

COURSES AND  
PROGRAMS  
WINTER 2019



INTERNATIONAL CENTER OF PHOTOGRAPHY



INCLUDING  
JANUARY  
WORKSHOPS

icp.org  
@ICP  
@ICPhotog  
f ICP



# COURSES AND PROGRAMS | WINTER 2019

## 3 JANUARY WORKSHOPS

Digital Photography  
Digital Workflow  
Printing  
New Media / Video  
Film Photography  
Documentary & Visual Journalism  
The Portrait  
Lighting  
Personal Vision

## 5 ONLINE CLASSES

## 6 FOUNDATION & TECHNIQUES

Digital Photography  
Digital Workflow  
New Media / Video  
Printing  
Film Photography  
Alternative Processes  
Lighting

## 10 IDEAS & PRACTICE

Documentary & Visual Journalism  
The Portrait  
Cityscape / Landscape  
Personal Vision

## 14 STRATEGIES FOR THE PHOTOGRAPHER

Book Design and Production  
Best Practices

## 15 PART-TIME PROGRAMS

## 16 FULL-TIME PROGRAMS

## 17 TEEN ACADEMY

## 18 MORE FROM ICP

Exhibitions  
Public Programs  
Membership  
Museum Education  
Community Partnerships

## 19 HOW TO REGISTER

Portfolio Reviews  
Class Policies  
Facilities  
Teaching Assistantship Volunteer Program

Registration for winter term begins  
Wednesday, November 28.

## REGISTER EARLY AND SAVE 15%

Wednesday, November 28–  
Friday, December 21, 2018, use  
code PGFY19 to receive 15% off  
tuition on all winter term Continuing  
Education classes. ICP Members  
receive an additional \$25 off.\*

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

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



# JANUARY 2019 WORKSHOPS



© Martine Fougeron

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

## Digital Photography

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

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

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

\$770 + \$40 FEE

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

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

**FOR BEGINNERS**

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

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

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

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

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

**FOR BEGINNERS**

### IPHONE PHOTOGRAPHY 101

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

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

\$120

Your iPhone is capable of more than just vacation photos and food pics. It's a photographic tool that can be used to capture and share your vision of the world. In this hands-on class, students discover how to create frame-worthy images with an iPhone. Participants learn the basic

techniques of image composition, tips for shooting portraits, and the camera apps and editing tools that can elevate a photograph from a casual snapshot to a thoughtful and personal image.

### PHOTOGRAPHY II

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

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

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

### MACINTOSH BASICS

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

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

**FOR BEGINNERS**

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

## Digital Workflow

### LIGHTROOM INTENSIVE FROM A TO Z

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

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

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



# Printing

## FINE ART DIGITAL PRINTING I

Jan 7–11 | Mon–Fri 10 AM–5 PM  
Ben Gest | 19JCEPR100  
\$820 + \$70 FEE

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

**PREREQUISITE:** Photoshop I or portfolio review

# New Media / Video

## DSLR VIDEO FOR PHOTOGRAPHERS: PART I

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

This hands-on course introduces students to the practical operation and creative possibilities of shooting video with a DSLR camera. Topics are presented in a manner intended to simplify complex techniques and include manual operation of camera controls, shot types, camera movement, file types, and transcoding. Basic editing techniques are taught using Adobe Premier Pro. Assignments focus on capturing video and organizing footage into short video pieces.



© Stacy Arezou Mehrfar

No previous experience in digital video is required.

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

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

# Film Photography

## PHOTOGRAPHY I IN BLACK-AND-WHITE

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

This course is for beginners seeking an introduction to both camera handling and basic black-and-white darkroom techniques. Topics include camera operation, principles of exposure, film development, printing, and

picture content. Weekly assignments and lectures on historical and contemporary artwork explore the technical and aesthetic possibilities of photography. The majority of class time is devoted to working in the darkroom and building printing techniques.

### FOR BEGINNERS

**NOTE:** For students who prefer to learn about the basics in color, please see The Power of the Color Image: Exploring Color In and Out of the Darkroom, pg. 9.

## THE PORTRAIT AND THE VIEW CAMERA

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

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

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

# Documentary and Visual Journalism Photography

## DOCUMENTARY PHOTOGRAPHER: VISIONARY FOR CHANGE

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

A photographer with honest, clear 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

## THE FIVE-MINUTE PORTRAIT

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

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

**PREREQUISITE:** Photography II or portfolio review

# Lighting

## PORTRAIT LIGHTING: BIG LIGHTS, SMALL LIGHTS

Jan 2–6 | Wed–Sun 9:30 AM–5:30 PM  
Bobbi Lane | 19JCELI121  
\$680 + \$100 FEE

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

**PREREQUISITE:** Photography I or portfolio review

## LIGHTING: IN THE STUDIO AND ON LOCATION

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

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

**PREREQUISITE:** Photography I or portfolio review



© Sophie Barbasch



## Personal Vision

### FULFILLING AND FINISHING YOUR FINE ART PROJECT

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

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

**PREREQUISITE:** Photography II or portfolio review

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

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

This class is for students who want to explore a New York City location of their choice and learn how to tell a story about

that specific place. Participants develop their own personal language by experimenting with a variety of approaches. We also discuss compositional tools and effective editing, and undertake comparative studies of historical and contemporary photographers. Students are encouraged to use the class as the jumping-off point for a long-term project.

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

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

This course is inspired by the Francis Bacon quote: “The job of an artist is always to deepen the mystery.” Through 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.

## ONLINE CLASSES



© Anja Hitzenger

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

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

### MEMORY AS PROMPT: MAKING DEEPER WORK

**Jan 28–Apr 1 | Mon 2–4 PM**  
Allen Frame | 19WOLPV204  
\$515

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

**PREREQUISITE:** Photography II or portfolio review

### NEW STRUCTURING A PHOTOGRAPH

**Jan 22–Mar 26 | Tues 1–3 PM**  
Richard Rothman | 19WOLPV212  
\$515

This course focuses on the primary, formal concerns of imagemaking for fine art photographers: how to create powerful

compositions that fill the frame with grace and tension, and produce exceptional lighting that has the strength to transmute the ordinary into a thing of photographic beauty. Through presentations on the work of a wide variety of master photographers, students learn how to deconstruct the fundamental decisions that make compelling compositions while using the frame to convey meaning and emotion.

**PREREQUISITE:** Photography II or portfolio review

### NEW DEVELOPING AN ART PRACTICE: PHOTOGRAPHING EVERY DAY

**Jan 23–Mar 27 | Wed 2–4 PM**  
Anja Hitzenger | 19WOLPV008  
\$515 + \$25 FEE

Many of us snap pictures on a regular basis to share on social media, but concentrating on “creating” pictures every day can be a much deeper experience. In this class, students commit to photographing daily in order to discover their surroundings in new ways and further cultivate their own style. Spontaneous ideas develop more frequently when you take your camera everywhere. With their images, students may tell stories, create a visual diary, or work on more conceptual projects.



© Jade Doskow



# FOUNDATION & TECHNIQUES



© Christine Callahan

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

## Digital Photography

### PHOTOGRAPHY I

**Jan 14–Apr 1 | Mon 10 AM–1 PM**  
Claudia Sohrens | 19WCEDP000A

**Jan 15–Mar 19 | Tues 10 AM–1 PM**  
Christine Callahan | 19WCEDP000B

**Jan 15–Mar 19 | Tues 6:30–9:30 PM**  
Keisha Scarville | 19WCEDP000C

**Jan 24–Mar 28 | Thurs 6:30–9:30 PM**  
Christine Callahan | 19WCEDP000D

\$840 + \$40 FEE

**Jan 19–20 & 26–27 | Sat & Sun 10 AM–5 PM**  
Meryl Feigenberg | 19WCEDP000E

**Mar 2–3 & 9–10 | Sat & Sun 10 AM–5 PM**  
Kate Izor | 19WCEDP000F

\$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

**Jan 26 | Sat 10 AM–5 PM**  
Robert Meyer | 19WCEDP001A

**Feb 9 | Sat 10 AM–5 PM**  
Lester Lefkowitz | 19WCEDP001B

**Feb 24 | Sun 10 AM–5 PM**  
Robert Meyer | 19WCEDP001C

**Mar 9 | Sat 10 AM–5 PM**  
Lester Lefkowitz | 19WCEDP001D

\$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

**Feb 10 | Sun 10 AM–5 PM**  
Clinton Weldon | 19WCEDP011A

**Mar 23 | Sat 10 AM–5 PM**  
Clinton Weldon | 19WCEDP011B

\$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.

### MACINTOSH BASICS

**Jan 19 | Sat 10 AM–1 PM**  
Lavonne Hall | 19WCEMB000A

**Jan 20 | Sun 2–5 PM**  
Lavonne Hall | 19WCEMB000B

\$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.

### PHOTOGRAPHY II

**Jan 15–Mar 19 | Tues 6:30–9:30 PM**  
Heidi Norton | 19WCEDP100A

**Jan 17–Mar 21 | Thurs 10 AM–1 PM**  
Jeanette May | 19WCEDP100B

\$840

**Feb 16–17 & 23–24 | Sat & Sun 10 AM–5 PM**  
Jeanette May | 19WCEDP100C  
\$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

## Digital Workflow

### INTRODUCTION TO ADOBE LIGHTROOM

**Feb 9–10 | Sat & Sun 10 AM–5 PM**  
Ports Bishop | 19WCELR000  
\$540 + \$20 FEE

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

### ADOBE LIGHTROOM: COMPREHENSIVE

**Jan 15–Mar 19 | Tues 10 AM–1 PM**  
Ports Bishop | 19WCELR001  
\$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

**ADOBE LIGHTROOM  
FOR ADVANCED USERS**

**Mar 23–24 | Sat & Sun 10 AM–5 PM**  
Ports Bishop | 19WCELR100  
\$540 + \$20 FEE

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

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

**PHOTOSHOP I:  
DIGITAL IMAGING FOR  
PHOTOGRAPHERS**

**Jan 14–Apr 1 | Mon 10 AM–1 PM**  
Christopher Giglio | 19WCEPS000  
\$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**

**Jan 14–Apr 1 | Mon 10 AM–1 PM**  
Kathleen Anderson | 19WCEPS100A  
\$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**

**Jan 16–Mar 20 | Wed 10 AM–1 PM**  
Kathleen Anderson | 19WCEPS106  
\$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

**RETOUCHING AND  
ADVANCED COMPOSITING  
FOR DIGITAL PHOTOGRAPHERS**

**Feb 2–3 | Sat & Sun 10 AM–5 PM**  
Heidi Norton | 19WCEDP109  
\$540 + \$40 FEE

This advanced course is for those who already use Photoshop and want to learn advanced professional retouching techniques. All work is done via the powerful layer, adjustment layer, smart layer, and masking functions. Students learn how to use masks and advanced compositing techniques to retouch and repair damaged photos, or seamlessly perfect images from studio sessions. We use many of the usual retouching tools—but in conjunction with layers, overlay modes, and other techniques. Workflow and organization are also covered.

**PREREQUISITE:** Basic Photoshop skills or portfolio review

**UNDERSTANDING LIGHT AND COLOR  
FOR DIGITAL PHOTOGRAPHERS**

**Mar 2–3 & 9–10 | Sat & Sun 10 AM–5 PM**  
Heidi Norton | 19WCEDP108  
\$770 + \$40 FEE

Communicating with color and light focuses on seeing and perceiving light and understanding color temperature. Using advanced camera manipulation and Lightroom, we move beyond basic processing and learn how to process images to evoke emotion. Students examine foundational color theory and psychology in order to understand not only the how, but also the why behind the choices they make. Learn to push boundaries as cover creative curves, dodging and burning, manipulating texture, color enhancement, and more.

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

**THE PERFECT SCAN**

**Mar 16–17 | Sat & Sun 10 AM–5 PM**  
Ben Gest | 19WCEDT101  
\$540 + \$40 FEE

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

satisfying digital prints, and explore strategies that allow them to create the images they envision.

**New Media / Video**

**DIGITAL VIDEO PROJECTS I**

**Jan 16–Mar 20 | Wed 7–10 PM**  
Bradly Dever Treadaway | 19WCEDV117  
\$820 + \$40 FEE

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

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

**NEW 360 IMAGING**

**Jan 17–Feb 14 | Thurs 10 AM–1 PM**  
Bryan Whitney | 19WCEDV004  
\$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!

**NEW PROJECTION AND BEYOND**

**Feb 16–17 | Sat & Sun 10 AM–5 PM**  
Kaz Senju | 19WCEDV122  
\$540 + \$40 FEE

The availability of technology enables us to deploy new visual art onto new surfaces, in a more complex, more portable, and, often, more affordable manner. In this class, students make visual art in a creative way by projecting images onto nontraditional surfaces, such as water and sand, and then scale-up to building beyond rectangular shapes. We also examine basic digital video editing, projection mapping, alternate surfaces, digital masking, and video sculpture.

**PREREQUISITE:** Familiarity with nonlinear video editing, such as Premiere, Final Cut Pro X, and photo editing (Photoshop, Lightroom)



© Dan Burkholder



# Printing

## FINE ART DIGITAL PRINTING I

**Jan 31–Apr 4\* | Thurs 6:30–9:50 PM**  
Perri Hofmann | 19WCEPR100  
\$820 + \$70 FEE

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

**PREREQUISITE:** Photoshop I or portfolio review  
**\*NOTE:** Class will not meet on Mar 14.

## INKJET PRINTING IN AN ALTERNATE UNIVERSE: IMAGINATIVE EXPLORATIONS WITH VELLUM, PRECIOUS METALS, GESSO AND MORE

**Feb 23–24 | Sat & Sun 10 AM–5 PM**  
Dan Burkholder | 19WCEPR107  
\$540 + \$75 FEE

This workshop lets you bask in the hand-applied world of voluptuous papers, alluring precious metals, archival varnish, and opaque gesso to create lasting works of art. Students explore the magic of translucent paper, hand-applied gold leaf, palladium leaf, and gesso, combined with archival inkjet printing; examine the beauty and intrigue of translucent papers; and discover enticing ways to blend gold, palladium, and other metals. Experience the joy of hand-applied gesso, as brushing, grinding, and rubbing become your new best friends.

**PREREQUISITE:** Photography I or portfolio review

## FINE ART DIGITAL PRINTING II

**Jan 17–Mar 21 | Thurs 10 AM–1 PM**  
Ben Gest | 19WCEPR200  
\$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

## PRINTING ON ALTERNATIVE MATERIALS

**Jan 17–Feb 14 | Thurs 6:30–9:30 PM**  
Bryan Whitney | 19WCEPR203  
\$540 + \$100 FEE

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

**PREREQUISITE:** Photography I or portfolio review

## THE DIGITAL PORTFOLIO MASTER CLASS: ARCHIVAL INKJET PRINTING

**Jan 16–Mar 20 | Wed 2–5 PM**  
Ben Gest | 19WCEPR300  
\$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



© Kristin Holcomb

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

# Film Photography

## PHOTOGRAPHY I IN BLACK-AND-WHITE

**Jan 14–Apr 1 | Mon 7–10 PM**  
Michael Silverwise | 19WCEFB000  
\$705 + \$55 FEE

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

possibilities of photography. The majority of class time is devoted to working in the darkroom and building printing techniques.

### FOR BEGINNERS

**NOTE:** For students who prefer to learn about the basics in color, please see The Power of the Color Image: Exploring Color In & Out of the Darkroom, page 9.

## PHOTOGRAPHY II IN BLACK-AND-WHITE

**Jan 16–Mar 20 | Wed 7–10 PM**  
Kristin Holcomb | 19WCEFB100  
\$705 + \$55 FEE

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

**PREREQUISITE:** Photography I or portfolio review

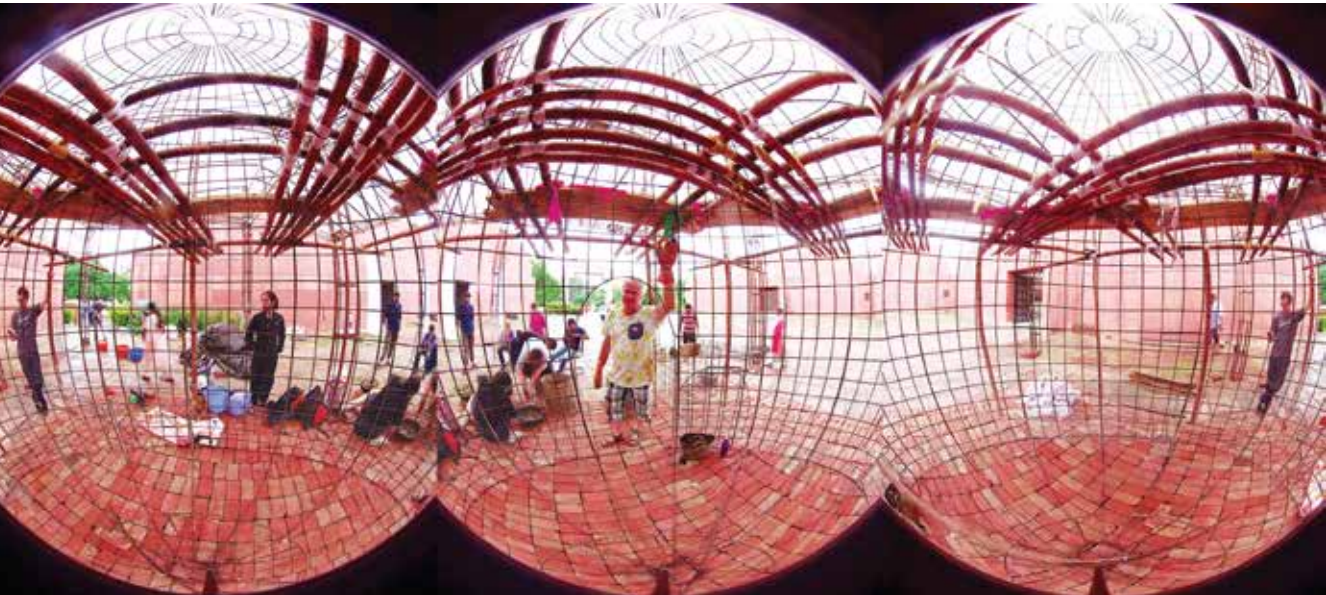
## PHOTOGRAPHY III IN BLACK-AND-WHITE

**Jan 17–Mar 21 | Thurs 7–10 PM**  
Jim Megargee | 19WCEFB301  
\$705 + \$60 FEE

This course begins where Photography II ends. The goal is for students to start the serious process of establishing a personal technical and aesthetic vocabulary, which can be used toward discovering a personal visual language. Participants should have a firm grasp of basic darkroom techniques and are required to undertake a coherent and themed body of work. The instructor introduces advanced camera and darkroom techniques that help you move toward a completed project.

**PREREQUISITE:** Photography II in Black-and-White or portfolio review

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



© Bryan Whitney



THE FINE PRINT  
IN BLACK-AND-WHITE

Jan 15–Mar 19 | Tues 6:30–9:30 PM  
Brian Young | 19WCEFB200  
\$705 + \$60 FEE

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

**PREREQUISITE:** Photography III in Black-and-White or portfolio review

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

Jan 30–Apr 3\* | Wed 6:30–9:50 PM  
Bill Armstrong | 19WCEFC002  
\$705 + \$70 FEE

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

**\*NOTE:** Class will not meet on Mar 13.

LARGE-FORMAT

Feb 20–Mar 20 | Wed 2–5 PM  
Richard Rothman | 19WCELF100  
\$410 + \$30 FEE

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

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

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

Alternative Processes

NON-SILVER PRINTING

Jan 28–Apr 1\* | Mon 10 AM–1:20 PM  
Tricia Rosenkilde | 19WCEAP100  
\$775 + \$70 FEE

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

**PREREQUISITE:** Photoshop I or portfolio review  
**\*NOTE:** Class will meet on Feb 18 (Presidents’ Day). Class will NOT meet on Mar 11.

INTRODUCTION TO ENCAUSTIC FOR  
PHOTOGRAPHERS

Feb 23–24 | Sat & Sun 10 AM–5 PM  
Jill Skupin Burkholder | 19WCEAP002  
\$380 + \$70 FEE

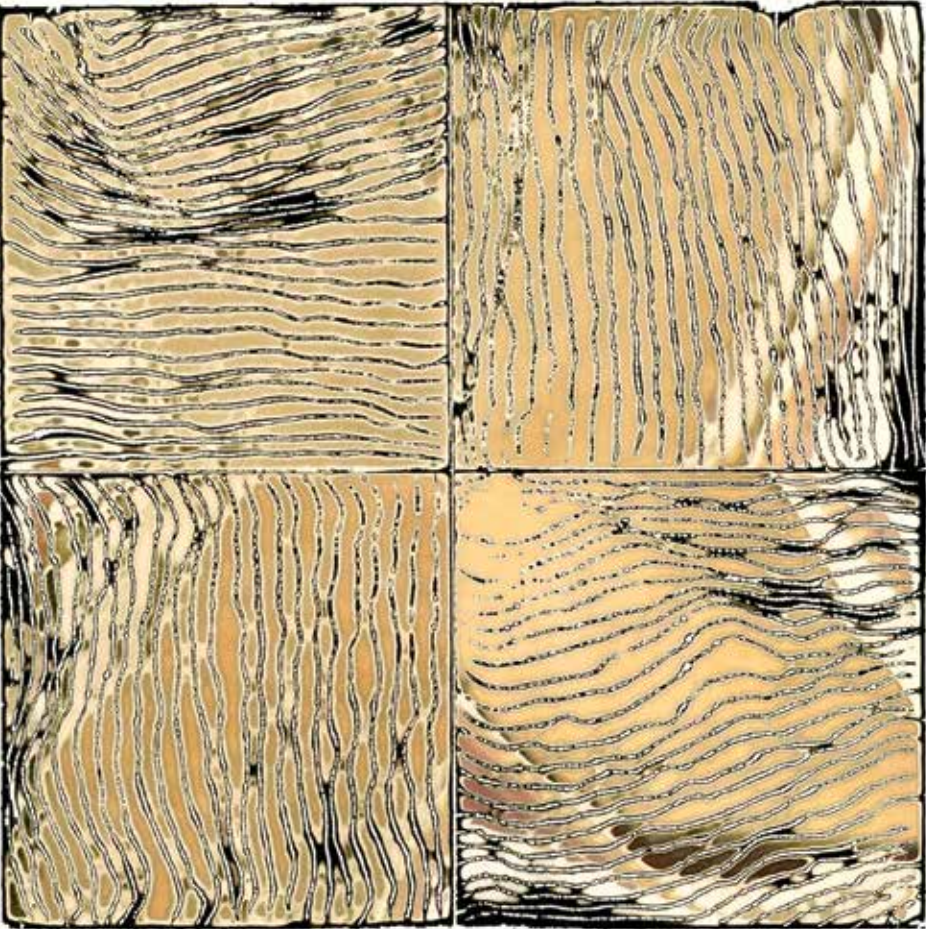
A world of creative possibilities exists within alternative photographic processes and the mixed-media realm. One of the most unique processes is the encaustic technique, which uses hot beeswax and pigments to enhance images. In this course, students learn how to prepare digital images with sufficient detail and local contrast to use with encaustic methods. We then explore adding images at different stages. Additional techniques, such as using stencils, embedding objects, and adding texture and color to encaustic works, are also covered.

DIGITAL NEGATIVES AND  
PLATINUM/GUM BICHROMATE  
PRINTING

Mar 2–3 & 9–10 | Sat & Sun 10 AM–5 PM  
Tricia Rosenkilde | 19WCEAP203  
\$540 + \$100 FEE

In this hands-on workshop, students delve into the fundamentals of creating digital negatives, as well as the finer points of producing handcrafted platinum-palladium prints. Participants learn how to make enlarged digital negatives from digital files or scanned film negatives and successful platinum-palladium prints with the option of adding a layer of color gum bichromate pigments for extra richness and tone. The workshop covers various creative options, such as gold-toning platinum prints, selective glycerin development, combination printing with cyanotype, and more.

**PREREQUISITE:** Photoshop I, Lightroom, or portfolio review



© Richard Turnbull

CHEMIGRAMS:  
EXPERIMENTAL PHOTOGRAPHY  
WITHOUT A DARKROOM OR CAMERA

Mar 23 | Sat 10 AM–5 PM  
Richard Turnbull | 19WCEAP000  
\$270 + \$60 FEE

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

Lighting

LIGHTING TECHNIQUES:  
AN OVERVIEW

Jan 28–Apr 1 | Tues 10 AM–1 PM  
Robert Meyer | 19WCELI100A  
\$680 + \$50 FEE

Mar 2–3\* | Sat & Sun 9:00 AM–4:00 PM  
Andrew French | 19WCELI100B  
\$470 + \$75 FEE

This introductory course provides an overview of the essential principles, techniques, and tools for lighting a variety of situations. Demonstrations take place both in the studio

and on location. Through hands-on practice and assignments, students learn how to use lighting equipment and accessories, as well as a range of light sources, including tungsten, studio strobe, portable strobe, and daylight. We also review examples of the direction and quality of light, and discuss their function in the photograph.

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

THE FUNDAMENTALS OF  
STUDIO LIGHTING\*

Jan 29–Apr 2\*\* | Tues 6–9:20 PM  
David Arky | 19WCELI201  
\$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:** Photo II, Lighting Techniques: An Overview, or portfolio review

**\*NOTE:** Classes take place in the instructor’s studio located in Brooklyn, NY  
**\*\*NOTE:** Class will not meet on Mar 12.



# IDEAS & PRACTICE

## **NEW** LIGHTING FOR FASHION PHOTOGRAPHY

**Jan 30–Apr 3 | Wed 6:30–9:30 PM**  
Paul Sunday | 19WCELI125  
\$655 + \$75 FEE

Lighting is one of the best means for establishing a signature style in the ever-changing visual culture of fashion. Like everything else in the industry, lighting styles change. In this course, we examine tools and techniques for developing a distinctive lighting style for your fashion work. Students form a basic repertoire of lighting techniques and investigate creative strategies for discovering and cultivating a signature look.

**PREREQUISITE:** Photography I or portfolio review

## ADVANCED LIGHTING TECHNIQUES

**Feb 1–Apr 5 | Fri 6:30–9:30 PM**  
Robert Meyer | 19WCELI212  
\$680 + \$50 FEE

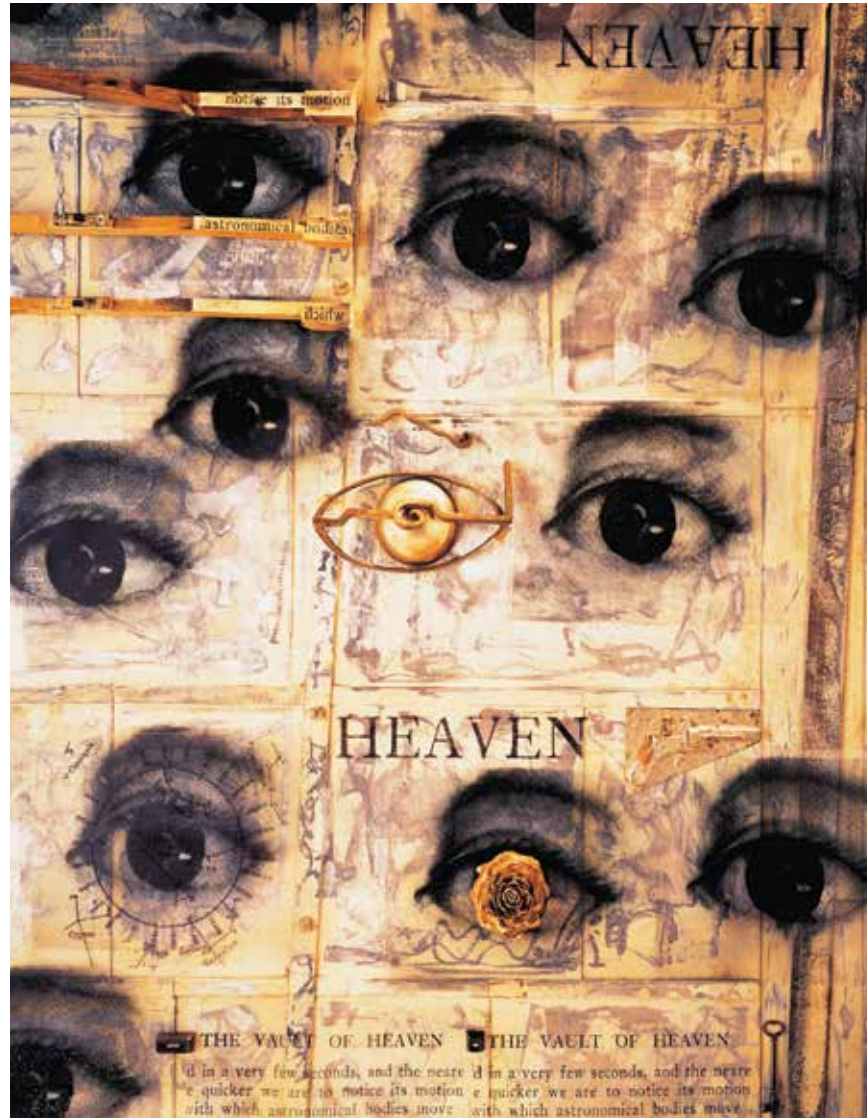
Lighting is everything: whether the source is the sun, artificial continuance light, studio strobes, portable strobes, or speed lights. This course is for photographers who have chosen to use lighting as a form of creative expression. Students refine their skills in lighting and aesthetics for the purpose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

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

## EXPOSURE, LIGHT, AND COMPOSITION FOR THE NOVICE

**Mar 2–3 | Sat & Sun 10 AM–5 PM**  
Lester Lefkowitz | 19WCELI001  
\$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.



© Hans Neleman

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

## Documentary & Visual Journalism Photography

### THE DOCUMENTARY PROJECT: THE PHOTOGRAPHER AS STORYTELLER

**Jan 29–Apr 2 | Tues 6:30–9:30 PM**  
Natan Dvir | 19WCEPJ203  
\$655 + \$15 FEE

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

**PREREQUISITE:** Photography II or portfolio review

### PEOPLE AND PLACE: THE DOCUMENTARY PORTRAIT

**Jan 31–Apr 4 | Thurs 10 AM–1 PM**  
Karen Marshall | 19WCEPJ007  
\$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.

### ADVANCED STREET PHOTOGRAPHY: FINDING YOUR VOICE

**Jan 31–Apr 4 | Thurs 6:30–9:30 PM**  
Natan Dvir | 19WCEPJ222  
\$655 + \$20 FEE

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

**PREREQUISITE:** Photography II or portfolio review

## **NEW** HISTORY, DEMOCRACY, AND PHOTOGRAPHY

**Jan 26–27 & Feb 2–3 | Sat & Sun 10 AM–5 PM**  
Frank Fournier | 19WCEPJ008  
\$460

This course invites and challenges photojournalists to develop a stronger and more powerful personal vision based on a better understanding of history and democracy. History did not really happen the way we are taught. It's the same for democracy—it's not being carried out the way our political leaders speak and act. This course helps students to expand their personal vision and produce more fulfilling stories for the viewer.

**PREREQUISITE:** Photography II or portfolio review

## The Portrait

### EXPLORING PORTRAITURE AND THE LANDSCAPE

**Jan 29–Apr 2 | Tues 10 AM–1 PM**  
Harvey Stein | 19WCEPJ010  
\$655 + \$20 FEE

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

**PREREQUISITE:** Photography I or portfolio review



CLASSIC PORTRAITURE FROM A–Z:  
BREAKING THE RULES

Jan 29–Apr 2\* | Tues 6:30–9:50 PM  
Neal Slavin | 19WCEP0104  
\$680 + \$75 FEE

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

**PREREQUISITE:** Photography I and portfolio review  
**\*NOTE:** Class will not meet on Mar 12.

PORTRAITURE AND  
THE ART OF IMITATION

Jan 31–Apr 4 | Thurs 6:30–9:30 PM  
Deborah Feingold | 19WCEP0111  
\$655

Imitation may be the sincerest form of flattery, but it is also a highly creative and playful way to explore one’s personal style through the guise of emulating others. We begin with

a discussion and visual presentation of past and present portrait photographers of note. Then, each week, students are assigned a known portrait photographer and asked to shoot in their style. The course includes critiques, demonstrations on lighting and composition, and an exploration of what makes a provocative portrait.

**PREREQUISITE:** Photography I or portfolio review

THE FASHION PORTRAIT:  
FROM STREET STYLE TO  
HAUTE COUTURE

Jan 31–Apr 4\* | Thurs 6:30–9:50 PM  
Alice O’Malley | 19WCEP0200  
\$680 + \$40 FEE

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

**PREREQUISITE:** Photography II or portfolio review  
**\*NOTE:** Class will not meet on Mar 14.

NEW WHAT DO WE TALK ABOUT  
WHEN WE TALK ABOUT PORTRAITURE?  
STUDIO AND LOCATION

Mar 4–Apr 1 | Mon 10 AM–1 PM  
Ken Collins | 19WCEP0221  
\$410 + \$75 FEE

The photographic portrait is the result of a series of decisions involving context, focus, and framing. A portrait is not a head shot. It is an encounter, an experience of one person by another that involves the subject, in full, with all of his or her complexity and contradictions. Observe with your eyes, your mind, and your heart. Use light, composition, and psychology to accomplish authenticity. The portrait deals with the “pose” and the “gaze,” which reveal the subject’s identity.

**PREREQUISITE:** Photography II or portfolio review

PORTRAITURE:  
ART TO FASHION, FASHION TO ART—  
BEAUTY, TRUTH, IMAGINATION

Feb 9–10 & 16–17 | Sat & Sun  
9:00 AM–4:00 PM  
Andrea Blanch | 19WCEP0219  
\$555 + \$100 FEE

This course encompasses all aspects of a successful shoot. Together, we delve into the creative process and explore the relationship between artist and sitter. Students also examine the vast interpretations of what it means to direct their own shoot, and learn to hone and master an aesthetic that propels a refined photograph into an iconic image. Moving from art to fashion and fashion to art, we discuss the blurred notions of glamour, fashion, classic portraiture, and narrative.

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

THE INTERPRETIVE PORTRAIT

Feb 23–24 | Sat & Sun 10 AM–5 PM  
Andrea Modica | 19WCEP0212  
\$430 + \$30 FEE

Designed for the intermediate photographer, this workshop explores both traditional and nontraditional approaches to portraiture. By experimenting with ideas and techniques, students create an interpretive portrait—one that offers a view into another person’s life. Visual presentations and discussions investigate fine art and editorial portraiture; business-oriented topics include ethical and legal issues pertaining to the use of portraits in publications and exhibitions. This workshop encourages students to develop a unique style that takes their work in portraiture to another level.

**PREREQUISITE:** Photo II or portfolio review

THE PORTRAIT:  
ESTABLISHING INTIMACY AND  
RAPPORT

Mar 16–17 & 23–24 | Sat & Sun  
10 AM–5 PM  
Janusz Kawa | 19WCELI220  
\$555 + \$75 FEE

The best portraits capture that magic moment in which the essence of character is revealed. Portrait photographers need good people skills in order to create a sense of intimacy and establish rapport with their subjects. In this course, students learn to balance social and technical skills so that they can engage with their subjects in a meaningful way and create compelling portraits. Demonstrations, using both professional and nonprofessional models, explore how various lighting techniques can achieve different psychological effects.

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

Cityscape / Landscape

NEW YORK AT TWILIGHT

Mar 4–Apr 1 | Mon 6:30–9:30 PM  
Lynn Saville | 19WCENY102  
\$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

Personal Vision

NEW BUILDING A  
SUSTAINABLE PRACTICE

Jan 28–Apr 1\* | Mon 10 AM–1 PM  
Res | 19WCEPV278  
\$655 + \$40 FEE

In this intensive workshop, students are encouraged to examine and discuss their process as they create new work. What do you need to make your best work? Which structures can you put into place to ensure progress and development? What do you do when you hit a roadblock? How do you incorporate research, writing, and presentation into your practice? We address and discuss these questions and more, alongside readings, writing assignments, lectures, and assignments tailored to participants’ specific needs.

**PREREQUISITE:** Photography II or portfolio review; a body of work in progress is preferred  
**\*NOTE:** Class will meet on Feb 18 (Presidents’ Day).



© Paul Sunday



DAILY PRACTICE:  
THE PHOTO JOURNAL

Jan 28–Apr 1\* | Mon 6:30–9:50 PM  
Linda Cummings | 19WCEPV002  
\$655 + \$25 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.

\*NOTE: Class will meet on Feb 18 (Presidents’ Day). Class will not meet on Mar 11.

NEW “STILL CRAZY”:  
THE HISTORY OF STILL LIFE IN  
ART AND COMMERCE

Jan 28–Apr 1\* | Mon 6:30–9:30 PM  
Hans Neleman | 19WCEPV279  
\$655 + \$40 FEE

This course follows the artistic and commercial history of the “inanimate object,” from the 17th-century Dutch vanitas to the digital captures of today’s leading photographers. By studying various art movements that influenced still-life photography, participants better understand the genre and the purpose

of “Nature Morte.” We also address symbolic depth and meaning, while giving equal attention to hands-on practice. Inspired by master artists and photographers, we experiment with large-format cameras, studio lighting techniques, and creative composition.

PREREQUISITE: Photography II or portfolio review  
\*NOTE: Class will meet on Feb 18 (Presidents’ Day).

NEW ART OF NOTICING COLOR

Jan 28–Feb 25\* | Mon 6:30–9:30 PM  
Christine Callahan | 19WCEPV282  
\$410

Students in this course learn to utilize color as a powerful tool. We explore quality of light, weather and time of day, efficient practices for capturing different color temperatures, and strategies for creating meaning with color. Class time is divided between critiques and presentations of historical and contemporary color photography. We also discuss camera techniques; however, we do not cover imaging software. Participants may work in digital or analog formats.

PREREQUISITE: Photography II or portfolio review  
\*NOTE: Class will meet on Feb 18 (Presidents’ Day).

NEW EXPANDING YOUR PRACTICE,  
EXPLORING NEW GENRES

Jan 29–Apr 2 | Tues 6:30–9:30 PM  
Janelle Lynch | 19WCEPV173  
\$655 + \$40 FEE

Are you ready to explore outside of your photographic comfort zone? Have you

always photographed the landscape or your family? Or have you mastered still life and want to try new terrain? This course addresses the photographer’s need to experiment with other genres in order to make memorable images that communicate intention and enable discovery. Presentations, guest artist visits, and class activities add richness and open pathways for ideas and inspiration. We also emphasize process, practice, and weekly critiques.

PREREQUISITE: Photography I or portfolio review

EXPLORING THE LONG-TERM PROJECT

Jan 29–Apr 2 | Tues 6:30–9:30 PM  
Harvey Stein | 19WCEPV112  
\$655 + \$20 FEE

The ability to conceive, develop, and complete an extended personal project is the mark of an advanced photographer. The rewards can be substantial: a magazine article, gallery exhibition, or book publication. This course is designed to help students cultivate greater direction and clarity in their imagemaking process. Each participant works on a project (existing or new) to be presented for discussion. We cover the use of complementary media to enhance meaning, picture selection, sequence, pace, length, final presentation, and more.

PREREQUISITE: Photography I or portfolio review

PHOTOGRAPHY AND FINE ART:  
A CRUCIAL LINK

Jan 30–Apr 3 | Wed 10 AM–1 PM  
Barbara Mensch | 19WCEPV032  
\$655 + \$50 FEE

What do the photographs of Paul Strand have in common with the art of the Renaissance? This course examines crucial links between photography and fine art through visits to major museums, where students view seminal works of art to discover the many groundbreaking elements of visual storytelling. Participants also learn to interpret perspective on a picture plane. Weekly assignments are based on museum and photography field trips. In the final session, students present their best work created over the 10-week course.

ADVANCED CRITIQUE

Jan 30–Apr 3 | Wed 10 AM–1 PM  
Richard Rothman | 19WCEPV269  
\$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 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

THE GRAMMAR OF PHOTOGRAPHY

Jan 30–Apr 3 | Wed 10 AM–1 PM  
Christopher Giglio | 19WCEPV051  
\$655

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

NEW PICTURING FAMILY

Jan 28–Apr 1\* | Mon 6:30–9:30 PM  
Sophie Barbasch | 19WCEPV281  
\$655 + \$40 FEE

In this class, students photograph their given or chosen families, examining what it means to turn the lens on and represent the people closest to them. As a class, we discuss how to visualize familial bonds and incorporate both direct and indirect narratives into our work. We also look at a variety



© Karen Marshall





© Lynn Saville

of photographers, including LaToya Ruby Frazier, Raymond Meeks, Jo Ann Walters, Doug DuBois, Scott Alario, and Justine Kurland, among others. Lectures and guest artists complement weekly critiques.

**PREREQUISITE:** Photography II or portfolio review  
**\*NOTE:** Class will meet on Feb 18 (Presidents' Day).

### WRITING ABOUT YOUR PHOTOGRAPHS FOR GRANT PROPOSALS, EXHIBITION CATALOGUES, ARTIST STATEMENTS OR PUBLIC PRESENTATIONS

**Feb 2–3 | Sat & Sun 10 AM–5 PM**  
 Wendy Richmond & Susan Hodara | 19WCEMA212  
 \$380 + \$25 FEE

You are a visual artist, but you must use words to support your work—whether for a grant proposal, an exhibition catalogue, an artist statement, or a public presentation. In this intensive workshop, students interview each other (using the instructors' guided exercises) to develop language that

accurately and compellingly describes their photographic work. Participants should bring three of their photographs and a notebook.

**PREREQUISITE:** Photography II or portfolio review

### DEVELOPING A TRAVEL NARRATIVE

**Feb 2–3 | Sat & Sun 10 AM–5 PM**  
 Alan Winslow | 19WCEPV056  
 \$380

Going on a trip? This class helps students hone techniques and strategies for making a body of work that captures the essence of place. The instructor guides you in using your camera to experience place through a mix of landscape, nature, street photography, and portraiture. We also cover equipment selection, packing, file management on the road, and developing a cohesive travel narrative. To put our new skills to the test, we leave the classroom and explore New York City.

### PORTFOLIO REVIEWS: HOW TO PRESENT AND BE REMEMBERED

**Mar 16–17 | Sat & Sun 10 AM–5 PM**  
 Alice S. Zimet | 19WCEPV063  
 \$380 + \$25 FEE

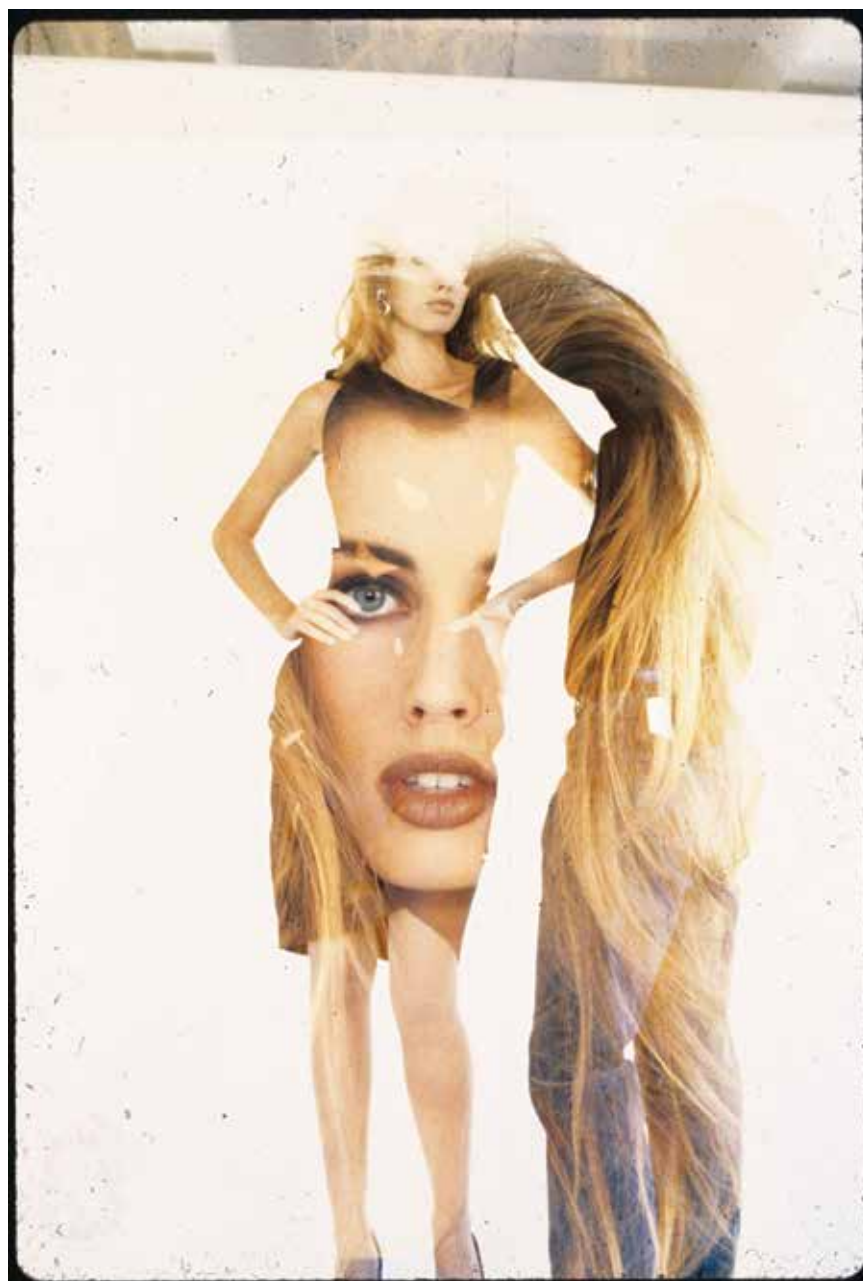
Immerse yourself in a daylong intensive class, in which you will learn how to have a memorable portfolio review. The instructor will cover best practices, present insider tips, and share real-life advice for displaying your work at a portfolio review, with a special emphasis on communication tools. Because leave-behind print collateral and good verbal skills are critical, the class will include peer critique of your business card and “elevator speech.”

### UNDERSTANDING COMPOSITION: THE INS AND OUTS

**Mar 16–17 & 23–24 | Sat & Sun 10 AM–5 PM**  
 Anja Hitzenberger | 19WCEPV153  
 \$460

This course is designed for photographers who want to refine and enhance their composition skills and improve their photographic seeing. Students develop a heightened sensitivity to their surroundings while photographing in urban environments, concentrating on lines, shapes, light, color, and people. Outdoor and indoor shooting exercises cover urban and public places, as well as environmental portraits and more conceptual spheres. During group critique, we analyze what works in an image, a process that helps students create dynamic photographs.

**PREREQUISITE:** Photography I or portfolio review



© Andrea Blanch



# 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.

## Book Design and Production

### THE ART OF THE PHOTOBOK: FROM LENS TO PRINT

Jan 28–Apr 1\* | Mon 6:30–9:30 PM

Ursula Damm | 19WCEPV167

\$820 + \$175 FEE

In this class, we explore the art form of the photobook with the final goal of creating your own. We start by looking at the medium's history, and then delve into the details of making a photobook and telling a story, including selection and editing, sequencing and sizing, and design and layout. We also examine some of the most important professional production details, such as choice of paper, binding techniques, cover materials, and more.

**PREREQUISITE:** Basic knowledge of Photoshop and/or InDesign, or portfolio review; students must also have a relatively large body of their own work, or a found archive or other materials (in photographic form), with an overarching concept.

**\*NOTE:** Class will meet on Feb 18 (Presidents' Day).

## Best Practices

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

Feb 1–2 | Fri 10 AM–5 PM & Sat 11 AM–6 PM

Alice S. Zimet | 19WCEPV078

\$380 + \$25 FEE

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

### WRITING ABOUT YOUR PHOTOGRAPHS FOR GRANT PROPOSALS, EXHIBITION CATALOGUES, ARTIST STATEMENTS OR PUBLIC PRESENTATIONS

Feb 2–3 | Sat & Sun 10 AM–5 PM

Wendy Richmond & Susan Hodara |

19WCEMA212

\$380 + \$25 FEE

You are a visual artist, but you must use words to support your work—whether for a grant proposal, an exhibition catalogue, an artist statement, or a public presentation. In this intensive workshop, students interview each other (using the instructors' guided exercises) to develop language that accurately and compellingly describes their photographic work. Participants should bring three of their photographs and a notebook.

**PREREQUISITE:** Photography II or portfolio review

### DEVELOPING A TRAVEL NARRATIVE

Feb 2–3 | Sat & Sun 10 AM–5 PM

Alan Winslow | 19WCEPV056

\$380

Going on a trip? This class helps students hone techniques and strategies for making a body of work that captures the essence of place. The instructor guides you in using your camera to experience place through a mix of landscape, nature, street photography, and portraiture. We also cover equipment selection, packing, file management on the road, and developing a cohesive travel narrative. To put our new skills to the test, we leave the classroom and explore New York City.

### EDITING AND SEQUENCING: SELECTING AND PRESENTING YOUR PICTURES

Feb 9–10 | Sat & Sun 10 AM–5 PM

Natan Dvir | 19WCEPV164

\$380

Choosing your best pictures and placing them in an effective and compelling order are difficult yet potentially rewarding tasks. In this workshop, students explore and practice the methodologies of systematically selecting and organizing their images. An archive of hundreds of pictures evolves into a powerful presentation of up to 20 pictures by the end of the weekend. Topics include organizing your work environment, the editing process, editing software tools, sequencing principals, preparing images for release, and archiving.

**PREREQUISITE:** Photography I or portfolio review; students are expected to bring existing imagery to organize and edit in class.

### NEW HOW TO SUCCEED IN TODAY'S PHOTOGRAPHY WORLD

Feb 23 | Sat 10 AM–5 PM

Natan Dvir | 19WCEPV280

\$125

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? 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.

**NOTE:** This is a non-vocational class.

### PORTFOLIO REVIEWS: HOW TO PRESENT AND BE REMEMBERED

Mar 16–17 | Sat & Sun 10 AM–5 PM

Alice S. Zimet | 19WCEPV063

\$380 + \$25 FEE

Immerse yourself in a daylong intensive class, in which you will learn how to have a memorable portfolio review. The instructor will cover best practices, present insider tips, and share real-life advice for displaying your work at a portfolio review, with a special emphasis on communication tools. Because leave-behind print collateral and good verbal skills are critical, the class will include peer critique of your business card and "elevator speech."



# 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.



© Forrest Simmons

## 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 may begin during the fall, winter, and spring terms.**

**Application deadline is December 31, 2018.**

### REQUIRED SEMINARS:

#### TRACK SEMINAR FIRST TERM

**Jan 16–Mar 20 | Wed 6:15–9:15 PM**  
Ben Gest | 19WCTSR000

#### TRACK SEMINAR SECOND TERM

**Jan 16–Mar 20 | Wed 6:30–9:30 PM**  
Jean Marie Casbarian | 19WCTSR100

**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.**

**Application deadline is December 31, 2018.**

#### ADVANCED TRACK PRODUCTION SEMINAR FIRST TERM

**Jan 15–Mar 19 | Tues 6:30–9:30 PM**  
Ports Bishop | 19WCTPD100

#### ADVANCED TRACK SEMINAR FIRST TERM

**Jan 17–Mar 21 | Thurs 6:30–9:30 PM**  
Michael B Foley | 19WCTSR300

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

### How to Apply for Part-Time Programs

An application, interview, and portfolio review are required for each program.

To learn more about application procedures and portfolio guidelines, visit [icp.org/school/part-time-programs](http://icp.org/school/part-time-programs)

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

## Online Low-Residency Program

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

Students meet in two seminars a week, once in a 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.

**New sessions begin once per year in the fall term. Applications will be available online, [icp.org/school/part-time-programs](http://icp.org/school/part-time-programs)**

### REQUIRED SEMINARS:

#### PRODUCTION SEMINAR

**Jan 28–Apr 1 | Mon 12–2 PM**  
Anja Hitzengerber | 19WOTPD100

#### TECHNICAL SEMINAR

**Jan 25–Mar 29 | Fri 12–2 PM**  
Ben Gest | 19WOTSR100

**Track Info Session**  
**Wednesday, December 12**  
**6:30–7:30 PM**



# 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.



© Mengwen Cao

## ICP-Bard Program: Master of Fine Arts

**Chairperson: Nayland Blake**

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

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

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

## One-Year Certificate Programs

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

### CREATIVE PRACTICES

**Chairperson: Darin Mickey**

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

Featuring an accelerated investigation into the history of photography, contemporary theory, and craft, the curriculum also boasts a large selection of electives. Through these varied offerings, students can let their curiosity and passions lead them in new directions, ranging from nontraditional documentary narrative to experimental image production to other media, including video, sound, performance, and installation. By solidifying each student's technical skills and broadening their vision, we build a foundation for ongoing, meaningful, and content-driven individual and collective practice.

## DOCUMENTARY PRACTICE AND VISUAL JOURNALISM

**Chairperson: Karen Marshall**

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

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

## NEW MEDIA NARRATIVES

**Chairperson: Elizabeth Kilroy**

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

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

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

## ONLINE INFO SESSIONS

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

**Documentary Practice and Visual Journalism**

Wed, Jan 30, 2019

**Creative Practices**

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

**New Media Narratives**

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

**For more information:**

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

## Affiliate Programs

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



# TEEN ACADEMY

ICP’s Teen Academy program offers a range of opportunities for teenagers to develop their knowledge of photography, critical thinking, writing, and public speaking. Classes include 10-week black-and-white and color darkroom instruction, digital intensives, and a yearlong advanced program called Imagemakers. All curricula include: darkroom time, visual presentations, photographic and writing assignments, discussions, critiques, a guest artist visit, and a field trip. By the end of each course, students will have developed a portfolio of prints and an artist statement. All classes culminate in a final presentation for family and friends that celebrates the students’ achievements.

Scholarships are available for all Teen Academy classes.



© Richard Burrowes

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

Jan 19–Mar 23 | Sat 11 AM–2 PM  
Michelle Repiso | 19WTAFB000A

Jan 19–Mar 23 | Sat 2:30–5:30 PM  
Curtis Willocks | 19WTAFB000B

Jan 17–Mar 21 | Thurs 4–6:30 PM  
Ifétayo Abdus-Salam | 19WTAFB000C

\$705 + \$55 FEE

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

## PHOTOGRAPHY II IN BLACK AND WHITE: LIGHTING TECHNIQUES

Jan 20–Mar 24 | Sun 2–5 PM  
James Reddington | 19WTAFB104  
\$705 + \$55 FEE

In this course designed for more advanced teen photographers, students gain an understanding of the technical and aesthetic components of lighting. They undertake

an in-depth exploration of metering and exposure while studying natural and artificial lighting techniques for black-and-white photography. Through technical exercises, participants also learn the skills needed to control and manipulate light in order to achieve both practical and artistic effects.

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

## PHOTOGRAPHY II: EXPLORING BODY AND LEGACY IN PHOTOGRAPHY

Jan 20–Mar 24 | Sun 11 AM–2 PM  
Keisha Scarville | 19WTADP100  
\$705 + \$55 FEE

In this digital course designed for more advanced teen photographers, students use the camera to explore themes of the body, legacy, and representation of self. ICP is collaborating on this curriculum with Laylah Amatullah Barryan and Adama Delphine Fawundu, co-editors of MFON: Women Photographers of the African Diaspora. Drawing inspiration from the artists featured in this outstanding publication, participants expand their understanding of the critical ways that imagemaking can deepen connections with the past, the self, and our shared future.

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

**NOTE:** DSLR cameras, courtesy of Canon USA, are provided to all who need them.



© Olivia Wein

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

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

## PHOTOGRAPHY I IN COLOR: COLOR FILM AND DARKROOM

Jan 19–Mar 23 | Sat 2–5 PM  
Carla Liesching | 19WTAFC100A

Jan 20–Mar 24 | Sun 2–5 PM  
Sam Margevicius | 19WTAFC100B

\$705 + \$55 FEE

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

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

## TEEN ACADEMY IMAGEMAKERS

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

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

\$2940 + \$165 FEE

Teen Academy Imagemakers is currently in progress. For more information about this yearlong program for juniors and seniors looking to pursue photography in college and/or as a career, please visit [icp.org/school/teen-academy](http://icp.org/school/teen-academy).

**Applications for the 2019–20 year will be available in April 2019.**

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

Teen Academy and Imagemakers are made possible with generous support from the Phillip and Edith Leonian Foundation, William Talbott Hillman Foundation, The Chervenak-Nunnalle Foundation, Susan and Thomas Dunn, Joy of Giving Something, Inc., Stuart Z. Katz and Jane Martin, The Norman and Heewon Cerk Gift Fund, and Milton and Sally Avery Arts Foundation. Additional support is provided, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.





---

## EXHIBITIONS



Eugene Richards, *Grandmother, Brooklyn*, 1993.  
© Eugene Richards



Eugene Richards, *Iris, Dorchester, Massachusetts*, 1975.  
© Eugene Richards

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

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

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

**Learn more:**

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

---

## PUBLIC PROGRAMS



Endia Beal discusses her work during the premier of series, *Dismantling the Gaze: A Visual Primer* held on July 17, 2018.  
© Jacque Donaldson

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

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

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

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

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

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

---

## MUSEUM EDUCATION



© Carly Goldman

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

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

---

## MEMBERSHIP



© Alice 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](http://icp.org/membership)**  
**212.857.0003**  
**[membership@icp.org](mailto:membership@icp.org)**

---

## COMMUNITY PARTNERSHIPS



© Ruby Tull

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

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



Registration for winter term begins  
Wednesday, November 28.

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

New to ICP?

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

Returning Student?

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

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

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

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

CONTINUING EDUCATION

PORTFOLIO REVIEW FEST

Tuesday, January 8 | 6:30–9 PM

RSVP Required: [education@icp.org](mailto:education@icp.org)

Note: *Each participant will receive a 20% class discount coupon valid between Jan 8–15, 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.

DECEMBER

- Wednesday, December 5 | 6–8 PM
- Wednesday, December 12 | 6–8 PM
- Saturday, December 15 | 11 AM–1 PM
- Wednesday, December 19 | 6–8 PM

JANUARY

- Saturday, January 5 | 11 AM–1 PM
  - Tuesday, January 8 | 6:30–9 PM
- PORTFOLIO REVIEW FEST, RSVP Required  
Note: *Each participant will receive a 20% class discount coupon valid between Jan 8–15, 2019.*
- Wednesday, January 16 | 6–8 PM
  - Saturday, January 26 | 11 AM–1 PM

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

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

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

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

HOLIDAY INFORMATION

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

- **Martin Luther King Jr. Day:** Monday, January 21
- **Presidents’ Day:** Monday, February 18

CLASS POLICIES

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

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

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

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

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

REFUND POLICIES

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

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

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

- *100% Refund* for withdrawal 14 days prior to the first day of the term, less withdrawal fee of 100 USD
- *80% Refund* for withdrawal 7 days prior to the first day of the term, less withdrawal fee of 100 USD
- *70% Refund* for withdrawal 7 days after the first day of the term, less withdrawal fee of 100 USD
- *No Refunds* will be issued after that time

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

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

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

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

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

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



Facilities

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

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

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

TOP LEFT: © Edu Bayer, TOP RIGHT: © Alice Zimet

Teaching Assistantship  
Volunteer Program

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

ABOVE: © Alice Zimet





# INTERNATIONAL CENTER OF PHOTOGRAPHY

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

212.857.0001  
icp.org/school

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

## JOIN THE CONVERSATION

@ICP  
@ICPhotog  
f ICP

Registration for winter term begins  
Wednesday, November 28.

## REGISTER EARLY AND SAVE 15%

Wednesday, November 28–  
Friday, December 21, 2018, use  
code PGFY19 to receive 15% off  
tuition on all winter term Continuing  
Education classes. ICP Members  
receive an additional \$25 off.\*

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

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

## Continuing Education

### PORTFOLIO REVIEW FEST

**Tuesday, January 8 | 6:30–9 PM**

RSVP Required: [education@icp.org](mailto:education@icp.org)

NOTE: Each participant will receive a  
20% class discount coupon valid between  
January 8–15, 2019.

## Full-Time Programs

### APPLICATION DEADLINES FOR FALL 2019

**Friday, January 18, 2019**

- ICP-BARD MFA PROGRAM

**Friday, March 8, 2019**

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

### OPEN HOUSES

- **Saturday, December 1, 2018 | 11 AM**
- **Saturday, January 26, 2019 | 11 AM**
- **Tuesday, March 5, 2019 | 6:30 PM**

### FULL-TIME PROGRAMS

#### ONLINE INFO SESSIONS

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

#### MFA PROGRAM

- **Thursday, November 29, 2018**

#### DOCUMENTARY PRACTICE AND VISUAL JOURNALISM

- **Wednesday, January 30, 2019**

#### CREATIVE PRACTICES

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

#### NEW MEDIA NARRATIVES

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

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