

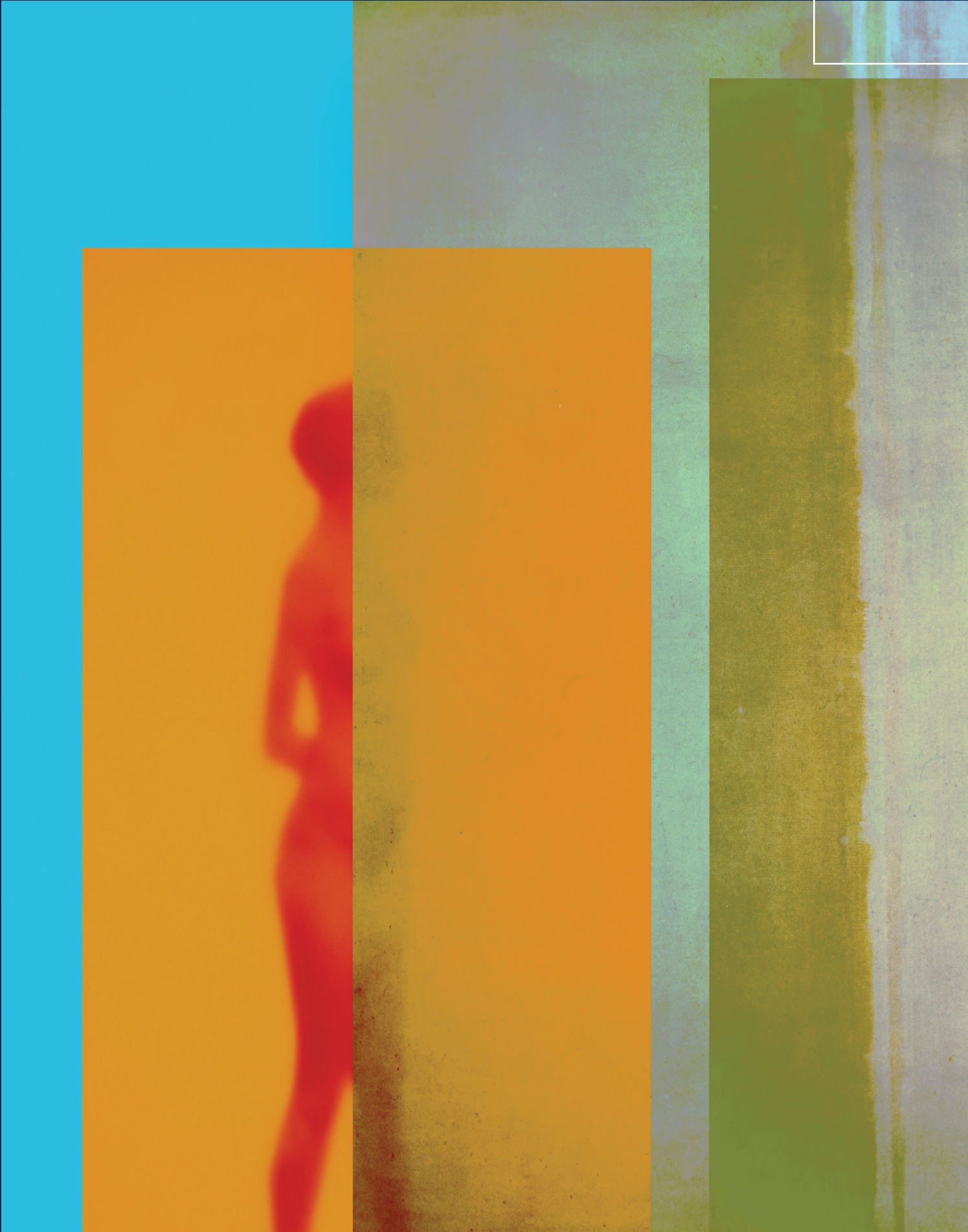
COURSES AND
PROGRAMS
FALL 2019

INTERNATIONAL CENTER OF PHOTOGRAPHY



INCLUDING
JANUARY 2020
WORKSHOPS

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PLEASE NOTE: Our **fall classes** will be held on the second floor in the **Grace Building at 1114 Avenue of the Americas, New York, NY.** Entrance to the building is on 42nd Street between 5th and 6th Avenues.

Our **January classes** will be held at our new location at **Essex Crossing on the Lower East Side.** More entry information will be available soon.

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Registration for fall term
begins Wednesday, July 17.
Classes begin Saturday, September 7.

REGISTER EARLY AND SAVE 15%

Wednesday, July 17 through Monday,
August 19, use code PGFY20 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](https://www.icp.org/register)

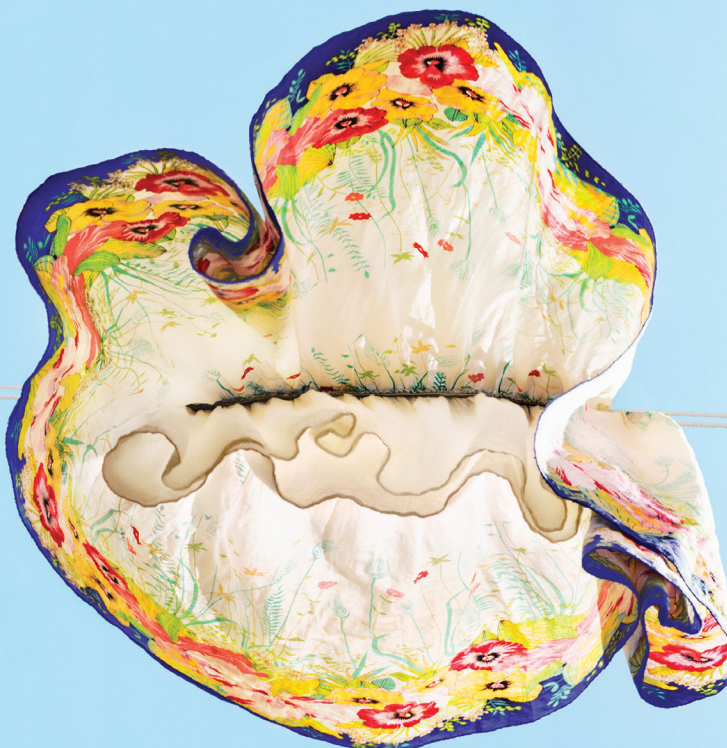
*Discount is not valid on prior purchases,
yearlong courses, or Teen Academy
classes. Offers cannot be combined.

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Join ICP in
Umbria, Italy
with
Sally Gall

November 14–23, 2019

For more information,
please visit:
[icp.org](https://www.icp.org)



FOUNDATION & TECHNIQUES



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

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 9–Nov 25 | Mon 6:30–9:30 PM
Keisha Scarville | 19FCEDP000A

Sept 10 –Nov 19 | Tues 10 AM–1 PM
Bradly Dever Treadaway | 19FCEDP000B

Sept 11–Nov 20 | Wed 10 AM–1 PM
Jeanette May | 19FCEDP000C

Sept 12–Nov 14 | Thurs 6:30–9:30 PM
Christine Callahan | 19FCEDP000D

\$820 + \$40 FEE

Sept 7–8 & 14–15 | Sat & Sun 10 AM–5 PM
Sophie Barbasch | 19FCEDP000E

Nov 2–3 & 9–10 | Sat & Sun 10 AM–5 PM
Perri Hofmann | 19FCEDP000F

\$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

NOTE: A DSLR camera capable of shooting RAW files is required. Prerequisite: Macintosh literacy or Macintosh Basics (free of charge)

HOW TO USE YOUR DIGITAL SLR OR MIRRORLESS CAMERA

Sept 14 | Sat 10 AM–5 PM
Robert Meyer | 19FCEDP001A

Nov 10 | Sun 10 AM–5 PM
Robert Meyer | 19FCEDP001C

Nov 16 | Sat 10 AM–5 PM
Lester Lefkowitz | 19FCEDP001B

\$290

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

IPHONE PHOTOGRAPHY 101

Sept 21 | Sat 10 AM–5 PM
Clinton Weldon | 19FCEDP011A

Nov 10 | Sun 10 AM–5 PM
Clinton Weldon | 19FCEDP011B

\$120

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

IPHONE VIDEO PRODUCTION: SHOOT, EDIT, UPLOAD

Oct 19–20 & 26–27 | Sat & Sun 10 AM–5 PM
Stefanie Dworkin | 19FCEDP017

\$670 + \$40 FEE

In this two-day hands-on workshop, students gain access to one of today's most powerful and engaging communication tools by learning how to create professional, easily sharable, short videos directly from their iPhones. We cover Camera and iMovie, as well as other apps and accessories that help make shooting iPhone video simple and accessible. This class welcomes all who wish to learn the tools and explore the potential of iPhone video production, whether to achieve professional, creative, or personal goals.

HOW TO ORGANIZE YOUR DIGITAL PHOTOS USING LIGHTROOM

Nov 9 | Sat 10 AM–5 PM
Clinton Weldon | 19FCEDP012

\$120

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

PHOTOGRAPHY II

Sept 9–Nov 25 | Mon 10 AM–1 PM
Claudia Sohrens | 19FCEDP100A

Sept 11–Nov 20 | Wed 6:30–9:30 PM
Heidi Norton | 19FCEDP100B

\$820 + \$40 FEE

Nov 16–17 & 23–24 | Sat & Sun 10 AM–5 PM
Christine Callahan | 19FCEDP100C
\$770 + \$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

Sept 7 | Sat 10 AM–1 PM
Lavonne Hall | 19FCEMB000A

Sept 8 | Sun 2–5 PM
Lavonne Hall | 19FCEMB000B

\$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.

Digital Workflow

ADOBE LIGHTROOM: COMPREHENSIVE

Sept 10–Nov 19 | Tues 10 AM–1 PM
Ports Bishop | 19FCELR001
\$820 + \$40 FEE

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

FOR BEGINNERS

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

LIGHTROOM INTENSIVE FROM A TO Z

Sept 9–26 | Mon & Wed 2–5 PM
Jade Duskow | 19FCELR003
\$650 + \$40 FEE

This course introduces students to all of Adobe Lightroom's possibilities—from importing and organizing to making global and local corrections. Students will begin by creating a Lightroom catalogue and arranging their digital files within it. They will then delve into creative image processing in the Develop module, learning 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, or portfolio review



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ADOBE LIGHTROOM OVERVIEW

Oct 26–27 | Sat & Sun 10 AM–5 PM
Ports Bishop | 19FCELR104
\$540 + \$20 FEE

This weekend course provides digital photographers with an overview of Adobe Lightroom, which offers an intuitive, simple, yet professional solution for organizing, adjusting, and outputting large quantities of images. Taking a professional approach to this powerful software, students gain increased control over their images and knowledge of advanced tonal and color adjustments. They also develop new skills in output and asset management, making workflow possibilities faster and more intuitive, and thus maximizing all that Lightroom has to offer.

PREREQUISITE: Macintosh literacy, Macintosh Basics (free of charge), Photography I: Digital or portfolio review

ADVANCED DIGITAL WORKFLOW: CAPTURE ONE AND ADOBE LIGHTROOM

Nov 23–24 | Sat & Sun 10 AM–5 PM
Ports Bishop | 19FCELR105
\$540 + \$20 FEE

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

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

PHOTOSHOP I: DIGITAL IMAGING FOR PHOTOGRAPHERS

Sept 9–Nov 25 | Mon 10 AM–1 PM
Christopher Giglio | 19FCEPS000A

Sept 11–Nov 20 | Wed 7–10 PM
Claudia Sohrens | 19FCEPS000B

\$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 10–Nov 19 | Tues 7–10 PM
Claudia Sohrens | 19FCEPS100A

Sept 12–Nov 14 | Thurs 10 AM–1 PM
Kathleen Anderson | 19FCEPS100B

\$820 + \$40 FEE

In this intermediate course, students refine their use of Photoshop's basic tools by investigating advanced working methods, such as Camera RAW techniques, selection and masking techniques for adjustment layers to correct color and tone, retouching with the history brush, and black-and-white conversion methods in adjustment layers.

This course is recommended for photographers confident with digital input, overall adjustment, and output in Photoshop who require the skills to refine particular areas of their digital images.

PREREQUISITE: Photoshop I or portfolio review

PHOTOSHOP I: FOR ADOBE LIGHTROOM USERS

Sept 11–Nov 20 | Mon 10 AM–1 PM
Kathleen Anderson | 19FCEPS106
\$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

LIGHTROOM AND MORE: AFTER THE SHOOT, WHAT NEXT?

Nov 2–3 | Sat & Sun 10 AM–5 PM
Lester Lefkowitz | 19FCEDP002
\$380 + \$25 FEE

This course covers how to handle digital images after the "click." With emphasis on Lightroom, we delve into the digital "workflow" (storing, organizing, retrieving digital files), use of the histogram, RAW vs. JPEG files, cataloging (making it easily to find any photo in the future), "tweaking" images (with demonstrations using your photographs), and more. We also explore color calibration of your monitor and prints, HDR, panoramas, montages, making fine black-and-white and color digital prints, and even creating your own books!

THE PERFECT SCAN

Nov 23–24 | Sat & Sun 10 AM–5 PM
Ben Gest | 19FCEDT101
\$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

NEW INTRODUCTION TO VR IMAGING

Nov 2–3 | Sat & Sun 10 AM–5 PM
Bryan Whitney | 19FCEDV004
\$540 + \$40 FEE

Expand your vision beyond the narrow frame! If you are curious about how street photography, architecture, or even portraiture look using 360 imaging techniques that capture multiple perspectives, then this class is for you. Students are introduced to the world of virtual reality (VR) imaging using inexpensive consumer 360 cameras that simplify and bring spontaneity to the 360 capture process. Together, we delve into the aesthetic possibilities of this new medium and how it relates to traditional photographic values of light and composition. We also explore various ways of presenting this work: in a headset, as an interactive model, in video, or even as a traditional print. Take your images and storytelling beyond the flat, single perspective and learn to see and represent the world in a totally new way!

DIGITAL VIDEO PROJECTS I

Sept 10–Nov 19 | Tues 6:30–9:30 PM
Bradly Dever Treadaway | 19FCEDV117
\$820 + \$40 FEE

This hands-on course leads students in the creation of short digital video projects. Participants learn the practical operation and creative possibilities of shooting video, capturing sound, and editing in Adobe Premiere. Focusing on production, primarily with a DSLR camera and Zoom sound recorders, the class also covers manual operation of camera controls, shot types, camera movement, and more. DSLR-enabled video cameras are available for 5-week student loan. Zoom sound recorders are available for three-day checkout periods; contact ICP’s Equipment Office.

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

Printing

NEW PRINTING FOR LIGHTROOM USERS

Sept 10–Oct 15 | Tues 10 AM–1 PM
Jeanette May | 19FCELR106
\$540 + \$75 FEE

This course builds on the introductory printing skills covered in ICP’s Photography I and II: Digital. Making high-quality digital

prints takes knowledge and practice. In this hands-on course, we delve into the techniques involved in controlling overall tonal range, color, and contrast, as well as how to use brushes and gradients to modify specific areas of an image. Topics include sharpening and noise-reduction methods, portrait retouching, and black-and-white conversion. Students print large and experiment with a variety of inkjet papers.

PREREQUISITE: Photography I: Digital or portfolio review

NOTE: Must be familiar with Lightroom

FINE ART DIGITAL PRINTING I

Sept 12–Nov 14 | Thurs 6:30–9:30 PM
Sarah Palmer | 19FCEPR100
\$820 + \$70 FEE

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

PREREQUISITE: Photoshop I or portfolio review

FINE ART DIGITAL PRINTING II

Sept 12–Nov 14 | Thurs 2–5 PM
Ben Gest | 19FCEPR200
\$820 + \$70 FEE

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

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

THE DIGITAL PORTFOLIO MASTER CLASS: ARCHIVAL INKJET PRINTING

Sept 12–Nov 14 | Thurs 10 AM–1 PM
Ben Gest | 19FCEPR300
\$820 + \$100 FEE

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

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

PRINTING ON ALTERNATIVE MATERIALS

Oct 17–Nov 14 | Thurs 6:30–9:30 PM
Bryan Whitney | 19FCEPR203
\$540 + \$100 FEE

Printing images on alternative media, such as fabric, metal, transparency, and Japanese papers, allows photographers to create images with an expressive physical quality that stands in contrast to our digital images and even traditional silver prints. It also gives the photographer the freedom to mix media and work sculpturally. This class is for photographers who have experience with digital printing, and would like to work with a specific material, such as silk, which they will select in advance, in consultation with the instructor. Students should have a cohesive selection of images that they would like to realize as a project or portfolio during the workshop.

PREREQUISITE: Photography I or portfolio review



© Sophie Barbasch

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 Photography & Visual Journalism

DOING DOCUMENTARY WORK FOR SOCIAL CHANGE AND IMPACT

Sept 11–Nov 20 | Wed 6:30–9:30 PM
Jimmie Briggs | 19FCEPJ231
\$655

In this course, students develop the basic skills and sensibilities necessary for producing comprehensive documentary projects with commercial and social benefit. Participants undertake regular field assignments, analyze classic examples of journalistic work with social impact, and discuss the burgeoning opportunities for collaboration with civil society and humanitarian organizations. Guests from the documentary and nonprofit communities also dialogue with us.

PREREQUISITE: Photography II or portfolio review

PEOPLE AND PLACE: THE DOCUMENTARY PORTRAIT

Sept 12–Nov 14 | Thurs 10 AM–1 PM
Karen Marshall | 19FCEPJ007
\$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 19–20 | Sat & Sun 10 AM–5 PM
Greg Miller | 19FCEPJ006
\$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.

VISUAL FREEDOM: HOW TO REACH THE POWER OF THE IMAGE

Oct 19–20 & 26–27 | Sat & Sun 10 AM–5 PM
Frank Fournier | 19FCEPV275
\$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

NEW WHAT IS THE STORY?

Oct 26–27 & Nov 2–3 | Sat & Sun 10 AM–5 PM
Stephen Ferry | 19FCEPJ009
\$460 + \$25 FEE

In the language of photojournalism, we constantly refer to “the story.” Indeed, photographers often call themselves “visual storytellers.” Yet it is not always clear how to define and tell “the story.” Furthermore, as the field of documentary photography confronts a historic lack of diversity, the question of who tells the stories of our time is a major concern. This workshop sharpens your ability to define the stories you wish to tell and provides you with narrative tools to tell them. Students are required to complete one major project over the duration of the class, for presentation to the group.

PREREQUISITE: Photography II or portfolio review

Lighting

LIGHTING TECHNIQUES: AN OVERVIEW

Sept 9–Nov 25 | Mon 10 AM–1 PM
Robert Meyer | 19FCELI100A
\$680 + \$50 FEE

Nov 2–3* | Sat & Sun 9 AM–4 PM
Andrew French | 19FCELI100B
\$470 + \$75 FEE

This introductory course provides an overview of the essential principles, techniques, and tools for lighting a variety of situations. Demonstrations take place both in the studio and on location. Through hands-on practice and assignments, students learn how to use lighting equipment and accessories, as well as a range of light sources, including tungsten, studio strobe, portable strobe, and daylight. Through visual presentations and discussions of printed matter, students review examples of the direction and quality of light and discuss its function in the photograph. Students acquire a repertoire of lighting techniques to heighten the expressive capacity of their work.

PREREQUISITE: Photography I or portfolio review.

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

THE FUNDAMENTALS OF STUDIO LIGHTING

Sept 17–Nov 26* | Tues 6:30–9:30 PM
David Arky | 19FCELI201
\$705 + \$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.

PREREQUISITE: Photography II, Lighting Techniques: An Overview, or portfolio review
***NOTE:** Classes take place in the instructor's studio located in Brooklyn, NY

EXPOSURE, LIGHT, AND COMPOSITION FOR THE NOVICE

Nov 9–10 | Sat & Sun 10 AM–5 PM
Lester Lefkowitz | 19FCELI001
\$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.

NEW LIGHT: TIPS AND TRICKS FROM THE MASTERS

Nov 16–17 & 23–24* | Sat & Sun 9 AM–4 PM
Hans Neleman | 19FCELI002
\$555 + \$100 FEE

By emulating the lighting techniques and concepts of master photographers, students in this hands-on course learn how to improve their photography skills. The instructor provides loads of visual stimulation, drawing ideas and inspiration from the history of creative photography. The class then looks analytically at various kinds of lighting setups to help grow your own bag of lighting tricks. Each week, new demonstrations and practical tips enhance your lighting abilities and improve your artistic vision.

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

The Portrait

NEW PORTRAITURE MY WAY

Sept 10–Nov 19 | Tues 6:30–9:30 PM
Neal Slavin | 19FCEP0114
\$680 + \$75 FEE

By my way I mean your way. In this course, students learn via tailor-made assignments and honest ideas that matter. In the process, each participant examines portraiture from their own inner perspective. We cover basic, hands-on lighting, studio portraiture, the use of makeup, posing, and a dash of street portraiture. The class is based on individualized assignments and three full-blown crits. To top things off, each class begins with a selection of music that compares the musical piece to photography!

PREREQUISITE: Photography I or portfolio review

THE FASHION PORTRAIT: FROM STREET STYLE TO HAUTE COUTURE

Sept 12–Nov 14 | Thurs 6:30–9:30 PM
Alice O'Malley | 19FCEP0200
\$680 + \$70 FEE

Throughout the history of photography, portraitists have looked to fashion for inspiration, and fashion has turned to the camera for edification. Both disciplines begin with an idea about how to represent the model in space. Elements of wardrobe, makeup, attitude, and personal style add dimensions to an image that are both coded and revealed. In this class, students explore the nexus of fashion and portraiture by examining our inspiration as photographers and our desires as viewers. The class will include 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 ICONIC PORTRAIT: STEALING FROM THE BEST

Sept 21–22 & Oct 5–6* | Sat & Sun 9 AM–4 PM
Andrea Blanch | 19FCEP0004
\$555 + \$75 FEE

In the words of Pablo Picasso, “Good artists copy; great artists steal.” Photography represents some of the most beautiful and hideous elements of culture and society. This course encompasses all aspects of

a successful portrait, including fashion, gestures, technique, lighting, and, of course, stealing from the best. Students become immersed in a discussion of influences and influencers in fashion and art photography today. Participants also examine what it means to direct their own shoot and produce an iconic image.

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

THE ENGAGING PORTRAIT
Nov 16–17 & 23–24 | Sat & Sun 10 AM–5 PM
Richard Renaldi | 19FCEP0220
\$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.

Fashion / Beauty

FASHION: THE INSIDE STORY
Oct 19–20 & 26–27 | Sat & Sun 9 AM–4 PM
Janusz Kawa | 19FCELI123
\$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.

Cityscape / Landscape

PHOTOGRAPHING NEW YORK: THE LOWER EAST SIDE
Sept 9–Nov 25 | Mon 10 AM–1 PM
Brian Rose | 19FCELA003
\$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 Blurp. The finished book will be presented to ICP's research center. All formats are welcome.

NEW THE POETICS OF PLACE: EXPLORING NEW YORK CITY'S LANDSCAPE
Sept 11–Nov 20 | Wed 6:30–9:30 PM
Nicholas Pollack | 19FCEPV294
\$655

This course explores photography as a disciplined way of seeing, investigating, and representing landscape in the context of urban New York. We discuss photographers whose work concerns the physical and cultural geography of place, such as Charles Marville, Walker Evans, and Berenice Abbott, as well as texts by Rebecca Solnit and John Stilgoe. We also visit the High Line, Madison Square Park, and The Battery. Students keep a journal and develop a portfolio of photographs that investigate one site's qualities.

PREREQUISITE: Photography II or portfolio review



© Andrea Blanch

THE MODERN METROPOLIS: RETRACING BERENICE ABBOTT'S NEW YORK

Sept 12–Nov 14 | Thurs 2–5 PM

Jade Doskow | 19FCENY110

\$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 YORK AT TWILIGHT

Oct 21–Nov 25 | Mon 6:30–9:30 PM

Lynn Saville | 19FCENY102

\$410 + \$55 FEE

New York at twilight is a study in contrasts. Changing conditions of light and weather interact with architecture to build and dismantle an endless series of twilight cities, each hinting at pleasure and mystery. In this course, students develop their power of observation and photographic techniques as they delve into this shifting scene. Field trips explore the contrasts between obscure urban spaces, such as warehouses and industrial zones, and urban icons like the Flatiron Building and the Washington Square Arch.

PREREQUISITE: Photography I or portfolio review

THE ARCHITECTURAL METROPOLIS AND THE POETICS OF SPACE

Oct 28–Nov 25 | Mon 6:30–9:30 PM

Alex Fradkin | 19FCELA001

\$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

LARGE-FORMAT

Oct 22–Nov 19 | Tues 10 AM–1 PM

Richard Rothman | 19FCELF100

\$410

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



© Gerald Slota

aspects of using the view camera, in contrast to the 35mm camera. Topics include perspective control, bellows factor, basic sheet-film handling, contact printing, and processing. Although this course is technically intensive, students are encouraged to pursue their own aesthetic directions. For participants who do not own a large-format camera, ICP provides 4x5 cameras.

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

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

NEW PHOTOGRAPHIC INTIMACY AND THE INTERNET

Sep 9–Nov 25 | Mon 10 AM–1 PM

Melissa Spitz | 19FCEPV178

\$655

The Internet has changed the way we digest imagery and tell stories. How do we form intimate connections with people viewing our work if we aren't there in person? What types of stories do we connect with the most—and why? This class addresses visual intimacy in an overexposed world, including how using the Internet can be beneficial to

an artist as well as different modes of online display. Classes consist of shooting assignments, weekly critiques, and discussions.

PREREQUISITE: Photography I Digital, familiarity with Photoshop, or portfolio review

DAILY PRACTICE: THE PHOTO JOURNAL

Sep 9–Nov 25 | Mon 6:30–9:30 PM

Linda Cummings | 19FCEPV002

\$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.

NEW REIMAGINING THE PHOTO: AN ALTERNATIVE VISION

Sep 9–Nov 25 | Mon 6:30–9:30 PM

Gerald Slota | 19FCEPV285

\$655

This class is about experimenting with a hands-on approach and pushing the boundaries of what a “typical” photograph is supposed to be. We explore different techniques in order to create original imagery, working spontaneously with chance and turning mistakes into advantages. Designed to push the boundaries of creative approach, this class opens up new possibilities and allows for innovations in one's own photographic practice.

PREREQUISITE: Photography II or portfolio review

NEW COLLAGE: HYBRIDS OF THE REAL & THE SURREAL PHOTOGRAPHY

Sep 9–Oct 21 | Mon 6:30–9:30 PM

Keren Benbenisty | 19FCEPV180

\$410 + \$75 FEE

The unconscious, dreamy, and fantastic realms of surrealism meet Dada's improvisational practices in this workshop that melds photography and collage. Emphasizing chance, randomness, and the unexpected, participants develop a series of hybrid images that combine their own photographs along with found and archival images. Each week, the instructor introduces 20th-century surrealist photographers, Dada collages, and contemporary artists working with photography and collage who incorporate digital tools in their practice.

PREREQUISITE: Photoshop I or portfolio review

NOTE: Must have existing photographs to work with.

THE GRAMMAR OF PHOTOGRAPHY

Sep 11–Nov 20 | Wed 10 AM–1 PM

Christopher Giglio | 19FCEPV051

\$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.

ADVANCED CRITIQUE

Sep 11–Nov 20 | Wed 10 AM–1 PM

Richard Rothman | 19FCEPV269

\$655 + \$25 FEE

This class is for photographers who are looking to begin or advance long-term projects while working on enriching their overall photographic vocabularies. Students present project proposals and personal



© Melissa Spitz

goals; critiques and edits of ongoing work follow. Participants are required to bring new work to each class, and to critique each other's work. An atmosphere of sincerity, seriousness, and constructive criticism is encouraged. Discussions are designed to clarify the intention, meaning, and significance of each individual's approach to photography.

PREREQUISITE: Photography II or portfolio review

NOTE: Students must have a body of work

NEW BREAKING THE ROUTINE: 10 LESSONS TO GENERATE NEW WORK

Sept 11–Nov 20 | Wed 10 AM–1 PM

Catherine G. Talese | 19FCEPV286

\$655 + \$40 FEE

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

PREREQUISITE: Photography II or portfolio review

NEW PROCESS, PRACTICE, PLAY: PERSONAL APPROACHES TO THE CREATIVE PROCESS

Sept 12–Nov 14 | Thurs 6:30–9:30 PM

Janelle Lynch | 19FCEPV179

\$655 + \$35 FEE

While "play" may be defined as the engagement in an activity for recreation rather than purpose, it is also an indispensable part of the creative process. Play allows for discovery and expression. It grows talent. It reveals truth. This seminar focus on encour-

aging play as part of the imagemaking process. In a supportive environment, students develop confidence with experimentation and self-expression, and refine their personal approaches to the creative process, all while building a body of work.

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

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

Oct 17–Nov 14 | Thurs 6:30–9:30 PM

Palmer Davis | 19FCEPV268

\$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

DO'S AND DON'TS OF COLLECTING PHOTOGRAPHY: INSIDER TIPS AND BEHIND THE SCENES

**Sept 13–14 | Fri 10 AM–5 PM &
Sat 11 AM–6 PM**

Alice S. Zimet | 19FCEPV072

\$380 + \$55 FEE

Kick-start your collection and increase your confidence with this fact-filled

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

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

Oct 5–6 | Sat & Sun 10 AM–5 PM

Alice S. Zimet | 19FCEMA006

\$380 + \$25 FEE

This popular workshop goes "inside the collector's mind." Participants learn to better understand where collectors shop and the difference between dealing with auction houses and galleries. We also cover pricing, editioning, and the questions collectors always ask. The instructor offers students tips on how to get their work seen, present at a portfolio review, and brand themselves. We then drill down to each photographer's own communication tools—analyzing your business card and "elevator speech"—because making work is not enough. This course is non-vocational.

EDITING & SEQUENCING: BUILDING A PORTFOLIO

**Nov 16–17 & 23–24 | Sat & Sun
10 AM–5 PM**

Jean Marie Casbarian | 19FCEPV316

\$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



© Richard Renaldi

ONLINE CLASSES



© Christine Callahan

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.

INTRODUCTION TO STREET PHOTOGRAPHY: CAPTURING THE FLEETING MOMENT

Sept 10–Nov 19 | Tues 10 AM–12 PM
Natan Dvir | 19FOLCEPJ109
\$515

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. Weekly critiques and lectures focus 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

NARRATIVE PHOTOGRAPHY

Oct 3–Dec 12 | Thurs 1–3 PM
Richard Rothman | 19FOLPV211
\$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

LIGHTROOM FOR BEGINNERS

Oct 9–Nov 6 | Wed 1–3 PM
Christine Callahan | 19FOLLR100
\$215

Do you want to learn how to organize and adjust your images? In this course, we establish a simple and efficient workflow using Adobe Lightroom. Participants learn professional practices for importing, organizing, editing, and exporting to JPEG, PSD, TIFF, and PDF file formats. Through inter-

active online sessions, students acquire an understanding of powerful Lightroom tools.

PREREQUISITE: Macintosh literacy, Photography I, or portfolio review

NOTE: Lightroom Classic is required for this class. Please contact the Education Office for more information 212.857.0001.

QUEER: EXPLORING IDENTITIES IN THE PHOTOGRAPHIC PROJECT

Oct 15–Dec 17 | Tues 3–5 PM
Pablo Lerma | 19FOLPV009
\$515

This online class explores the concept of queer in relation to the human identity in the photographic project. We revise the history of the queer community through audiovisual materials and readings of works by Michel Foucault and Annamarie Jagose, among others, and examine a wide range of images. This class is open to individuals who want to delve into the concepts of identity and queerness with their cameras. All are welcome, without restrictions of gender, identity, race, and/or age.

NEW PHOTOSHOP MADE EASY

Nov 13–Dec 18 | Wed 1–3 PM
Christine Callahan | 19FOLPS200
\$215

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

PREREQUISITE: Photography II or portfolio review

NOTE: No class, Wednesday, November 27.



© Gregg Delman

STRATEGIES FOR THE PHOTOGRAPHER



© Natan Dvir

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

DO'S AND DON'TS OF COLLECTING PHOTOGRAPHY: INSIDER TIPS AND BEHIND THE SCENES

Sept 13–14 | Fri 10 AM–5 PM & Sat 11 AM–6 PM

Alice S. Zimet | 19FCEPV072
\$380 + \$55 FEE

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

NEW THE GALLERIST/ARTIST RELATIONSHIP: THE PERFECT MATCH

Sept 21–22 | Sat & Sun 10 AM–5 PM

Michael B. Foley & Elinor Carucci | 19FCEPV096
\$430

The courtship between artist and gallerist is not unlike the path to a significant relationship. In this two-day workshop, students

learn how to approach, find, and work with a gallery, which includes connecting with the right partner, building trust, communicating well, and drawing up financial agreements. We also cover the strategies to effectively maintain a healthy relationship with a gallery. The instructors review and edit your work, as you get one step closer to becoming a professional artist.

THE PHOTO EDITOR/PHOTOGRAPHER COLLABORATION: THE EDITORIAL ASSIGNMENT

Oct 5–6 | Sat & Sun 10 AM–5 PM

Elinor Carucci & Justin O'Neill | 19FCEPV315
\$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

HOW I LOOK AT PHOTOGRAPHS

Oct 26 | Sat 10 AM–5 PM

W. M. Hunt | 19FCEPV005
\$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.

NEW HOW TO GET WHAT YOU WANT!

Nov 16–17 | Sat & Sun 10 AM–5 PM

W. M. Hunt & Cig Harvey | 19FCEPV097
\$380

Led by well-known champions of photography—Cig is a photographer and educator; Bill is a collector, dealer, and writer—this new two-day hands-on workshop covers how to engage with photographs, problem solve, and, ultimately, get what you want. Students work through a series of provocative exercises designed for photographers who want to clarify their approach to a life in photography: how they think and talk about their work, how they edit and present it, and how they build a network.

EDITING & SEQUENCING: BUILDING A PORTFOLIO

Nov 16–17 & 23–24 | Sat & Sun 10 AM–5 PM

Jean Marie Casbarian | 19FCEPV316
\$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

Book Design and Production

FALLING IN LOVE WITH PHOTOBOOKS: AN INTRODUCTION TO COLLECTING, CURATING, AND FINDING YOUR INSPIRATION

Oct 5* | Sat 10 AM–5 PM

Andrew French | 19FCEPV095
\$120 + \$50 FEE

In this course, we explore an intimate history of photobooks, from the classics that have stood the test of time and inspired great photographers to the recent wave of photobook appreciation. Held in the instructor's photography studio, home to his library of more than 1,200 photobooks, students learn how collecting photobooks can inspire their vision and expand their knowledge of photography. We also cover how to start, curate, and care for your own collection, and get tips from guest experts.

***NOTE:** Classes take place in the instructor's studio located in NYC

PUBLISHING AS PRACTICE: CREATIVE APPROACHES TO PHOTOBOOK DESIGN

Oct 22–Nov 19 | Tues 6:30–9:30 PM

Christina Labey | 19FCEID103
\$410 + \$25 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 Photo-shop experience are highly recommended.

JANUARY 2020 WORKSHOPS



© Lynn Saville

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. Our January classes will be held at our new location at Essex Crossing on the Lower East Side. More entry information will be available soon.

Digital Photography

PHOTOGRAPHY I

Jan 6–10 | Mon–Fri 6–10 PM
Michele I. Arazi | 20JCEDP000A
\$675 + \$40 FEE

Jan 13–17 | Mon–Fri 10 AM–5 PM
Claudia Sohrens | 20JCEDP000B
\$820 + \$40 FEE

Jan 11–12 & 18–19 | Sat & Sun 10 AM–5 PM
Kate Izor | 20JCEDP000C
\$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

Jan 12 | Sun 10 AM–5 PM
Robert Meyer | 20JCEDP001
\$290

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

IPHONE PHOTOGRAPHY 101

Jan 12 | Sun 10 AM–5 PM
Clinton Weldon | 20JCEDP011A

Jan 25 | Saturday 10 AM–5 PM
Clinton Weldon | 20JCEDP011B

\$120

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

PHOTOGRAPHY II

Jan 13–17 | Mon–Fri 6–10 PM
Clinton Weldon | 20JCEDP100
\$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 5 | Sunday 10 AM–1 PM
Lavonne Hall | 20JCEMB000
\$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.

Digital Workflow

LIGHTROOM INTENSIVE FROM A TO Z

Jan 13–17 | Mon–Fri 10 AM–5 PM
Jade Duskow | 20JCELR003
\$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 will begin by creating a Lightroom catalogue and arranging their digital files within it. They will then delve into creative image processing in the Develop module, learning 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, or portfolio review

Printing

FINE ART DIGITAL PRINTING I

Jan 6–10 | Mon–Fri 10 AM–5 PM
Ben Gest | 20JCEPR100
\$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 13–17 | Mon–Fri 6–10 PM
Stefanie Dworkin | 20JCEDV100
\$540 + \$40 FEE

This hands-on course introduces students to the practical operation and creative possibilities of shooting video with a DSLR camera. Topics will be presented in a manner intended to simplify complex techniques and include manual operation of camera controls, shot types, camera movement, file types, and transcoding. Basic editing techniques will be taught using Adobe Premier Pro. Assignments will focus on capturing video and organizing footage into short video pieces. No previous experience in digital video is required, and digital video cameras will be available for student loan; contact ICP's Education Office.

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.

Film Photography

PHOTOGRAPHY I IN BLACK-AND-WHITE

Jan 13–17 | Mon–Fri 6–10 PM
Chandra Glick | 20JCEFB000
\$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 & Out of the Darkroom.

PHOTOGRAPHY II IN BLACK-AND-WHITE

Jan 20–24 | Mon–Fri 7–10 PM
Jim Megargee | 20JCEFB100
\$350 + \$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.

Alternative Processes

DIGITAL NEGATIVES AND PLATINUM-PALLADIUM

Jan 18–19 & 25–26 | Sat & Sun 10 AM–5 PM
Tricia Rosenkilde | 20JCEAP203
\$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

Jan 11 | Sat 10 AM–5 PM
Doug Collins & Eva Nikolova | 20JCEAP000
\$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.

Documentary Photography & Visual Journalism

DOCUMENTARY PHOTOGRAPHER: VISIONARY FOR CHANGE

Jan 18–19 & 25–26 | Sat & Sun 10 AM–5 PM
André Lambertson | 19JCEPJ227
\$460

A photographer with honest, clear storytelling 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

NEW THE EDITORIAL PORTRAIT

Jan 6–10 | Mon–Fri 6–10 PM
Gregg Delman | 20JCEPV177
\$410 + \$50 FEE

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 production, 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

THE FIVE-MINUTE PORTRAIT

Jan 13–17 | Mon–Fri 10 AM–5 PM
Stéphanie de Rougé | 20JCEP0214
\$655

This class is aimed at professional or amateur photographers who 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

Lighting

LIGHTING FOR THE PORTRAIT: MASTERY AND CONTROL

Jan 9–2 | Thurs–Sun 10 AM–5 PM
Harvey Stein | 20JCELI202
\$460 + \$40 FEE

Without light, photography is impossible. The mastery and control of light is of particular importance when making portraits. This workshop looks intensely at photographing people in a variety of ways using studio strobe lights. While the emphasis is on studio lighting, we also address outdoor and on-location lighting. The workshop includes discussions, demonstrations, critiques, and photographing models in the studio. We also look at how well-known portrait photographers have used light to express their unique vision.

PREREQUISITE: Photography II: Digital or portfolio review



© Douglas Collins

**LIGHTING:
IN THE STUDIO AND ON LOCATION**

Jan 13–17 | Mon–Fri 6–10 PM

Robert Meyer | 20JCELI103

\$425 + \$50 FEE

This workshop introduces students to the fundamentals of studio lighting. Whether for portrait or still life, in the studio or on location, students learn how to manipulate light and mood to create a desired effect. Students 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, beauty dishes including the Mola, snoots, and 3-D reflectors.

PREREQUISITE: photo I or portfolio review

**PORTRAIT LIGHTING:
BIG LIGHTS, SMALL LIGHTS**

Jan 24–26 | Fri 6–10 PM & Sat & Sun

9 AM–5:30 PM

Bobbi Lane | 20JCELI121

\$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

Personal Vision

SEEING LIGHT

Jan 4–5 | Sat & Sun 10 AM–5 PM

Fabrice Trombert | 20JCELI111

\$370

What the eye sees may not be what the camera captures. This course focuses on training the eye to see and understand light. Students acquire the experience and technical skills required to see natural light, available light, and strobe by studying the effect of light on a given subject. Class structure is a mix of theory and practice, but with emphasis on on-location shooting with available light (indoors and outdoors), and some studio time. Expect in-class critiques of weekly assignments.

PREREQUISITE: Photography I or portfolio review

NOTE: This class requires a digital camera.

**DEEPEN THE MYSTERY:
CONTEMPORARY APPROACHES TO
VISUAL STORYTELLING**

Jan 6–10 | Mon–Fri 10 AM–5 PM

Stacy Arezou Mehrfar | 20JCEPV087

\$655

This course is inspired by the Francis Bacon quote: “The job of an artist is always to deepen the mystery.” Through daily assignments and critiques, students explore contemporary approaches to visual storytelling, while deepening the intention and mystery of their photographs. We also examine the works of contemporary and seminal photographers as well as varied approaches to photographic representation. Please bring your choice of prints, which can include works in progress, to show, discuss, and critique on the first day.

NOTE: Students should bring a digital camera to class each day of the workshop, so we can shoot and critique work daily.

**UNDERNEATH MY SKIN:
EXPLORING CONCEPT, PLACE AND
METAPHOR IN PHOTOGRAPHY**

Jan 13–17 | Mon–Fri 6–10 PM

Keisha Scarville & Jeanette Spicer |

20JCEPV166

\$655 + \$25 FEE

In today’s image-saturated world, it can be hard to make a unique photograph. This class is for students who are ready to focus on the development of a coherent, presentable body of work. Participants learn how to advance their photographic skills by utilizing a more conceptual framework in their photographs. We also focus on the process of making photographs as an intimate and vulnerable experience—whether the subject is a partner, friend, or family member.

PREREQUISITE: Photography I or portfolio review

**HOW TO SUCCEED IN
TODAY’S PHOTOGRAPHY WORLD**

Jan 18–19 | Sat & Sun 10 AM–5 PM

Natan Dvir | 20JCEPV280

\$250

You’ve worked hard, put in the time and effort, developed your skills, and photographed powerful pictures. What now? How do you get your imagery the attention it deserves or start developing your career as a photographer? In this intensive workshop, students learn various options and aspects of working in the editorial and art scenes. Topics include: digital and physical portfolios, online presence, festivals and portfolio reviews, competitions, photography websites and blogs, printed publications, exhibition considerations, and venues.

PREREQUISITE: Photography II or portfolio review; students must have a portfolio or be at a stage where they need one

NEW THE MUSEUM AS MUSE

Jan 25–26 | Sat & Sun 10 AM–5 PM

Lynn Saville | 20JCEPV098

\$380 + \$50 FEE

In this class, we study the work of photographers who have been inspired by the museum environment, such as Edward Steichen, Thomas Struth, and James Welling. We then plan several trips to the Met, focusing on various aspects of our experience, including the interactions of museumgoers, the architecture of the museum, and the design of interiors such as the striking sun-filled gallery that houses the Temple of Dendur. We also engage in discussions about the museum as a cultural institution.

Book Design and Production

**NEW THINK BOOK, BREATHE BOOK,
MAKE A BOOK: A WORKFLOW**

Jan 6–10 | Mon–Fri 10 AM–5 PM

Stéphanie de Rougé | 20JCEPV295

\$820 + \$80 FEE

Travelers, portraitists, photojournalists, Instagram addicts, and diverse storytellers use Lightroom in this class to produce a Blurb book. As students reconnect with the art of creating a memory or telling a story, the instructor covers how to develop a consistent workflow. We also explore the fine points of editing and working with the frame of a single or double page, which illustrates how to photograph for a book. Participants work on individual projects and get personalized critique and editing time.

PREREQUISITE: Photography II: Digital or portfolio review

NOTE: Each student should come to the first class with an idea for a story, an external hard drive, and a Lightroom catalogue containing approximately 100 pictures for their project organized in folders.

IMPORTANT: Don’t disregard images that you consider “bad,” as they might also be useful!



© Stacy Arezou Mehrfar

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.



© Katia Vitale

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 during the fall and winter terms.

Application deadline is August 18, 2019. There is a \$50 nonrefundable application fee.

REQUIRED SEMINARS:

TRACK SEMINAR SECOND TERM

Sep 11–Nov 20 | Wed 6:15–9:15 PM
Ben Gest | 19FCTSR000

TRACK SEMINAR THIRD TERM

Sep 11–Nov 20 | Wed 6:30–9:30 PM
Janelle Lynch | 19FCTSR200

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 PRODUCTION SEMINAR THIRD TERM

Sep 10–Nov 19 | Tues 6:30–9:30 PM
Ben Gest | 19FCTPD300

ADVANCED TRACK SEMINAR THIRD TERM

Sep 12–Nov 14 | Thurs 6:30–9:30 PM
Jean Marie Casbarian | 19FCTSR300

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

For more information: CETrack@icp.edu

In-Person Info Session
Monday, Aug 5 | 6–7 PM

Online Info Session
Monday, August 12 | 12–1 PM

Online Low-Residency Program

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

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

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

Tuition: \$5,200 + \$800 FEE

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

Application deadline is August 18, 2019. There is a \$50 nonrefundable application fee.

New sessions begin once per year in the fall term.
Applications will be available online,
icp.org/school/part-time-programs

REQUIRED SEMINARS:

TECHNICAL SEMINAR

Oct 7–Dec 9 | Mon 12–2 PM
Ports Bishop | 19FOTPD000

Jan 27–Mar 30 | Mon 12–2 PM
ICP Faculty | 20WOTPD100

NOTE: Class will meet on Mon Feb 17/President’s Day

Apr 13–June 22 | Mon 12–2 PM
ICP Faculty | 20SOTPD200

NOTE: Class will NOT meet on Mon May 25/Memorial Day

PRODUCTION SEMINAR

Oct 4–Dec 13 | Fri 12–2 PM
Ben Gest | 19FOTSR000

Jan 31–Apr 3 | Fri 12–2 PM
ICP Faculty | 20WOTSR100

Apr 17–June 19 | Fri 12–2 PM
ICP Faculty | 20SOTSR200

PRINTING AND PORTFOLIO DEVELOPMENT

Aug 3–9 | Mon–Sun 10 AM–5 PM
Ben Gest | 20MOTPR100

Classes 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.



© Sara Fernandez (CP 2018)

ICP-Bard Program in Advanced Photographic Studies

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.

For more information:
icp.org/school | 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.

TEEN ACADEMY

Since 2001, ICP’s Teen Academy has supported thousands of New York City high school students to use cameras as tools to tell their own stories, build community, and contribute to social change. The program is designed to cultivate visual literacy, critical thinking, personal vision, and leadership skills through classes focused on the techniques and history of photography and visual culture. Instruction includes seasonal 10-week classes in black-and-white and color darkroom as well as digital and new media, in addition to a yearlong advanced program called Imagemakers. All courses culminate in a final presentation for family and friends to celebrate the students’ achievements.

NOTE: If you do not have your own camera, you can sign one out for the duration of the course.

For more information:
icp.org/school/teen_academy | teen_academy@icp.org | 212.857.0058

**PHOTOGRAPHY II
IN BLACK-AND-WHITE:
STREET PHOTOGRAPHY**

Sept 19–Nov 21 | Thurs 4–6:30 PM
Curtis Willocks | 19FTAFB113
\$705 + \$55 FEE

Course Dates: Sept 19, 26; Oct 3, 10, 17, 24, 31;
Nov 7, 14, 21

In this course designed for more advanced teen photographers, students explore approaches to photographing on the street. Through class outings, shooting assignments, and critiques, participants learn about the right equipment and film, technical and practical considerations, and strategies for gaining the trust and access needed to photograph people and places in and around New York City. Students create a series of images anchored in a theme of their choice.

NOTE: Classes are held at one of ICP’s partnership sites, the High School of Fashion Industries, located at 225 West 24th Street in Manhattan.

PREREQUISITE: Photography I in Black-and-White or as approved by Teen Academy staff

**PHOTOGRAPHY I:
INTRODUCTION TO DIGITAL PHOTOGRAPHY**

Sept 21–Oct 26 | Sat 3–6 PM
Keisha Scarville | 19FTADP001
\$465 + \$55 FEE

Course Dates: Sept 21, 28; Oct 5, 12, 19, 26

This introductory digital photography course explores the creative and technical possibilities of the medium. Demonstrations and hands-on lessons introduce participants to the craft and the aesthetics of digital imaging. Students enhance their skills using the camera, computer, and printer.

**PHOTOGRAPHY I:
INTRODUCTION TO FASHION PHOTOGRAPHY**

Sept 22–Oct 27 | Sun 11 AM–2 PM
James Reddington | 19FTADP002
\$465 + \$55 FEE

Course Dates: Sept 22, 29; Oct 6, 13, 20, 27

This introductory digital photography course examines both technical and aesthetic approaches to fashion photography. Through shooting assignments, critiques, and meetings with industry professionals, students learn about lighting styles, working with models, and other fundamental skills needed to produce compelling photographs for the fashion industry.



© Chiara Gabellini

**PHOTOGRAPHY II:
PREPARING YOUR PORTFOLIO**

Sept 21–Oct 26 | Sat 11 AM–2 PM
Jaime Schlesinger | 19FTADP101
\$465 + \$55 FEE

Course Dates: Sept 21, 28; Oct 5, 12, 19, 26

In this intermediate digital course, students explore workflows for further developing a portfolio or body of work. Through individual assignments and critiques, participants discuss editing, sequencing, and printing their images for submission to colleges and universities, as well as applications for exhibitions and awards. Teens expand upon ideas of theme, visual narrative, and image consistency and quality.

PREREQUISITE: Photography I in Black-and-White, Photography Digital, or as approved by Teen Academy staff

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

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

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



For more information:
teen_academy@icp.org | 212.857.0058

To register for classes:
icp.org/school/teen-academy | 212.857.0058

TEEN ACADEMY IMAGEMAKERS

Sept 17–Jun 16, 2020 + Orientation Sat, Sept 14, 11 AM–4 PM | Tues, 4–6:30 PM + Additional Weekend Workshops
Jaime Schlesinger | 19FIMFB200A
\$2,940 + \$165 FEE

Course Dates: Sept 17, 24; NO CLASS OCTOBER 1: ROSH HASHANAH, Oct 8, 15, 22, 29; Nov 5, 12, 19

Sept 18–June 17, 2020 + Orientation Sat, Sept 14, 11 AM–4 PM | Wed, 4–6:30 PM + Additional Weekend Workshops
Lesly Deschler Canossi | 19FIMFB200B
\$2,940 + \$165 FEE

Course Dates: Sept 18, 25; Oct 2, NO CLASS OCTOBER 9: YOM KIPPUR, 16, 23, 30; Nov 6, 13, 20

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 after-school 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 preprofessional workshops; mentorship opportunities in the field; and full access to ICP’s facilities. At the end of the year, participants have created 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/university or at some point in the future.

Applications are now available online at icp.org/teen_academy, and due by August 30, 2019.

PREREQUISITE: Photography II in Black-and-White or as approved by Community Programs staff.

NEW ADDITION TO THE ICP COLLECTION



© Deana Lawson, *Mama Goma, Gemena, DR Congo*, 2014, Inkjet print, 35 x 44.125 inches, Edition of 3, From Sikkema Jenkins & Co., New York. Purchase, with funds provided by the ICP Acquisitions Committee, 2019.

In her lush and cinematic photographs, American photographer and ICP faculty member Deana Lawson transforms the people of the international Black diaspora into grand and mythic figures who rise above their mundane surroundings. ICP recently acquired “Mama Goma” by Lawson for its permanent collection.

Zadie Smith, 35th Annual Infinity Award honoree for Critical Writing, author and New York University professor

ICP also honored Zadie Smith at the 2019 Infinity Awards (Critical Writing and Research) for her writing about the work, “Deana Lawson’s Kingdom of Restored Glory” for the *New Yorker*, excerpted from *Deana Lawson: an Aperture Monograph* (September 2018). In the piece, Smith explores the African heritage of “Mama Goma” and offers an interpretation of the subject and context of the image: “The remnants of ancient faiths and previous glories touch the edges of the frame; echoes of the Vili people of the Kingdom of Loango, maybe, who traded their copper, finely carved objets d’art, and luxurious fabrics with the people of Holland, a historical memory that is here transmuted—but somehow not reduced—into a tablecloth patterned with flowers and a Dutch windmill that turns no more.”



Zadie Smith © Dominique Nabokov

PUBLIC PROGRAMS



© Jacque Donaldson

Join us at the International Center of Photography to hear from experts, academics, critics, artists, imagemakers, 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 invites critics, artists, and imagemakers to analyze the pictures that shape contemporary culture and current events.

Reimagining the Image

This series examines film, photography, and new media from the artist’s perspective. Taking lens-based work as a starting point, Reimagining the Image invites in imagemakers who pose new questions about the social function of photography, use alternative and emerging practices, and ask critical questions about the form.

See full schedule:
icp.org/events

MUSEUM EDUCATION



© Ruby Tull

Our Museum Education program provides tours, interpretative materials, events, and workshops 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
212.857.0005

MEMBERSHIP



© Alice S. Zimet

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
212.857.0003
membership@icp.org

COMMUNITY PARTNERSHIPS



© Leticia Valdez

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

Registration for fall term begins Wednesday, July 17. Classes begin Saturday, September 7.

Sign up at 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 (Grace Building, 1114 Avenue of the Americas at 42nd Street, Second Floor, New York City) 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

FALL REGISTRATION FAIR

Wednesday, August 21 | 6–8 PM

RSVP Required: education@icp.org

Note: Each participant will receive a 20% class discount coupon valid between August 21–28, 2019.

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.

JULY

• Wednesday, July 24 | 6–8 PM

AUGUST

• Thursday, August 1 | 6–8 PM

• Thursday, August 15 | 6–8 PM

• Wednesday, August 21 | 6–8 PM

FALL REGISTRATION FAIR

• Wednesday, August 28 | 6–8 PM

SEPTEMBER

• Wednesday, September 4 | 6–8 PM

RSVP: portfolioreview@icp.edu

By Appointment, in-person: Tuesday–Friday, 11 AM–4 PM. Please email portfolioreview@icp.edu or call 212.857.0064 to set up an appointment. Appointment times are subject to availability. Please reserve a spot at least two days prior to your request. Portfolio review and registration are on a first-come, first-served basis.

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

HOLIDAY INFORMATION

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

- **Rosh Hashanah:** Saturday, September 28–Monday, September 30
- **Yom Kippur:** Tuesday, October 8–Wednesday, October 9
- **Columbus Day:** Monday, October 14

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. 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. 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 Fall Term

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

- three digital media labs
- four seminar rooms
- a shooting studio
- digitally equipped classrooms
- large selection of camera and lighting equipment

For comprehensive information about ICP’s facilities, including a complete list of equipment and resources available to students, please visit icp.org/school/facilities.

Teaching Assistantship
Volunteer Program
Fall 2019 Term

Teaching Assistant positions are available each term. TAs have the opportunity to volunteer in the Equipment and Digital Media Lab Offices. 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 or submitted to the Education Office for tuition reduction (50% off of class tuition). For more information, visit icp.org/jobs/teaching-assistant.



INTERNATIONAL CENTER OF PHOTOGRAPHY

Grace Building
1114 Avenue of the Americas at 42nd Street
Second Floor
New York, New York 10036

212.857.0001
icp.org/school

JOIN THE CONVERSATION

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New York, NY
Permit No 7289

Registration for fall term begins
Wednesday, July 17. Classes begin
Saturday, September 7.

REGISTER EARLY AND SAVE 15%

Wednesday, July 17 through Monday,
August 19, use code PGFY20 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

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

Continuing Education

FALL REGISTRATION FAIR
Wednesday, August 21 | 6–8 PM
RSVP Required: education@icp.org

NOTE: Each participant will receive
a 20% class discount coupon valid
between August 21–28, 2019.

Full-Time Programs

**APPLICATION DEADLINES
FOR SPRING 2020**

Friday, January 17, 2020
• ICP-BARD MFA PROGRAM

Friday, March 6, 2020
• DOCUMENTARY PRACTICE AND
VISUAL JOURNALISM
• CREATIVE PRACTICES
• NEW MEDIA NARRATIVES

For more information,
please email admissions@icp.edu.

