COURSES AND PROGRAMS
SPRING 2019
Foundation courses provide beginning, intermediate, and advanced photographers with the fundamental principles, techniques, and skills needed to support their photographic practice and vision.
THE PERFECT SCAN Jan 15–16 | Sat & Sun 10 AM–5 PM Ben Dem | 19SCEDT101 $450 + $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 impact of those files for high-quality digital output. Participants learn how films gain, post-resolution, and post-production techniques combine to translate film into beautifully outputting digital prints, and explore strategies that allow them to create the images they envision.

MODERN TRAVEL WORKFLOW WITH A MOBILE TOUCH: CAPTURE, EDIT, AND STYLIZE YOUR LARGER CAMERA IMAGES WITH IOS HARDWARE AND SOFTWARE April 13–14 | Sat & Sun 10 AM–5 PM Chad Buhler | 19SCEDT102 $320

Whether you’re embarking on a once-in-a-lifetime trip or strategizing a shot as a photographer on the go, learn to enjoy amazing image-edwin- tional and organizational power on your phone or phone. In this class, participants design an ideal level package–complete with lenes, apps, storage, and other hardware–and develop a personalized work- flow for the way they shoot, think, and share when traveling. We review your photog- raphy and discover compelling ways to create professional, fine art images in the palm of your hand.

new: students should bring an iPhone or iPad with at least 16Gb of space and costing $100 or less. This course provides a list of apps that participants need to download before the first class.

PHOTOSHOP II: DIGITAL IMAGING FOR PHOTOGRAPHERS Apr 1–2 | Thurs 6:30–9:30 PM Christopher Giglio | 19SCSCEP195 $320 + $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 brush tools, 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.

PHOTOSHOP III: ADVANCED DIGITAL IMAGING FOR PHOTOGRAPHERS Apr 8–14 | Sat & Sun 10 AM–5 PM Keisha Stancliff | 19SCSCEP201 $320 + $40 fee

This hands-on course leads students in the creation of short digital video projects. Participants learn the practical operating 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 also available for 10-week student loan. Zoom sound recorders are also available for 39-month checkout period. Contact ICP’s Equipment Office.

FINE ART DIGITAL PRINTING I Apr 11–13 | Thurs 6:30–9:30 PM Ira Jaffe | 19SCSCPE100 $220 + $70 fee

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

PHOTOGRAPHY: DIGITAL IMAGING FOR BEGINNERS Apr 1–10 | Wed 10 AM–1 PM Ports Bishop | 19SCSCEP101 $320 + $40 fee

Students learn the practical operation necessary to ensure that their prints accurately reflect both the technical and aesthetic qualities of their digital images.

Continuing Education

CONTINUING EDUCATION

portfolio review
stunning results.
for posing your subject, including low-light

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PRINTING ON ALTERNATIVE MATERIALS
Apr 10–May 1 | Wed 6:30–9:30 PM Brian White | 19SCEJN000
$540 + $100
This workshop leads students to print photographic images on materials such as handmade papers, de-...
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.

**Continued Education**

CONTINUING EDUCATION

**FACULTY BIOS**

of our world, as well as those who inhabit the inspiration for all kinds of picture-making.

**Cityscape / Landscape**

**THE HIGH LINE: PHOTOGRAPHING THE MEATPACKING DISTRICT, CHELSEA, AND HUDSON**

Apr 8–17 | Mon 10 AM–1 PM
Brian Rouse | ICP201L21 $575 + $75

The High Line, an elevated railroad on Manhattan’s West Side, once served the docks of New York’s industrial past. Today, this has become an 11-block stretch of millions of visitors walking a meticulously landscaped path along the unique footprint of the neighborhood’s existing new developments. Encompassing the High Line is a varied and spectacular 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.

**EXPLORING THE NEW YORK WATERFRONT**

Apr 9–17 | Tues 10 AM–1 PM
Kristin Holtzman | ICP201T34 $555 + $290

New York is surrounded by water: harbors, marinas, rivers, and streams. In recent years, the waterfronts of Manhattan and Brooklyn have become accessible, exciting destinations for the curious. Students take photo everything from aging factories to modern glass and from grand vistas to intimate blueprints—from the Bronx River to Jamaica. This is a great opportunity to see New York’s edges before global warming changes the landscape.

**PHOTOGRAPHY I: STRUCTURE / INFRASTRUCTURE: PHOTOGRAPHING NYC’S BUILT ENVIRONMENT**

Apr 11–13 | Tues 6:30–9:30 PM
Jade Dolinow | ICP201E104 $655

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 nodes and cemeteries in Brooklyn. Museum staff members will discuss the subject matter in hand, and class critiques and studio work are included. Weekly shooting excursions to New York and architectural photography. Most of the classes meet on location. On the final day, students present their strongest work.

**PHOTOGRAPHY II: PERSONAL VOICE**

May 13–17 | Mon 10 AM–1 PM
Peter Hujar | ICP202P09 $555

This course encompasses all aspects of a successful shoot. Together, we delve into the creative process and explore the relationship between artist and other students. Students also examine the limitations and challenges of what it means to direct their own work, and learn to listen and master an aesthetic that projects a refined photograph into an iconic image. Moving from set building and fashion set art, we discuss the blurred lines of coloring, glamour, fashion, classic portraiture, and narrative.

**PORTFOLIO: ART, FASHION, FASHION TO ART — BEAUTY, TRUTH, IMAGINATION**

May 13–17, May 20–24 | Tues 6–9 PM
Andrea Blanch | ICP202M29 $160 + $20

This course encompasses all aspects of a successful shoot. Together, we delve into the creative process and explore the relationship between artist and other students. Students also examine the limitations and challenges of what it means to direct their own work, and learn to listen and master an aesthetic that projects a refined photograph into an iconic image. Moving from set building and fashion set art, we discuss the blurred lines of coloring, glamour, fashion, classic portraiture, and narrative.

**PHOTOGRAPHY / portrait portfolio review**

**INSPIRATION, INDICTION, AND THE CREATIVE PROCESS: THE EXPANDED VISION**

Apr 5–8 | Mon 2–5 PM
Paul Di Loreto | ICP202P04 $610

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 photographic 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 continually discover new ways of working. Weekly shooting assignments and indiportfolios help you hone your understanding of what photography is, and what photography can be as an expressive medium.

**PHOTOGRAPHY / portfolio review**

**Contemporary Still Life Photography**

Apr 8–11 | Mon 10 AM–1 PM
Bryan Manelli | ICP201C72 $545

This course investigates still life photography from its 18th-century origins to its contemporary use. We look at diverse variety of still life practices and delve into the variety of ways they provide a platform for meaning. Through engaging lectures and demonstrations, students consider different approaches to the genre from the still life to the conceptual and, create work from weekly assignments and develop their understanding of the field.

**PHOTOGRAPHY / portrait portfolio review**

**WORDS AND PICTURES**

Apr 8–11 | Mon 10 AM–1 PM
Jacques Menasche & Andrew Lichtenstein | ICP202P58 $555

Created for imagemakers who want to augment their picture with words, as well as for those who want to harness the power of pictures; this workshop explores the exciting multidimensional landscape when image and text meet. The course shows students how to create complete–dynamic projects, from multimedia pieces to artist books to multimedia installations. Structured around personal storytelling and photography’s potential, the course is geared toward advanced-level practitioners and those embarking on new work.

**PHOTOGRAPHY / portfolio review; Portfolio following a photography project in the studio, basic writing skills, and the ability to work in multi-disciplinary ways**

**Art of Noticing Color**

May 13–17 | Mon 6–9 PM
Johinner Collahan | ICP202P52 $410

Students in this course learn to utilize color as a primary tool. We explore quality of light, weather and time of day, efficient practices of using different color temperature, and strategies for creating meaning with color. We will be looking at the subject matter in hand, and class critiques and studio work are included. In addition, we will also discuss camera techniques; however, we do not cover image software. Participants may work in digital or analog format.

**PHOTOGRAPHY / portrait portfolio review**

© Simon Couple
CONTINUING EDUCATION

FACULTY BIOS

expresses itself. Participants may work in our work as imagemakers? What are pictures? What are we seeking to represent both self-awareness and photography. 

Liam Cunningham | 19SCEPV174 Apr 9–11–Jun 11 | Tues 6:30–9:30 PM $680

NEW HOW THE HUMAN CONDITION EXPRESSES ITSELF Apr 9–11 | Tues 6:30–9:30 PM Lauren Weimer | 19SCEPV069 $680

What are we seeing in our pictures? What are we seeing when we draw to when we choose a subject? Through weekly assignments and writing, students work through these questions while they shout, sequence, and redes 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.

NEW CULTIVATING SELF AWARENESS: LESSONS LEARNED FROM RICHARD AVEDON Apr 9–11 | Tues 6:30–9:30 PM Liam Cunningham | 19SCEPV176 $685

When I was a student in Richard Avedon’s last master class here at ICP, he often said, “If photographs are more real than we are about the people in 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-critique. Each week, we share and discuss photography assignments, utilizing meaningful personal reflection in order to enhance self-awareness.


A tension of necessity is perhaps visually apparent, but definitely palpable in the work of Janelle Lynch. Yet the origin 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, students must have a body of work or a work in progress 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 an artistic process, rather than the final product—whether you self-publish your images on the streets, use collage techniques, or design new platforms for social engagement.

NEW THE WALK: OBSERVATIONS AND THE WORLD AT LARGE Apr 10–12 | Wed 10 AM–1 PM Christopher Giga | 19SCEPV055 $685 + $32 reg

The Graham of Photography Apr 10–12 | Wed 10 AM–1 PM

Inspired by the literary work of Susan Sontag’s “Examining the Camera” and David Hockney, while developing a signature style of their own. Based on ideas suggested in two seminal works on photography, this class explores how daily, everyday moments and observations can provide insights into the people and world at large. Focusing in a class theme, such as duration, distance, or objects, students attempt to reveal the visual reality behind the facade of capitalism. As a flâneur, like the literary work, 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 an artistic process, rather than the final product—whether you self-publish your images on the streets, use collage techniques, or design new platforms for social engagement.

NEW the surrealist photographic collage Apr 12–21 | Fri 2–5 PM Camille Seaman | 19SCEPV055 $635 + $75 reg

Camille Seaman shares her process of imagination first, is seen everywhere in today’s art world, especially in photography, in which it is frequently used as a conceptual tool. In this workshop, students will learn how to use surrealist collage, montage, installation, and digital techniques to create striking photographic collages as an extension of your own creative vision.

NEW the surrealist photographic collage Apr 12–21 | Fri 2–5 PM

The Surrealist Photographic Collage Apr 9–11 | Tues 6:30–9:30 PM Abigail Simon | 19SCEPV047 $380 + $25 reg

Inspired by methodologies in anthropology, sociology, and fine art, this course deals with diapora, migration, and multiple identities. We focus on reconstituting the family/community/history by utilizing maps such as photography, interviews, story collection, and art practices. After studying photographs and writers who have created similar projects, we dig into our own personal archives and mate-

NEW RECONSTRUCTING THE FAMILY ALBUM Apr 13–14 | Sat & Sun 10 AM–5 PM

Based on ideas suggested in two seminal works on photography, this class explores how everyday moments and observations can provide insights into the people and world at large. Focusing in a class theme, such as duration, distance, or objects, students attempt to reveal the visual reality behind the facade of capitalism. As a flâneur, like the literary work, 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 an artistic process, rather than the final product—whether you self-publish your images on the streets, use collage techniques, or design new platforms for social engagement.

NEW ENVISIONING PROGRESS: FROM CONCEPTS TO SKILLS TO REFINING YOUR PORTFOLIO Apr 11–13 | Tues 6:30–9:30 PM

The course includes critiques, lectures on in a seminar-style setting, this course examines how small, everyday moments and archive, and access stories relating to ancestry, family history, and meaning of “home.”

NEW FASHION: THE INSIDE STORY Apr 13–14 | Sat & Sun 10 AM–5 PM

In this course, students develop a personal and practical approach to fashion photog-

NEW SKILLS TO REFINING YOUR PORTFOLIO Apr 11–13 | Thurs 6:30–9:30 PM

In this course, students develop a personal and practical approach to fashion photog-

NEW PICTURING REVOLUTION: CHANGING THE WORLD Apr 5–6 | Sat & Sun 10 AM–5 PM

May 10–12 | Fri 2–5 PM

Inspired by methodologies in anthropology, sociology, and fine art, this course deals with diapora, migration, and multiple identities. We focus on reconstituting the family/community/history by utilizing maps such as photography, interviews, story collection, and art practices. After studying photographs and writers who have created similar projects, we dig into our own personal archives and mate-

NEW FLUID FORMS: IMAGES IN CONSTELLATIONS Apr 27–28 | Sat & Sun 10 AM–5 PM

Prerequisite: Photography or portfolio review

NEW REGISTRATION

CONTINUING EDUCATION

© Greg Miller

NEW CURATING SELF AWARENESS: LESSONS LEARNED FROM RICHARD AVEDON Apr 11–13 | Thurs 10 AM–1 PM Bill Armstrong | 19SCEPV273 $655 + $30 reg

Prerequisite: Photography II or portfolio review; gallery field trip, and guest artist presenters.

NEW NEW IF YOUR PICTURE IS THE BEGINNING OF YOUR ARTISTIC PROCESS Apr 11–13 | Thurs 6:30–9:30 PM

Inspired by methodologies in anthropology, sociology, and fine art, this course deals with diapora, migration, and multiple identities. We focus on reconstituting the family/community/history by utilizing maps such as photography, interviews, story collection, and art practices. After studying photographs and writers who have created similar projects, we dig into our own personal archives and mate-

NEW NEW HOW THE HUMAN CONDITION EXPRESSES ITSELF Apr 9–11 | Tues 6:30–9:30 PM Lauren Weimer | 19SCEPV069 $680

What are we seeing in our pictures? What are we seeing when we draw to when we choose a subject? Through weekly assignments and writing, students work through these questions while they shout, sequence, and redes 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.

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A tension of necessity is perhaps visually apparent, but definitely palpable in the work of Janelle Lynch. Yet the origin 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 assign-

NEW THE WALK: OBSERVATIONS AND THE WORLD AT LARGE Apr 10–12 | Wed 10 AM–1 PM

Christopher Giga | 19SCEPV055 $685 + $32 reg

Based on ideas suggested in two seminal writings on photography, John Stackowski’s The Photographer’s Eye and Stephen Shore’s The Nature of Photography, this class focuses on a primer of visual literacy for photographers. Through weekly weekly assignments, lectures, and critiques, students learn about balance, tempo, ways of organizing space, the significance of aesthetic structure, and the edges of the frame as important. In class exercises, students attempt to reveal the visual reality behind the facade of capitalism. As a flâneur, like the literary work, 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 an artistic process, rather than the final product—whether you self-publish your images on the streets, use collage techniques, or design new platforms for social engagement.
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 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 9–11 | Tues 6:30–9:30 PM**

Liz Cunningham | 19SCEDT005

$355 + $30 fee

Contemporary photography is a dynamic and vital artistic medium. Due to the relative ease with which 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 their vision and get out into the world. The course includes critiques, lectures on content, writing artist statements, a gallery field trip, and guest artist Torbjørn Rødland.

**Photography** or portfolio review

**note:** This is a non-credit class.

*CONTINUING EDUCATION*

**TRAVEL PHOTOGRAPHY: THE NITTY GRITTY AND THE CREATIVE**

**May 18–19 | Sat & Sun 10 AM–5 PM**

Lester Lefkowitz | 19SCETR001

$500

Whether or not you're a student of Richard Avedon, his 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.

**Photography** or portfolio review

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**Photography** or portfolio review

**note:** This is a non-credit class.
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.

ONLINE CLASSES

BUILDING A PERSONAL BODY OF WORK
Apr 10–Jun 12 | Wed 1–3 PM
Elinor Carucci | 19SOLPV009 $515
This course provides the insight, impetus, process, and tools that students need to take a personal project to the next level. Through weekly critiques and discussions, students learn how to orchestrate all of the important decision-making processes and means necessary to achieve the self-defined goal of bringing their projects to fulfillment. The workshop culminates with student presentations of their projects, comprised of at least 25 and up to 80 images ready for exhibition, a book publication, or a website slideshow.

UNDERSTANDING COMPOSITION FOR VISUAL STORYTELLERS
Apr 11–Jun 13 | Thurs 2–4 PM
High Halderman | 19SOLPV010 $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 formula, 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 15 | Wed 7–9 PM
Jeanne Duget | 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 to create a series of unconventional quick “sketch” assignments and active class discussions to practice the art of channeling their own perceptions and unique voice into work that truly matters. Class feedback is individualized so students of all levels are welcome.

PROGRAMS: Photography | icp.org/photo

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 spring, 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, students generally enroll in one to two elective courses each term, selected from the broadside 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
Jeanne-Marie Caradonna | 19SOLPV010

TRACK SEMINAR
THIRD TERM
Apr 15–Aug 21 | Wed 6:30–9:30 PM
Janelle Lynch | 19SOLPV080
Twitter: @5.500 + $1,173 fee. Fees provide full access to facilities, equipment rental, and equipment insurance.

Online Low-Residency Program
Online Low-Residency Program is 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. 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, ad printing materials, excluding paper printouts.

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

REGISTRATION: icp.org/register

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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.

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 | 7–9 PM
In-Person Info Session
Thursday, March 7 | 6:30–7:30 PM
FULL-TIME PROGRAMS
ICP’s Full-Time Programs help imagemakers become stronger visual storytellers through four unique programs. Find the one that’s right for you.

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 environment. Students explore the history of visual journalism; develop and strengthen 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 Klifon

NEW Media Narratives invites photographers, documentarians, and artists to tell important stories creatively. Working across different media and experimenting with 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 line-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 picture capturing 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

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, photography 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.

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: Dark 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.

Fostering 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 traditional documentary narratives to experimental image production to other media, including video, sound, performance, and installation. By enrolling in both technical skills and broadening their vision, we build a foundation for ongoing, meaningful, and content-driven individual and collective practice.

PHOTOGRAPHY I in BLACK-AND-WHITE: CAMERA AND DARKROOM
Apr 6–Jun 21 | Sat 11 AM–3 PM
Sara Warakhe | 19STAFC100

In this course, teenagers will learn the basics of black-and-white photography, from making exposures with a 35mm camera to processing 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.

NEW PHOTOGRAPHY II in BLACK-AND-WHITE: STREET PHOTOGRAPHY
Apr 7–Jul 22 | Sunday 2–5 PM
Sarah Warakhe | 19STAFC100

For more information: icp.org/school/teen-academy | 212.857.0058

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

Teen Academy and Imagemakers are mutually exclusive programs from the ICP Teen Academy and Imagemakers. The Moses Family Fund, Andy Warhol Foundation, and New York City Department of Cultural Affairs, in partnership with the City Council.

For more information: teenacademy.icp.org | 212.857.0058

FACULTY BIOS

© Sam Gehrke

ICP-Bard Master of Fine Arts
Chairperson: Leonard Maltin

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

The ICP-Bard approach emphasizes creative vision and a cumulative publication, as well as the completion of classes and internships. The student-centered curriculum emphasizes class discussions and critiques in a supportive learning environment. Students 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.

Through ongoing studio work, critiques, and internships, students are challenged to situate their work within the broader context of the cultural, artistic, sociopolitical, and psychological use of images.

Although students are 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.

A new three-year Master of Fine Arts program in photography is now being offered under the ICP-Bard name.

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FACULTY BIOS

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FACULTY BIOS
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.

OPTIC: A New Way of Seeing
Contemporary Photography
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-fluxpoint for lens-based media and gender relations, the role of journalism and viral media in the Age/100 moment, visual literacy and theory in regards to looking and power, gender, and more.

See full schedule:
ICP.org/events

COMMUNITY PARTNERSHIPS
10x’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

MEMBERSHIP
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, New York, NY 10036) or by phone (212.857.0201). 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–4 PM and Saturday, 9 AM–3 PM.

Check this catalog to see if the course that interests you is either prerequisite or prerequisite class.

There is a $20 nonrefundable registration fee each term.

CONTINUING EDUCATION
PORTFOLIO REVIEW FEST
Tuesday, March 26 | 6:30–9 PM
RSVP Required
Students ages 18 and older are invited to attend the ICP Spring Portfolio Review Event. 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 by Skype. This informal review is used to ensure appropriate class placement. Students should bring 10 to 15 images that reflect their current life or work. The portfolio review and registration are on a first-come, first-served basis.

If you are unable to attend in-person or via scheduled appointment times, please email portfolioreviews@icp.org or call 212.857.0564 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 times, please email portfolioreviews@icp.org or call 212.857.0564.

HOLIDAY INFORMATION
Spring classes and workshops will not meet, unless otherwise noted on the schedule.

Passover and Easter:
Friday, April 19, Monday, April 22
Memorial Day Weekend:
Sunday, May 26--Monday, May 27

CLASS POLICIES
Aabbas: It is not possible for students to make up a missed class by attending an equivalent class on another day. Time-sensitve assignments must be completed before the end of class. All credits and refunds will be issued.

In-Person: Education staff or portfolio reviewers are not responsible for assessing the work submitted for portfolio review.

Continuing Education: All refunds will be given after the first class: 100% refund, less a $55 withdrawal fee.

Weekend Workshops: Cancellation of a 50% refund prior to the day of the class. If you are unable to attend due to unforeseen circumstances, please notify the class instructor immediately.

Travel Fee: A 10% nonrefundable fee will be charged for all transfers requested by the student. Transfers from one class to another may take place only before classes begin. ICP does not guarantee placement until payment is resubmitted.

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 while in any public building. The International Center of Photography is committed to equal opportunity employment.
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.