



INTERNATIONAL CENTER OF PHOTOGRAPHY

icp.org
@ICP
@ICPhotog
f ICP



COURSES AND
PROGRAMS
SPRING 2019

COURSES AND PROGRAMS

SPRING 2019

3 FOUNDATION & TECHNIQUES

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

8 IDEAS & PRACTICE

Documentary and Visual Journalism
Cityscape / Landscape
The Portrait
Personal Vision

13 STRATEGIES FOR THE PHOTOGRAPHER

Best Practices
Book Design and Production

14 ONLINE CLASSES

15 PART-TIME PROGRAMS

16 FULL-TIME PROGRAMS

17 TEEN ACADEMY

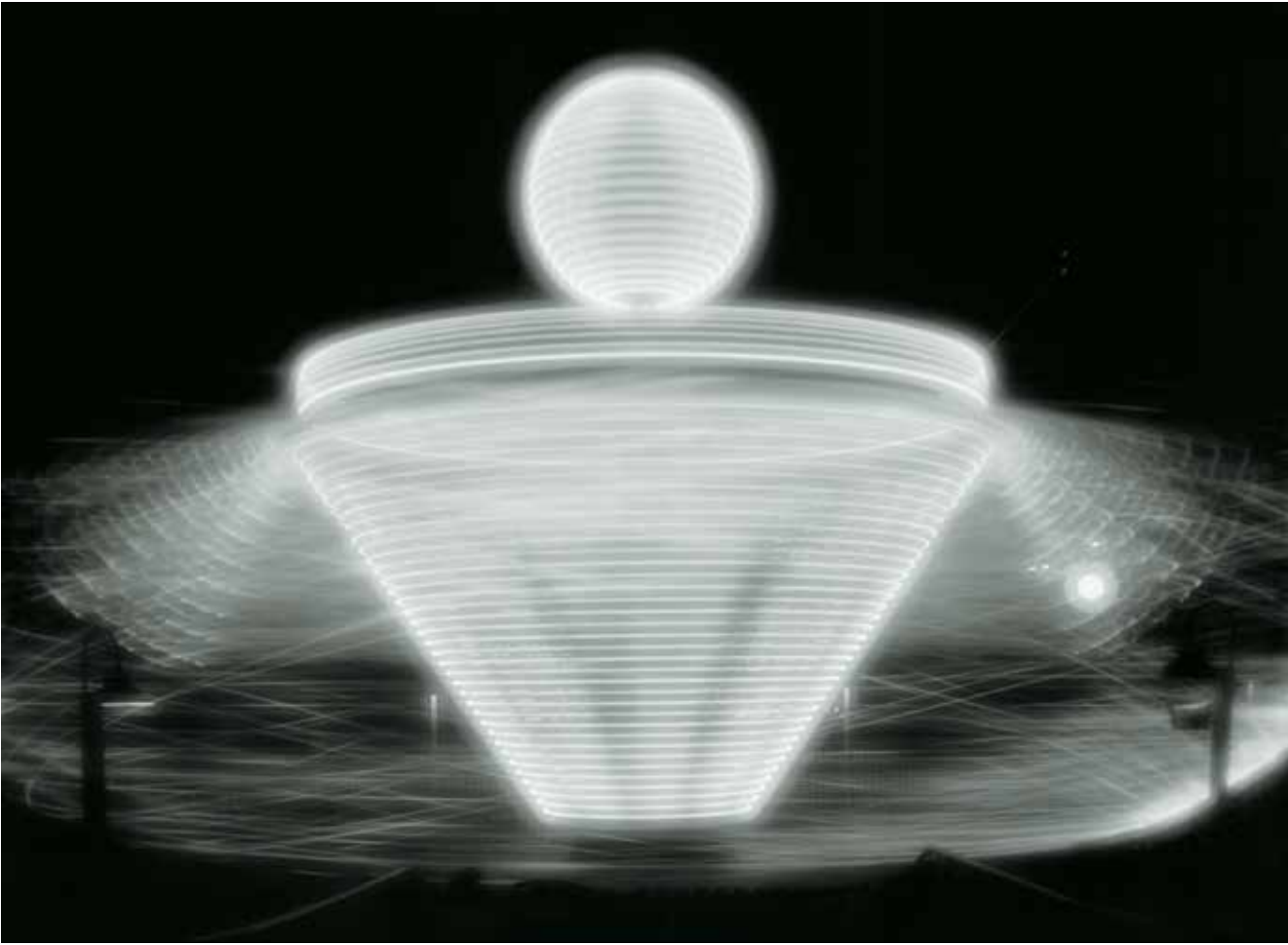
18 MORE FROM ICP

Exhibitions
Public Programs
Membership
Museum Education
Community Partnerships

19 HOW TO REGISTER

Portfolio Reviews
Class Policies
Facilities
Teaching Assistantship Volunteer Program

FOUNDATION & TECHNIQUES



© Bryan Whitney

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.

MACINTOSH BASICS

Apr 6 | Sat 10 AM–1 PM
h. eugene foster | 19SCEMB000A

Apr 7 | Sun 2–5 PM
h. eugene foster | 19SCEMB000B
\$100

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

PHOTOGRAPHY I

Apr 8–Jun 17 | Mon 6:30–9:30 PM
Claudia Sohrens | 19SCEDP000A

Apr 10–Jun 12 | Wed 10 AM–1 PM
Bradly Dever Treadaway | 19SCEDP000B

Apr 11–Jun 13 | Thurs 6:30–9:30 PM
Heidi Norton | 19SCEDP000C
\$820 + \$40 FEE

Apr 27–28 & May 4–5 | Sat & Sun 10 AM–5 PM
Sophie Barbasch | 19SCEDP000D

Jun 1–2 & 8–9 | Sat & Sun 10 AM–5 PM
Michele I. Azazi | 19SCEDP000E
\$770 + \$40 FEE

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

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

HOW TO USE YOUR DIGITAL SLR OR MIRRORLESS CAMERA

Apr 6 | Sat 10 AM–5 PM
Lester Lefkowitz | 19SCEDP001A

Jun 8 | Sat 10 AM–5 PM
Robert Meyer | 19SCEDP001B
\$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

Apr 13 | Sat 10 AM–5 PM
Clinton Weldon | 19SCEDP011A

Jun 9 | Sun 10 AM–5 PM
Clinton Weldon | 19SCEDP011B
\$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

Apr 9–Jun 11 | Tues 6:30–9:30 PM
Christine Callahan | 19SCEDP100A

Apr 11–Jun 13 | Thurs 10 AM–1 PM
Jeanette May | 19SCEDP100B
\$820 + \$40 FEE

Jun 1–2 & 8–9 | Sat & Sun 10 AM–5 PM
Christine Callahan | 19SCEDP100C
\$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



© Dan Burkholder

HOW TO ORGANIZE YOUR DIGITAL PHOTOS USING LIGHTROOM

Apr 14 | Sun 10 AM–5 PM
Clinton Weldon | 19SCEDP012
\$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.

iPHONE II: ADVANCED TECHNIQUES

Jun 15 | Sat 10 AM–5 PM
Clinton Weldon | 19SCEDP111
\$120

Take your iPhone photography to the next level! This class covers tips and techniques for posing your subject, including low-light shooting techniques, as well as how to find and understand “good light.” We also delve into advanced settings and modes, which apps to use, and how to edit your photos for stunning results.

PREREQUISITE: iPhone Photography 101 or portfolio review

THE PERFECT SCAN

Jun 15–16 | Sat & Sun 10 AM–5 PM
Ben Gest | 19SCEDT101
\$540 + \$40 FEE

The digital workflow necessary for successful image production begins with

the software of the scanner and continues with Photoshop. This course addresses the unique considerations that accompany the digitization of film and the preparation of those files for high-quality digital output. Participants learn how film grain, pixel resolution, and post-production techniques combine to translate film into beautifully satisfying digital prints, and explore strategies that allow them to create the images they envision.

NEW MODERN TRAVEL WORKFLOW WITH A MOBILE TOUCH: CAPTURE, EDIT, AND STYLE YOUR LARGER CAMERA IMAGES WITH IOS HARDWARE AND SOFTWARE

April 13–14 | Sat & Sun 10 AM–5 PM
Dan Burkholder | 19SCEDP016
\$380

Whether you’re embarking on a once-in-a-lifetime trip or struggling as a photographer on the go, learn to enjoy amazing image-editing and organizational power on your iPad or iPhone. In this class, participants design an ideal travel package—complete with lenses, apps, storage, and other hardware goodies—and develop a personalized workflow for the way they shoot, think, and share when traveling. Reenergize your photography and discover commanding ways to create professional, fine art images in the palm of your hand.

NOTE: Students should bring an iPad or iPhone with at least 15gb of free space and running iOS 12.x. The instructor provides a list of apps that participants need to install before the first class.

Digital Workflow

ADOBE LIGHTROOM: COMPREHENSIVE

Apr 9–Jun 11 | Tues 10 AM–1 PM
Ports Bishop | 19SCELR001
\$820 + \$40 FEE

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

FOR BEGINNERS

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

NEW ADOBE LIGHTROOM OVERVIEW

May 4–5 | Sat & Sun 10 AM–5 PM
Ports Bishop | 19SCELR104
\$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

NEW ADVANCED DIGITAL WORKFLOW: CAPTURE ONE AND ADOBE LIGHTROOM

May 18–19 | Sat & Sun 10 AM–5 PM
Ports Bishop | 19SCELR105
\$540 + \$20 FEE

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

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

PHOTOSHOP I: DIGITAL IMAGING FOR PHOTOGRAPHERS

Apr 8–Jun 17 | Mon 10 AM–1 PM
Christopher Giglio | 19SCEPS000
\$820 + \$40 FEE

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

FOR BEGINNERS

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

PHOTOSHOP II: DIGITAL IMAGING FOR PHOTOGRAPHERS

Apr 9–Jun 11 | Tues 6:30–9:30 PM
Christopher Giglio | 19SCEPS100
\$820 + \$40 FEE

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

PREREQUISITE: Photoshop I or portfolio review



© Ports Bishop

PHOTOSHOP I: FOR ADOBE LIGHTROOM USERS

Apr 10–Jun 12 | Wed 10 AM–1 PM
Kathleen Anderson | 19SCEPS106
\$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

PHOTOSHOP III: ADVANCED DIGITAL IMAGING FOR PHOTOGRAPHERS

Apr 8–Jun 17 | Mon 10 AM–1 PM
Keisha Scarville | 19SCEPS201
\$820 + \$40 FEE

Strengthen your problem-solving skills and expedite your use of Photoshop tools and techniques in this advanced course. Students learn nonlinear editing with Adjustment Layers, advanced masking, and blending modes. We also discuss other nondestructive editing techniques, and demonstrate how to incorporate Smart Objects and Smart Filters into the Photoshop workflow. We review the scanning of film and the editing of exported TIFF files in

Photoshop, and explore the use of fine art media. Lightroom and non-Lightroom users are welcome.

PREREQUISITE: Photoshop II or portfolio review

New Media / Video

DIGITAL VIDEO PROJECTS I

Apr 10–Jun 12 | Wed 6:30–9:30 PM
Bradly Dever Treadaway | 19SCEDV117
\$820 + \$40 FEE

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

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

Printing

FINE ART DIGITAL PRINTING I

Apr 11–Jun 13 | Thurs 6:30–9:30 PM
Perri Hofmann | 19SCEPR100
\$820 + \$70 FEE

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

PREREQUISITE: Photoshop I or portfolio review

FINE ART DIGITAL PRINTING II

Apr 11–Jun 13 | Thurs 10 AM–1 PM
Ben Gest | 19SCEPR200
\$820 + \$70 FEE

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

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

PRINTING ON ALTERNATIVE MATERIALS

Apr 10–May 8 | Wed 6:30–9:30 PM
Bryan Whitney | 19SCEPR203
\$540 + \$100 FEE

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

PREREQUISITE: Photography I or portfolio review

THE DIGITAL PORTFOLIO MASTER CLASS: ARCHIVAL INKJET PRINTING

Apr 10–Jun 12 | Wed 2–5 PM
Ben Gest | 19SCEPR300
\$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

Film Photography

PHOTOGRAPHY I IN BLACK-AND-WHITE

Apr 8–Jun 17 | Mon 7–10 PM
Michael Silverwise | 19SCEFB000
\$705 + \$55 FEE

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

FOR BEGINNERS

NOTE: For students who prefer to learn about the basics in color, please see The Power of the Color Image: Exploring Color In & Out of the Darkroom. (see top of 4th column)



© Eva Nikolova

PHOTOGRAPHY II IN BLACK-AND-WHITE

Apr 9–Jun 11 | Tues 6:30–9:30 PM
Jim Megargee | 19SCEFB100
\$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.

PHOTOGRAPHY III IN BLACK-AND-WHITE

Apr 10–Jun 12 | Wed 7–10 PM
Jim Megargee | 19SCEFB301
\$705 + \$60 FEE

This course begins where Photography II ends. The goal is for students to start the serious process of establishing a personal technical and aesthetic vocabulary, which can be used toward discovering a personal visual language. Participants should have a

firm grasp of basic darkroom techniques and are required to undertake a coherent and themed body of work. The instructor introduces advanced camera and darkroom techniques that help you move toward a completed project.

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

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

THE FINE PRINT IN BLACK-AND-WHITE

Apr 9–Jun 11 | Tues 6:30–9:30 PM
Brian Young | 19SCEFB200
\$705 + \$60 FEE

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

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

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

Apr 10–Jun 12 | Wed 6:30–9:30 PM
Bill Armstrong | 19SCEFC002
\$705 + \$70 FEE

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

LARGE-FORMAT

Apr 11–Jun 13 | Thurs 2–5 PM
Richard Rothman | 19SCSELF100
\$655 + \$30 FEE

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

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

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

Alternative Processes

CHEMIGRAMS: EXPERIMENTAL PHOTOGRAPHY WITHOUT A DARKROOM OR CAMERA

Jun 9 | Sun 10 AM–5 PM
Douglas Collins & Eva Nikolova | 19SCEAP000
\$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.

NEW USING COLD WAX: AN ADDED STROKE OF MIXED MEDIA

Apr 13–14 | Sat & Sun 10 AM–5 PM
Jill Skupin Burkholder | 19SCEAP004
\$380 + \$30 FEE

Cold wax is a painting medium that is becoming popular for its beauty, safety, and ease of use. When combined with photography, it can extend the photographer’s intention and guide the viewer’s interpretation of a photographic image. This class presents contemporary examples of photographers who use drawing and painting in their work, and examines both why and how to incorporate this intriguing mixed-media option. Students work with cold wax and oil paint to complete creative exercises and to learn techniques.

NON-SILVER PRINTING

Apr 8–Jun 17 | Mon 10 AM–1 PM
Tricia Rosenkilde | 19SCEAP100
\$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

DIGITAL NEGATIVES AND PLATINUM/GUM BICHROMATE PRINTING

Jun 1–2 | Sat & Sun 10 AM–5 PM
Tricia Rosenkilde | 19SCEAP203
\$420 + \$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

Lighting

LIGHTING TECHNIQUES: AN OVERVIEW

Apr 9–Jun 11 | Tues 10 AM–1 PM
Robert Meyer | 19SCELI100A
\$680 + \$45 FEE

May 4–5 | Sat & Sun 9AM–4PM
Andrew French | 19SCELI100B*
\$470 + \$45 FEE

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

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

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

MASTERING THE PORTABLE FLASH AND PORTABLE STUDIO LIGHTING KIT

Apr 9–Jun 11 | Tues 7–10 PM
Nelson Bakerman | 19SCELI203
\$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, AlienBees, Quantum Turbo units, and other equipment.

PREREQUISITE: Photography II or portfolio review
NOTE: Classes are held in the instructor’s studio in Downtown Brooklyn.

ADVANCED LIGHTING TECHNIQUES

Apr 8–Jun 17 | Mon 6:30–9:30 PM
Robert Meyer | 19SCELI212
\$680 + \$45 FEE

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

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

MINIMALIST LIGHTING: TECHNIQUES FOR AVAILABLE LIGHT

Apr 12–Jun 21 | Fri 10 AM–1 PM
Carol Dragon | 19SCELI115
\$680 + \$45 FEE

Through visual presentations and in-class exercises and assignments, students in this class delve into the color, quality, and direction of ambient light. The instructor will emphasize personal observation and an understanding of techniques to maximize the possibilities of available light. We will shoot in various locations during the class to offer hands-on experience. Very few tools are needed to see and take advantage of the magic of light—but once you have the knowledge and experience, it will change the way you see and photograph.

PREREQUISITE: Photography I or portfolio review
NOTE: Students should have a solid understanding of shooting RAW and working and printing in either Lighting or Photoshop

INTRODUCTION TO ELECTRONIC FLASH (SPEEDLIGHTS)

Jun 8–9 | Sat & Sun 10 AM–5 PM
Lester Lefkowitz | 19SCELI102
\$380 + \$25 FEE

Whether working with digital images or film, getting properly exposed flash pictures is often a conundrum. This workshop demystifies flash technique by providing a thorough overview of the aesthetics and techniques of electronic flash photography, thereby proving that flash images can look excellent. Extensive demonstrations cover the various flash “looks”; the operation of small, on-camera flash units (automatic, manual, and TTL dedicated); bounce and fill-in flash; multiple flash and slaves; portable, professional, and introductory studio strobe techniques; and appropriate accessories. **FOR BEGINNERS**

PREREQUISITE: Photography I or portfolio review



© Lester Lefkowitz

IDEAS & PRACTICE



© Elinor Carucci

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

Documentary and Visual Journalism

ON THE STREET: APPROACHING STRANGERS

Jun 8–9 | Sat & Sun 10 AM–5 PM
Greg Miller | 19SCEPJ006
\$380 + \$20 FEE

Why live in a city of 8 million people, if you aren’t going to talk to any of them? In this intensive yet fun workshop, students take to the streets, to directly confront their fear of approaching strangers. Participants in this class learn how to get the picture they want efficiently by communicating their desires. We explore all aspects of photographing people, including fears and boundaries, model consent forms, and historical context. All photographic formats are welcome.

STREET PHOTOGRAPHY AS POINT OF VIEW

Apr 9–Jun 11 | Tues 10 AM–1 PM
Jeff Mermelstein | 19SCEPJ220
\$655 + \$30 FEE

Street photography’s point of view can be the inspiration for all kinds of picture-making of our world, as well as those who inhabit it. The most memorable street photogra-

phers— from Henri Cartier-Bresson to Katy Grannan—offer a clear vision of the world from a personal perspective. In this course, students view a wide range of street photography, and then hit the streets, camera in hand. Assignments shape and strengthen your vision and goals, leading to a distinctive body of work.

PREREQUISITE: Photography II or portfolio review

THE DOCUMENTARY PROJECT: THE PHOTOGRAPHER AS STORYTELLER

Apr 9–Jun 11 | Tues 6:30–9:30 PM
Natan Dvir | 19SCEPJ203
\$655 + \$15 FEE

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

PREREQUISITE: Photography II or portfolio review

INTRODUCTION TO STREET PHOTOGRAPHY: CAPTURING THE FLEETING MOMENT

Apr 11–Jun 13 | Thurs 10 AM–1 PM
Natan Dvir | 19SCEPJ109
\$655 + \$20 FEE

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

PREREQUISITE: Photography I or portfolio review

ADVANCED STREET PHOTOGRAPHY: FINDING YOUR VOICE

Apr 11–Jun 13 | Thurs 6:30–9:30 PM
Natan Dvir | 19SCEPJ222
\$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

Cityscape / Landscape

NEW THE HIGH LINE: AN EXPLORATION OF THE MEATPACKING DISTRICT, CHELSEA, AND HUDSON YARDS

Apr 8–Jun 17 | Mon 10 AM–1 PM
Brian Rose | 19SCELA211
\$655 + \$75 FEE

The High Line, an elevated rail viaduct on Manhattan’s West Side, once served the docks of New York’s industrial past. Today, the trains have been replaced by millions of visitors walking a meticulously landscaped promenade, as the surrounding neighborhoods explode with new development. Embark on a visual exploration of the urban landscape that encompasses the High Line. Each student produces a series of pictures, and the class designs a print-on-demand book to be presented to the ICP Library.

PREREQUISITE: Photography II or portfolio review

EXPLORING THE NEW YORK WATERFRONT

Apr 9–Jun 11 | Tues 10 AM–1 PM
Kristin Holcomb | 19SCENY104
\$655 + \$20 FEE

New York is surrounded by water: harbors, marshes, rivers, and streams. In recent years, the waterfronts of Manhattan and Brooklyn have become accessible, exciting, and crowded. This field class travels to some of the city’s less developed waterfront areas. Students have the opportunity to photograph everything from aging factories to migrating birds, and from grand vistas to intimate byways—from the Bronx River to Jamaica Bay. This is a great opportunity to see New York’s edges before global warming forever changes them.

PREREQUISITE: Photography I or portfolio review

NEW STRUCTURE / INFRASTRUCTURE: PHOTOGRAPHING NYC’S BUILT ENVIRONMENT

Apr 11–Jun 13 | Thurs 2–5 PM
Jade Daskow | 19SCELA104
\$655 + \$75 FEE

In this rigorous class, students explore New York City through its rapidly transforming architectural landscape. We travel to well-known and contemporary locations, such as Hudson Yards, as well as gritty industrial nooks and crannies in Brooklyn. Museum and gallery visits pertain to the subject matter at hand, and class critiques and slide-shows present classic examples of New York and architectural photography. Most of the classes meet on location. On the final day, students present their strongest work.

PREREQUISITE: Photography I or portfolio review

NOTE: This class is for students who have an advanced understanding of equipment and photography. Students are welcome to shoot in digital or analog

NEW ART WALK: OFF TO THE GALLERIES!

Apr 13, May 4, 18, Jun 1 | Sat 1–5 PM
Abigail Simon | 19SCEPV094
\$160

As photography students and professionals, we are often so immersed in our own work that we forget to look up and allow ourselves to be inspired by what is showing at the moment. This class offers a curated experience of the city’s cultural environment in the company of colleagues who are as seriously committed to—and passionate about—the study of photography and fine art as you are.

The Portrait

CLASSIC PORTRAITURE FROM A–Z: BREAKING THE RULES

Apr 9–Jun 11 | Tues 6:30–9:30 PM
Neal Slavin | 19SCEPO104
\$680 + \$100 FEE

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

PREREQUISITE: Photography I and portfolio review

THE EDITORIAL PORTRAIT

Apr 10–Jun 12 | Wed 6:30–9:30 PM
Paul Sunday | 19SCEPO112
\$655

Shooting portraits for magazines can be exciting, rewarding, and challenging. This course tackles every aspect of creating a portfolio of portraiture in an editorial style. We also delve into developing and maintaining a creatively rewarding practice in portraiture. Coursework includes production, casting, lighting, post-production, printing, marketing, and networking. Ultimately, we demystify the fascinating ritual of the formal portrait setting and prepare students to develop a cohesive portfolio of portrait work, with strategies for sharing that work with the world.

PREREQUISITE: Photography I or portfolio review

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

May 11–12 & 18–19 | Sat & Sun 9 AM–4 PM
Andrea Blanch | 19SCEPO219
\$555 + \$75 FEE

This course encompasses all aspects of a successful shoot. Together, we delve into the creative process and explore the relationship between artist and sitter. Students also

examine the vast interpretations of what it means to direct their own shoot, and learn to hone and master an aesthetic that propels a refined photograph into an iconic image. Moving from art to fashion and fashion to art, we discuss the blurred notions of glamour, fashion, classic portraiture, and narrative.

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

Personal Vision

PEOPLE, PLACE, AND VISUAL STORYTELLING

Apr 8–Jun 17 | Mon 10 AM–1 PM
Richard Rothman | 19SCEPV168
\$655

Photography has the ability to tell complex stories about the times in which we live and the places we inhabit. In this class,

participants work on projects that combine portraiture and photographs of place into seamless visual stories. We also explore different ways that visual photographic narratives are constructed, including brief photographic essays and long-form book projects. Open to a full range of storytelling forms, the class emphasizes communicating effectively and poetically while expressing oneself creatively.

PREREQUISITE: Photography I or portfolio review

INSPIRATION, INSIGHT, AND THE CREATIVE PROCESS: THE EXPANDED VISION

Apr 8–May 6 | Mon 2–5 PM
Palmer Davis | 19SCEPV244
\$410

This intensive course is for advanced photographers ready to move beyond their comfort zones, and focus on aesthetic and conceptual concerns. Each week, we examine provocative themes from all photo-

graphic genres, which are supported by enlightening examples from the pros. No two classes are the same from one semester to the next, so students can take this workshop again and again, and continuously grow. Weekly shooting assignments and in-depth critiques increase your understanding of photography as an expressive medium.

PREREQUISITE: Photography II or portfolio review

NEW CONTEMPORARY STILL LIFE PHOTOGRAPHY

Apr 8–Jun 17 | Mon 6:30–9:30 PM
Bryan Martello | 19SCEPV272
\$655 + \$45 FEE

This course investigates still life photography, from its 16th-century origins to its contemporary uses. We look at a diverse variety of still life practices and delve into the variety of ways they provide a platform for meaning. Through engaging lectures and basic in-class demonstrations, students consider different approaches to the genre, from the candid to the constructed, and create work from weekly assignments intended to challenge their understanding of it.

PREREQUISITE: Photography II or portfolio review

NEW WORDS AND PICTURES

Apr 8–Jun 17 | Mon 6:30–9:30 PM
Jacques Menasche & Andrew Lichtenstein | 19SCEPV284
\$655

Created for imagemakers who want to augment their pictures with words, as well as for writers who want to harness the power of pictures, this workshop explores the exciting multidimensional landscape where images and text meet. The course shows students how to create—and complete—dynamic new projects, from multimedia pieces to artist books to films and exhibitions. Structured around personalized writing and photographic assignments and critiques, the class is geared toward advanced-level practitioners and those embarking on new work.

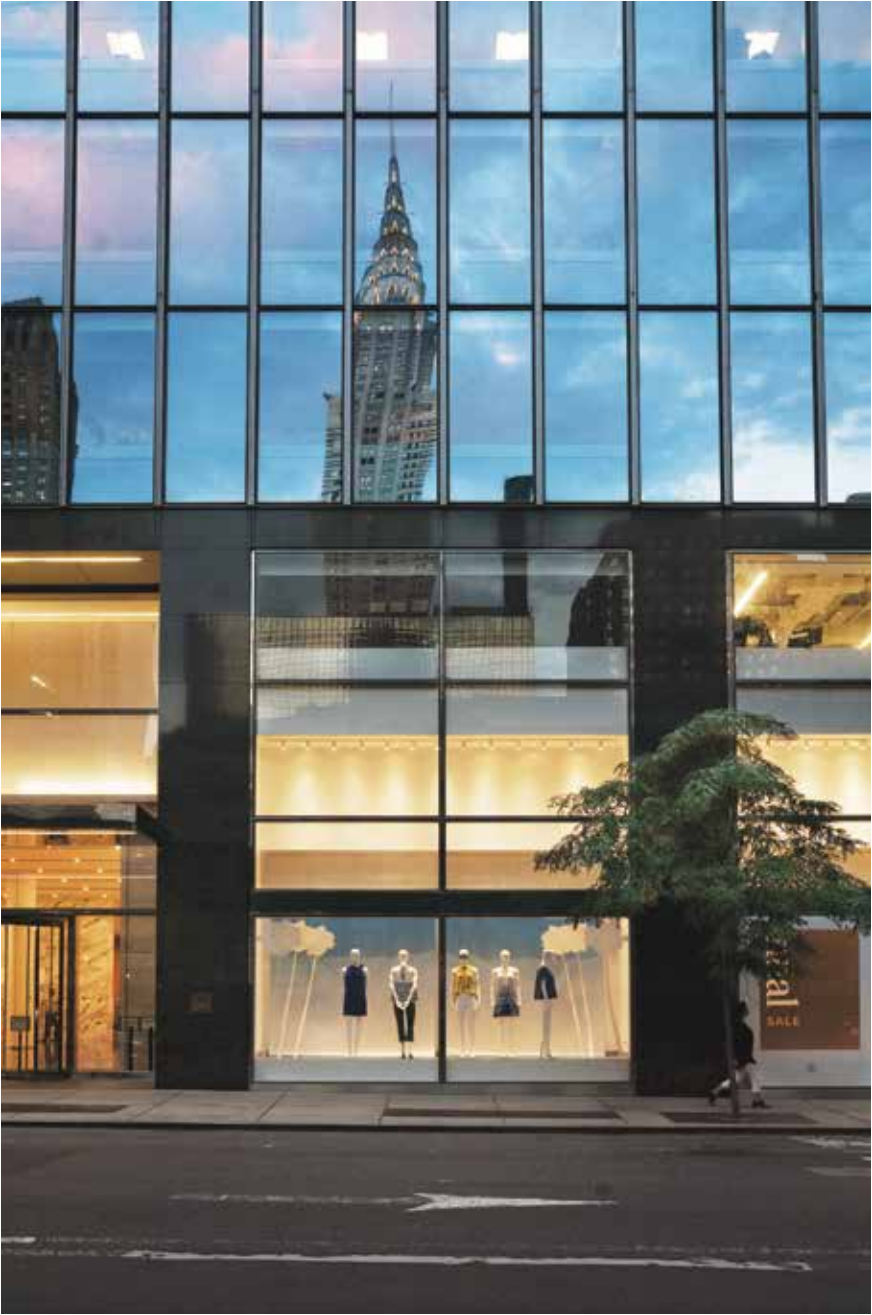
PREREQUISITE: Photography II or portfolio review; participants must have the following: a photography project in mind, basic writing skills, and familiarity with photo-editing software

NEW ART OF NOTICING COLOR

May 13–Jun 17 | Mon 6:30–9:30 PM
Christine Callahan | 19SCEPV282
\$410

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

PREREQUISITE: Photography II or portfolio review



© Lynn Saville



© Greg Miller

NEW HOW THE HUMAN CONDITION EXPRESSES ITSELF

Apr 9–Jun 11 | Tues 6:30–9:30 PM

Lauren Silberman | 19SCEPV291
\$680

What are we trying to say when we make pictures? What are we seeking to represent in our work as imagemakers? What are we drawn to when we choose a subject? Through weekly assignments and writing, students work through these questions while they shoot, sequence, and reshoot to tell a story that reflects how the human condition expresses itself. Participants may work in any genre, as we explore how different ones can tell a meaningful story.

PREREQUISITE: Photography II or portfolio review

NEW CULTIVATING SELF AWARENESS: LESSONS LEARNED FROM RICHARD AVEDON

Apr 9–Jun 11 | Tues 6:30–9:30 PM

Liam Cunningham | 19SCEPV174
\$655

When I was a student in Richard Avedon's last master class here at ICP, he often said, "My portraits are more about me than they are about the people I photograph." In this course, we gather as a group to practice both self-awareness and photography. Through various experiential classroom

exercises, we explore topics such as curiosity, seeing vs. looking, storytelling, secrets, and self-criticism. Each week, we share and discuss photography assignments, utilizing meaningful personal reflection in order to enhance self-awareness.

PREREQUISITE: Photography I or portfolio review
NOTE: This is not a technical class.

THE GRAMMAR OF PHOTOGRAPHY

Apr 10–Jun 12 | Wed 10 AM–1 PM

Christopher Giglio | 19SCEPV051
\$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 WALK: OBSERVATIONS AND THE WORLD AT LARGE

Apr 10–Jun 12 | Wed 10 AM–1 PM

Keren Benbenisty | 19SCEPV093
\$655 + \$20 FEE

Inspired by the literary work of Swiss writer Robert Walser (1878–1956), this class showcases how small, everyday moments and observations can provide insight into more pressing issues affecting humanity and the world at large. Focusing on a theme, such as duration, distance, or objects, students attempt to reveal the unofficial reality behind the facade of capitalism. As a flâneur, like Walser, participants draw inspiration from everyday experiences, thus injecting into the mundane the flavor of poetry and philosophy.

NEW IF YOUR PICTURE WAS THE BEGINNING: DEFINING HOW YOUR WORK WILL LIVE IN THE WORLD

Apr 11–Jun 13 | Thurs 10 AM–1 PM

Emily Schiffer | 19SCEPV283
\$655 + \$40 FEE

Do you have a solid body of work that is ready for the world to see? This course invites participants to invent new ways of sharing images that engage viewers beyond traditional outcomes such as books and exhibitions. Together, we explore what

happens if you conceive of photographs as the beginning of your artistic process, rather than the final product—whether you wheatpaste your images on the streets, use collage techniques, or design new platforms for social engagement.

PREREQUISITE: Photography II or portfolio review; students must have a body of work or a work in progress

HISTORY OF CONTEMPORARY PHOTOGRAPHY

Apr 11–Jun 13 | Thurs 6:30–9:30 PM

Michael B. Foley | 19SCEPV023
\$655

In a seminar-style setting, this course examines today's current trends in photography by studying the last 40 years of the medium's history. How did we get here and where are we headed? Whether you are a photographer, a collector, or simply would like to learn more about the medium, this discussion clarifies the development of contemporary themes in photography. Emphasis is on the development of the medium from early commercial enterprise to valued art object. Selected theoretical texts and assigned gallery homework round out the lively visual presentations.

NEW INVESTIGATION AND EXPRESSION: CREATING TENSION IN PHOTOGRAPHS

Apr 11–Jun 13 | Thurs 6:30–9:30 PM

Janelle Lynch | 19SCEPV175
\$655 + \$40 FEE

A tension of necessity is perhaps visually identifiable, but definitely palpable, in the viewing experience. Yet its origins must reside within the photographer during the creation of the work. What is it that you need to express or investigate photographically? How will you translate that into an image? In-class exercises, along with weekly assignments and critiques, stimulate and challenge photographers to articulate their own needs and to make formally and technically sound images that convey them clearly.

PREREQUISITE: Photography I or portfolio review

DEVELOPING A PHOTOGRAPHIC PRACTICE: FROM CONCEPTS TO SKILLS TO REFINING YOUR PORTFOLIO

Apr 11–Jun 13 | Thurs 6:30–9:30 PM

Bill Armstrong | 19SCEPV273
\$655 + \$30 FEE

Contemporary photography is a dynamic and vibrant artistic medium. Due to the relative ease with which digital images are made, the emphasis today is on concepts and original ideas as much as technical skills. Whether developing an original project or finishing up a portfolio, students in this class learn how to refine a vision and get it out into the world. The course includes critiques, lectures on contemporary trends, writing artist statements, a gallery field trip, and guest artist visits.

PREREQUISITE: Photography II or portfolio review



© Keren Benbenisty

NEW THE SURREALIST PHOTOGRAPHIC COLLAGE

Apr 12–Jun 21 | Fri 2–5 PM

Barbara Confino | 19SCEPV090
\$655 + \$75 FEE

Collage, the medium that puts imagination first, is seen everywhere in today's art world, especially in photography, where it is frequently used as a primary strategy. In this workshop, we explore surrealist collage, which emphasizes surprise, disjunction, and the marvelous. Taking a hands-on approach by using both cut-and-paste and digital layering techniques, participants delve into the work of historical and contemporary masters, such as Hannah Höch, Max Ernst, and David Hockney, while developing a signature style of their own.

NEW ART WALK: OFF TO THE GALLERIES!

Apr 13, May 4, 18, Jun 1 | Sat 1–5 PM

Abigail Simon | 19SCEPV094
\$160

As photography students and professionals, we are often so immersed in our own work that we forget to look up and allow ourselves to be inspired by what is showing at the moment. This class offers a curated experience of the city's cultural environment in the company of colleagues who are as seriously committed to—and passionate about—the study of photography and fine art as you are.

RECONSTRUCTING THE FAMILY ALBUM

Apr 13–14 | Sat & Sun 10 AM–5 PM

Kamal Badhey | 19SCEPV079
\$380 + \$25 FEE

Inspired by methodologies in anthropology, sociology, and fine art, this course deals

with diaspora, migration, and multiple identities. We focus on reconstructing family/community history by utilizing mediums such as photography, interviews, story collection, and art practices. After studying photographers and writers who have created similar projects, we dig into our own personal archives and material culture. Our resulting reconstructed albums address questions about family and archive, and access stories relating to ancestry, buried family history, and meanings of "home."

FASHION: THE INSIDE STORY*

Apr 13–14 & 27–28 | Sat & Sun

10 AM–5 PM
Janusz Kawa | 19SCELI123
\$555 + \$100 FEE

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

PREREQUISITE: Photography I or portfolio review

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

NEW FLUID FORMS: IMAGES IN CONSTELLATIONS

Apr 27–28 | Sat & Sun 10 AM–5 PM

Jesal Kapadia | 19SCEPV091
\$380

Everything around us is directly connected—in harmony, rhythm, and the flow of social relations, emotions, affinities, and resistances. Focusing on the non-narrative and the abstract, and tracing moments that precede language, this workshop explores photographic images within their constellation forms. Using collage, montage, installation, and diaristic methods, we place photographs in relation to words, poems, sounds, videos, objects, and bodies, thus creating environments and bringing to life ideas that are experienced through a maze of references.

PREREQUISITE: Photography I or portfolio review

NEW PICTURING REVOLUTION: ENVISIONING PROGRESS

May 4–5 | Sat & Sun 10 AM–5 PM

Lesly Deschler-Canossi & Zoraida Lopez-Diago | 19SCEPV092
\$280 + \$35 FEE

This unique seminar-workshop surveys lens-based imagemakers who examine conflicts, crises, and revolution. First, an expert in the field guides us through a special collection of photographic work that explores these issues. Then, via video chat from Ireland, award-winning documentary photographer Camille Seaman shares her process of working in some of the farthest-reaching sites on the planet. We exchange ideas, build relationships, and, ultimately, nurture your talent. This class is open to all who believe in the transformative power of images.



© Natan Dvir

SO YOU WANT TO COLLECT PHOTOGRAPHY: INSIDER TIPS AND BEHIND-THE-SCENES VISITS

May 10–11 | Fri 10 AM–5 PM & Sat 11 AM–6 PM
Alice S. Zimet | 19SCEPV078
\$380 + \$25 FEE

Kick-start your collection and increase your confidence with this nonstop, fact-filled, two-day “boot camp.” First, we discuss what to do before spending a penny—questions to ask, where to shop, pricing, stamps, signatures, editions, dealing with galleries, buying at auctions—as the instructor provides tons of insider tips and house-keeping advice, including how to insure and appraise your photographs and best practices for framing. Then, we go behind-the-scenes to visit galleries, meet dealers, and look at photographs up close.

NOTE: This is a nonvocational class.

THE ARTIST STATEMENT MADE EASY

May 11 | Sat 10 AM–5 PM
Liz Sales | 19SCEPV076
\$290

This one-day introduction to art writing allows you to articulate the unique nature



© Brian Rose

of your own photographic practice. It is ideal for those who are building a website or submitting applications for grants, residencies, colleges, or graduate schools, and may be uncomfortable writing about their work. Through in-class exercises, students will use myriad writing strategies and techniques to craft a creatively and clearly written statement, and leave with that statement in hand.

NEW PRACTICAL GUIDE TO CREATING ONE’S REALITY

May 11–12 & 18–19 | Sat & Sun 10 AM–5 PM
Fryd Frydendahl | 19SCEPV293
\$460 + \$25 FEE

Photography is stolen moments: we take little parts of reality, put them into new contexts, and make them our own. The medium is relatable to everyone, because it mirrors what we believe to be a shared reality. In this workshop, students create an artist book, a zine, or an installation, while exploring the practical and theoretical aspects of their photography and how their work relates to their reality. We also look at boundary-breaking photographers, such as Torbjørn Rødland.

PREREQUISITE: Photoshop I, Photography II, or portfolio review; must be familiar with Photoshop

MAKING A PHOTOBOOK: FROM EDITS TO ENDPAPERS

May 11–12 & 18–19 | Sat & Sun 10 AM–5 PM
Bonnie Briant & Bobbie Richardson | 19SCEDT005
\$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.

TRAVEL PHOTOGRAPHY: THE NITTY GRITTY AND THE CREATIVE

May 18–19 | Sat & Sun 10 AM–5 PM
Lester Lefkowitz | 19SCETR001
\$380

Whether your trip is to a festival in Brooklyn, a safari in Africa, or a Renaissance village in Tuscany, your ability to come home with successful, compelling photographs depends on the mundane, the technical, and the creative. This class covers every aspect, from pre-trip planning to the mechanics of traveling, to what to do once you’re there—planning your days (and nights), getting the lay of the land, determining where photography is prohibited, photographing strangers—and when you get home.

NEW MASTER CLASS: BEYOND THE LIMITS OF PHOTOGRAPHY

Jun 1–2 & 8–9 | Sat & Sun 10 AM–5 PM
Antoine d’Agata | 19SCEPV292
\$770

Join Magnum photographer Antoine d’Agata in an exploration of immersive photographic practice designed to push the boundaries of your artistic or professional approach. Participants in this class must be ready to photograph intensively throughout the workshop, confronting obsessions and contradictions as they shape a series of images that convey their private relationship with the world. Through an intensive and intimate process, students look beyond the purely aesthetical aspects of photography and explore a more political and/or existential approach to imagemaking.

PHOTOGRAPHY DAY AND NIGHT: CHASING THE LIGHT

Jun 8–9 & 15–16 | Sat & Sun 10 AM–5 PM
Lynn Saville & Kristin Holcomb | 19SCEPV144
\$460

Travel and landscape photographers know all too well how dramatically the appearance of a location can vary as the light changes. The warm glow that sunset casts becomes eerie or mystical as darkness descends. Taught by travel photographer Kristin Holcomb and fine-art photographer Lynn Saville, this workshop will explore several locations in the city that change dramatically from daylight to darkness. Classes will begin at ICP, where we will review images from previous shoots and discuss the best way to capture light. We will then travel to our location to explore daylight; as it fades, we will have dinner together, and then return to the same locations to shoot as natural light turns to artificial.

STRATEGIES FOR THE PHOTOGRAPHER



© Liam Cunningham

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

Best Practices

NEW CULTIVATING SELF AWARENESS: LESSONS LEARNED FROM RICHARD AVEDON

Apr 9–Jun 11 | Tues 6:30–9:30 PM
Liam Cunningham | 19SCEPV174
\$655

When I was a student in Richard Avedon’s last master class here at ICP, he often said, “My portraits are more about me than they are about the people I photograph.” In this course, we gather as a group to practice both self-awareness and photography. Through various experiential classroom exercises, we explore topics such as curiosity, seeing vs. looking, storytelling, secrets, and self-criticism. Each week, we share and discuss photography assignments, utilizing meaningful personal reflection in order to enhance self-awareness.

PREREQUISITE: Photography I or portfolio review
NOTE: This is not a technical class.

DEVELOPING A PHOTOGRAPHIC PRACTICE: FROM CONCEPTS TO SKILLS TO REFINING YOUR PORTFOLIO

Apr 11–Jun 13 | Thurs 6:30–9:30 PM
Bill Armstrong | 19SCEPV273
\$655 + \$30 FEE

Contemporary photography is a dynamic and vibrant artistic medium. Due to the relative ease with which digital images are made, the emphasis today is on concepts and original ideas as much as technical skills. Whether developing an original project or finishing up a portfolio, students in this class learn how to refine a vision and get it out into the world. The course includes critiques, lectures on contemporary trends, writing artist statements, a gallery field trip, and guest artist visits.

PREREQUISITE: Photography II or portfolio review

SO YOU WANT TO COLLECT PHOTOGRAPHY: INSIDER TIPS AND BEHIND-THE-SCENES VISITS

May 10–11 | Fri 10 AM–5 PM & Sat 11 AM–6 PM
Alice S. Zimet | 19SCEPV078
\$380 + \$25 FEE

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

two-day “boot camp.” First, we discuss what to do before spending a penny—questions to ask, where to shop, pricing, stamps, signatures, editions, dealing with galleries, buying at auctions—as the instructor provides tons of insider tips and housekeeping advice, including how to insure and appraise your photographs and best practices for framing. Then, we go behind-the-scenes to visit galleries, meet dealers, and look at photographs up close.

NOTE: This is a nonvocational class.

THE ARTIST STATEMENT MADE EASY

May 11 | Sat 10 AM–5 PM
Liz Sales | 19SCEPV076
\$290

This one-day introduction to art writing allows you to articulate the unique nature of your own photographic practice. It is ideal for those who are building a website or submitting applications for grants, residencies, colleges, or graduate schools, and may be uncomfortable writing about their work. Through in-class exercises, students will use myriad writing strategies and techniques to craft a creatively and clearly written statement, and leave with that statement in hand.

TRAVEL PHOTOGRAPHY: THE NITTY GRITTY AND THE CREATIVE

May 18–19 | Sat & Sun 10 AM–5 PM
Lester Lefkowitz | 19SCETR001
\$380

Whether your trip is to a festival in Brooklyn, a safari in Africa, or a Renaissance village in Tuscany, your ability to come home with successful, compelling photographs depends on the mundane, the technical, and the creative. This class covers every aspect,

from pre-trip planning to the mechanics of traveling, to what to do once you’re there—planning your days (and nights), getting the lay of the land, determining where photography is prohibited, photographing strangers—and when you get home.

NEW MASTER CLASS: BEYOND THE LIMITS OF PHOTOGRAPHY

Jun 1–2 & 8–9 | Sat & Sun 10 AM–5 PM
Antoine d’Agata | 19SCEPV292
\$770

Join Magnum photographer Antoine d’Agata in an exploration of immersive photographic practice designed to push the boundaries of your artistic or professional approach. Participants in this class must be ready to photograph intensively throughout the workshop, confronting obsessions and contradictions as they shape a series of images that convey their private relationship with the world. Through an intensive and intimate process, students look beyond the purely aesthetical aspects of photography and explore a more political and/or existential approach to imagemaking.

Book Design and Production

MAKING A PHOTOBOOK: FROM EDITS TO ENDPAPERS

May 11–12 & 18–19 | Sat & Sun 10 AM–5 PM
Bonnie Briant & Bobbie Richardson | 19SCEDT005
\$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.

ONLINE CLASSES



© Martine Fougeron

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

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

NEW QUEER: EXPLORING IDENTITIES IN THE PHOTOGRAPHIC PROJECT

Apr 16–Jun 18 | Tues 3–5 PM
Pablo Lerma | 19SOLPV009
\$515

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

NEW FINDING INTIMACY

Apr 11–Jun 13 | Thurs 12–2 PM
Elinor Carucci | 19SOLPV010
\$515

Many artists find that their best work is inspired by the personal, physical, or mental spaces in which they experience the lives and stories of others. In this course, students enhance their vision while realizing personal photo projects and examining the emotions and nuances of their lives: their surroundings, the people and places they choose to observe, their intimate encounters. Breaking through the boundaries between themselves and their subjects, participants unveil the intimacy necessary to capture those around them.



© Elinor Carucci

presentations of their projects, comprised of at least 25 and up to 80 images ready for exhibition, a book publication, or a website slide show.

UNDERSTANDING COMPOSITION FOR VISUAL STORYTELLERS

Apr 11–Jun 13 | Thurs 2–4 PM
Anja Hitzberger | 19SOLPV011
\$515

This class invites students to develop and refine their composition skills—and improve their photographic seeing—while telling stories with their photographs. Participants cultivate a heightened sensitivity to their surroundings by photographing in a variety of urban environments. During group critiques, we analyze what works in an image and what doesn't. Discussion topics include compositional tools, aesthetic intentions, and effective editing. After several weekly assignments, students work on their own projects for the remainder of the course.

NEW FINDING YOUR CREATIVE PURPOSE

Apr 17–Jun 19 | Wed 7–9 PM
Joanne Dugan | 19SOLPV114
\$515

Recent advances in photographic technology make the medium accessible to everyone. There are overwhelming numbers of images that confront us on a daily basis, and as artists, this phenomenon can keep us from finding our own authentic voice. This class will encourage students, through a series of unconventional quick "sketch" assignments and active class discussions, to practice the art of channeling their own perceptions and unique voices into work that truly matters. Class feedback is individualized so students of all levels are welcome.

PREREQUISITE: Photography I or portfolio review

BUILDING A PERSONAL BODY OF WORK

Apr 10–Jun 12 | Wed 1–3 PM
Martine Fougeron | 19SOLPV205
\$515

This course provides the insight, impetus, process, and tools students need to take a personal project to the next level. Through weekly critiques and discussions, students learn how to orchestrate all of the important decision-making processes and means necessary to achieve the self-defined goal of bringing their projects to fulfillment. The workshop culminates with student

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.



© Meredith Moore

Track Program

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

New sessions may begin during the fall, winter, and spring terms.

Application deadline is March 13, 2019.

REQUIRED SEMINARS:

**TRACK SEMINAR
SECOND TERM**

Apr 10–Jun 12 | Wed 6:30–9:30 PM
Jean Marie Casbarian | 19SCTSR100

**TRACK SEMINAR
THIRD TERM**

Apr 10–Jun 12 | Wed 6:30–9:30 PM
Janelle Lynch | 19SCTSR200

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

Advanced Track Program

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

New sessions begin once per year in the winter term.

**ADVANCED TRACK
PRODUCTION SEMINAR**

Apr 9–Jun 11 | Tue 6:30–9:30 PM
Ports Bishop | 19SCTPD100

**ADVANCED TRACK SEMINAR
THIRD TERM**

Apr 11–Jun 13 | Thurs 6:30–9:30 PM
Elinor Carucci | 19SCTSR300

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

How to Apply for Part-Time Programs

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

To learn more about application procedures and portfolio guidelines, visit icp.org/school/part-time-programs

For more information: CETrack@icp.edu

Online Info Session
Tuesday, March 5 | 7–8 PM

In-Person Info Session
Thursday, March 7 | 6:30–7:30 PM

Online Low-Residency Program

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

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

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

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

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

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

REQUIRED SEMINARS:

**PRODUCTION SEMINAR
THIRD TERM**

Apr 8–Jun 17 | Mon 12–2 PM
Janelle Lynch | 19SOTSR200

**TECHNICAL SEMINAR
THIRD TERM**

Apr 12–Jun 21 | Fri 12–2 PM
Ben Gest | 19SOTPD200

PRINTING AND PORTFOLIO DEVELOPMENT

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

Classes will be held at ICP.

FULL-TIME PROGRAMS

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



© Gaia Squarci

ICP-Bard Master of Fine Arts

Chairperson: Nayland Blake

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

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

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

One-Year Certificate Programs

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

CREATIVE PRACTICES

Chairperson: Darin Mickey

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

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

DOCUMENTARY PRACTICE AND VISUAL JOURNALISM

Chairperson: Karen Marshall

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

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

NEW MEDIA NARRATIVES

Chairperson: Elizabeth Kilroy

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

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

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

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

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

Scholarships are available for all Teen Academy classes.

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

Apr 6–Jun 22 | Sat 11 AM–2 PM
Néstor Pérez Molière | 19STAFB000A

Apr 11–Jun 13 | Thursday 4–6:30 PM, Addition field trip TBA
Ifétayo Abdus-Salam | 19STAFB000B

\$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.



© Nikola Burnett

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

Apr 7–Jun 23 | Sun 11 AM–2 PM
Curtis Willocks | 19STAFB113
\$705 + \$55 FEE

Designed for more advanced teen photographers, this course offers students the chance to explore approaches to photographing on the streets. Through class outings, shooting assignments, and critiques, participants learn how to choose the right equipment and film, address technical and practical issues, and cultivate strategies for gaining the trust and access necessary to photograph people and places in and around New York City. Each student creates a series of images anchored in a theme of their choice.

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

PHOTOGRAPHY II IN BLACK AND WHITE: FOCUSING ON TECHNIQUE

Apr 7–Jun 23 | Sun 2:30–5:30 PM
Sam Margevicius | 19STAFB100
\$705 + \$55 FEE

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

PHOTOGRAPHY I IN COLOR: COLOR FILM AND DARKROOM

Apr 6–Jun 22 | Sat 2–5 PM
Carla Liesching | 19STAFB100
\$705 + \$55 FEE

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

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



© Añes Ollivier-Yamin

PHOTOGRAPHY II IN COLOR: FOCUSING ON TECHNIQUE

Apr 7–Jun 23 | Sunday 2–5 PM
Sarah Warshaw | 19STAFB102
\$705 + \$55 FEE

Participants expand their color film and darkroom photography practice in this course. More advanced students strengthen their technical and aesthetic skills through a variety of shooting assignments, critiques of student work, and hands-on printing sessions. By the end of the course, teens will have developed a theme-based body of work of their choosing. Prerequisite: Photography I in Color or as approved by Community Programs staff

TEEN ACADEMY IMAGEMAKERS

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

Sept 26, 2018–Jun 12, 2019 | Wed 4–6:30 PM
Lesly Deschler Canossi | 18FIMFB200B
\$2940 + \$165 FEE

Teen Academy Imagemakers is currently in progress. For more information about this yearlong program for juniors and seniors, please visit icp.org/school/teen-academy.

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

For more information:
teen_academy@icp.org | 212.857.0058
To register for classes:
icp.org/school/teen-academy | 212.857.0058

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

EXHIBITIONS



Theaster Gates, *Where Black Power Lives*, Gary, Indiana, 2018
© Madeleine Thomas

ON VIEW FEBRUARY 8– APRIL 28, 2019

For Freedoms: Where Do We Go From Here?

In the wake of the 2018 midterm elections, *For Freedoms: Where Do We Go From Here?* explores the role of art and visual representation in American civic life through the work of For Freedoms, an artist-led collective that investigates how art and artists can help to deepen public discourse and political awareness in the United States. The group recently launched the 50 State Initiative, a nationwide series of decentralized exhibitions, public art commissions, town halls, and additional events designed to reinforce the idea that citizenship is defined by participation, and not by ideology. Continuing in this collaborative spirit, the exhibition also serves as an active space where members of For Freedoms, along with other nonprofits and the public, can discuss the importance of civic engagement and develop related educational programming. The exhibition features photographs that reenvision American artist Norman Rockwell's *Four Freedoms* (1943), a series of paintings that illustrates freedom of speech, freedom of worship, freedom from want, and freedom from fear, inspired by Franklin D. Roosevelt's 1941 State of the Union Address.

Your Mirror: Portraits from the ICP Collections

Through studio portraits, snapshots, and documentary photographs, *Your Mirror: Portraits from the ICP Collections* surveys the nuanced ways that people present themselves for the camera, how and by whom subjects are represented, and who is deemed worthy of commemoration. Drawn from the ICP Collections, the works on view include a daguerreotype of an invalid woman by Southworth & Hawes, a carte de visite featuring Sojourner Truth holding her knitting needles, Samuel Fosso's performative self-portraits, and FBI wanted posters, among others. From nineteenth-century daguerreotypes to twenty-first century self-portraits, these remarkable images offer insight into the ways that photography has shaped our ideas about ourselves and others.

Learn more:
icp.org/exhibitions

PUBLIC PROGRAMS



© Jacque Donaldson

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

Optics: A New Way of Seeing Contemporary Culture

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

Dismantling the Gaze: Looking, Power, and Visual Culture

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

See full schedule:
icp.org/events

MUSEUM EDUCATION



© Jaime Schlesinger

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

Book a group tour:
icp.org/contact/group-tours
212.857.0005

MEMBERSHIP



© Alice S. Zimet

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

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

Become a Member:
icp.org/membership
212.857.0003
membership@icp.org

COMMUNITY PARTNERSHIPS



© Sabrina Giocomaggio

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

Learn more:
icp.org/community/partnerships

Registration for spring term begins Wednesday, February 20. Classes begin Saturday, April 6.

Sign up at icp.org/register

New to ICP?

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

Returning Student?

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

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

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

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

CONTINUING EDUCATION

PORTFOLIO REVIEW FEST
Tuesday, March 26 | 6:30–9 PM
RSVP Required: education@icp.org
Note: *Each participant will receive a 20% class discount coupon valid between March 26–April 2, 2019.*

PORTFOLIO REVIEWS

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

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

FEBRUARY

- Wednesday, February 13 | 6–8 PM
- Saturday, February 23 | 11 AM–1 PM
- Wednesday, February 27 | 6–8 PM

MARCH

- Saturday, March 9 | 11 AM–1 PM
 - Tuesday, March 26 | 6:30–9 PM
- PORTFOLIO REVIEW FEST, RSVP Required
Note: *Each participant will receive a 20% class discount coupon valid between Mar 26–Apr 2, 2019.*
- Saturday, March 30 | 11 AM–1 PM

RSVP: portfolioreview@icp.edu

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

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

HOLIDAY INFORMATION

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

- **Passover and Easter:**
Friday, April 19–Sunday, April 21
- **Memorial Day Weekend:**
Saturday, May 25–Monday, May 27

CLASS POLICIES

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

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

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

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

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

REFUND POLICIES

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

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

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

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

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

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

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

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

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

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



Facilities

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

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

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

PHOTOS: © Suzanne Nicholas

Teaching Assistantship Volunteer Program

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



INTERNATIONAL CENTER OF PHOTOGRAPHY

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

212.857.0001
icp.org/school

JOIN THE CONVERSATION

@ICP
@ICPhotog
f ICP

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

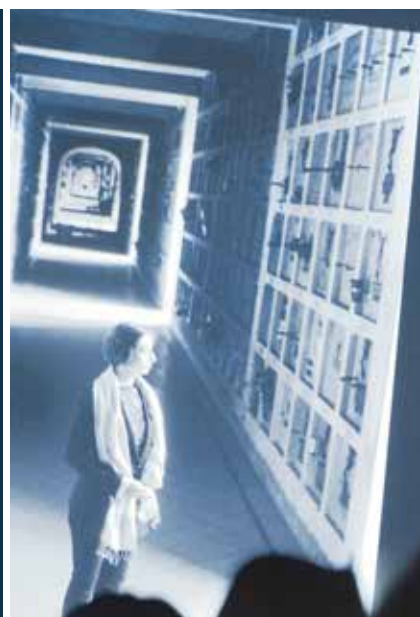
Registration for spring term begins
Wednesday, February 20.
Classes begin Saturday, April 6.

REGISTER EARLY AND SAVE 15%

Wednesday, February 20 through
Wednesday, March 13, use code
PGFY19 to receive 15% off tuition
on all spring term Continuing
Education classes. ICP Members
receive an additional \$25 off.*

Register online at icp.org/register

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



Continuing Education

PORTFOLIO REVIEW FEST
Tuesday, March 26 | 6:30–9 PM
RSVP Required: education@icp.org

NOTE: Each participant will receive
a 20% class discount coupon valid
between March 26–April 2, 2019.

Full-Time Programs

**APPLICATION DEADLINES
FOR SPRING 2020**

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

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

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