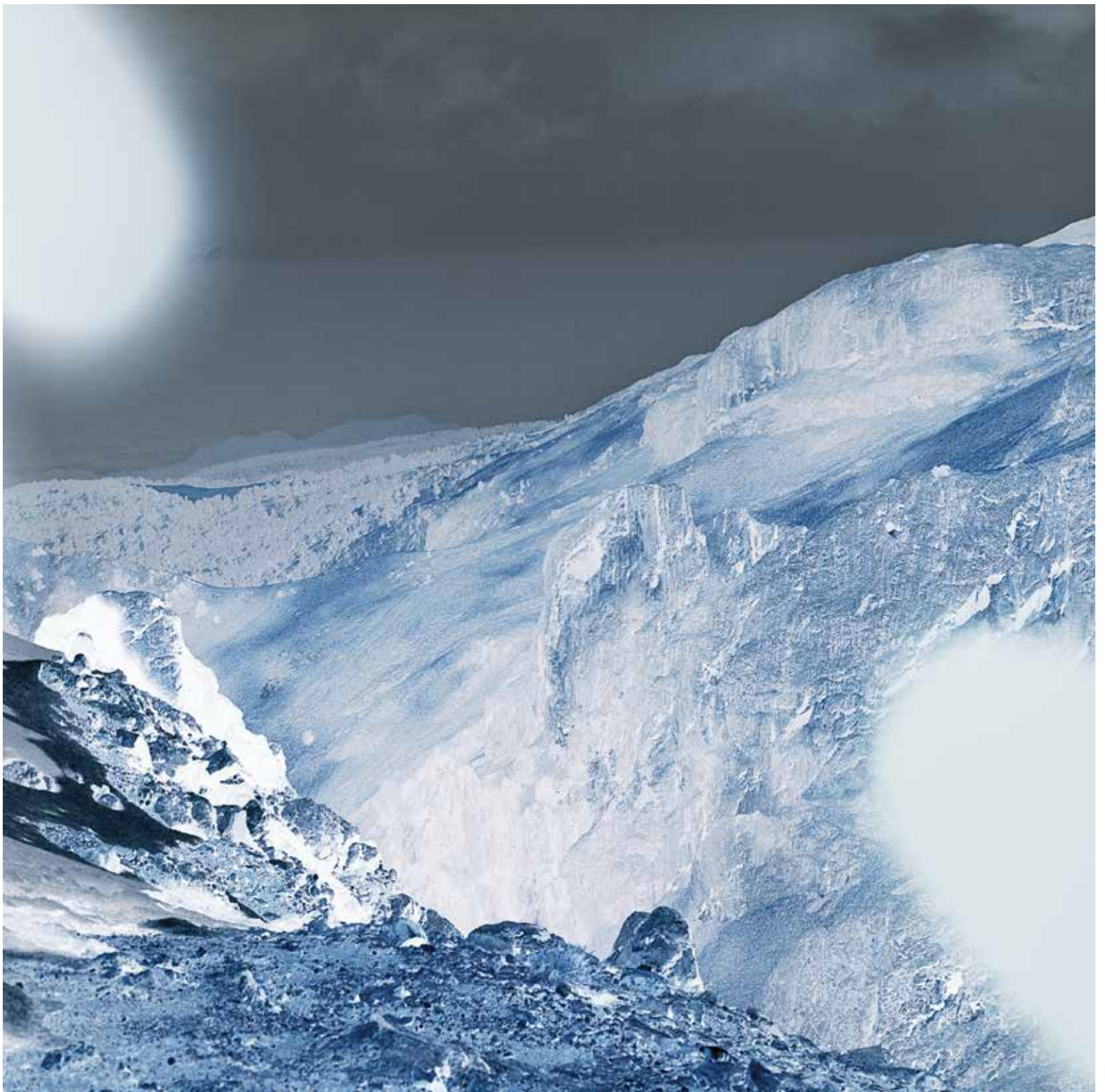




Winter 2020 Courses and Programs



Above
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Cover
© Carol Dragon

International
Center of
Photography

Beginning in January 2020, ICP's on-site Continuing Education classes will be held at our new location at 79 Essex Street, New York, NY. This marks an exciting new chapter in ICP's history, and we're looking forward to welcoming you into our integrated space on Manhattan's Lower East Side. In conjunction with our move, we are excited to share ICP's new brand identity in this Winter 2020 Courses and Programs guide.

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January Workshops

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

Digital Photography

For Beginners

Photography I

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

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

Jan 11–12 & 18–19, Sat & Sun 10 AM–5 PM
Kate Izor, 20JCEDP000C
\$770 + \$40 Fee

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

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

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

How to Use Your Digital SLR or Mirrorless Camera

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

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

iPhone Photography 101

Jan 12, Sun 10 AM–5 PM
Clinton Weldon, 20JCEDP011A
\$120

Jan 25, Sat 10 AM–5 PM
Clinton Weldon, 20JCEDP011B
\$120

Your iPhone is capable of more than just vacation photos and food pics. It's a photographic tool that can be used to capture and share your vision of the

world around you. In this hands-on class, students discover how to create frame-worthy images with an iPhone. Participants will learn the basic techniques of image composition, tips on shooting portraits, and the camera apps and editing tools that can elevate a photograph from a casual snapshot to a thoughtful and personal image.

Photography II

Jan 13–17, Mon–Fri 6–10 PM
Clinton Weldon, 20JCEDP100
\$675 + \$40 Fee

In this intermediate course, students improve their creative and technical skills and, through lectures and assignments, explore the aesthetic and compositional aspects of photography. Presentations on historical and contemporary artwork introduce various photographic

genres, such as portraiture, landscape, and documentary. Using Adobe Lightroom, students develop effective workflows for sorting and editing images, refine image adjustment skills, and perfect printing ability. As they work toward developing a personal visual language, participants also learn advanced techniques for converting images to black-and-white.

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

Macintosh Basics

Jan 5, Sunday 10 AM–1 PM
Lavonne Hall, 20JCEMB000
\$100

This workshop provides an introduction to computers in general and the Macintosh system in particular. Students learn all the basic features necessary to

© Stéphanie de Rougé



use a Macintosh computer for digital photography. Through hands-on instruction, they become familiar with the computer's components—the desktop, its contents, and removable media, such as CD-ROMs and DVD disk drives—and learn to create, save, open, and retrieve documents; use folders; and work efficiently. Upon completion, students may advance to more demanding applications.

Digital Workflow

Lightroom Intensive From A to Z

Jan 13–17, Mon–Fri 10 AM–5 PM

Jade Duskow, 20JCELR003

\$820 + \$40 Fee

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

Prerequisite: Macintosh literacy, Macintosh Basics, or portfolio review

Printing

Fine Art Digital Printing I

Jan 6–10, Mon–Fri 10 AM–5 PM

Ben Gest, 20JCEPR100

\$820 + \$70 Fee

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

Prerequisite: Photoshop I or portfolio review

New Media/Video

DSLR Video for Photographers: Part I

Jan 13–17, Mon–Fri 6–10 PM

Stefanie Dworkin, 20JCEDV100

\$540 + \$40 Fee

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



© Christine Callahan

short video pieces. No previous experience in digital video is required, and digital video cameras will be available for student loan; contact ICP's Education Office.

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

Note: A DSLR camera capable of shooting video is required. DSLR cameras are available for student loan.

Film Photography

For Beginners

Photography I in Black-and-White

Jan 13–17, Mon–Fri 6–10 PM

Chandra Glick, 20JCEFB000

\$440 + \$55 Fee

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

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

Photography II in Black-and-White

Jan 17–24, Fri and Tues–Fri 7–10 PM

Jim Megargee, 20JCEFB100

\$405 + \$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.

**Note: Class will not meet on Monday, Jan 20*

Alternative Processes

Digital Negatives and Platinum-Palladium

Jan 18–19 & 25–26, Sat & Sun 10 AM–5 PM

Tricia Rosenkilde, 20JCEAP203

\$540 + \$100 Fee

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

Prerequisite: Familiarity with Photoshop I or Lightroom

Chemigrams: Experimental Photography Without a Darkroom or Camera

Jan 11, Sat 10 AM–5 PM

Doug Collins & Eva Nikolova, 20JCEAP000

\$270 + \$60 Fee

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

Documentary Photography & Visual Journalism

Documentary Photographer: Visionary for Change

Jan 18–19 & 25–26, Sat & Sun 10 AM–5 PM
André Lambertson, 20JCEPJ227
\$460

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

The Portrait

NEW!

The Editorial Portrait

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

This course guides students through the process of creating an editorial portrait, from landing the assignment to completing it. Participants learn about lighting, location scouting, gear prep, subject rapport, shoot etiquette, and editing, all while executing concepts and maintaining their creative vision. They also discover how to adapt to situational shooting, both in the studio and on location. Assignments are designed to motivate you to showcase your individual style while adhering to the structure and design of a publication.

Prerequisite: Photography I or portfolio review

The Five-Minute Portrait

Jan 13–17, Mon–Fri 10 AM–5 PM
Stéphanie de Rougé, 20JCEPO214
\$655

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

Prerequisite: Photography II or portfolio review



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Lighting

Lighting for the Portrait:

Mastery and Control

Jan 9–12, Thurs–Sun 10 AM–5 PM
Harvey Stein, 20JCELI202
\$460 + \$40 Fee

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

Prerequisite: Photography II: Digital or portfolio review

Lighting:

In the Studio and On Location

Jan 13–17, Mon–Fri 6–10 PM
Robert Meyer, 20JCELI103
\$425 + \$50 Fee

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

Prerequisite: Photography I or portfolio review

Portrait Lighting:

Big Lights, Small Lights

Jan 24–26, Fri 6–10 PM & Sat & Sun 9 AM–5:30 PM

Bobbi Lane, 20JCELI121

\$680 + \$100 Fee

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

Prerequisite: Photography I or portfolio review

Personal Vision

Seeing Light

Jan 4–5, Sat & Sun 10 AM–5 PM

Fabrice Trombert, 20JCELI111

\$370

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

Prerequisite: Photography I or portfolio review

Note: This class requires a digital camera.

Deepen the Mystery:

Contemporary Approaches to Visual Storytelling

Jan 6–10, Mon–Fri 10 AM–5 PM

Stacy Arezou Mehrfar, 20JCEPV087

\$655

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

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

Underneath My Skin:

Exploring Concept, Place and Metaphor in Photography

Jan 13–17, Mon–Fri 6–10 PM

Keisha Scarville & Jeanette Spicer, 20JCEPV166

\$655 + \$25 Fee

In today's image-saturated world, it can be hard to make a unique photograph. This class is for students who are ready to focus on the development of a coherent, presentable body of work. Participants learn how to advance their photographic skills by utilizing a more conceptual framework in their photographs. We also focus on the process of making

photographs as an intimate and vulnerable experience—whether the subject is a partner, friend, or family member.

Prerequisite: Photography I or portfolio review

How to Succeed in Today's Photography World

Jan 18–19, Sat & Sun 10 AM–5 PM

Natan Dvir, 20JCEPV280

\$250

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

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

Note: This is a nonvocational class.

NEW!

The Museum as Muse

Jan 25–26, Sat & Sun 10 AM–5 PM

Lynn Saville, 20JCEPV098

\$380 + \$50 Fee

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

Book Design and Production

NEW!

Think Book, Breathe Book, Make a Book: A Workflow

Jan 6–10, Mon–Fri 10 AM–5 PM

Stéphanie de Rougé, 20JCEPV295

\$820 + \$80 Fee

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

Prerequisite: Photography II: Digital or portfolio review

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

Important: Don't disregard images that you consider "bad," as they might also be useful!



© Jade Duskow

Online Classes

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

For Beginners

Adobe Lightroom: Comprehensive

Feb 3–Apr 13*, Mon 10 AM–1 PM
Ports Bishop, 20WOLLR001
\$515

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

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

**Note: Class will not meet on Feb 17 Presidents' Day*

Memory as Prompt: Making Deeper Work

Jan 27–Apr 6*, Mon 2–4 PM
Allen Frame, 20WOLPV204
\$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

**Note: Class will not meet on Feb 17 Presidents' Day*

NEW!

Writing Pictures: The Photograph and the Words

Jan 28–Mar 31, Tues 7–9 PM
Joanne Dugan, 20WOLPV115
\$515 + \$20 Fee

"A picture is worth a thousand words." However, the addition of text to photographs can yield surprising results that tell a visual story in a new way. In this class, we study the works of master artists who have successfully combined photographs and text. We also explore photography books (both contemporary and rare vintage works) and digital projects that utilize image/word juxtapositions. Regular assignments/prompts and in-depth discussions inspire participants to tell their own stories in a new way.

Prerequisite: Photography I: Digital or portfolio review

© Allen Frame, courtesy Gitterman Gallery



Structuring a Photograph

Jan 30–Apr 2, Thurs 1–3 PM

Richard Rothman, 20WOLPV212

\$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

Create Environmental Portraits That Tell Powerful Stories

Feb 4–Apr 7, Tues 11 AM–1 PM

Anja Hitzenger, 20WOLPV012

\$515

Learn how to tell stories about people by photographing them in their own environments—their homes, workplaces, or neighborhoods—and using these spaces to reveal their intimate details. In this class, we delve into ways to make your subjects feel comfortable, so that your images both illuminate their personalities and engage the viewer on a deeper level. We also cover a history of the environmental portrait and a discuss selection of contemporary photographers.

© Anja Hitzenger



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

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



Foundation & Techniques

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

Digital Photography

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.

For Beginners

Photography I

Jan 29–Apr 1, Wed 10 AM–1 PM

Ports Bishop, 20WCEDP000A

\$820 + \$40 Fee

Jan 30–Apr 2, Thurs 10 AM–1 PM

Christine Callahan, 20WCEDP000B

\$820 + \$40 Fee

Jan 30–Apr 2, Thurs 6:30–9:30 PM

Bradly Dever Treadaway, 20WCEDP000C

\$820 + \$40 Fee

Feb 1–2 & Feb 8–9, Sat & Sun 10 AM–5 PM

Jeanette May, 20WCEDP000D

\$770 + \$40 Fee

Mar 28–29 & Apr 4–5, Sat & Sun 10 AM–5 PM

Perri Hofmann, 20WCEDP000E

\$770 + \$40 Fee

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

delve into file management, image enhancement, and printing. Lectures on historical and contemporary artwork explore creative approaches to photography, and assignments build photographic skill sets.

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

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

For Beginners

How To Use Your Digital SLR or Mirrorless Camera

Feb 1, Sat 10 AM–5 PM

Lester Lefkowitz, 20WCEDP001A

\$290

Feb 23, Sun 10 AM–5 PM

Robert Meyer, 20WCEDP001B

\$290

Mar 7, Sat 10 AM–5 PM

Lester Lefkowitz, 20WCEDP001C

\$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 15, Sat 10 AM–5 PM

Clinton Weldon, 20WCEDP011A

\$120

Mar 22, Sun 10 AM–5 PM

Clinton Weldon, 20WCEDP011B

\$120

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

Photography II

Jan 29–Apr 1, Wed 6:30–9:30 PM

Heidi Norton, 20WCEDP100A

\$820 + \$40 Fee

Mar 7–8 & Mar 14–15, Sat & Sun 10 AM–5 PM

Christine Callahan, 20WCEDP100B

\$770 + \$40 Fee

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



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Macintosh Basics

Feb 1, Sat 10 AM–1 PM

Lavonne Hall, 20WCEMB000A

\$100

Feb 2, Sun 2–5 PM

Lavonne Hall, 20WCEMB000B

\$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.

How to Organize Your Digital Photos Using Lightroom

Mar 21, Sat 10 AM–5 PM

Clinton Weldon, 20WCEDP012

\$120

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

Digital Workflow

For Beginners

Adobe Lightroom:

Comprehensive

Jan 28–Mar 31, Tues 10 AM–1 PM

Ports Bishop, 20WCELR001

\$820 + \$40 Fee

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

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

NEW!

Lightroom on Your Own Terms:

Setting Up a Successful Workflow and Home Workstation

Mar 14–15, Sat & Sun 10 AM–5 PM

Ports Bishop, 20WCELR006

\$540 + \$40 Fee

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

Adobe Lightroom Overview

Mar 21–22, Sat & Sun 10 AM–5 PM

Ports Bishop, 20WCELR104

\$540 + \$20 Fee

This weekend course provides digital photographers with an overview of Adobe Lightroom, which offers an intuitive, simple, yet professional solution for

organizing, adjusting, and outputting large quantities of images. Taking a professional approach to this powerful software, students gain increased control over their images and knowledge of advanced tonal and color adjustments. They also develop new skills in output and asset management, making workflow possibilities faster and more intuitive, and thus maximizing all that Lightroom has to offer.

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

Advanced Digital Workflow:

Capture One and Adobe Lightroom

Apr 4–5, Sat & Sun 10 AM–5 PM

Ports Bishop, 20WCELR105

\$540 + \$20 Fee

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

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

For Beginners

Photoshop I:

Digital Imaging for Photographers

Jan 27–Apr 6, Mon 10 AM–1 PM

Christopher Giglio, 20WCEPS000

\$820 + \$40 Fee

This course delves into Photoshop's basics, from scanning and digital-camera input to digital prints. It also explores the capabilities of the "electronic darkroom" through computer-imaging hardware and

software technology. Students learn about resolution, white balance, and noise reduction, as well as how to import camera files into Bridge, open Camera RAW files, and scan film. The course covers nondestructive tonal and color correcting with levels and curves, adjustment layers, basic retouching on a separate layer, and printing with profiles.

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

NEW!

Getting Up to Speed Using Selections and Layer Masking in Photoshop

Mar 3–31, Tues 10 AM–1 PM

Kathleen Anderson, 20WCELR201

\$540 + \$40 Fee

Students interested in crafting images that better reflect their personal vision need to understand how to make precise selective edits to their images. We review basic tools and then cover how to convert temporary selection outlines into successful layer masking, especially for Adjustment Layers. Students explore selection/masking processes for retouching, compositing, and using a variety of filters on pixel Layers. This course is intended to give students the confidence to make Selections and better manage the power of Layer Masking.

Prerequisite: Photoshop II or portfolio review

Photoshop I:

For Adobe Lightroom Users

Jan 30–Apr 2, Thurs 10 AM–1 PM

Kathleen Anderson, 20WCEPS106

\$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

The Perfect Scan

Mar 28–29, Sat & Sun 10 AM–5 PM

Ben Gest, 20WCEDT101

\$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.

© Christine Callahan



Printing

Fine Art Digital Printing I

Jan 30–Apr 9*, Thurs 6:30–9:30 PM
Michele Arazi, 20WCEPR100
\$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 19*

Fine Art Digital Printing II

Jan 29–Apr 1, Wed 2–5 PM
Ben Gest, 20WCEPR200
\$820 + \$70 Fee

Making exhibition-quality digital prints takes time and expertise. In this hands-on course, students learn ways to bring out detail and fine-tune color and contrast in specific areas of an image to improve its overall quality. Topics include masking techniques,

blending mode options, advanced sharpening techniques, noise-reduction methods, and various means of retouching. A variety of inkjet papers are supplied for use with different Epson inkjet printers.
Prerequisite: Fine Art Printing I, Photoshop II, or portfolio review

The Digital Portfolio Master Class:

Archival Inkjet Printing

Jan 30–Apr 2, Thurs 10 AM–1 PM
Ben Gest, 20WCEPR300
\$820 + \$100 Fee

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

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

Printing on Alternative Materials

Jan 30–Feb 27, Thurs 6:30–9:30 PM
Bryan Whitney, 20WCEPR203
\$540 + \$100 Fee

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

Prerequisite: Photography I or portfolio review

New Media/Video

Digital Video Projects I

Jan 28–Mar 31, Tues 6:30–9:30 PM
Bradly Dever Treadaway, 20WCEDV117
\$820 + \$40 Fee

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

Film Photography

For Beginners

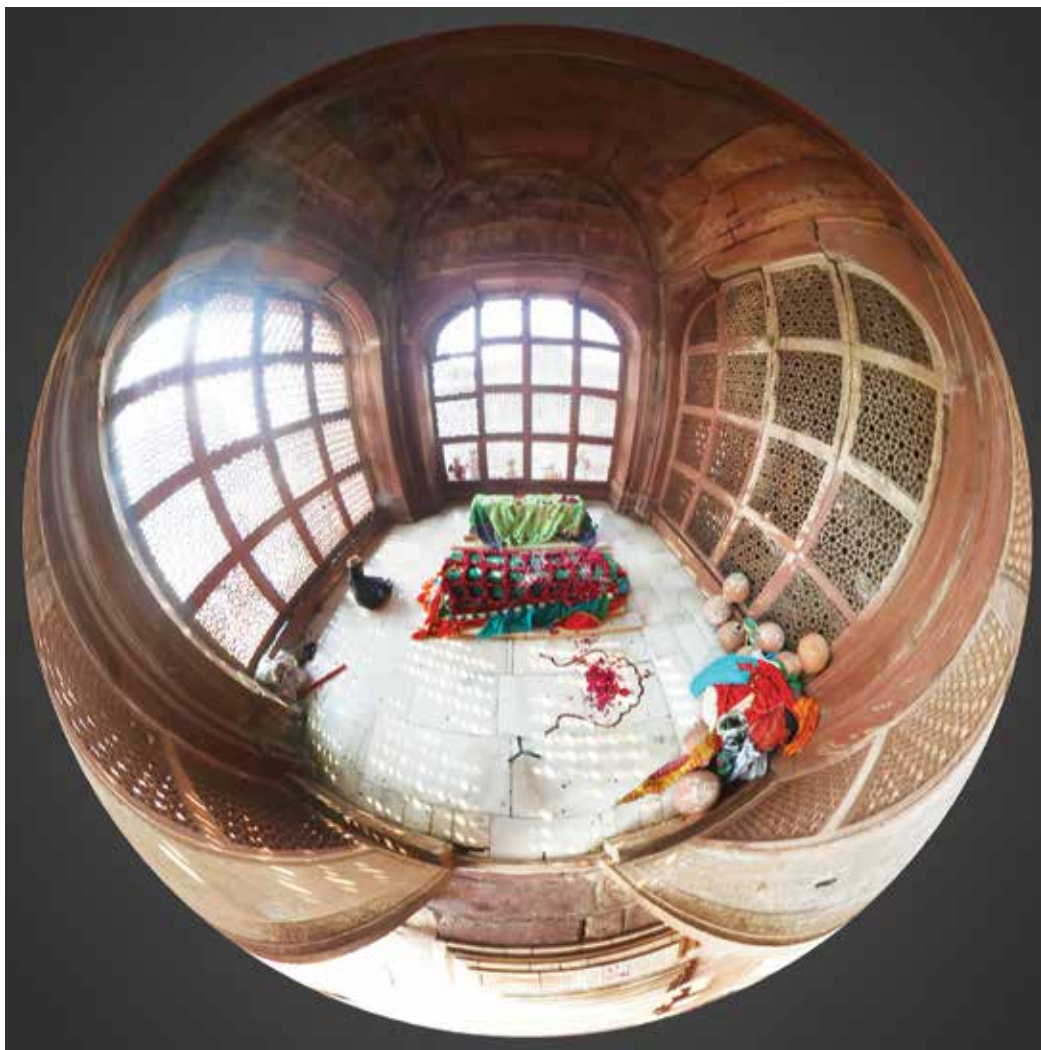
Photography I in Black-and-White

Jan 27–Apr 6, Mon 6:30–9:30 PM
Kristin Holcomb, 20WCEFB000A
\$705 + \$55 Fee

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

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

© Bryan Whitney





© Bill Armstrong

Photography II in Black-and-White

Jan 29–Apr 1, Wed 7:00–10:00 PM

Jim Megargee, 20WCEFB100

\$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

The Fine Print in Black-and-White

Jan 28–Mar 31, Tues 7–10 PM

Brian Young, 20WCEFB200

\$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

Photography III Black-and-White

Jan 30–Apr 2, Thurs 7–10 PM

Jim Megargee, 20WCEFB301

\$705 + \$60 Fee

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

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

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

The Power of the Color Image:

Exploring Color In & Out of the Darkroom*

Jan 29–Apr 8*, Wed 9:30 AM–12:30 PM

Bill Armstrong, 20WCEFC002

\$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. This introductory course is for photographers who have previous experience with black-and-white darkroom techniques.

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

**Note: Class will not meet on Mar 18*

Large-Format

Mar 4–Apr 1, Wed 10 AM–1 PM

Richard Rothman, 20WCELF100

\$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



© Nelson Bakerman

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

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

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

Alternative Processes

Non-Silver Printing

Jan 27–Apr 6*, Mon 10 AM–1 PM
Tricia Rosenkilde, 20WCEAP100
\$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 17 (Presidents' Day)*

**Note: Class will NOT meet on Mar 16*

Digital Negatives and Platinum/Gum Bichromate Printing

Feb 29–Mar 1 & Mar 7–8, Sat & Sun 10 AM–5 PM
Tricia Rosenkilde, 20WCEAP203
\$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

Chemigrams: Experimental Photography Without A Darkroom Or Camera

Mar 29, Sun 10 AM–5 PM
Richard Turnbull, 20WCEAP000
\$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 27–Apr 6, Mon 10 AM–1 PM
Robert Meyer, 20WCEL100A
\$680 + \$50 Fee

Mar 28–29*, Sat & Sun 9 AM–4 PM
Andrew French, 20WCEL100B
\$470 + \$75 Fee

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

Prerequisite: Photography I or portfolio review.

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

Mastering the Portable Flash and Portable Studio Lighting Kit

Jan 28–Mar 31, Tues 7–10 PM
Nelson Bakerman, 20WCELI203
\$680 + \$75 Fee

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

The Fundamentals of Studio Lighting

Jan 28–Apr 7*, Tues 6:30–9:30 PM
David Arky, 20WCELI201
\$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 17*

Advanced Lighting Techniques

Jan 31–Apr 3, Fri 6:30–9:30 PM
Robert Meyer, 20WCELI212
\$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

Feb 15–16, Sat & Sun 10 AM–5 PM
Lester Lefkowitz, 20WCELI001
\$380 + \$25 Fee

For those already familiar with basic camera operation, this workshop concentrates on understanding and applying the fundamental underpinnings of any

fine photograph: great light, proper and appropriate exposure, and filling the frame in a compelling manner. Students learn how to achieve reliable and consistent exposures, and how to master both daylight and artificial light. We also examine how the masters have composed their images within the simple rectangle. Participants should bring their cameras for photographing around the city.

NEW!

Making Magic with Light—Basic Flash Techniques

Mar 4–Apr 1, Wed 10 AM–1 PM
Carol Dragon, 20WCELI128
\$460

It can be challenging to make good exposures based on spur-of-the-moment decisions. There are always trade-offs, and it can be difficult to work quickly while making sound choices. We explore the options for creating good exposures using ambient light and then introduce simple flash techniques as a secondary light source in order to enhance our exposures. Great, natural looking images result, even in the most challenging situations. Students must bring their cameras and flashes to each session.

Prerequisite: Photography I: Digital or portfolio review

Note: Classes take place in the instructor's studio, which is located in New York City.

© Carol Dragon



Ideas & Practice

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



© Natan Dvir

Documentary Photography & Visual Journalism

**The Photo Essay:
Strategies for Visual Storytelling**
Jan 28–Mar 31, Tues 6:30–9:30 PM
Natan Dvir, 20WCEPJ203
\$655 + \$15 Fee

A strong picture is said to be worth a thousand words. A project/series exploring a social, cultural, political, or personal subject 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 photo-essays through frontal lectures, class discussions, field trips, personal assignments, and photo critiques. Students work on personal projects, present work for weekly critiques, and participate in class discussions.

Prerequisite: Photography II or portfolio review

Advanced Street Photography: Finding Your Voice
Jan 30–Apr 2, Thurs 6:30–9:30 PM
Natan Dvir, 20WCEPJ222
\$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!
Street Immersion
Feb 29–Mar 1 & Mar 14–15, Sat & Sun 10 AM–5 PM
Jeff Mermelstein, 20WCEPJ010
\$460 + \$35 Fee

This workshop offers a condensed exploration of what street photography is and can be. Following an introduction to a wide range of both historical and contemporary street work, assignments and critiques provoke a spirited exchange of ideas. We also look at great photography books, work online, and video documentaries. Students learn to produce pictures with a personal point of view while developing a galvanized sense of awareness of why street photography remains a powerfully important means of depicting life.

The Portrait

NEW!

What Is A Portrait?

Jan 28–Mar 31, Tues 10 AM–1 PM

Ken Collins, 20WCEPO115

\$680 + \$75 Fee

The photographic portrait is the result of a series of decisions involving context, focus, and framing. It's an encounter, an experience of one person by another that invokes the subject in full, with all of its complexity and contradictions. This class explores the lighting techniques and skills involved in directing your subject and composing your photograph. Slides and films of master portrait photographers and portrait painters demonstrate how photographers take cues from painters, while assignments challenge students on these principles.

Prerequisite: Photoshop I, Adobe Lightroom, and working knowledge of camera equipment or portfolio review

The Fashion Portrait:

From Street Style to Haute Couture

Jan 30–Apr 9*, Thurs 6:30–9:30 PM

Alice O'Malley, 20WCEPO200

\$680 + \$40 Fee

Throughout the history of photography, portraitists have looked to fashion for inspiration, and fashion has turned to the camera for edification. Both disciplines begin with an idea about how to represent the model in space. Elements of wardrobe, makeup, attitude, and personal style add dimensions to an image that are both coded and revealed. In this class, students explore the nexus of fashion and portraiture by examining our inspiration as photographers and our desires as viewers. The class will include weekly lighting workshops, slide presentations on the history of fashion photography, and student critiques—with particular attention to decisions made regarding lighting, art direction, and narrative themes.

Prerequisite: Photography II or portfolio review

**Note: This class will not meet on Mar 19*



© Neal Slavin

Portraiture My Way

Jan 28–Apr 7*, Tues 6:30–9:30 PM

Neal Slavin, 20WCEPO114

\$680 + \$75 Fee

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

Prerequisite: Photography I or portfolio review

**Note: This class will not meet on Mar 17*

Portraiture and the Art of Imitation

Jan 29–Apr 1, Wed 6:30–9:30 PM

Deborah Feingold, 20WCEPO111

\$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

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The Interpretive Portrait

Mar 7–8, Sat & Sun 10 AM–5 PM

Andrea Modica, 20WCEPO212

\$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: Photography II or portfolio review

The Portrait:

Establishing Intimacy and Rapport

Mar 14–15 & 21–22*, Sat & Sun 9 AM–4 PM

Janusz Kawa, 20WCELI220

\$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, New York, NY*

Cityscape/ Landscape

NEW!

The Lower East Side At Twilight

Mar 9–Apr 6 Mon 6:30–9:30 PM

Lynn Saville, 20WCENY111

\$410

Home to successive waves of immigrants, New York's Lower East Side is rich in history. It also boasts a vibrant contemporary art scene. This class explores the eclectic neighborhood at twilight, when the transition from day to night adds mystery to the Bowery, Saint Patrick's Old Cathedral, the Williamsburg Bridge, and more. Starting at ICP's new Essex Street space, students create work focused on the area's diverse sections, structures, and streets. The course includes technical instruction in urban twilight photography.

Prerequisite: Photography I or portfolio review

NEW!

The Built Environment: An Architectural Investigation

Mar 4–Apr 1, Wed 2–5 PM

Jade Duskow, 20WCEPV296

\$410 + \$40 Fee

The built environment offers specific photographic challenges, both technical and conceptual. This dynamic class introduces students to architectural photography through shoots in the field, in-class lectures disseminating specific historical periods, visits to relevant gallery exhibitions, and personalized weekly assignments. We examine digital tools in Lightroom and Photoshop specific to pictures of architecture, such as perspective correction, HDR, and color work. We also discuss the goals of photographing architecture today, whether commercial or conceptually driven work for the contemporary art world.

Prerequisite: Photography I and II: Digital or portfolio review

Looking at the Land: Discovering the New Topography of Landscape Photography

Mar 21–22 & 28–29, Sat & Sun 10 AM–5 PM

Daniel Kukla, 20WCELA210

\$460 + \$35 Fee

How does one define something as vast and varied as a landscape within a single image? In this course, students delve into the history of landscape photography, from the early masters to contemporary photographers. Working with film or digital cameras, students develop a body of work over the duration of the class that investigates ground and form, aesthetics, and the divide between culture and nature. Technical aspects of landscape photography are also discussed at length during field trips within the five boroughs.

Prerequisite: Photography II or portfolio review

© Hans Neleman





© Lynn Saville

Personal Vision

Daily Practice: The Photo Journal

Jan 27–Apr 6*, Mon 6:30–9:30 PM

Linda Cummings, 20WCEPV002

\$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 be in session on Feb 17 Presidents’ Day and will not meet on Mar 16*

“Still Crazy”:

The History of Still Life in Art and Commerce

Jan 27–Apr 6, Mon 6:30–9:30 PM

Hans Neleman, 20WCEPV279

\$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 pho-

tographers. 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

Advanced Critique

Jan 28–Mar 31, Tues 10 AM–1 PM

Richard Rothman, 20WCEPV269

\$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 29–Apr 1, Wed 10 AM–1 PM

Christopher Giglio, 20WCEPV051

\$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!

The Archive: Research and Process

Jan 29–Apr 1, Wed 10 AM–1 PM

Claudia Sohrens, 20WCEPV099

\$655 + \$20 Fee

Journalism has been described as “the first rough draft of history,” yet the same assessment could be made about the archive. The archive contains raw material for constructing everything from historical narratives and fictional encounters to informed public

policies. This course introduces research methodologies and processes, as well as basic methods for locating, utilizing, and referencing diverse resource materials. Students either enrich current work or begin a new project that evolves around found and collected materials.

NEW!

Stretch Your Creative Muscles

Jan 29–Apr 1, Wed 6:30–9:30 PM
Anja Hitzenberger, 20WCEPV015
\$655

Feeling stymied in your photographic practice? Need a little push to try something new? Stretch your creativity muscles with this new class! Unique weekly exercises challenge participants to experiment with creative approaches to storytelling and try out new techniques and ways of taking pictures. We also seek inspiration from a variety of photographers. At the end of the class, students are energized and inspired to expand their style or continue a project from a fresh perspective.

NEW!

Beyond Visual Perception:

Photographing with All of the Senses

Jan 29–Apr 1, Wed 6:30–9:30 PM
Janelle Lynch, 20WCEPV181
\$655 + \$35 Fee

As photographers, we are intensely—and rightly—concerned about seeing. Yet we perceive with all of our senses, including intuition as well as proprioception, which involves mindfulness of the body's position. This dynamic seminar explores how integrating all of our senses into our imagemaking practices can enable us to create with greater joy, satisfaction, intention, and personal meaning. Weekly critiques in a supportive environment, short readings, in-class exercises, and individual assignments guide students through an expanded journey of creativity.

Prerequisite: Photography I or portfolio review

Writing About Your Photographs for Grant Proposals, Exhibition Catalogues, Artist Statements or Public Presentations

Feb 1–2, Sat & Sun 10 AM–5 PM
Wendy Richmond & Susan Hodara, 20WCEMA212
\$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

NEW!

Picture Play

Feb 1–2, Sat & Sun 10 AM–5 PM
Katie Murray, 20WCEPV013
\$380

This weekend workshop engages the history of photography and imagemaking by exploring pictures as language. Lectures and discussions based on iconic, historic, and contemporary images serve as prompts for participants to produce images. Students then engage in a visual conversation via a game of call and response, followed by a critical dialogue. The goal of the course is to enhance the students' abilities in picture-making and image interpretation, while also helping to clarify their visual interests and voices as photographers.

NEW!

Effective Trajectory:

Navigating Your Practice With Insight

Feb 3, 24, Mar 9, 23, & Apr 6, Mon 6:30–9:30 PM
Saul Robbins, 20WCEPV077
\$460 + \$50 Fee

This course exposes students to a variety of ideas, trends, and practices currently influencing photography across a wide-ranging landscape, from fine art to editorial. Topics include: newsletters, social media channels, and websites; traditional and nontraditional venues; registries, grants, and fellowships; brainstorming and sustaining new projects; meeting decision makers; and more. Guest speakers, presentations, and salon-style discussions introduce participants to fresh opinions and thought-provoking exercises. The goal is to help you navigate the field with confidence, clarity, and insight.

Developing Projects, Establishing a Vision

Feb 6, 20, Mar 5, 19 & Apr 2, Thurs 10 AM–1 PM
Karen Marshall, 20WCEPV232
\$410 + \$20 Fee

This course is for photographers ready to commit to a long-term project. Class discussions aid the process of cultivating each student's personal intentions,

while developing strategies to accomplish long-term goals. Participants are asked to examine how their "tool of choice" influences their overall approach and rendering of work. Class exercises show how various methods of grouping photographs can strengthen individual images, create series, and sequence and frame ideas. Students create focused projects, as assignments are tailored to meet individual needs.

Prerequisite: Photography I or portfolio review

NEW!

Women in Photography

Feb 6, 13, 20, & 27 Thurs 2–5 PM
Jade Doskow, 20WCEPV071
\$120 + \$30 Fee

Since the 19th century, women have been adding historically, culturally, and aesthetically significant work to the canon of photography. In this class, we study the output of women photographers, such as Frances Benjamin Johnston, Helen Levitt, and Margaret Bourke-White, among others, and discuss the content, style, concept, and cultural and historical parameters that shaped their practices. Lectures, museum and gallery visits, and shoots inspired by these incredible women enable us to take a multifaceted look at their invaluable contributions.

© Andrea Modica





© Richard Rothman

NEW!

Lower Manhattan Art Walks: The Gallery Scene

Feb 8, 22, Mar 14, & 28, Sat 1–5 PM
Claudia Sohrens, 20WCEPV014
\$120

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

NEW!

Building Language Around Your Work

Feb 22–23, Sat & Sun 10 AM–5 PM
Mira Dayal & Julia Wolkoff, 20WCEPV017
\$380

In this intensive workshop, two arts editors lead hands-on, independent, and group exercises—including writing prompts, critiques, and reading assignments—to help artists develop descriptive, conceptual, and expansive vocabularies for their work. Students should arrive with a drafted artist statement and be prepared to receive feedback on their writing in tandem with their corresponding work. All can expect to complete the course with an edited statement and a basic set of skills to continue developing language around their work.

Developing a Travel Narrative

Feb 22–23, Sat & Sun 10 AM–5 PM
Alan Winslow, 20WCEPV056
\$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

mine how to approach a publisher. We discuss the information that you need to approach a publisher in a very knowledgeable way, and evaluate each participant's book project in light of the information disseminated previously. This seminar is for those just starting a project as well as those ready to look for a publisher.

Note: Enrollment is limited (8 to 12 people) to ensure individual attention.

Note: This course is non-vocational.

NEW!

A Peek Behind the Curtain: Inside the Photo Galleries

Mar 20–21*, Fri 10 AM–5 PM, & Sat 11 AM–6 PM
Alice S. Zimet, 20WCEPV089
\$380 + \$25 Fee

Geared toward photographers (and curious collectors), this class goes behind the scenes to learn the inner workings of photography galleries. We meet with dealers to discuss pricing, written agreements, expectations, and other practical matters, as well as how they find new talent. Day 1 is classroom-style: we focus on how to brand yourself and your communications tools and engage in a class critique of your business card and "elevator pitch." Day 2, we hit the road and meet the dealers!

**Note: Day 1 (classroom style) takes place at the instructor's home, a 1929 landmarked building, surrounded by her private photo collection.*



© Janusz Kawa

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.

Publishing a Photography Book

Mar 14–15 & 21–22, Sat & Sun 10 AM–5 PM
Harvey Stein, 20WCEMA001
\$460 + \$25 Fee

Would you like to publish a book of photographs? This nuts-and-bolts course offers a way to shape your ideas, conceive and explore a concept, and deter-

Strategies for the Photographer

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



© Alan Winslow

Best Practices

Writing About Your Photographs for Grant Proposals, Exhibition Catalogues, Artist Statements or Public Presentations

Feb 1–2, Sat & Sun 10 AM–5 PM

Wendy Richmond & Susan Hodara, 20WCEMA212
\$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

How To Succeed In Today's Photography World

Feb 22, Sat 10 AM–5 PM

Natan Dvir, 20WCEPV280
\$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 or start developing your career as a photographer? In this intensive workshop, students learn various options and aspects of working in the editorial and art scenes. Topics include: digital and physical portfolios, online presence, festivals and portfolio reviews, competitions, photography websites and blogs, printed publications, exhibition considerations, and venues.

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

NEW!

Building Language Around Your Work

Feb 22–23, Sat & Sun 10 AM–5 PM

Mira Dayal & Julia Wolkoff, 20WCEPV017
\$380

In this intensive workshop, two arts editors lead hands-on, independent, and group exercises—including writing prompts, critiques, and reading assignments—to help artists develop descriptive, conceptual, and expansive vocabularies for their work. Students should arrive with a drafted artist statement and be prepared to receive feedback on their writing in tandem with their corresponding work. All can expect to complete the course with an edited statement and a basic set of skills to continue developing language around their work.

Developing a Travel Narrative

Feb 22–23, Sat & Sun 10 AM–5 PM
Alan Winslow, 20WCEPV056
\$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.

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

Feb 28–29, Fri 10 AM–5 PM & Sat 11 AM–6 PM
Alice S. Zimet, 20WCEPV072
\$380 + \$55 Fee

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

Editing and Sequencing:

Selecting and Presenting Your Pictures

Feb 29–Mar 1, Sat & Sun 10 AM–5 PM
Natan Dvir, 20WCEPV164
\$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

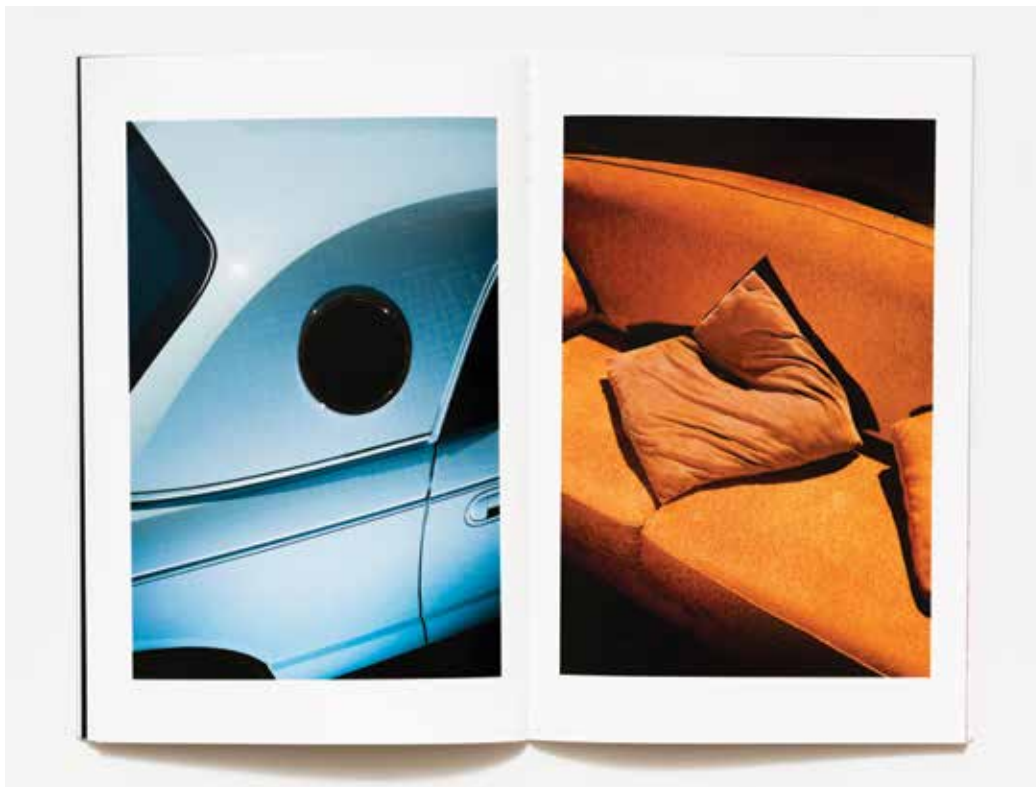


© Saul Robbins

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 princi-

pals, 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.

© Bonnie Briant and Bobbie Richardson



Book Design and Production

Making A Photobook: From Edits to Endpapers

Feb 29–Mar 1 & Mar 7–8, Sat & Sun 10 AM–5 PM
Bonnie Briant & Bobbie Richardson, 20WCEDT005
\$770 + \$75 Fee

Ranging from homemade zines to hardbound retrospectives, the artist book provides a forum and structure for work free from the restrictions of walls and screens. In this course, presentations and hands-on workshop sessions guide students through the processes of editing, sequencing, designing, typesetting, printing, constructing, and finally binding their unique maquette or artist book. Other topics include demonstrations of best practices in Adobe InDesign and finding the right format and approach so that your work lives beyond the printed page.
Prerequisite: Students should have a cohesive body of work that they are ready to turn into a photobook or similar one-of-a-kind object. Previous knowledge of InDesign is helpful, but not necessary.

Part-Time Programs

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

Track Program

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

Required Seminars:

Track Seminar First Term

Jan 29–Apr 1, Wed 6:15–9:15 PM
Ben Gest, 20WCTSR000

Tuition

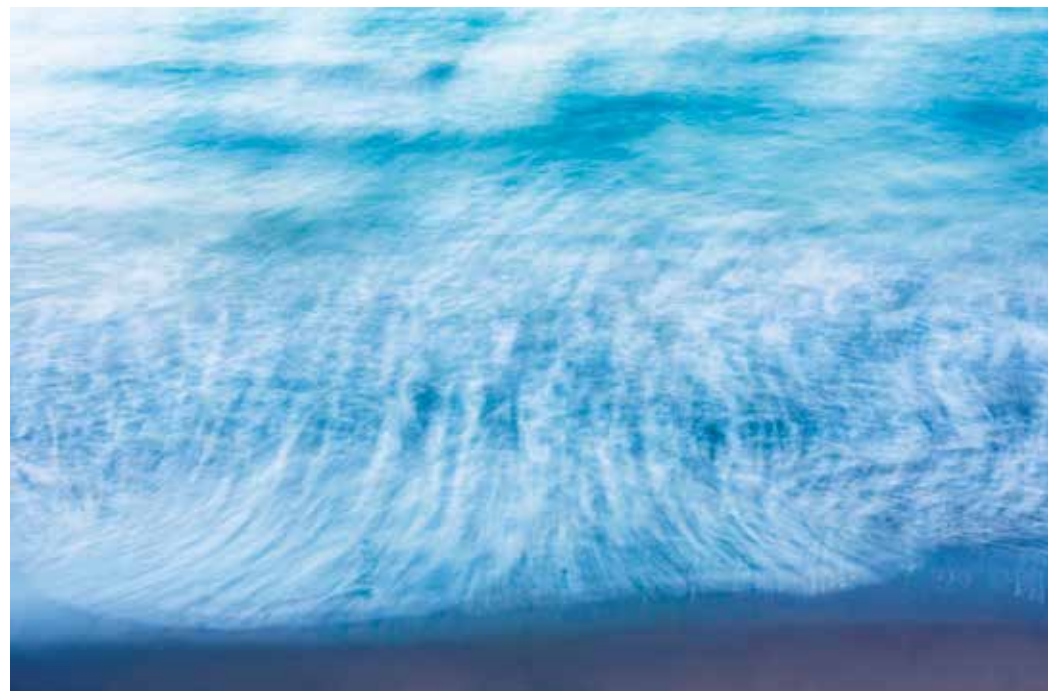
Tuition: \$8,500 + \$1,173 Fee

Fee provides full access to facilities, equipment rental, and equipment insurance.

New sessions begin during the fall and winter terms. There is a \$50 nonrefundable application fee.

Application deadline is Tuesday, December 31, 2019.

© Katia Vitale



Advanced Track Program

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

Required Seminars:

Advanced Track Production Seminar First Term

Jan 28–Mar 31, Tues 6:30–9:30 PM
Ports Bishop, 20WCTPD100

Advanced Track Seminar First Term

Jan 30–Mar Apr 2, Thurs 6:30–9:30 PM
Michael B. Foley, 20WCTSR300

Tuition

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

Fee provides full access to facilities, equipment rental, and equipment insurance.

Advanced Track Program Scholarship

The International Center of Photography is excited to announce that—with the opening of its new center at 79 Essex Street on the Lower East Side—two full-tuition scholarships for the Advanced Track Program will be available for the very first time.

Spanning three terms, the Advanced Track Program is open to intermediate photographers who possess a strong working knowledge of contemporary photographic practice. During this time, students have the opportunity to investigate technical and theoretical issues as they relate to their own artistic vision as well as the broader context of contemporary photography.

Application Process

Students should provide five images that best demonstrate their intellectual and artistic practice, along with an artist statement. An independent committee will be selected to review all applications for this scholarship.

New sessions begin once per year in the winter term.
Application deadline is Tuesday, December 31, 2019.



© Irene Wolpert



How to Apply for Part-Time Programs

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

For more information:
parttime@icp.edu

In-Person Info Session
Tuesday, Nov 5
Thursday, Nov 21
7–8 PM

1114 Avenue of the Americas
2nd Floor
New York, NY 10036

© Janelle Lynch

Online Low-Residency Program

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

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

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

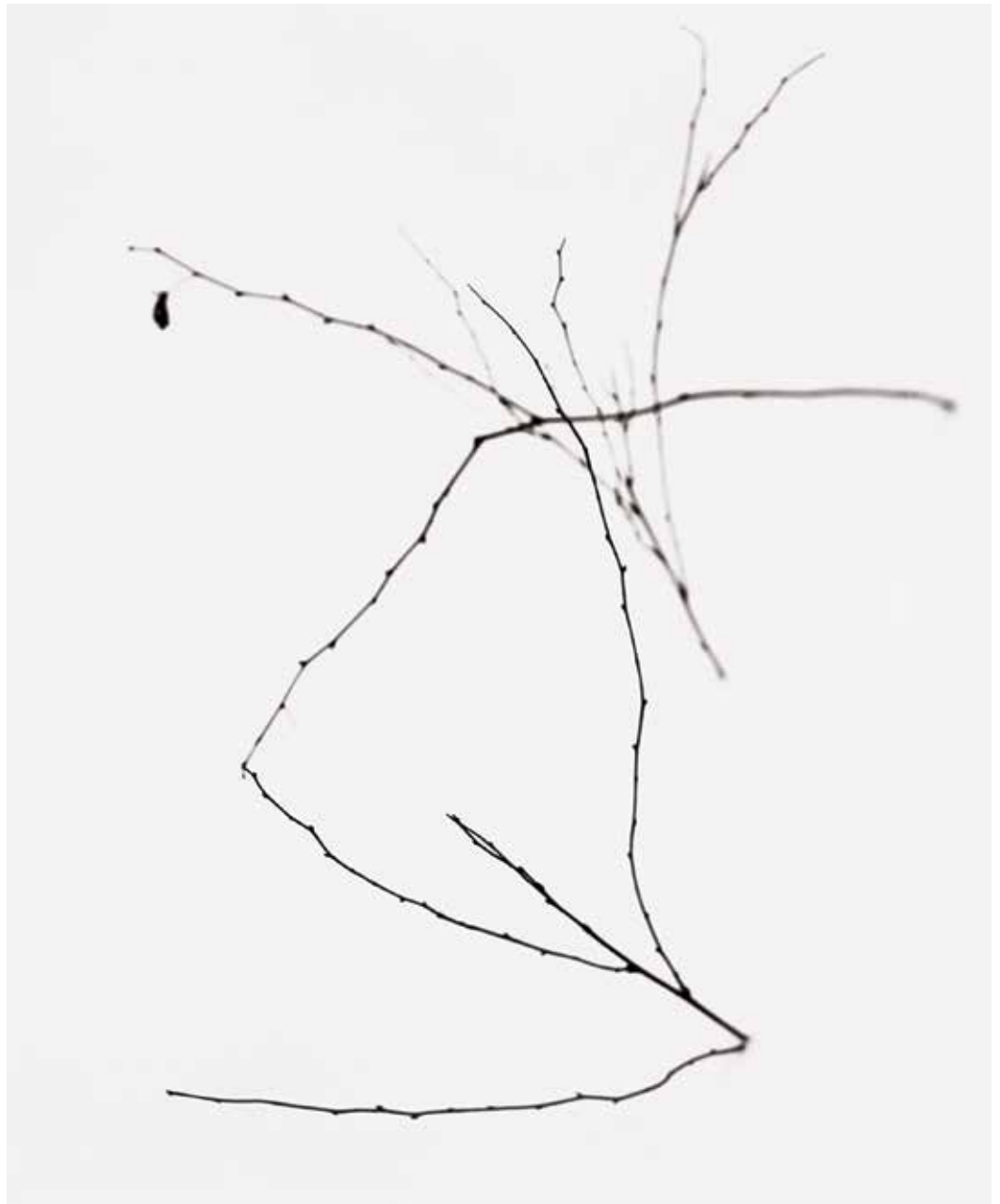
Tuition

\$5,200 + \$800 Fee

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

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

Next session will begin Fall 2020.



Full-Time Programs

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

ICP-Bard Program in Advanced Photographic Studies

Nayland Blake, Chairperson

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

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

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

Application deadline is Friday, January 17, 2020.

© Amy Luo



One-Year Certificate Programs

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

Creative Practices

Darin Mickey, Chairperson

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

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

Documentary Practice and Visual Journalism

Karen Marshall, Chairperson

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

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

New Media Narratives

Elizabeth Kilroy, Chairperson

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

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

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

OYC Online Info Sessions

Documentary Practice and Visual Journalism
Wednesday, January 15, 2020, 11:30 AM–12:30 PM

Creative Practices
Wednesday, January 29, 2020, 11:30 AM–12:30 PM

New Media Narratives
Wednesday, February 12, 2020, 11:30 AM–12:30 PM

Application deadline is Friday, March 6, 2020.



© Alexey Yurenev

© Undine Groeger



For more information:

icp.org/school
admissions@icp.edu
 212.857.0006

Affiliate Programs

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



Teen Academy

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

Instruction includes seasonal classes in black-and-white and color darkroom as well as digital and new media, in addition to a yearlong advanced program called Imagemakers. All courses culminate in a final presentation for family and friends to celebrate the students' achievements.

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

NEW!

Digital Video I

Feb 9, 16, & 23, Sun 10 AM–5 PM
M. Wesley Ham, 20WTADV000
\$465 + \$55 Fee

This three-day intensive introduces teens to creative possibilities in making digital video projects. Students learn how to shoot video with a DSLR camera, capturing sound and using basic editing techniques in Adobe Premiere. To inspire their own stories, participants have the opportunity to meet other video artists and visit local production facilities. By the end of the

course, students will have developed a short video piece with an accompanying artist statement.

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

Jan 18–Mar 21*, Sat 10 AM–1 PM
Michelle Repiso, 20WTAFB000A
\$705 + \$55 Fee

Jan 18–Mar 21*, Sat 2–5 PM
Emily Schiffer, 20WTAFB000B
\$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.

Note: Class is in session on Jan 18, 25, Feb 1, 8, 15, 22, 29, Mar 7, 14, & 21

Photography II in Black and White: Lighting Techniques

Jan 19–Mar 22 Sun 10 AM–1 PM
James Reddington, 20WTAFB104
\$705 + \$55 Fee

In this course designed for more advanced teen photographers, students gain an understanding of technical and aesthetic components of lighting. This course provides an in-depth exploration of metering and exposure while participants study natural and artificial lighting techniques for black-and-white photography. Through technical exercises, students learn the tools 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

Note: Class is in session on Jan 19, 26, Feb 2, 9, 16, 23, Mar 1, 8, 15, & 22

© Dariana Portes





© Ruby Tull

Photography II in Black-and-White: Focusing on Technique

Jan 19–Mar 22*, Sun 2–5 PM
Curtis Willocks, 20WTAFB100
\$705 + \$55 Fee

In this course designed for more advanced teen photographers, students refine their technical and aesthetic skills in black-and-white photography. We emphasize the relationship between exposure, film development, and the finished print. Participants have the opportunity to strengthen darkroom skills, explore various photographic papers and chemistry, and experiment with toners. Topics include metering different lighting situations and presenting finished prints. The course fosters the development of technique, concept, and style, while students create a sophisticated portfolio and accompanying personal vision statement.

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

Note: Class is in session on Jan 19, 26, Feb 2, 9, 16, 23, Mar 1, 8, 15, & 22

Photography II: The Self-Published Artist

Feb 15 & 22, Sat 10 AM–5 PM
Carla Liesching, 20WTAPV100
\$360 + \$55 Fee

The invention of the printing press forever changed how information is spread, enabling artists to find new audiences beyond their immediate spheres of influence. Even today, young photographers use books and homemade zines to extend the reach of their work to bookstores, collections, art fairs, and library shelves across the globe. In this class, teens

explore approaches to photography publication design, production, and distribution. By the end of the course, students will have developed a project proposal and handmade maquette.

Prerequisite: Photography I in Black-and-White, Photography I in Digital, or as approved by Community Programs staff

© Ruby Tull



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

Teen Academy and Ima makers are made possible with generous support from the Chervenak-Nunnalle Foundation, Phillip and Edith Leonian Foundation, The Alesio Family Fund, Joy of Giving Something, Inc., and Milton and Sally Avery Arts Foundation. These programs are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

NYC Cultural Affairs

LEONIAN
PHILIP AND EDITH LEONIAN FOUNDATION



For more information:

parttime@icp.org/school/teen_academy
teen_academy@icp.edu
212.857.0058

Community Partnerships

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

Learn more:

icp.org/community/partnerships

How to Register

Save 15% on tuition when you register between Wednesday, November 20 through Friday, December 27. Use code PGFY20.

ICP Members receive an additional \$25 off.
Discount is not valid on prior purchases, yearlong courses, or Teen Academy classes.
Offers cannot be combined.

2020 Terms

January Term

Saturday, January 4–Sunday, January 26

Winter Term

Monday, January 27–Monday, April 6

Online

Sign up at icp.org/register

New to ICP?

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

Returning Student?

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

Payment must be made in full when registering.

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

By-Phone

Contact the Education Department: **212.857.0001**

Office Hours:

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

Payment must be made in full when registering.

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

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

© Alice O'Malley



Class Policies

Absences

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

Cancellations

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

Class Auditing

Auditing of classes is not permitted under any circumstance.

Date Changes

During the term, a class meeting may need to be rescheduled. A make-up

class will be scheduled within the term or added to the end of the course.

Inclement Weather Policy

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

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

Refund Policies

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

→ *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

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.

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.

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.

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.

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

Portfolio Reviews

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

In-Person

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

November

**1114 Avenue of the Americas
2nd Floor**

Thurs, Nov 21, 6–8 PM

Sat, Nov 23, 11 AM–1 PM

Tues, Nov 26, 6–8 PM

December

**1114 Avenue of the Americas
2nd Floor**

Tues, Dec 3, 6–8 PM

January

79 Essex Street

Tues, Jan 14, 6–8 PM

Sat, Jan 18, 11–1 PM

Tues, Jan 21, 6–8 PM

RSVP

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

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

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

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

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

Holiday Information

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

Martin Luther King, Jr. Day

Monday, January 20

Presidents' Day

Monday, February 17

TA Program

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

For more information:

icp.org/jobs/teaching-assistant

Facilities

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

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

For more information:

icp.org/school/facilities

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

International
Center of
Photography

79 Essex Street
New York, NY 10002

212.857.0001
icp.org/school

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

Save 15% on
tuition when you
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Wednesday, November 20 through Friday, December 27,
use code PGFY20 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**

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

