Zoraida

Lopez-Diago | 18FCEPV057

\$150 + \$25 FEE

This one-day seminar surveys female photographers who document war, conflicts, crises, and revolution in private realms and public spaces. We examine not only the photographs they create, but also the conditions in which they make these images. From high-profile photojournalists to international photographers lesser known to a Western audience, our examination of women who photograph conflict reclaims and retells history in a radical and necessary way. Special focus is placed on the impact that conflict has on women and girls.



© Alexandra Rowley

## COLLECTING PHOTOGRAPHY 101: EVERYTHING YOU NEED TO KNOW

**Oct 3–Apr 11 | Wed, Thurs, & Sat |**

**Wed, Oct 3 at ICP | Sat (in the field) Dec 1, Jan 5, Feb 16, Mar 2, 3–6 PM | Thurs Apr 4, 4–7 PM (AIPAD tour) & Thurs Apr 11, 6:30 (dinner at instructor's home)**

Alice S. Zimet | 18FCEPV072

\$480 + \$55 FEE

The photography market has exploded with new galleries, a fresh generation of respected photographers, major museum shows, and soaring prices. This class helps

the collector—whether beginner or more seasoned—as well as the photographer to better understand the marketplace. Participants receive an overview of the marketplace, and then hit the road with special behind-the-scenes guided tours of art fairs, auction previews, galleries, and more. The final class includes a visit (over dinner) to see the instructor's private collection.

**NOTE:** Tour dates may vary, depending on dates of art fairs and auction previews.

**NOTE:** This course is non-vocational.

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

**Oct 12–13 | Fri 10 AM–6 PM |**

**Sat 10 AM–5 PM**

Alice S. Zimet | 18FCEPV078

\$380 + \$25 FEE

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

## FASHION: THE INSIDE STORY

**Nov 10–11 & 17–18 | Sat & Sun 9 AM–4 PM**

Janusz Kawa | 18FCELI123

\$555 + \$100 FEE

In this course, students develop a personal and practical approach to fashion photography, acquiring the fundamental skills needed to produce compelling photographs and learning how to use the basic tools and techniques within a professional photo studio setting. Participants are challenged to conceptualize, communicate, and create a unique portfolio of images in association



with models, professional makeup artists, and hair stylists. Students gain insight into posing and relating to the model, examining various qualities and temperatures of light, and more.

**PREREQUISITE:** Photography I or portfolio review

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

## HOW I LOOK AT PHOTOGRAPHS

**Dec 2 | Sun 10 AM–5 PM**

W. M. Hunt | 18FCEPV005

\$125

This workshop is about looking at photographs—considering them, thinking about them, and reacting to them—taught by someone who has been doing that for many years. Students should come with open minds, patience, and nerve. The instructor will do a great deal of talking and show lots of visuals in the first part of the workshop. In the second half, students will do the talking. Students will be asked to bring printouts of three images that they did not photograph, but that they admire.

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

**Dec 8–9 | Sat & Sun 10 AM–5 PM**

Alice S. Zimet | 18FCEMA006

\$380 + \$25 FEE

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



© David Arky

# STRATEGIES FOR THE PHOTOGRAPHER



© Harvey Stein

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

### **NEW** COLLECTING INTENSIVE: TIPS, CARE, AND BEHIND-THE-SCENES VISITS

**Oct 12–13 | Fri 10 AM–6 PM | Sat 10 AM–5 PM**  
Alice S. Zimet | 18FCEPV078  
\$380 + \$25 FEE

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

### THE PHOTO EDITOR/PHOTOGRAPHER COLLABORATION: THE EDITORIAL ASSIGNMENT

**Nov 17–18 | Sat & Sun 10 AM–5 PM**  
Elinor Carucci & Justin O'Neill | 18FCEPV315  
\$380 + \$45 FEE

This two-day course is for students who wish to learn, understand, and improve their ability to photograph for magazines. Focusing on editorial photography, the instructors cover various aspects of the processes photographers employ with publications; review and edit students' work; and help participants get one step closer to becoming informed storytellers. This class covers how to create an effective portfolio; approach, meet, and get to know a magazine; and get the right assignments. We also discuss what goes into executing successful shoots.

**PREREQUISITE:** Advanced or intermediate level, or portfolio review; participants must have a portfolio

### **NEW** EDITING & SEQUENCING: BUILDING A PORTFOLIO

**Nov 3–4 & 10–11 | Sat & Sun 10 AM–5 PM**  
Jean Marie Casbarian | 18FCEPV316  
\$460

As photographers, we all know the importance of having a strong edit in our final project portfolios. In this intensive workshop, students build upon current bodies of work by examining the various linear and nonlinear ways in which to construct and orchestrate their photographs, both on and off the wall. We also look at photographers who carefully consider the composed installation of their images, oftentimes creating a new form and deeper context for their concepts and exhibitions.

**PREREQUISITE:** Students must have a current body of work and be open to experimentation; Photography II or portfolio review

### HOW I LOOK AT PHOTOGRAPHS

**Dec 2 | Sun 10 AM–5 PM**  
W. M. Hunt | 18FCEPV005  
\$125

This workshop is about *looking* at photographs—considering them, thinking about them, and reacting to them—taught by someone who has been doing so for many years. Students should come with open minds, patience, and nerve. The instructor does a great deal of talking and shows lots of visuals in the first part of the workshop. In the second half, students do the talking. Participants should bring printouts of three images that they did not photograph, but that they admire.

## Book Design and Production

### PUBLISHING AS PRACTICE: CREATIVE APPROACHES TO PHOTOBOOK DESIGN

**Sept 27–Oct 25 | Thurs 6:30–9:30 PM**  
Christina Labey | 18FCEID103  
\$540 + \$70 FEE

The photobook is a useful tool for communicating with a broad audience. From the editorial and design process to the production of the physical book, many details are involved. This class provides an introduction to photobook design from conceptual, creative, and practical standpoints. We explore methods for the editing and sequencing process, as well as alternative approaches to layout, design, and materials. Students develop a publishing proposal and receive a book dummy printed and bound at Conveyor Studio.

**NOTE:** Students must have a project ready to develop into a publication. InDesign and Photoshop experience are recommended, but not necessary.

### **NEW** TYPOGRAPHY FUNDAMENTALS FOR PHOTOGRAPHERS

**Sept 27–Oct 25 | Thurs 6:30–9:30 PM**  
Amanda Bauer | 18FCEPV084  
\$410

Whether you plan to present your story as an exhibition, book, slide show, film, or website, it's essential to know the traditions of letter forms in order to make informed font choices. We delve into the language of type by examining its rich history, analyzing best practices, and reviewing successful examples in editorial, web, and motion-picture combinations of image and text. We also explore applications of these practices with your projects-in-progress, discovering which fonts best support your photographic story

**NOTE:** Students need to have access to (and command of) image-editing software—preferably InDesign, but Photoshop or Illustrator also work. In addition, participants should have a project to work on, so we can discuss and practice the theories and tools of fonts.

### PUBLISHING A PHOTOGRAPHY BOOK

**Nov 10–11 & 17–18 | Sat & Sun 10 AM–5 PM**  
Harvey Stein | 18FCEMA001  
\$460 + \$25 FEE

Would you like to publish a book of photographs? This nuts-and-bolts course offers a way to shape your ideas, conceive and explore a concept, and determine how to approach a publisher. We discuss the information that you need to approach a publisher in a very knowledgeable way, and evaluate each participant's book project in light of the information disseminated previously. This seminar is for those just starting a project as well as those ready to look for a publisher.

**NOTE:** Enrollment is limited (8 to 12 people) to ensure individual attention. This course is non-vocational.

# JANUARY 2019 WORKSHOPS



© Brian Galderisi

January Workshops are designed to provide both the newcomer and the advanced practitioner an opportunity to refine and shape his/her photographic skills in an intense and accelerated environment.

## Digital Photography

### PHOTOGRAPHY I

**Jan 2–5 | Wed–Sat 10 AM–5 PM**  
Christine Callahan | 19JCEDP000A

**Jan 5–6 & 12–13 | Sat & Sun 10 AM–5 PM**  
Sophie Barbasch | 19JCEDP000B

\$770 + \$40 FEE

**Jan 7–11 | Mon–Fri 10 AM–5 PM**  
Claudia Sohrens | 19JCEDP000C  
\$820 + \$40 FEE

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

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

#### FOR BEGINNERS

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

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

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

**Jan 6 | Sunday 10 AM–5 PM**  
Robert Meyer | 19JCEDP001A  
\$290

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

a traditional film camera, and discover how to use them to create the best possible image.

#### FOR BEGINNERS

### IPHONE PHOTOGRAPHY 101

**Jan 6 | Sunday 10 AM–5 PM**  
Clinton Weldon | 19JCEDP011A

**Jan 12 | Saturday 10 AM–5 PM**  
Clinton Weldon | 19JCEDP011B

\$120

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

### PHOTOGRAPHY II

**Jan 7–11 | Mon–Fri 6–10 PM**  
Meryl Feigenberg | 19JCEDP100  
\$675 + \$40 FEE

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

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

### MACINTOSH BASICS

**Jan 6 | Sunday 10 AM–1 PM**  
Lavonne Hall | 19JCEMB000  
\$100

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

#### FOR BEGINNERS

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

## Digital Workflow

### LIGHTROOM INTENSIVE FROM A TO Z

**Jan 7–11 | Mon–Fri 10 AM–5 PM**  
Jade Duskow | 19JCELR003  
\$820 + \$40 FEE

This course introduces students to all of Adobe Lightroom's possibilities—from importing and organizing to making global and local corrections. Students begin by creating a Lightroom catalogue and arranging their digital files within it. They then delve into creative image processing in the Develop module, and learn about intensive color work, creative black-and-white conversions, perspective correction, and even Photomerge and HDR. Participants must bring an external hard drive from which to work.

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

## Printing

### FINE ART DIGITAL PRINTING I

**Jan 7–11 | Mon–Fri 10 AM–5 PM**  
Ben Gest | 19JCEPR100  
\$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

## New Media / Video

### DSLR VIDEO FOR PHOTOGRAPHERS: PART I

**Jan 7–11 | Mon–Fri 6–10 PM**  
Stefanie Dworkin | 19JCEDV100  
\$540 + \$40 FEE

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

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

**NOTE:** A DSLR camera capable of shooting video is required. DSLR cameras are available for student loan; contact ICP's Education Office.

## Film Photography

### PHOTOGRAPHY I IN BLACK-AND-WHITE

**Jan 7–11 | Mon–Fri 6–10 PM**  
Chandra Glick | 19JCEFB000  
\$440 + \$55 FEE

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

#### FOR BEGINNERS

**NOTE:** For students who prefer to learn about the basics in color, please see The Power of the Color Image: Exploring Color In and Out of the Darkroom, pg. 6

### THE PORTRAIT AND THE VIEW CAMERA

**Jan 2–6 | Wed–Fri (Jan 2–4) 10 AM–5 PM (ICP) & Sat–Sun\* (Jan 5–6) 9 AM–4 PM**  
Ken Collins | 19JCELF101  
\$460 + \$100 FEE

This class explores the techniques photographers employ to create beautiful portraits in black-and-white and in color with the 4x5 view camera. Students examine the movements of the camera for controlling perspective, depth of field, and selective focus. Using the view camera, participants become involved with the photographic process: pre-visualizing; concentrating on the mind’s eye; seeing light, shape, form, and tonality; and framing a picture within the 4x5 film plane. Students also learn to work with studio lighting and natural light.

**PREREQUISITE:** Photography I or portfolio review  
**\*NOTE:** Sat–Sun, Jan 5–6 workshop is held at Splashlight Studios, 75 Varick Street, 3rd Floor, NYC.

## Documentary and Visual Journalism Photography

### DOCUMENTARY PHOTOGRAPHER: VISIONARY FOR CHANGE

**Jan 7–11 | Mon–Fri 6–10 PM**  
André Lambertson | 19JCEPJ227  
\$425

A photographer with honest, clear story-telling and heart can collaborate with others to raise awareness about social issues in a changing world. This course explores the role of the documentary photographer as visionary and storyteller with the intention of creating social change and empowerment through personal vision, passion, and purpose. The workshop also provides a deep introduction to the transformative power of documentary photography, with a concentration on developing a personal style through assignments and a long-term project.

## The Portrait

### THE FIVE-MINUTE PORTRAIT

**Jan 7–11 | Mon–Fri 10 AM–5 PM**  
Stéphanie de Rougé | 19JCEPO214  
\$655

This class geared toward professional or amateur photographers who want to fully express their voice as portraitists, even under the pressure of time. Whether on assignment for a magazine or on vacation with family, whether the subject is someone familiar or a stranger, there are times in life when five minutes can really make a difference. Through discussions, presentations, and assignments, students explore portraiture; they also learn how to research a specific subject, prepare gear for a shoot, and more.

**PREREQUISITE:** Photography II or portfolio review



© Jade Doskow

## Lighting

### PORTRAIT LIGHTING: BIG LIGHTS, SMALL LIGHTS

**Jan 2–6 | Wed–Sun 10 AM–5 PM**  
Bobbi Lane | 19JCELI121  
\$680 + \$100 FEE

Lighting is key to defining the mood, texture, and concept of any photograph. This dynamic workshop covers two types of lighting: first, studio strobes with umbrellas, softboxes, and grid spots; second, portable flash with modifiers, as well as flash used off-camera and by remote. We start in the studio with power packs and monolights, covering all standard grip equipment, and then look at the portable flash. This is a technical but fun class, and includes demos and shooting every day.

**PREREQUISITE:** Photography I or portfolio review

### LIGHTING: IN THE STUDIO AND ON LOCATION

**Jan 7–11 | Mon–Fri 6–10 PM**  
Robert Meyer | 19JCELI103  
\$425 + \$50 FEE

This workshop introduces students to the fundamentals of studio lighting. Whether capturing portraits or still lifes, in the studio or on location, students learn how to manipulate light and mood to create their desired effect. Participants examine a range of techniques and their effects—soft and warm or bold and graphic. In addition to experimenting with umbrellas, softboxes, and grids, students become familiar with light-control devices, such as fresnel spots, and beauty dishes, including the Mola, snoots, and 3-D reflectors.

**PREREQUISITE:** Photography I or portfolio review

## Personal Vision

### FULFILLING AND FINISHING YOUR FINE ART PROJECT

**Jan 5–6 & 12–13 | Sat & Sun 10 AM–5 PM**  
Martine Fougeron | 19JCEMA206  
\$460

This course helps you finish a fine art project and prepare it for presentation to a wider

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

**PREREQUISITE:** Photography II or portfolio review

### NEW MY FAVORITE PLACE IN NYC: EXPLORING LOCATION AND STORY

**Jan 7–11 | Mon–Fri 10 AM–5 PM**  
Anja Hitznerberger | 19JCEPV083  
\$655

This class is for students who want to explore a New York City location of their choice and learn how to tell a story about that specific place. Participants develop their own personal language by experimenting with a variety of approaches. We also discuss compositional tools and effective editing, and undertake comparative studies of historical and contemporary photographers. Students are encouraged to use the class as the jumping-off point for a long-term project.

### NEW DEEPEN THE MYSTERY: CONTEMPORARY APPROACHES TO VISUAL STORYTELLING

**Jan 7–11 | Mon–Fri 10 AM–5 PM**  
Stacy Arezou Mehrfar | 19JCEPV087  
\$655

This course is inspired by the Francis Bacon quote: “The job of an artist is always to deepen the mystery.” Through weekly assignments and critiques, students explore contemporary approaches to visual storytelling and work toward deepening the intention and mystery of their photographs. Lectures, readings, and discussions examine the work of contemporary and seminal photographers. We also discuss varied approaches to photographic representation.



© Lynn Saville

# 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.



© Gabriel Sacco

## 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.

**New sessions begin every term except summer term**

### REQUIRED SEMINARS:

#### TRACK SEMINAR FIRST TERM

**Sept 26–Dec 5 | Wed 6:15–9:15 PM**  
Ben Gest | 18FCTSR000

#### TRACK SEMINAR THIRD TERM

**Sept 26–Dec 5 | Wed 6:30–9:30 PM**  
Janelle Lynch | 18FCTSR200

**Tuition:** \$8,500 + \$1,173 FEE. Fee provides full access to facilities, equipment rental, and equipment insurance.

## Advanced Track Program

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

**New sessions begin once per year in the winter term**

#### ADVANCED TRACK SEMINAR THIRD TERM

**Sept 25–Nov 27 | Tues 6:30–9:30 PM**  
Jean Marie Casbarian | 18FCTSR300

#### ADVANCED TRACK PRODUCTION SEMINAR THIRD TERM

**Sept 27–Dec 6 | Thurs 6:30–9:30 PM**  
Ben Gest | 18FCTPD300

**Tuition:** \$9,500 + \$1,173 FEE. Fee provides full access to facilities, equipment rental, and equipment insurance.

### 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](http://icp.org/school/part-time-programs)

For more information:  
[CETrack@icp.edu](mailto:CETrack@icp.edu)

## 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 2 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.

### REQUIRED SEMINARS:

#### TECHNICAL SEMINAR

**Oct 1–Dec 3 | Mon 12–2 PM**  
Ports Bishop | 18FOTPD000

**NOTE:** Class will meet on Mon, Oct 8 (Columbus Day)

**Jan 28–Apr 1 | Mon 12–2 PM**  
ICP Faculty | 19WOTPD100

**NOTE:** Class will meet on Mon, Feb 18 (President’s Day)

**Apr 8–Jun 17 | Mon 12–2 PM**  
ICP Faculty | 19SOTPD200

**NOTE:** No class, Mon, May 27 (Memorial Day)

#### PRODUCTION SEMINAR

**Oct 5–Dec 14 | Fri 12–2 PM**  
Ben Gest | 18FOTSR000

**NOTE:** No class, Fri, Nov 23 (Thanksgiving Break)

**Jan 25–Mar 29 | Fri 12–2 PM**  
ICP Faculty | 19WOTSR100

**Apr 5–Jun 14 | Fri 12–2 PM**  
ICP Faculty | 19SOTSR200

### PRINTING AND PORTFOLIO DEVELOPMENT

**Aug 5–11 | Mon–Sun 10 AM–5 PM**  
Ben Gest | 19MOTPR100

Class will be held at ICP.

# 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.



© Rick Schatzberg

## ICP-Bard Program: Master of Fine Arts

**Chairperson: Nayland Blake**

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

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

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

## One-Year Certificate Programs

ICP offers three intensive One-Year Certificate Programs: 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

**Chairperson: Darin Mickey**

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

**Chairperson: Karen Marshall**

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

**Chairperson: Elizabeth Kilroy**

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.

### ONLINE INFO SESSIONS

**ALL SESSIONS TAKE PLACE AT 11:30 AM**

#### Master of Fine Arts

Thurs, Oct 25, 2018 | Thurs, Nov 29, 2018

#### Documentary Practice and Visual Journalism

Thurs, Nov 8, 2018 | Thurs, Jan 31, 2019

#### Creative Practices

Thurs, Dec 6, 2018 | Thurs, Feb 7, 2019

#### New Media Studies

Thurs, Jan 10, 2019 | Thurs, Feb 28, 2019

**For more information:**

**[icp.org/school](http://icp.org/school) | [admissions@icp.edu](mailto:admissions@icp.edu)  
212.857.0006**

## Affiliate Programs

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

# TEEN ACADEMY

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

Scholarships are available for all Teen Academy classes.



© Harrison Haft

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

**Oct 6–Dec 15 | Sat 11 AM–2 PM**  
Ifétayo Abdus-Salam | 18FTAFC000A

**Oct 6–Dec 15 | Sat 2:30–5:30 PM**  
Néstor Pérez Molière | 18FTAFC000B

**Oct 4–Dec 13 | Thurs 4–6:30 PM**  
Pablo Lerma | 18FTAFC000C

\$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: PREPARING YOUR PORTFOLIO

**Oct 7–Dec 16 | Sunday 11 AM–2 PM**  
Jaime Schlesinger | 18FTAFB103  
\$705 + \$55 FEE

Designed for the intermediate-level student, this course focuses on further developing a portfolio or body of work. Through individual assignments and critiques, students

discuss editing and sequencing their images in order to build a cohesive portfolio for submission to colleges/ universities, exhibitions, and awards. Participants expand on ideas of theme, visual narrative, and image consistency and quality. Class critiques foster confidence in students as they discuss their work in front of their peers, reflecting on their portfolios and personal vision statements.

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

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

**Oct 7–Dec 16 | Sunday 2:30–5:30 PM**  
Lesly Deschler Canossi | 18FTAFB112  
\$705 + \$55 FEE

How can photographs make a difference? The power of the image lies in its ability to affect change, both in the way we see and in the way we act. Drawing inspiration from ICP’s dedication to exploring photography as a medium of empowerment and a catalyst for wide-reaching social change, students study past and current exhibitions as a springboard for creating their own bodies of work anchored in a related theme of their choice.

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



© Jorge Badillo

## PHOTOGRAPHY I IN COLOR: COLOR FILM AND DARKROOM

**Oct 6–Dec 15 | Saturday 2–5 PM**  
Liz Sales | 18FTAFC100A

**Oct 7–Dec 16 | Sunday 2–5 PM**  
Sarah Warshaw | 18FTAFC100B

\$705 + \$55 FEE

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

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

## TEEN ACADEMY IMAGEMAKERS

**Sept 24, 2018–Jun 10, 2019 | Mon 4–6:30 PM**  
Jaime Schlesinger | 18FIMFB200A

**Sept 26, 2018–Jun 12, 2019 | Wed 4–6:30 PM**  
Lesly Deschler Canossi | 18FIMFB200B

\$2940 + \$165 FEE

Teen Academy Imagemakers enables motivated high school juniors and seniors to advance their photography, writing, and public speaking skills while developing an awareness of the creative and professional possibilities in the field. This yearlong, weekly afterschool program provides teen photographers with guidance from some of New York’s best teaching artists; field trips to museums, galleries, and studios; college preparatory and pre-professional workshops; mentorship opportunities in the field; and full access to ICP’s facilities. By the end of the year, students will create an extensive portfolio, including an artist statement and résumé, and are honored in a gallery exhibition. This program is designed for students who are interested in pursuing photography in college or in the future.

**Applications are now available online and due by September 5, 2018.**

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

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

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

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## EXHIBITIONS



Eugene Richards, *Wonder Bread*, Dorchester, Massachusetts, 1975. Gelatin silver print. Collection of Eugene Richards.  
© Eugene Richards

### ON VIEW THROUGH SEPTEMBER 2

#### ***Henri Cartier-Bresson: The Decisive Moment***

An examination of Cartier-Bresson's influential photobook, *The Decisive Moment*, described by Robert Capa as “a Bible for photographers,” this exhibition details how the decisions made by the collaborators in this major project—including Cartier-Bresson, French art publisher Tériade, American publisher Simon & Schuster, and Henri Matisse, who designed the book's cover—have shaped our understanding of Cartier-Bresson's photographs.

#### ***Multiply, Identify, Her***

From cut-photograph collage to an exploration of life-extending artificial intelligence, this exhibition showcases work by an intergenerational group of women artists exploring the construction and implications of hybrid and multiple identities.

#### ***Elliott Erwitt: Pittsburgh 1950***

This exhibition explores a crucial moment in the history of an American city, captured with quiet insight and playful wit by Elliott Erwitt at the outset of his distinguished career.

#### ***RFK Funeral Train: The People's View***

Rein Jelle Terpstra's project stitches together vernacular photographs with audio and video remembrances of bystanders who paid their respects to Robert F. Kennedy's funeral train on June 8, 1968.

### ON VIEW SEPTEMBER 27, 2018–JANUARY 6, 2019

#### ***Eugene Richards: The Run-On of Time***

For fifty years, Eugene Richards has devoted his career to exploring profound aspects of human experience. Birth, death, family, and the grinding effects of poverty and prejudice, as well as the mental and physical health of individuals and communities, are recurring themes of his work. Richards's style is unflinching yet poetic. Through photographs, writings, and moving image works, Richards confronts difficult subjects with an impassioned honesty that can be challenging, lyrical, beautiful, and melancholy. He illuminates aspects of American society that might otherwise be overlooked. *Eugene Richards: The Run-On of Time* is the first museum retrospective devoted to his work.

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

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## PUBLIC PROGRAMS



*Multiply, Identify, Her* artist Barbara Hammer performs for audience during public program at the ICP Museum on May 30, 2018.  
© Jacque Donaldson

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

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

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

#### **Dismantling the Gaze: Looking, Power, and Visual Culture**

The series addresses topics such as institutional responsibility, the film industry-as-flashpoint for lens-based media and gender relations, the role of journalism and viral media in the #MeToo moment, visual literacy and theory in regards to looking and power, gender, and more.

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

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## MUSEUM EDUCATION



© Ruby Tull

Our Museum Education program provides tours, interpretative materials, and events for educators. These resources introduce visitors to our museum exhibitions while building visual literacy and critical thinking skills.

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

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## MEMBERSHIP



© Benjamin Jarosch

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

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

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

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## COMMUNITY PARTNERSHIPS



© Corey Torpie

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

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

Registration for fall term begins  
Monday, August 13.

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

New to ICP?

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

Returning Student?

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

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

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

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

CONTINUING EDUCATION

PORTFOLIO REVIEW FEST

Wednesday, September 12 | 6:30–9:30 PM  
RSVP Required: [education@icp.org](mailto:education@icp.org)

PORTFOLIO REVIEWS

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

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

AUGUST

- Thursday, August 16 | 6–8 PM
- Saturday, August 25 | 11 AM–1 PM
- Thursday, August 30 | 6–8 PM

SEPTEMBER

- Thursday, September 6 | 6–8 PM
- Saturday, September 8 | 11 AM–1 PM
- Wednesday, September 12 | 6:30–9:30 PM
- **PORTFOLIO REVIEW FEST**, RSVP Required
- Wednesday, September 19 | 6–8 PM

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

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

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

If you are unable to attend in-person or via scheduled appointment hours, please email [portfolioreview@icp.edu](mailto:portfolioreview@icp.edu) or call 212.857.0064.

HOLIDAY INFORMATION

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

- **Columbus Day Weekend:**  
Saturday, October 6 through Monday, October 8
- **Thanksgiving Break:**  
Wednesday, November 21 through Sunday, November 25

CLASS POLICIES

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

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

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

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

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

REFUND POLICIES

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

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

**Part-Time Programs:** 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.

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

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



Facilities

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

- four digital media labs
- two large black-and-white darkrooms
- a color darkroom
- a shooting studio
- digitally equipped classrooms
- a well-stocked equipment room
- an extensive library
- an exhibition gallery

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

LEFT: © Stéphanie de Rougé, RIGHT: © Suzanne Nicholas

Teaching Assistantship  
Volunteer Program

Teaching Assistant positions are available each term. TAs have the opportunity to volunteer in the Photo Lab Office, Digital Media Lab Office, or Library. Teaching Assistants who are eligible can also TA for Continuing Education, Full-Time Programs, Teen Academy, and Community Program classes. As a perk of the Volunteer Program, TAs earn credit hours that may be used in the Digital Media Labs and darkrooms or submitted to the Education Office for tuition reduction (50% off of class tuition). For more information, visit [icp.org/jobs/teaching-assistant](http://icp.org/jobs/teaching-assistant).

ABOVE: © Suzanne Nicholas



# INTERNATIONAL CENTER OF PHOTOGRAPHY

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

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

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

## JOIN THE CONVERSATION

@ICP  
@ICPhotog  
f ICP

## REGISTER EARLY AND SAVE 15%

Monday, August 13 through Friday, August 31, use code PGFY19 to receive 15% off tuition on all fall term Continuing Education classes. ICP Members receive an additional \$25 off.\*

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

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

## Continuing Education

**PORTFOLIO REVIEW FEST**  
Wednesday, Sept 12 | 6:30–9:30 PM  
RSVP Required: [education@icp.org](mailto:education@icp.org)

## Full-Time Programs

### APPLICATION DEADLINES FOR FALL 2019

**Saturday, January 19, 2019**

- ICP-BARD MFA PROGRAM

**Friday, March 8, 2019**

- DOCUMENTARY PRACTICE AND VISUAL JOURNALISM
- CREATIVE PRACTICES (formerly General Studies in Photography)
- NEW MEDIA NARRATIVES

### OPEN HOUSES

- **Tuesday, October 16, 6:30 PM**
- **Saturday, December 1, 11 AM**

### FULL-TIME PROGRAMS ONLINE INFO SESSIONS ALL SESSIONS TAKE PLACE AT 11:30 AM

#### MFA PROGRAM

- **Thursday, October 25, 2018**
- **Thursday, November 29, 2018**

#### DOCUMENTARY PRACTICE AND VISUAL JOURNALISM

- **Thursday, November 8, 2018**
- **Thursday, January 31, 2019**

#### CREATIVE PRACTICES

- **Thursday, December 6, 2018**
- **Thursday, February 7, 2019**

#### NEW MEDIA NARRATIVES

- **Thursday, January 10, 2019**
- **Thursday, February 28, 2019**

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