

# ICP

**2010** FALL  
PROGRAMS

including 2011 January Workshops





## AT ICP

Located in the heart of New York City, the International Center of Photography (ICP) is a museum and school dedicated to exploring the possibilities of the photographic medium through acclaimed exhibitions, education programs, and much more. Students coming to ICP have access to unparalleled resources: courses designed for every level, a state-of-the-art facility, a distinguished faculty, the museum, collections, library, lecture series, special events, and most importantly, a community of passionate photographers—making ICP the ideal place to explore one's creative direction. Each year, the School at ICP offers more than 500 courses that range from the latest digital technology to traditional film and darkroom practice, as well as certificate and master's degree programs. The state-of-the-art facility features digital labs with resources for multimedia and digital video, black-and-white and color labs, and a professional shooting studio.

ICP's faculty is dedicated to nurturing new talent. The instructors represent some of the world's most accomplished and innovative practitioners, and offer expert guidance and inside perspectives on the field. Students come from around the world, representing virtually every country, age, and background, making discussions at ICP rich and provocative. Education staff welcome you and are always available for consultation to review your work.

Over the last year, ICP has clarified and consolidated its Programs Guide, making it easier for the prospective student to locate the course and level of his/her choice. Courses are now classified under three main headings: Foundation, Ideas & Practice, and Professional Practice. (The Fall 2010 Guide also includes January 2011 workshops.) Course offerings remain the same: one-, five-, and ten-week courses, and weekend workshops. Travel programs, special events, exhibitions, and other pertinent information and ways to engage with the ICP Community are located at the back of the Guide. You may also visit our website at [www.icp.org](http://www.icp.org) to find out about the latest events and programs. Let us know what you think.

Wishing you the very best this fall season, **Join Us!**

## REGISTRATION

Online registration is now in progress.

In-person and telephone registration for **Fall Term begins on Wednesday, September 1.**

If you have the prerequisite for the course, you may register early by mail, fax, or online **at [icp.org](http://icp.org).**

ICP Members receive a \$25 discount off each class.

**t 212.857.0001 | f 212.857.0091 | [icp.org](http://icp.org)**

## OPEN HOUSE

**September 14 | Tuesday 6:00 pm**

- Meet faculty and alumni
- View artwork by students
- Tour our facilities
- Learn about our Full-Time Programs
- Show your work to ICP staff for review and course placement
- See the newly opened exhibition in our Education Gallery and receive a free pass to the ICP Museum

COVER PHOTO:  
Oswaldo Salas  
Comandante Camillo Cienfuegos and  
Captain Rafael Ochoa at the Lincoln Memorial,  
Washington, DC, 1959  
Vintage silver gelatin print  
10" x 8.1"

© The Oswaldo & Roberto Salas Estate, Havana, Cuba  
Courtesy of IAHF and the Arkpad A. Busson Collection

FACING PAGE: © Steve Diamond  
ALL ACTIVITY PHOTOS: © Lavonne Hall

1114 Avenue of the Americas at 43rd Street New York, NY 10036 [icp.org](http://icp.org)

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# Foundation



© Lester Lefkowitz

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

**NOTE:** All digital classes are taught on Macintosh computers. For further information, please telephone the Digital Media Department, 212.857.0077.

**HOLIDAY NOTE:** Fall classes and workshops will not meet on Columbus Day, October 11 (Monday) and Thanksgiving break, November 24–28 (Wednesday–Sunday).

## DIGITAL PHOTOGRAPHY

Given the constant advances in technology, there is no question that today's practicing photographers need an understanding of digital media. 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, multimedia, and digital video. Advanced classes provide access to high-end professional equipment, such as Hasselblad high-resolution scanners and the Epson 4880, 7880, and 9880 archival inkjet printers, which generate mural-sized prints. All students enrolled in a digital class receive 10 hours free toward Digital Media Lab usage.

**NOTE:** All classes are taught on Macintosh computers. For further information, please call the Digital Media Department at 212.857.0077.

### Digital Camera Loans

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 classes at ICP. We often suggest that incoming students borrow a camera rather than purchase at the onset, thus providing the student with the time and experience needed to make the best purchase decision. Through Canon and Pentax's generosity, this is now possible. Cameras can be reserved on a first-come, first serve basis after registering for a class. To reserve a camera, please phone the Education Department, 212.857.0001.

## PHOTOGRAPHY I: DIGITAL\*\*

**10FDP01 | Claire Schneider**  
Oct 4-Dec 13 | Mon 10:00 am-1:00 pm

**10FDP02 | Scott Landis**  
Oct 4-Dec 13 | Mon 2:00-5:00 pm

**10FDP03 | Bradly Dever Treadaway**  
Oct 4-Dec 13 | Mon 6:30-9:30 pm

**10FDP04 | Stephanie Badini**  
Oct 4-Dec 13 | Mon 6:30-9:30 pm

**10FDP05 | Keisha Scarville**  
Oct 5-Dec 7 | Tues 10:00 am-1:00 pm

**10FDP06 | Tema Stauffer**  
Oct 6-Dec 15 | Wed 10:00 am-1:00 pm

**10FDP07 | John Maggiotto**  
Oct 6-Dec 15 | Wed 2:00-5:00 pm

**10FDP08 | John Cyr**  
Oct 6-Dec 15 | Wed 6:30-9:30 pm

**10FDP09 | Carrie Schneider**  
Oct 7-Dec 16 | Thurs 10:00 am-1:00 pm

**10FDP10 | Jim Beecher**  
Oct 7-Dec 16 | Thurs 2:00-5:00 pm

**10FDP11 | Carol Dragon**  
Oct 8-Dec 17 | Fri 10:00 am-1:00 pm

**10FDP12 | Ricardo Moncada**  
Oct 8-Dec 17 | Fri 6:30-9:30 pm

**10FDP13 | Irina Rozovsky**  
Oct 2-Dec 11 | Sat 10:00 am-1:00 pm

**10FDP14 | Sunita Prasad**  
Oct 3-Dec 12 | Sun 10:00 am-1:00 pm

**10FDP15 | Jeanette May**  
Oct 3-Dec 12 | Sun 2:00-5:00 pm

\$820 + \$40 FEE

## PHOTOGRAPHY I INTENSIVE: DIGITAL\*\*

**10FDW01A | Kate Izor**  
Oct 9-10 & 16-17 | 10:00 am-5:00 pm

**10FDW01B | Deana Lawson**  
Dec 4-5 & 11-12 | 10:00 am-5:00 pm

\$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, students learn file management, image enhancement, and printing. Lectures on historical and contemporary artwork explore creative approaches to photography, and assignments build photographic skill sets.

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

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

## PHOTOGRAPHY II: DIGITAL

**10FDP20 | Keisha Scarville**  
Oct 4-Dec 13 | Mon 10:00 am-1:00 pm

**10FDP21 | Abraham McNally**  
Oct 5-Dec 7 | Tues 10:00 am-1:00 pm

**10FDP22 | Christopher Giglio**  
Oct 5-Dec 7 | Tues 6:30-9:30 pm

**10FDP23 | Brad Farwell**  
Oct 8-Dec 17 | Fri 6:30-9:30 pm

**10FDP24 | M. Wesley Ham**  
Oct 2-Dec 11 | Sat 2:00-5:00 pm

\$820 + \$40 FEE

## PHOTOGRAPHY II INTENSIVE: DIGITAL

**10FDW02 | Sean Justice**  
Oct 23-24 & 30-31 | 10:00 am-5:00 pm |  
\$770 + \$40 FEE

In this intermediate course, students refine their creative and technical skills. Through lectures and assignments, students explore aesthetic and compositional aspects of photography, working toward developing a personal visual language through their images. 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, refining image adjustment skills, and perfecting printing ability. Students also learn advanced techniques for converting images to black-and-white and are introduced to the technical and aesthetic uses of camera flash.

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

## PHOTOGRAPHY III: DIGITAL

**10FDP30 | h. eugene foster**  
Oct 5-Dec 7 | Tues 6:30-9:30 pm

**10FDP31 | Bradly Dever Treadaway**  
Oct 7-Dec 16 | Thurs 10:00 am-1:00 pm

\$820 + \$40 FEE

This advanced course is for students who are comfortable with camera operation and digital workflow and are ready to focus on the development of a coherent, presentable body of work. Students work on a single project of their choosing and have their images reviewed in various stages throughout the course. Through lectures on historical and contemporary photographic projects, students are introduced to the intricate aspects of editing and sequencing images. Technical aspects of creating a uniform style are covered, as well as advanced image adjustments and printing techniques. Students are introduced to various options for presenting their work, such as mounting, framing, portfolios, books, and visual presentations.

**PREREQUISITE:** Photo II: Digital or portfolio review

## HOW TO USE YOUR DIGITAL SLR\*\*

**10FDS01A | Maynard Switzer**  
Oct 16 | Sat 10:00 am-5:00 pm

**10FDS01B | Maynard Switzer**  
Oct 17 | Sun 10:00 am-5:00 pm

**10FDS01C | Maynard Switzer**  
Nov 20 | Sat 10:00 am-5:00 pm

**10FDS01D | Maynard Switzer**  
Nov 21 | Sun 10:00 am-5:00 pm

**10FDS01E | Maynard Switzer**  
Dec 18 | Sat 10:00 am-5:00 pm

**10FDS01F | Maynard Switzer**  
Dec 19 | Sun 10:00 am-5:00 pm  
\$290

This workshop demystifies the digital single lens reflex (DSLR) so that students can get the most out of their cameras. Students learn how to use all the settings and functions of their cameras as they practice taking digital photographs. Topics include auto white balance, color space, color temperature, formatting, correct exposure for digital images, and the advantages of shooting in different file formats. The class reviews examples that illustrate how different camera settings can affect the final image. Students explore the many functions that a digital SLR shares with a traditional film camera and how to use them to create the best possible image.

## INTRODUCTION TO DIGITAL PHOTOGRAPHY\*\*

**10FDS02 | Lester Lefkowitz**  
Oct 23 | Sat 10:00 am-5:00 pm | \$290 + \$15 FEE

From discovering what a pixel is to learning how to create digital images, students in this workshop build their knowledge of digital photography step-by-step. Beginning with the myriad features of digital cameras, the workshop explores the wonderful imaging possibilities presented by working on a computer. Students learn how to use various camera functions to improve images and how to store files, email images, and select a printer. Students view examples of ways to manipulate digital images, from duplicating darkroom techniques to creating special effects. The workshop also covers practical concerns such as where to find the best and most affordable equipment, materials, and commercial printing and scanning services available to the novice.

## DIGITAL PHOTOGRAPHY: AFTER THE SHOOT, WHAT NEXT?

**10FDW03 | Lester Lefkowitz**  
Dec 4-5 | 10:00 am-5:00 pm | \$380 + \$15 FEE

This workshop is for those with a basic working knowledge of digital photography. Through lectures and demonstrations, students cover many aspects of software, cameras, and printers. Topics include digital workflow (storing, organizing, and retrieving digital files); proper use of the histogram; the pros and cons of working with RAW files; and the many useful features of Photoshop and Photoshop Elements. We also cover how to handle digital files when traveling; special-effects software (plug-ins and filters); the inside scoop on the latest SLR



© Jim Beecher

digital cameras; white balance before and after shooting; color calibration of monitor and prints; creating panoramas and montages; and making your own fine black-and-white and color digital prints.

**PREREQUISITE:** Familiarity with basic digital photography, such as the topics covered in Basic Digital Photography or in How to Use Your Digital SLR

### TAKING CONTROL OF COLORS WITH YOUR DIGITAL SLR

**10FDS03 | Eduardo Angel**  
Nov 20 | Sat 10:00 am-5:00 pm | \$290

Recent developments in soft- and hardware, such as X-Rite's ColorChecker Passport, provide simple, practical tools for capturing accurate and consistent colors with a camera. In this course, students learn to understand how their cameras actually perceive color. Topics include camera sensors, color spaces, the RAW workflow, and various Targets (White Balance, Classic, and Enhancement). Using any camera capable of shooting RAW files, students photograph under different lighting conditions and create custom camera profiles.

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

### HIGH-END DIGITAL CAPTURE: AN OVERVIEW

**10FDS04 | Eduardo Angel**  
Nov 21 | Sun 10:00 am-5:00 pm | \$290

This one-day workshop consists of an exciting overview of Phase One, Leaf, and Hasselblad systems, the same medium-format Digital Backs used by the best professional fashion, commercial, landscape, and architectural photographers around the world. Not all megapixels are created equal. Students witness the true difference between 35mm and medium-format digital sensors, while clarifying concepts like bit depth, develop curves, styles, color spaces, digital lens corrections, moiré, and more. The course introduces students to portable and tethered shooting, as well as various types of capturing software used with digital camera backs that allow the photographer to import, browse, compare, adjust, and export the images in a number of file formats and presets.

**PREREQUISITE:** Photoshop I, Photo II: Digital, or portfolio review

## DIGITAL WORKFLOW

### MACINTOSH BASICS: AN INTRODUCTION\*\*

**10FMB01A | Lavonne Hall**  
Oct 2 | Sat 10:00 am-1:00 pm

**10FMB01B | Lavonne Hall**  
Oct 2 | Sat 2:00-5:00 pm

**10FMB01C | Lavonne Hall**  
Oct 3 | Sun 10:00 am-1:00 pm

**10FMB01D | Lavonne Hall**  
Oct 3 | Sun 2:00-5:00 pm

\$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 of this workshop, students may advance to more demanding applications such as Photoshop, Illustrator, InDesign, Dreamweaver, and Flash.

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



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### MACINTOSH BASICS EXTENDED\*\*

**10FMB10 | Lavonne Hall**  
Oct 9 | Sat 10:00 am-5:00 pm | \$195

This workshop provides an in-depth introduction to the Macintosh computer. Topics include how to create, save, open, and retrieve documents and folders; open and close applications; operate removable media and other external storage devices; and send documents to print. After this workshop, students will feel more confident working with a Macintosh, both at ICP and at home.

### ADOBE LIGHTROOM: COMPREHENSIVE\*

**10FDG41 | Ports Bishop**  
Oct 5-Dec 7 | Tues 10:00 am-1:00 pm | \$820 + \$40 FEE

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

**PREREQUISITE:** Macintosh literacy or Macintosh Basics, or portfolio review

### ADOBE LIGHTROOM FOR BEGINNERS\*\*

**10FDW04 | Ports Bishop**  
Oct 9-10 | 10:00 am-5:00 pm | \$540 + \$40 FEE

This course is for digital photographers who are new to working with digital images on a computer. Adobe Lightroom offers an intuitive, simple, yet professional solution for organizing, adjusting, and outputting large quantities of digital images. Students learn to sort images into easily manageable databases, color correct and retouch images, and output images for various purposes, such as printing, emails, slide shows, and websites.

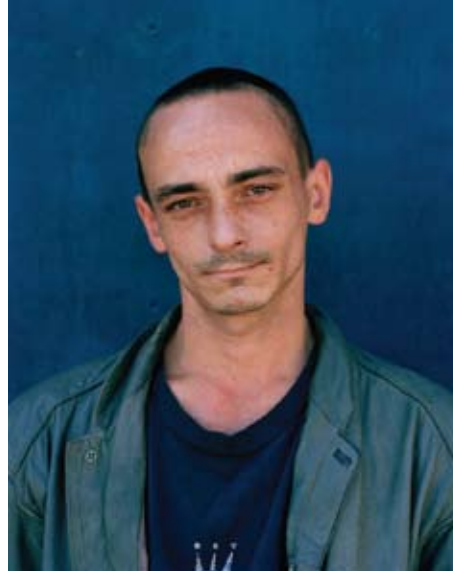
**PREREQUISITE:** Macintosh literacy or Macintosh Basics (free of charge), or portfolio review

### ADOBE LIGHTROOM FOR ADVANCED USERS

**10FDW05 | Ports Bishop**  
Dec 18-19 | 10:00 am-5:00 pm | \$540 + \$40 FEE

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

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



© Tema Stauffer

use of layers and blending modes for a variety of retouching and image adjustment techniques. Students also learn to modify layer masks with a range of brushes and selection tools to apply adjustments selectively within an image. Various sharpening techniques are taught as a way of refining image detail. Students explore the advantages of printing through Photoshop utilizing the program's soft-proofing and resolution management capabilities.

**PREREQUISITE:** Photo II: Digital, Adobe Lightroom for Advanced Users, or portfolio review



© Lou Benjamin

### PHOTOSHOP I: DIGITAL IMAGING FOR PHOTOGRAPHERS\*\*

**10FDG01 | Lou Benjamin**  
Oct 4-Dec 13 | Mon 10:00 am-1:00 pm

**10FDG02 | Sean Justice**  
Oct 7-Dec 16 | Thurs 6:30-9:30 pm

**10FDG03 | Deana Lawson**  
Oct 8-Dec 17 | Fri 10:00 am-1:00 pm

**10FDG04 | Sean Justice**  
Oct 8-Dec 17 | Fri 6:30-9:30 pm

\$820 + \$40 FEE

This introductory course covers the basics of Photoshop—from scanning and digital camera input to digital prints—and looks at computer imaging hardware and software technology to explore the capabilities of the “electronic darkroom.” Students learn about resolution, white balance, ISO, and noise reduction, as well as how to import camera files into Bridge, open Camera RAW files, and scan film. The course also covers nondestructive tonal and color correcting with levels and curves, adjustment layers, basic retouching on a separate layer, and printing with profiles. This course is designed for photographers with basic computer experience who are ready to create their own work in a digital environment.

**PREREQUISITE:** Macintosh Basics or portfolio review

### PHOTOSHOP I: FOR ADOBE LIGHTROOM USERS

**10FDG05 | Christopher Giglio**  
Oct 6-Dec 15 | Wed 6:30-9:30 pm

**10FDG06 | Kathleen Anderson**  
Oct 7-Dec 16 | Thurs 10:00 am-1:00 pm

\$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. Topics include effective

### PHOTOSHOP I INTENSIVE: DIGITAL IMAGING FOR PHOTOGRAPHERS\*\*

**10FDW06 | h. eugene foster**  
Oct 23-24 & 30-31 | 10:00 am-5:00 pm | \$770 + \$40 FEE

This intensive workshop focuses on Photoshop's tools for processing scanned images and digital camera files. Through demonstrations and instruction, students learn the fundamentals of retouching, colorizing, and printing and gain knowledge of both imaging software and hardware as they explore the capabilities of the digital darkroom. This workshop emphasizes the basics of image enhancement in order to translate darkroom skills into the digital realm. This course is designed for photographers with basic computer experience who are ready to apply that knowledge to imaging software and techniques.

**PREREQUISITE:** Macintosh Basics or portfolio review

### PHOTOSHOP IN BLACK-AND-WHITE\*

**10FDW07 | Jean Miele**  
Nov 6-7 | 10:00 am-5:00 pm | \$540 + \$100 FEE

Forget “convert to grayscale.” This workshop teaches students how to use the color in their pictures to make the “best” black-and-white conversion—and how channels, layers, layer masks, and adjustment layers make Photoshop the best black-and-white “darkroom” ever. Step-by-step demonstrations and practice time in the digital lab provide the training participants need to be able to “think” in B&W! Students complete the course with a new understanding of how to direct a viewer's attention where the photographer wants it to go; which inkjet printer/paper combinations rival (or exceed) traditional darkroom prints; why color management is important to printing B&W—and will take home a virtual arsenal of Photoshop techniques to help bring their B&W to the next level.

**PREREQUISITE:** Photoshop I or portfolio review

## COMBINING AND COMPOSITING IMAGES WITH PHOTOSHOP

10FDW08 | Lou Benjamin

Dec 11-12 | 10:00 am-5:00 pm | \$540 + \$40 FEE

Photoshop's layering and masking capability offers great flexibility when editing images. In this workshop, students build composite images and create complex compositions from layered elements, such as photomontages, simulated double-exposures, and panoramas. Topics include extracting, combining and scaling elements, various ways of blending layers, and preparing work for printing at service bureaus. Emphasis is placed on techniques that provide for nondestructive editing and rollback. Whether you are interested in creating surrealist or expressive flights of fancy, believable illusions that fool the eye, or practical layouts and illustrations, the techniques and examples given in this workshop provide you with a solid foundation.

**PREREQUISITE:** Photoshop I

## PHOTOSHOP II: DIGITAL IMAGING FOR PHOTOGRAPHERS

10FDG20 | Shauna Church

Oct 4-Dec 13 | Mon 6:30-9:30 pm

10FDG21 | Kathleen Anderson

Oct 6-Dec 15 | Wed 10:00 am-1:00 pm

\$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



© Irina Rozovsky

## PHOTOSHOP III: DIGITAL IMAGING FOR PHOTOGRAPHERS

10FDG30 | Shauna Church

Oct 6-Dec 15 | Wed 6:30-9:30 pm | \$820 + \$40 FEE

This course focuses on advanced editing in Photoshop, using image-layer masks for digital darkroom techniques. Students learn advanced techniques that allow optimum control of digital images: how to use a soft-light layer to "burn and dodge"; merge two scans, two RAW files, or two bracketed images with a layer mask; use a layer mask to isolate retouching, sharpening, and noise reduction to a particular area; use a luminosity mask for nondestructive tonal adjustment; and create shutter-speed and depth-of-field effects with a layer mask to re-create "in-camera" effects. This course is



© Eduardo Angel

ideal for intermediate students who are ready to expand their skills to produce exhibition-quality work.

**PREREQUISITE:** Photoshop II, Photoshop for Adobe Lightroom Users, or portfolio review

## PRINTING

### FINE ART DIGITAL PRINTING I\*

10FDG42 | Abraham McNally

Oct 6-Dec 15 | Wed 10:00 am-1:00 pm |

\$820 + \$70 FEE

Achieving satisfying and consistent results with digital technology involves much more than simply hitting the "print" button. 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 efficiently approach troubleshooting options. By continuously applying these techniques and concepts to their own images, students 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\*

10FDG43 | Per Gylfe

Oct 7-Dec 16 | Thurs 6:30-9:30 pm | \$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 Digital Printing I, Photoshop II, or portfolio review

### PRINTMAKING FOR PHOTOGRAPHERS: A PRINTING WORKSHOP

10FDW10 | Amadou Diallo

Dec 18-19 | 10:00 am-5:00 pm | \$540 + \$80 FEE

You know your way around Photoshop and Lightroom. But are you producing prints that faithfully communicate your vision? Are you looking for a wider range of materials on which to print? In this hands-on workshop, advanced students experience the benefits of matching print media to image content. Using large-format Epson printers, students have the opportunity to print on several high-quality papers. Learn how to evaluate an image with regard to both output size and the paper on which it will be printed. Explore how paper choice affects saturation, sharpness, dimensionality, and tonal range. Discover how to soft-proof an image and

make specific adjustments for a given paper. At the end of the workshop, you will have a practical understanding of the media choices available for digital printing along with a methodology for getting professional results on the media best suited to your work.

**PREREQUISITE:** Pixels to Paper, Photoshop II, or portfolio review

### INKJET PRINTING: COLOR MANAGEMENT AND CALIBRATION

10FDW09 | Eduardo Angel

Dec 4-5 | 10:00 am-5:00 pm | \$540 + \$30 FEE

Today's desktop inkjet printers are capable of producing color images of the highest quality. To maximize this potential, digital photographers need a firm grasp of color management and workflow in the digital environment. In this workshop, students learn effective ways to manage color issues when scanning and printing. Students explore different techniques for profiling monitors and printers, using both professional and amateur calibration equipment, ultimately creating profiles for their own printers and papers. Upon completion of this workshop, students will have a firm understanding of how to implement a color-managed digital workflow.

**PREREQUISITE:** Photoshop II or portfolio review

## MULTIMEDIA/VIDEO

### INTRODUCTION TO DIGITAL VIDEO

10FDG44 | Bradly Dever Treadaway

Oct 5-Dec 7 | Tues 6:30-9:30 pm | \$820 + \$40 FEE

This hands-on course introduces students to the practical operation of digital video cameras and the creative possibilities of capturing digital video and sound. Topics include shot composition and structure, advanced camera controls, camera movement, project planning, and storyboarding. Screening of historical and contemporary film/video provides an aesthetic and conceptual context. Assignments focus on capturing video and organizing sound and raw footage into scenes, sequences, and short video pieces. Basic editing techniques are covered using Apple's Final Cut Pro. No previous experience in digital video is required. Digital video cameras are available for student loan; contact ICP's Photo Lab for information.

**PREREQUISITE:** Macintosh Basics, Photo I: Digital, or portfolio review

### THE PERFECT CUT: VIDEO EDITING TECHNIQUES\*

10FDG45 | Michele Beck

Oct 6-Dec 15 | Wed 6:30-9:30 pm | \$820 + \$40 FEE

How does an editor decide where to cut her footage and how to assemble the pieces? The answer to this question can differ depending on whether the editor is making a documentary, a narrative, or an experimental video. This course covers basic editing strategies that can be used to manipulate and give meaning to one's footage.

Through in-class demonstrations, exercises, and screenings, students learn how to make the cut appropriate to the video's form and content. Students learn Final Cut Pro and use their own footage to practice their editing skills.

**PREREQUISITE:** Macintosh Basics, Photo I: Digital, and familiarity with video basics, or portfolio review

## WEB AND ONLINE MARKETING

### DESIGNING CUSTOM WEBSITES FOR PHOTOGRAPHERS

10FDG46 | Claudia Sohrens

Oct 7-Dec 16 | Thurs 6:30-9:30 pm | \$820

Websites offer photographers a dynamic venue for showcasing their images. In this course, students learn how to create a website using digital production tools. They explore the basic principles of typography, layout, and animation techniques, as well as how to incorporate QuickTime movies and sound. Upon completion of this course, students will have a firm grasp of digital design techniques and the web publishing skills needed to continue designing web pages.

**PREREQUISITE:** Photoshop I or portfolio review

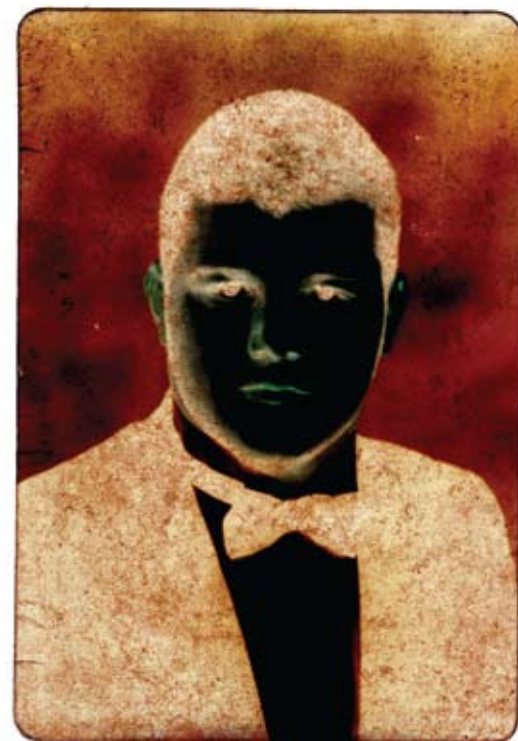
### ONLINE MARKETING FOR PHOTOGRAPHERS\*

10FDW11 | Ricardo Moncada

Nov 13-14 | 10:00 am-5:00 pm | \$540

Learn how to use and integrate FREE social networking and online tools to increase exposure, market your services, and streamline your ability to communicate with a target audience. This workshop offers a simple and straightforward method for establishing an online identity or enhancing an existing one. By implementing social networking and online tools, a photographer creates a platform that allows users to engage with his or her content, creating a sense of community. In turn, the photographer slowly builds an online presence that gives credibility to any services (or content) being offered and helps give him/her a competitive edge by staying current with recent technologies. Tools covered include Facebook, Twitter, YouTube, Picassa, WordPress, Google, and Firefox; discussions cover downloading and setting up tools, improving search engine optimization, developing content, creating RSS feeds, using newsletters and APIs, and understanding web browsers.

**PREREQUISITE:** Photo I: Digital, Photoshop I, or portfolio review



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## FILM PHOTOGRAPHY

Darkroom classes are limited to 17 students for black-and-white and 16 for color, with an instructor and a teaching assistant. For further information, please contact the Photo Lab at 212.857.0075. Students may access the labs for one term following the term in which they are currently enrolled, on a fee-per-hour basis. All students enrolled in a darkroom class will receive 10 hours free toward Photo Lab usage.

### PHOTOGRAPHY I IN BLACK-AND-WHITE CAMERA AND DARKROOM: FOR BEGINNERS\*\*

**10FBW01 | Jay Manis**

Oct 4–Dec 13 | Mon 6:30-9:30 pm

**10FBW02 | Michael Silverwise**

Oct 6–Dec 15 | Wed 10:00 am-1:00 pm

**10FBW03 | Doug Mulaire**

Oct 7–Dec 16 | Thurs 6:30-9:30 pm

\$700 + \$55 FEE

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

**NOTE:** For students who prefer to learn about the basics in color, see Photography I in Color.

### PHOTOGRAPHY II IN BLACK-AND-WHITE CAMERA AND DARKROOM: THE SECOND LEVEL

**10FBW20 | Kristin Holcomb**

Oct 4–Dec 13 | Mon 7:00-10:00 pm

**10FBW21 | Chandra Glick**

Oct 8–Dec 17 | Fri 10:00 am-1:00 pm

\$700 + \$55 FEE

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

**PREREQUISITE:** Photo I or portfolio review

### THE FINE PRINT IN BLACK-AND-WHITE

**10FBW40 | Brian Young**

Oct 5–Dec 7 | Tues 6:30-9:30 pm | \$700 + \$60 FEE

Making exhibition-quality black-and-white prints begins with controlling the negative, which determines the final look of the print. In this course, students learn how to fine-tune grain, tonal scale, and density in their negatives. Demonstrations focus on critical printing techniques that provide optimum control, such as flashing, using special developers or water and two developer baths, toning, bleaching, and other strategies. Hands-on instruction and intensive darkroom time refine students' black-and-white printing skills. This course is open to advanced photographers.

**PREREQUISITE:** Photo II or portfolio review

### THE INDEPENDENT PROJECT

**10FWW01 | Chuck Kelton**

Oct 23–24, Nov 20–21, Dec 11–12, Jan 8–9, Feb 5–6, Mar 5–6, Apr 2–3 & May 7–8 | 10:00 am–5:00 pm | \$1,845 + \$100 FEE

In this class, each student develops a significant body of work, from early conceptualization to gallery-quality presentation. Although students work independently, we discuss their projects interactively, developing the tools and language to complete a body of work in a critical way. Participants are required to spend time outside of class during the week to forward their progress. Class sessions feature discussions, critiques, and intensive darkroom work. We examine aesthetic issues and cover the technical information important to the diversity of ideas. This class encourages an environment with positive energy, so members feel comfortable pushing themselves even more dramatically toward a compelling photographic statement.

**PREREQUISITE:** Portfolio review only; portfolios (10–15 prints) must be submitted to ICP for review; limited to 12 students

### PHOTOGRAPHY I IN COLOR CAMERA AND DARKROOM: FOR BEGINNERS\*\*

**10FC001 | Christine Callahan**

Oct 2–Dec 11 | Sat 10:00 am-1:00 pm |

\$700 + \$70 FEE

This course is for beginners seeking an introduction to both camera handling and basic darkroom techniques through color photography. Topics include camera operation, principles of exposure, film development, printing, and picture content. Students experiment with various lighting conditions using both color negative and slide films. Weekly assignments and lectures on historical and contemporary artwork explore the technical and aesthetic possibilities of color photography. The majority of class time is devoted to working in the darkroom and building printing techniques.

### COLOR PRINTING FROM NEGATIVES\*\*

**10FC002 | Bill Armstrong**

Oct 6–Dec 15 | Wed 7:00-10:00 pm

**10FC003 | Palmer Davis**

Oct 7–Dec 16 | Thurs 10:00 am-1:00 pm

\$700 + \$70 FEE

Many photographers prefer printing from color negative film because of its flexibility, simplicity, and the 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 their printing skills and are able to work with speed and consistency on ICP's computerized Kreonite print processor, which produces finished prints in approximately four minutes. This introductory color printing course is designed for photographers who have previous experience with black-and-white darkroom techniques.

### LARGE-FORMAT PHOTOGRAPHY

**10FMC01 | Richard Rothman**

Nov 11–Dec 16 | Thurs 2:00-5:00 pm |

\$410 + \$30 FEE

The large-format camera has unique features that influence the photographic process and the quality of the resulting image, offering greater pictorial control. Large-format photography provides the possibility of creating extraordinarily clear images because of the larger film size and the photographer's ability to expose and process sheet film individually. 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



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aesthetic direction. For students who do not own a large-format camera, ICP provides 4x5 cameras.

**PREREQUISITE:** Photo I or portfolio review

## ALTERNATIVE PROCESSES

### NON-SILVER PRINTING: ALTERNATIVE PROCESSES

**10FBW41 | Tricia Rosenkilde**

Oct 4–Dec 13 | Mon 10:00 am-1:00 pm |

\$700 + \$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 are used for contact printing in various processes, including cyanotype, van dyke brown, and palladium emulsions. Blending the best of both modern and antique methods, students initially take advantage of working in the digital lab to create new enlarged negatives from original film negatives or slides, prints, and/or digital files. The class then prints these negatives in the traditional wet darkroom to create exciting, unique, handmade prints that will stand the test of time. In addition to technique, this course presents the historical context of these processes. Critiques of student work examine the aesthetic qualities of images rendered through the contemporary application of these time-honored processes.

**PREREQUISITE:** Photoshop I or portfolio review

**NOTE:** Students are required to provide fine-art paper for printing. All other materials are supplied.

## ICP-CAP PARTNERSHIP

ICP offers the following workshops in partnership with the Center for Alternative Photography (CAP). Developed for those with limited or no photographic experience, they provide the information and hands-on demonstrations necessary to create images using alternative processes, but also expand the photographic experience and vision for any type of photography, whether emulsion or digital-based. All classes are held at 36 East 30th Street in New York City.

### MAKING & SHOOTING CALLOTYPE PAPER NEGATIVES\*

**10FCAP01 | Alan Greene**

Oct 9–10 | 10:0 am-6:00 pm | \$430 + \$40 FEE

In this hands-on workshop, students learn a 19th-century paper-negative technique adapted from Gustave Le Gray's 1851 dry waxed-paper procedure. Unlike Talbot's calotype—which needed to be exposed in a dampened state immediately after being sensitized—these later procedures were far more convenient and reliable, since here the negatives could be sensitized several days prior to exposure and developed several days afterward. The workshop covers all steps in the process—whey-making, iodizing, sensitizing, exposure, development, and waxing.

### THE DAGUERRETYPE PROCESS\*

**10FCAP02 Jason Greenberg Motamedi**

Oct 23–24 | 10:00 am-6:00 pm | \$795 + \$90 FEE

The daguerreotype is an image unlike any other; each is unique and elusive. It was one of the first and arguably most beautiful forms of photography, and yet its technologies are largely forgotten. In this workshop, students learn, practice, and discuss different methods of daguerreotype. We use the ecologically friendly Becquerel development, although the basics of mercury development are discussed. The most important and difficult skills are covered: polishing, sensitizing, exposing, gilding, and problem solving. Discussions include a brief introduction to the history of 19th-century photographic technology. All supplies and equipment are provided by the Center.

**NOTE:** Limited to 8 students.

### GUM BICHROMATE PRINTING\*

**10FCAP03 | Brenton Hamilton**

Oct 30–31 | 10:00 am-6:00 pm | \$430

In this workshop, students explore the expressive possibilities of gum bichromate washes. Participants make multiple impression gum images (or may bring images printed in cyanotype and salted paper technique) and work gum washes over the images in both subtle and bold applications, such as with a brush, creating images with lovely patinas of color and painterly surfaces. Digital, paper, and large-format film negatives are appropriate. The instructor demonstrates all techniques and chemical preparations, and discusses various types of paper.

## INTRODUCTION TO BROMOIL PRINTING\*

10FCAP04 | Joy Goldkind

Nov 6-7 | 10:00 am-6:00 pm | \$430

The bromoil process offers a unique way to make images more expressive, transforming a black-and-white silver gelatin print into a one-of-a-kind pigment print. The print is bleached to remove the silver and harden the gelatin coating. After soaking in water, the bleached image accepts lithographic inks applied by gently pounding a stiff brush into the print. At this stage in the process, practitioners can make prints of any color and as dark or light as they like. This historic method is the only alternative process in which small-format (35mm) negatives can be used to create enlarged painterly prints. This soft, emotive style of printing is wonderful for portraits, landscapes, and still life.

## ANTIQUE LENS DISCUSSION

10FCAP05 | Geoffrey Bertiner & Eric Taubman

Nov 13 | Sat 10:00 am-6:00 pm | \$290

This survey of antique lenses—19th-century brass, early-20th-century pictorial, special-effect, and soft-focus—highlights their use in alternative photographic processes. Various formats are covered and appropriate focal length lenses for large-format shooting are described. Students learn how to determine the correct size film for particular lenses and to differentiate between lens designs such as the Petzval, Rapid Rectilinear, Wide Angle Globe, and Diffused Focus. Discussions cover how lens design affects the characteristics of the final image and the best uses of different lenses. Many antique lenses are available for examination and handling, and students may bring in lenses for identification and suggested applications. Limited to 20 participants.

## INTO THE ETHER: INTRODUCTION TO WET PLATE COLLODION

10FCAP06 | Joni Sternbach

Nov 13-14 | 10:00 am-6:00 pm | \$430

Practiced in the 19th century by photographers such as Timothy O'Sullivan, Eadweard Muybridge, and Julia Margaret Cameron, the wet-plate process is here contextualized in today's changing photographic climate. Students learn the basics of how to pour collodion to make positives—ambrotypes and tintypes—and glass negatives. Working in small groups with reproduction cameras and vintage brass lenses, they are guided step by step through the process of making these unique and instantaneous photographs. All materials are supplied.



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## PLATINUM PRINTING

10FCAP07 | Carl Weese

Nov 20-21 | 10:00 am-6:00 pm | \$430

In this introductory workshop, students learn to make photographs by direct contact printing with platinum and palladium emulsions using a coherent, unified approach from shooting to final print. The instructor provides an overview beginning with the visualization of pictures for the platinum process, exposure and development to create a suitable negative, and the procedures for hand coating, exposing, and processing prints. Participants follow the entire process from subject selection to creation of their own final images, concluding the weekend with a basic understanding of the process, ready to improve their skills through practice on their own or in later workshops. Limited to 8 participants.

## INTRODUCTION TO CARBON PRINTING\*

10FCAP08 | Lisa Elmaleh

Dec 11-12 | 10:00 am-6:00 pm | \$430

"During the entire period of its history," states Sandy King in *The Book of Carbon and Carbro*, "carbon was considered the aristocrat of printing processes." This class is a thorough introduction to the delightfully versatile carbon printing process, developed in 1855. The carbon process allows the printer to print in a variety of colors, tones, and on many different surfaces. Students learn how to make carbon tissues from gelatin, glycerin, sugar, and watercolor pigment. The carbon tissue is sensitized and exposed under a U.V. light source, then transferred to a base. Unexposed areas are washed

away in warm water to reveal the base, leaving a raised exposed image. The raised texture of the exposed image is a unique quality of the carbon print. Students should bring large-format or digital negatives for contact printing.

## CAP Artist Lecture Series

For reservations, please contact Lisa Elmaleh at CAP, 917.288.0343.

## THE COLLOTYPE

10FCL01 | Edward Fausty

Oct 12 | Tues 7-8:30 pm | FREE

Edward Fausty, a practitioner of collotype, the little-known photomechanical printing process used in the 19th and early 20th century to make exquisite ink reproductions (such as Muybridge's animal motion studies), talks about the process and shows examples of his own work and that of former students and artists for whom he has printed, such as Kiki Smith, Accra Shepp, Chin Sung, and Takeshi Kawashima.

## ARCHITECTURE AND THE ALTERNATIVE IMAGE

10FCL02 | Bryan Whitney

Nov 9 | Tues 7-8:30 pm | FREE

Photographer and installation artist Bryan Whitney discusses his use of zone plate photography, stereoscopic imaging, and X-rays in recent site-specific installations that transform architectural space.

## HISTORICAL PROCESSES: FROM A 21ST-CENTURY PERSPECTIVE

10FCL03 | Dan Estabrook

Dec 7 | Tues 7-8:30 pm | Free

Dan Estabrook discusses his long exploration of historical photographic processes as an artist who seeks not to revisit the past but to investigate it from a 21st-century perspective. The history he evokes in his work is a false one, meant to illuminate our present fears, fantasies, and desires.

## LIGHTING

### LIGHTING TECHNIQUES: AN OVERVIEW\*\*

10FVC02 | Robert Meyer

Oct 4-Dec 13 | Mon 10:00 am-1:00 pm | \$640 + \$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. Through visual presentations and discussions of printed

matter, students review examples of the direction and quality of light and discuss its function in the photograph. Students acquire a repertoire of lighting techniques to heighten the expressive capacity of their work.

**PREREQUISITE:** Photo I or portfolio review

## THE FUNDAMENTALS OF STUDIO LIGHTING FOR PORTRAITURE AND STILL LIFE

10FVC03 | David Arky

Oct 5-Dec 7 | Tues 6:30-9:30 pm | \$640 + \$75 FEE

This course introduces students to the fundamentals of studio lighting with an emphasis on practical applications for portraiture and still-life photography. In-class demonstrations cover the use of tungsten lights and electronic flash equipment, as well as diffusing light with reflectors and umbrellas. Students learn to consider the direction of light, proper exposure, and the effect on contrast and color balance. Topics include the properties of various lighting conditions and color temperature.

**PREREQUISITE:** Photo II, Lighting Techniques:

An Overview, or portfolio review

**NOTE:** The course is held in the instructor's studio.

## PRO-STYLE LIGHTING WITH AN AFFORDABLE TWIST: USING PORTABLE LIGHTS

10FVC04 | Nelson Bakerman

Oct 7-Dec 16 | Thurs 7:00-10:00 pm | \$640 + \$75 FEE

Photographers no longer need to break the bank to achieve the look of pro-style lighting. This course helps students obtain the polished results of professional lighting while on a budget. Through hands-on demonstrations, students learn the technical and aesthetic considerations of on-location style lighting using portable lights. The instructor reviews a range of lighting systems, including Vivitar 283-5, Quantum QFlash, Nikon SB System, Alienbees, and ECT, as well as low-tech clamp lights.

**PREREQUISITE:** Photo II or portfolio review

**NOTE:** Classes are held in the instructor's studio in downtown Brooklyn.

## ALL ABOUT DIGITAL FLASH PHOTOGRAPHY

10FDG47 | Carol Dragon

Oct 7-Dec 16 | Thurs 10:00 am-1:00 pm | \$820

In this class, students learn to maximize the potential of flash units with their Canon or Nikon digital SLR cameras. We highlight the creative possibilities of modern DSLR cameras that are equipped with TTL, histogram review, quick ISO changes, white balance, and timely "chimping." Through demonstrations, shooting exercises, and assignments, students learn the essential characteristics of light, flash unit controls, appropriate camera settings, use of reflectors and light modifiers. Emphasis is placed on learning through hands-on shooting assignments in real-life lighting situations.

**PREREQUISITE:** Photo II: Digital or portfolio review

## CAMERA FLASH MADE EASY\*\*

10FWW02 | Maynard Switzer

Oct 9 | Sat 10:00 am-5:00 pm | \$290 + \$15 FEE

This one-day course concentrates on how to use your camera's built-in and on-camera flash systems from both Canon and Nikon. Students learn how their flash integrates with their camera and how to expand the possibilities of portable lighting to improve their photographs. The instructor demonstrates TTL flash, how to best use flash indoors, and the advantages of fill flash for outdoor photography. Other topics include high-speed flash for action and how to use multiple wireless flash setups for advanced lighting situations. This course is for students who realize they can greatly enhance their picture-taking experience with a better understanding of how to use and control flash.



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# Ideas & Practice

## THE DAYLIGHT STUDIO

**10FWW03 | Andrew French**

Oct 23-24 | 10:00 am-5:00 pm | \$430 + \$55 FEE

New York City has some thirty daylight studios for rent, and many more owned and leased by full-time photographers. The light is beautiful and can be shaped and controlled to achieve a look that is both old and new. Photographers Paolo Roversi, Peter Lindbergh, Patrick Demarchelier, Irving Penn—all use daylight to light their subjects. In this workshop, students shoot in daylight studios and gain an understanding of how daylight works through demonstrations and hands-on approaches.

**PREREQUISITE:** Photo I or portfolio review

**NOTE:** This workshop is held in the instructor's studio.



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## LIGHTING TECHNIQUES: AN OVERVIEW\*\*

**10FWW04 | Robert Meyer**

Nov 6-7 | 9:00 am-4:00 pm | \$430 + \$55 FEE

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

**PREREQUISITE:** Photo I or portfolio review

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

## SIMPLE LIGHT, BEAUTIFUL LIGHT

**10FWW05 | Patrick Harbron**

Nov 6-7 | 10:00 am-5:00 pm | \$380 + \$55 FEE

A beautifully lighted photograph is not a complicated thing. It is something you create and here's how. Think of simple and pure in the same breath and you begin to get the idea. In this digital course, students learn in simple terms to find existing light that can be manipulated. Students create their own light with a minimal amount of inexpensive, portable flash equipment and then blend the light to make it truly unique. Together, students study a subject, envision the final result, and quickly create that image. The digital age has many benefits, not the least of which is the flexibility of the format allowing the photographer to work more effectively with various lighting situations without giving up image quality. Students utilize many of these options throughout the seminar.

**PREREQUISITE:** Basic camera knowledge or portfolio review

**NOTE:** A digital 35mm SLR camera is preferable.

## EXPOSURE, LIGHT, AND COMPOSITION FOR THE NOVICE

**10FWW06 | Lester Lefkowitz**

Nov 6-7 | 10:00 am-5:00 pm | \$380 + \$25 FEE

For those already familiar with basic camera operation, this workshop concentrates on understanding and applying the fundamental underpinnings of any fine photograph: great light, proper and appropriate exposure, and filling the frame in a compelling manner. First, students learn the mechanics of quickly achieving reliable and consistent exposures that create the mood and style sought, be it silhouette, moody and mystical, or happy broad daylight. To achieve this, the wonderful tools available in digital (and some film) cameras are explained and demonstrated: histograms, various metering patterns, exposure compensation, depth-of-field, and bracketing. Next, students learn to master light—daylight and artificial—and bend it to specific needs by understanding time of day, sun and shade, weather effects, simple reflectors, and subject placement. Lastly, by viewing scores of wonderful photographs, students see how the masters have composed their images within the simple rectangle to strengthen their message, to lead the viewer's eye, to add gravitas to an otherwise mundane scene. Some "digital darkroom" techniques will also be demonstrated, such as HDR (high dynamic range). Participants should bring their cameras for photographing around the city.

## INTRODUCTION TO ELECTRONIC FLASH FOR FILM & DIGITAL PHOTOGRAPHY\*\*

**10FWW07 | Lester Lefkowitz**

Nov 13-14 | 10:00 am-5:00 pm | \$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. Class time is devoted to explaining the close integration between modern SLR cameras and flash, and the wonderful balance between ambient light and flash that is possible.

**PREREQUISITE:** Photo I or portfolio review

## ADVANCED STUDIO LIGHTING

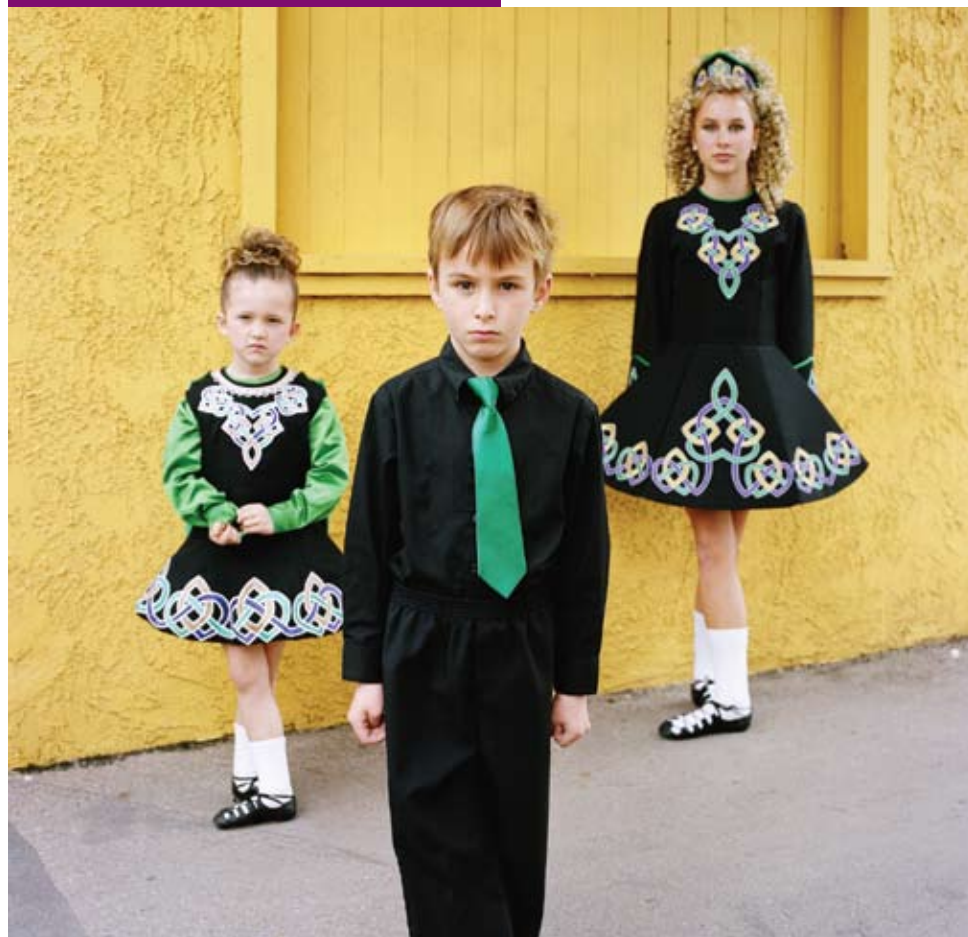
**10FWW08 | Janusz Kawa**

Nov 13-14 & 20-21 | 9:00 am-4:00 pm | \$515 + \$75 FEE

This workshop engages advanced photographers in a thorough investigation of studio lighting for portraits both on location and in the studio. Moving beyond a basic understanding of lighting, students explore setups and techniques used in editorial and commercial work. Demonstrations using tungsten lights and electronic flash equipment address color balance, contrast control, and direction of light. Through discussions on metering, exposure, and film types, students learn how to produce their desired effects. Students explore a variety of lighting strategies using single, multiple, and mixed sources and learn to modify lighting using diffusion, reflectors, snoots, projectors, spots, and umbrellas. All camera formats are welcome.

**PREREQUISITE:** Fundamentals of Studio Lighting, Photo II, or portfolio review

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



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

**HOLIDAY NOTE:** Fall classes and workshops will not meet on Columbus Day, October 11 (Monday) and Thanksgiving break, November 24-28 (Wednesday-Sunday).

## DOCUMENTARY & PHOTOJOURNALISM

### STREET PHOTOGRAPHY\*\*

**10FPJ01 | Harvey Stein**

Oct 5-Dec 7 | Tues 6:30-9:30 pm | \$640 + \$15 FEE

Urban street life offers abundant opportunities for a photographer to make vital and compelling images—to take the pulse of the city. In this course, students investigate unique approaches to street photography, experimenting with the use of unusual perspectives, limited focus and blur, daytime flash, lens choice, and alternative materials. Topics include methods of approaching strangers, candid versus confrontational shooting techniques, controlling light and exposure on the street, and issues of self-expression and objectivity. Through regular assignments, students are encouraged to use their intuition, to participate in the drama of the ordinary, and to photograph with compassion and wit.

**PREREQUISITE:** Photo I or portfolio review

### THE DOCUMENTARY PROJECT: RELATING TO CULTURE

**10FPJ02 | Ken Heyman & Mark Bussell**

Oct 5-Dec 7 | Tues 6:30-9:30 pm | \$640 + \$15 FEE

An exciting potential of documentary photography is its ability to encompass and evoke many different ideas and styles. In this class, students explore ways to relate to cultures

outside their own, establish contact with people, and interpret situations with honesty and clarity. Topics address ways to make strong images that "take the pulse" of a specific place and its environment. Techniques for photographing unobtrusively are explored. Assignments challenge students to confront varied issues and techniques as they create documentary images.

**PREREQUISITE:** Photo II or portfolio review

### VISUAL THINKING FOR MAGAZINES

**10FPJ03 | Alison Morley**

Oct 6-Dec 15 | Wed 2:00-5:00 pm | \$640

In this course, students develop a thoughtful, informed approach to magazine work. Each week, students tackle a typical magazine assignment: read a manuscript, conduct research, "concept out," photograph, print, edit, and present work as an opening spread to a story. The class critiques work in an open forum. Discussions also cover the practicalities of model releases, fees, portfolio presentation, and job delivery. Slide presentations and lectures offer an overview of the history of magazines from their original goals to how they operate in today's market. Guest photographers, photo editors, and art directors share their perspectives.

**PREREQUISITE:** Photo II or portfolio review

### DOCUMENTARY PHOTOGRAPHY: STRATEGIES FOR CREATING DYNAMIC IMAGES

**10FPJ04 | Mark LaRocca**

Oct 6-Dec 15 | Wed 6:30-9:30 pm | \$640 + \$20 FEE

This class is designed for students who are ready to develop an individual style and achieve greater clarity in their photographs. Assignments encourage participants to question and discover the ingredients involved in producing a cohesive body of work. Discussions and visual presentations provide an overview of documentary photography, as well as how to find story ideas, fund projects, gain access to subjects, interpret situations to tell a story visually, and ultimately publish. Critiques explore the varied strategies and approaches used in creating images. Guest lecturers share their expertise.

**PREREQUISITE:** Photo II or portfolio review

## THE ART OF THE PHOTO ESSAY\*

**10FMC02 | Susan Hartman & Vincent Cianni**  
Nov 10–Dec 15 | Wed 6:30–9:30 pm | \$410

A photo essay is a series of photographs and text that's intended to tell a powerful story, or evoke a series of emotions in the viewer by exploring the human condition, social or political issues, or the character of places and events. Photo essays can be sequential in nature, or they may be viewed all at once, or in an order chosen by the viewer. This workshop, co-taught by a documentary photographer and a journalist, both with in-depth documentary experience, guides students to develop their personal vision. Students explore how to generate ideas, visualize a story, write text and captions, get intimate shots that bring the story to life, and create a layout intended for print. This class offers a crash course in feature writing: how to interview, gather information, and write with clarity and style. Photo essays by master photographers are discussed. Students are expected to complete weekly creative assignments, have their work critiqued, and produce a photo essay by the end of the course.  
**PREREQUISITE:** Photo II or portfolio review

## STREET PHOTOGRAPHY: THE POETIC WITNESS

**10FMC03 | Barron Rachman**  
Nov 15–Dec 13 | Mon 6:30–9:30 pm | \$410

As witness, the street photographer can define the mood and culture of a city at a particular time. This course introduces students to the concerns and techniques of street photography. In weekly shooting assignments, students learn to document the poetry of their surroundings. Visual presentations and visiting artists address the historical and contemporary context of street photography. Technical topics include using available light; choosing camera equipment and film; and using the variables of film exposure, film development, and dark-room chemistry to maximize the look of the final print. Critiques of student work focus on working through technical, aesthetic, and practical issues that arise when approaching subject matter on the street.  
**PREREQUISITE:** Photo I or portfolio review

## TAKING IT TO THE STREETS: LESSONS IN INTUITIVE URBAN PHOTOGRAPHY

**10FWW09 | Joanne Dugan**  
Oct 9–10 & 16–17 | 10:00 am–5:00 pm | \$460

E. B. White wrote that in order to live in New York, you have to be willing to be lucky. The same holds true for being a street photographer here. This class explores specific techniques to hone both the luck and skill needed to imprint your unique perspective on a city that



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has inspired the world's image-makers for generations. Topics include developing an intuitive street-shooting mindset, selecting specific subject matter from the dizzying array of possibilities, technical considerations to create a personal style, and tips to work quickly to capture what changes by the minute. Open to photographers at all levels, although basic photography knowledge is assumed. Photographers may start from scratch or bring a project already in progress. All formats of both digital and film cameras are welcome. Individualized assignments are given and students provide digital images for projection or prints for viewing and discussion by the class.

## MAKE IT HAPPEN: HOW TO GENERATE GREAT IDEAS\*

**10FWW10 | Nadja Masri**  
Dec 4–5 & 11–12 | 10:00 am–5:00 pm | \$460

Every achievement begins with an idea. Today it is more important than ever to be able to generate compelling project ideas and write a strong proposal. As images by professional photographers increasingly coexist alongside those by nonprofessional citizen journalists, it is crucial to develop a convincing concept and find a unique approach to a topic. In this hands-on workshop, students learn how to brainstorm ideas, research stories, and find a new and interesting angle. This workshop helps students to shake up their thinking, overcome mental blocks, and inspire themselves and others.  
**PREREQUISITE:** Photo II or portfolio review

**PREREQUISITE:** Photo II or portfolio review



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## PORTRAITURE AND THE FIGURE

### ELEMENTS OF PORTRAITURE\*\*

**10FVC05 | Harvey Stein**  
Oct 5–Dec 7 | Tues 10:00 am–1:00 pm | \$640 + \$15 FEE

This course introduces the fundamentals of portraiture: formal and informal, on location, and in the studio. Demonstrations and discussions explain various elements of portraiture, such as gesture, expression, pose, props, environment, and lighting (natural and artificial). Technical considerations include camera placement, camera/subject motion, use of space, frame edges, selective focus, and multiple exposures. Slide lectures and discussions review the history and aesthetics of portrait photography from Julia Margaret Cameron to Annie Leibovitz. Through assignments and critiques, students gain confidence and develop a sound basis for further exploration.  
**PREREQUISITE:** Photo I or portfolio review

### THE EXTRAORDINARY PORTRAIT

**10FVC06 | Amy Arbus**  
Oct 5–Dec 7 | Tues 6:30–9:30 pm | \$640 + \$35 FEE

A great portrait captures the magical moment of recognition between photographer and subject. It is a moment of clarity—sometimes an accident and sometimes a gift. A powerful portrait can challenge, amuse, enlighten, or disturb. This course encourages students to photograph people in an entirely new way, to develop a sense of movement and urgency in their photographs, and to capture the strange and complicated nature of being human. Weekly assignments explore both prearranged and spontaneous portraits, photographing at night, reportage, and storytelling. Class sessions include slide lectures, guest speakers, and critiques.  
**PREREQUISITE:** Photo III or portfolio review

**PREREQUISITE:** Photo III or portfolio review



© Billy Cunningham

## BEYOND THE PORTRAIT: PHOTOGRAPHING COMMUNITIES

**10FVC07 | Dina Kantor**  
Oct 5–Dec 7 | Tues 6:30–9:30 pm | \$640

By examining the individual, one gains a better understanding of the whole. This course goes beyond traditional portraiture by focusing on the people who make up a larger community. Students should prepare for this course by doing preliminary research on a community or group with whom they would like to work. Discussions include gaining access, what it means to document a community, creating an archive, and how to structure such a project. Students discover how to make issues of the community visible—its structure, fragility, and strengths. Assignments help them define their vision and enhance their personal style. We look at the work of August Sander, Tina Barney, and Sharon Lockhart, as well as some emerging artists. This is a critique and discussion course with emphasis on aesthetic and conceptual issues, though technical matters are discussed as needed. The final class is a portfolio review.  
**PREREQUISITE:** Photo II or portfolio review

## MIND OVER MATTER: ADOPTING A MINDFUL APPROACH TO PORTRAIT PHOTOGRAPHY

**10FVC08 | Billy Cunningham**  
Oct 6–Dec 15 | Wed 6:30–9:30 pm | \$640 + \$75 FEE

Among the key ingredients contributing to a successful portrait, perhaps none is more significant than a photographer's recognition of his or her own creative process. Yet all too often, we direct our energies to getting the "right," "correct," or "perfect" result, as if such objective measures exist. This course aims to overcome these hurdles by addressing our unique creative processes, and establishing a supportive environment in which each student can feel comfortable exploring his or her own artistic potential. Through a combination of weekly assignments, classroom discussion, and constructive critiques of student work, we create a better awareness of our individual creative processes. In turn, this exploration assists us in translating personal and artistic discoveries into elegant, insightful, and provocative portraits.  
**PREREQUISITE:** Photo II or portfolio review

## PHOTOGRAPHING PEOPLE

**10FVC09 | Richard Rothman**  
Oct 7–Dec 16 | Thurs 10:00 am–1:00 pm | \$640 + \$15 FEE

What are the qualities that make photographic portraits compelling and memorable? How do we communicate complex, nuanced feelings about the people we are drawn to photograph?



© Barron Rachman

How do we take pictures of those who may be personally important or meaningful and convey their significance to a larger audience? Photographs of other people can be revelatory, because while they communicate information specific to a particular individual they also have the capacity to engage and move us by illuminating essential aspects of the human condition. This class begins with a look at students' portfolios and an assessment of their personal goals. Students are asked to present a proposal for a portrait-based project they would like to work on throughout the course. Through weekly critiques and class discussions, students find the photographic means necessary to achieve self-defined goals. Assignments include photographing fellow students and strangers on the street as well as personally important subjects. We discuss the portrait work of fine-art photographers such as Walker Evans, Diane Arbus, Richard Avedon, Joel Sternfeld, Alec Soth, and Larry Sultan.

**PREREQUISITE:** Photo II or portfolio review

### PERFORMANCE AND THE PSYCHOLOGICAL PORTRAIT\*

**10FVC10 | Carrie Schneider**

Oct 7-Dec 16 | Thurs 6:30-9:30 pm | \$640 + \$15 FEE

Undeniably the photograph has a unique ability to capture an otherworldly, uncanny, and even unsettling representation of a person. Considering psychologically loaded portraiture throughout photographic history, from August Sander to contemporary artists like Gillian Wearing or Rineke Dijkstra, the class explores the collaborative performance between the artist and his/her subject, the performative nature of the portrait, and the self-portrait. Participants work to develop a body of portraits, considering how a series of images can collectively communicate an idea. Through lectures, discussions, group critiques, individualized meetings, and hands-on demonstrations in lighting and camerawork, this course begins to identify new ways of making personalized, provocative representations of people.

**PREREQUISITE:** Photo III or portfolio review

### MODEL AS MUSE: A STUDY IN PORTRAITURE

**10MC04 | Alice O'Malley**

Oct 6-Nov 3 | Wed 6:30-9:30 pm | \$410

This course begins with the premise that great portraiture is a collaborative performance between Photographer and Muse. Over five weeks, each student engages in a self-directed study of one or more people to create a photographic dialogue. Through weekly critiques, we explore individual choices made regarding lighting, environment, pose, and fashion. Through slide presentations, we discuss photographs made in the context of collaborative relationships—relationships in which the role of Photographer and Model are symbiotic (Penn and Fonssagrives), subverted (Claude Cahun and Marcel Moore), or exchanged within a circle of friends (the Boston School). This class is suitable for students who have completed Photo I in any format and who want to develop and refine an approach to portraiture.

**PREREQUISITE:** Photo I or portfolio review

### THE NEW NUDE

**10FMC05 | Naomi Harris**

Nov 11-Dec 16 | Thurs 6:30-9:30 pm | \$410

As early as the invention of the camera, photographers have been fascinated with the nude figure. From Edward Weston to Bellocq, Helmut Newton to Araki, Robert Mapplethorpe to Terry Richardson, photographers have been turning their cameras on people in the buff as art, fashion, and portraiture. This course explores nude photography through a survey of its history and through class assignments designed to challenge the students' comfort zone, inspiring them to capture the nude form in new and



© Carrie Schneider

unique ways. The course considers a new way of looking at individuality through the nude with a strong focus on intimacy and the relationship between subject and photographer. Students should have some familiarity with basic lighting and be comfortable with nudity. All assignments are done outside of class and students must find their own models.

**PREREQUISITE:** Photo II or portfolio review

### THE NARRATIVE PORTRAIT: COLLABORATION AND STORYTELLING\*

**10FWW11 | Martin Weber**

Oct 16-17 & 23-24 | 10:00 am-5:00 pm | \$460

This workshop invites students to analyze the different aspects of portraiture, to think about the relationship between the photographer and subject, and the different roles that each can assume. How does one achieve a fruitful collaboration and what are the responsibilities that one should assume? What are the differences in photographing the familiar and unfamiliar? Students are asked to make portraits of people they encounter "by chance." They may include any other medium that they feel is necessary for the story they wish to tell: text, audio, video. Discussions of sequencing and intensive editing sessions are geared toward creating a coherent and strong visual narrative. Students should bring a portfolio of previous work to the first day of the workshop.

**PREREQUISITE:** Photo II or portfolio review

### CITYSCAPE / LANDSCAPE

#### PHOTOGRAPHING NEW YORK: OFF THE BEATEN TRACK\*\*

**10FVC11 | Kristin Holcomb**

Oct 6-Dec 15 | Wed 10:00 am-1:00 pm | \$640

For tourists, New York City is full of exciting photographic opportunities, such as crowds, big buildings, and bright lights. But those of us who live these images every day may long to escape to more exotic places. The class instructor, a travel photographer who specializes in off-the-beaten-track destinations, takes students on field trips to some of the city's more unusual locales. Possible destinations include: a village on stilts in Jamaica Bay, a fishing community in the Bronx, a wildlife sanctuary, Little Russia, Brooklyn's Chinatown, and beyond. Discussions focus on how to find and shoot off-the-beaten-track locations and images, and how to turn unexpected problems and disappointments into great pictures. All formats are welcome, digital or analog.

**PREREQUISITE:** Photo I or portfolio review

#### THE LANDSCAPE PROJECT: THE HEART OF PLACES

**10FVC12 | Benjamin Dimmitt**

Oct 8-Dec 17 | Fri 10:00 am-1:00 pm | \$640

The landscape offers photographers the opportunity to express their love of a place, fascination with their surroundings, and concern for their environment. We investigate our attraction to place, reasons for photographing it, and the means of interpreting our vision. Students work

outside of the classroom to produce a cohesive and distinctive body of images. Through discussion of contemporary photographers, the history of landscape photography, and readings and gallery viewing, we explore what compels photographers to depict their surroundings and what they are communicating about these places. Discussions and critiques of work in progress are stressed with the goal of developing a personal vision and the language to express it. Class time also includes digital and darkroom work and demonstrations as well as discussions of lighting, equipment, and presentation considerations. Students may work in digital or film; small, medium, or large format; black-and-white or color.

**PREREQUISITE:** Photo II or portfolio review

#### EMOTIONAL LANDSCAPES: REAL AND IMAGINED

**10FMC06 | Megan Cump**

Nov 10-Dec 15 | Wed 10:00 am-1:00 pm | \$410

This course explores the metaphoric potential of the landscape via unconventional depictions of the natural and unnatural, urban and rural, existing and constructed environments. Through slide presentations and in-depth discussions, we explore notions of Eden, wasteland, metropolis, wilderness, and related topics. Emphasis is placed on new and inventive approaches including the practice of created or fabricated environments, through staging, props, computer-generated models, and digital manipulation. Students become familiar with a wide range of contemporary photographers—Ruud van Empel, Justine Kurland, Lori Nix, Anthony Goicolea, Asako Narahashi—taking innovative approaches to landscape. Individual and group critiques address the conceptual, aesthetic, and technical aspects of the students' work.

**PREREQUISITE:** Photo II or portfolio review



© Megan Cump

### NEW YORK AT TWILIGHT

**10FMC07 | Lynn Saville**

Nov 15-Dec 13 | Mon 6:30-9:30 pm | \$410

New York at twilight is a study in contrasts. Changing conditions of light and weather interact with architecture to build and dismantle an endless series of twilight cities, each hinting at pleasure and mystery. In this course, students explore this shifting scene, developing their powers of observation and photographic techniques. Field trips explore the contrasts between obscure urban spaces (warehouses and industrial zones) and urban icons such as the Flatiron Building and the Washington Square Arch. Each student creates a new body of work that addresses the paradoxical identities of the city. Students may work in digital media or film (black-and-white or color).

**PREREQUISITE:** Photo I or portfolio review

### DIGITAL ARCHITECTURAL PHOTOGRAPHY\*

**10FDG40 | Eduardo Angel**

Oct 8-Dec 17 | Fri 10:00 am-1:00 pm | \$640 + \$25 FEE

Using the right equipment, selecting unique perspectives, and properly handling exposure and color temperature, an ordinary building can be transformed into a monumental sculpture. Key to great architectural photography is understanding image distortion, finding the optimal time and angles to capture a building, and utilizing the best digital tools available. With recent developments in digital imaging—cameras, lenses, lights, and post-production software—photographers are now able to separately expose for shadows, midtones, and highlights, combine exposures into a single image, make adjustments to a RAW file and print directly from it, create custom camera profiles, and fine-tune color to a degree that was never before possible. This course covers a host of topics, from strobes and lenses to settings for interior and exterior photography, and demystifies digital techniques like tethered shooting, HDR, output sharpening, masking, and stitching.

**PREREQUISITE:** Photoshop I, Photo II: Digital, or portfolio review

**NOTE:** This class is designed specifically for DSLR photographers.



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### PHOTOGRAPHY OF THE URBAN LANDSCAPE: FROM DOORKNOBS TO SKYSCRAPERS AND EVERYTHING IN BETWEEN

**10FVC13 | Elliott Kaufman**

Oct 8-Dec 17 | Fri 2:00-5:00 pm | \$640 + \$25 FEE

Photography can serve as a framework for seeing the built environment in new ways. In this course, students explore the techniques, practices, and applications of architectural photography and how the experience of the urban landscape can be interpreted and expressed in a photo essay, building toward a coherent portfolio of a chosen neighborhood and of personal subject matter as well. Through demonstrations, field trips, assignments, critique, and editing, students learn to create and assemble photographs that explore a range of styles, from documentary/editorial to more abstract/interpretive. We review work by Fred-eric Evans, Eugene Atget, Walker Evans, André Kertész, Esra Stoller, Robert Polidori, Mitch Epstein, Andrew Moore, and others.

**PREREQUISITE:** Photo II or portfolio review

editing skills, and pinpoint the unique elements in their work. Each student is given assignments specifically related to his/her past work. Other exercises include emulating established photographers' methods for comparison and reworking the images of famous photographers in ways that feel more personal to the student.

**PREREQUISITE:** Photo I or portfolio review

### FROM INTENT TO EDIT: ESTABLISHING A RELATIONSHIP WITH YOUR WORK\*

**10FVC15 | Karen Marshall**

Oct 5-Dec 7 | Tues 6:30-9:30 pm | \$640 + \$20 FEE

The quest for an individual focus is frequently a difficult task for the emerging photographer. Often it is easier for photographers to take a picture than it is for them to see what they have actually produced. Knowing how to edit and refine the outcome of a shoot is fundamental to building a relationship with one's own photography. This workshop helps photographers develop strategies to assess their images.

and set design, lighting techniques, equipment, and location scouting; lectures cover the origin of the staged photograph in the 19th-century tableau vivant and its reemergence in the late 1960s in conceptual and performance art. A wide range of artists are discussed in terms of their distinct approach: Jeff Wall, Cindy Sherman, Larry Sultan, Philip-Lorca diCorcia, Tina Barney, Michal Chelbin, Miwa Yanagi, the Sanchez Brothers, and Elinor Carucci, as well as the work of pioneers of early staged fine-art photography: Oscar Gustave Rejlander and Henry Peach Robinson. For each class session, students photograph a different scene to develop individual narrative language. One evening is dedicated to narrative structure in film; students are encouraged to stage a photograph based on a film scene of their choice.

**PREREQUISITE:** Photo II or portfolio review



© Bayeté Ross Smith

### DAILY PRACTICE: THE PHOTO JOURNAL

**10FVC16 | Linda Cummings**

Oct 7-Dec 16 | Thurs 6:30-9:30 pm | \$640 + \$25 FEE

Reevaluation and transformation can occur through constant work and the close examination of one's day. By making pictures on a daily basis, students embark on a path to self-discovery. Students are required to photograph every day for the duration of the course, regardless of other commitments. The contact sheet forms a structure for seeing by mapping the daily evolution of perception. Students produce individual journals that provide a framework for their imagery and writing. By the end of the course, students will have uncovered new aspects of their creative practice and themselves. All formats, both digital and analog, are welcome.

### ARCHIVING OUR VISUAL LEGACY\*

**10FVC17 | Bayeté Ross Smith**

Oct 4-Dec 13 Tues 6:30-9:30 pm | \$640

Technology has given us a wide variety of easily accessible image-making and multimedia tools. Nowadays, average people create large amounts of media that document their lives and reflect their personal vision. The question becomes: How do we organize all of these images, videos, text, and audio files into a format that is meaningful to ourselves and to others? In this course on multimedia storytelling and archiving methods, students explore various ways to assemble archives into compelling presentations, combining photographs, video, music, audio recordings, and text. Source materials can be digital and/or analog, pre-existing or created during the course. Students develop a workflow that can be used as a blueprint for editing, sequencing, archiving, and presentation. Class sessions include lectures, demonstrations, and critiques; review of work by photographers such as Larry Sultan, Mikhael Subotzky, and Jim Goldberg; and close analysis of Deborah Willis' book *Family History Memory: Recording African American Life*.

**PREREQUISITE:** Photo II or portfolio review

### THE CONTEMPORARY PHOTOGRAPHY SCENE: FROM GALLERIES TO PHOTO DEALERS TO AUCTION HOUSES\*

**10FVC18 | Alison Bradley**

Oct 8-Dec 17 | Fri 10:00 am-1:00 pm | \$640

How is photography represented in the contemporary art world? This seminar introduces students to the functions of the gallery, the photo dealer, and the auction house in the presentation and commercial circulation of photography. Each week, students visit a gallery and meet with the director or curator, who describes the gallery's mission and artistic profile; students are expected to actively participate in conversations with gallerists. Class discussions cover the "strategies" of editions, historical and present, and the relationship between artist and gallery. The course concludes with two sessions of portfolio review.

**PREREQUISITE:** Photo II or portfolio review

### SITUATION

**10FVC19 | Allen Frame**

Oct 8-Dec 17 | Fri 6:30-9:30 pm | \$640 + \$35 FEE

In this course, students choose a particular situation involving interpersonal relationships and create work to reveal the dimensions of this situation, considering abstract aspects such as atmosphere, texture, mood, and psychological tone. Through this project, students clarify their objective stance, subjective reactions, and predispositions. The class discusses how a range of artists approach the idea of situational context: Yvonne Venegas' portraits of the Tijuana bourgeoisie; Leigh Ledare's extended view of his mother's transgressive personality and world; the eclectic range of newsworthy and nostalgic sites that Thomas Demand portrays; the dark, psychological video comedies of Joshua and Zack Sandler; and Robert Altman's densely interwoven film scenarios.

**PREREQUISITE:** Photo III or portfolio review

### TRUTH OR DARE: ESTABLISHING CONNECTIONS WITH YOUR SUBJECT\*

**10FVC20 | Tema Stauffer & Juliana Beasley**

Oct 8-Dec 17 | Fri 6:30-9:30 pm | \$640 + \$35 FEE

Two photographers with different approaches to developing intimacy with subjects share their experiences and help students find their own methods of photographing people. The course addresses how photographers can use the camera as a vehicle to make a deeper connection with people both within and outside their own social circles. We examine relevant historical and contemporary photography through slide presentations and readings, and also invite contemporary photographers to present their work to the class and participate in critiques of student work. Students work in any camera format while completing a series of assignments photographing friends and strangers in private and public environments. Assignments help students develop strategies to enter communities, homes, and establishments, and to investigate their subjects' stories. The final project consists of a photo essay examining an individual or group of subjects.

**PREREQUISITE:** Photo II or portfolio review

### REINVENTING REALITY: PHOTOGRAPHING DREAMS, DESIRES, AND DEMONS

**10FMC09 | Kay Kenny**

Oct 4-Nov 8 | Mon 10:15 am-1:15 pm | \$410

Photography's attachment to the real has never prevented flights of the imagination. From the beginning, artists and amateurs have used the medium to describe the never-has-been. We've seen ghosts, unearthly paradises, and the weirdly human. We've entered the realms of the fantastic, the grotesque, and the exotic. Through the combination of various devices such as juxtaposition, unusual lighting, long exposure, and a strong sense of the absurd, the camera records the photographer's state of mind, translating perception into material form. This class

\*NEW THIS SEMESTER \*\*FOR THE BEGINNER



© Zeva Oelbaum

## PERSONAL VISION

### FINDING YOUR VOICE AS A PHOTOGRAPHER\*\*

**10FVC14 | Joyce George**

Oct 5-Dec 7 | Tues 10:00 am-1:00 pm | 640

Producing artwork that is truly one's own and developing a personal aesthetic are ongoing processes for any artist in any medium. This class is for students who would like to develop more personal expression in their photography. Discussions cover composition, media, equipment, lighting, print style, and emotional weight in imagery, as well as the works of master photographers. Students complete exercises designed to develop a personal voice, hone their

Participants are encouraged to stand back, evaluate, and reflect on their work, learning how to better understand the success and clarity of their photographs. Class critiques bolster students' ongoing relationship with their independent practice.

**PREREQUISITE:** Photo II or portfolio review

### THE STAGED PHOTOGRAPH\*

**10FMC08 | Tina Schula**

Oct 3-Nov 10 | Wed 6:30-9:30 pm | \$410

In this course, students learn about the staging of narrative within the single frame of a photograph. Discussions cover practical aspects of production such as casting, working with actors versus non actors, the use of props, costume

## 12 IDEAS & PRACTICE

explores the imagination and the tools used in creating the fantastic, the surreal, the absurd, and the ironic image, with examples of work by historical and contemporary photographers such as Man Ray, Jerry Uelsmann, Francesca Woodman, and Cindy Sherman.

### ON SEEING WHAT'S RIGHT IN FRONT OF YOU: PHOTOGRAPHING YOUR OWN LIFE WITH NEW EYES

**10FMC10 | Joanne Dugan**

Oct 4–Nov 8 | Mon 6:30–9:30 pm | \$410 + \$15 FEE

Inspiration for photographers and artists can come from any place at any time. It can come from a sound or a taste or an idea. This class emphasizes technical and expressive ways to transform daily life moments to reflect your personal vision. Each class provides specific exercises that help hone your seeing skills, regardless of whether you've been shooting one year or twenty. We also review the work of various master photographers. You will leave this class with a set of both practical and experimental tools that can be used every time you pick up a camera. All types of cameras are welcome, although digital images are required for class presentation.

**PREREQUISITE:** Photo I or portfolio review



© Palmer Davis



© Kay Kenny

### WHAT ARE YOUR PHOTOGRAPHS ABOUT?

**10FMC11 | Wendy Richmond**

Oct 6–Nov 3 | Wed 10:00 am–1:00 pm | \$410

You've been photographing for years and have produced personal work that is important to you. It's time for your work to be seen by a larger audience. There is a crucial but often ignored task between making good photographs and presenting them publicly: you must gain a clear understanding of what your work is "about," and why it is compelling to other people. In this course, students learn to describe their work with intelligence and confidence. Based on individual and group exercises in instructor's book *Art Without Compromise*, students examine and rethink their portfolios, develop a compelling statement, explore online presentation opportunities and alternative venues, and practice a public interview.

**PREREQUISITE:** Photo II or portfolio review

### THE STILL LIFE IMAGE: BREAKING THE RULES WITH FOUND OBJECTS

**10FMC12 | Zeva Oelbaum**

Oct 7–Nov 4 | Thurs 6:30–9:30 pm | \$410

As curator Marina Warner writes, there is a Russian word for "thing" with no direct translation in English—*vesch*, which means "an object with soul." It refers to any thing that has become imbued by human attachment with vitality and feeling. We all have objects that intrigue us or have special importance to us. Whether they are found objects or family heirlooms, we are

drawn to the stories that these objects tell. Our job as artists is to find a way, through our choices and the aesthetic process, to photograph these objects and communicate those stories with power. In this course, visual presentations provide inspiration and a historical perspective on still life. Assignments help students clarify their own direction. Students may come to class with a project in mind, although this is not a requirement, and may use any format.

**PREREQUISITE:** Photo II or portfolio review



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### SHOOTING WHAT YOU DON'T KNOW: THE CONCEPT, PROCESS, AND PRACTICE OF ARTISTIC RISK

**10FMC13 Patricia McDonough**

Nov 9–Dec 7 | Tues 10:00 am–1:00 pm | \$410

Photographers can find themselves shooting only the subjects and places they already know very well, and using only the techniques and equipment they are comfortable with. By identifying and challenging individual safety zones through reviews of past work and weekly individually tailored shooting assignments, this class addresses and utilizes the emotional and technical fears that hinder the formation of a strong creative identity, and explores the rich opportunities for growth that artistic risk endows. This class is appropriate for the student who is open to using the insecurities of daily life as a creative touchstone.

**PREREQUISITE:** Photo I or portfolio review

### STRANGER THAN FICTION: THE UNSTAGED NARRATIVE

**10FMC14 | Palmer Davis**

Nov 11–Dec 16 | Thurs 6:30–9:30 pm | \$410

Every picture tells a story. But whether those stories are real or imagined has long separated documentary photography from fine art. Recently the boundaries between truth and fiction have blurred. At the same time, thanks to a reaction against the '90s trend of elaborately staged tableaux, photographers are rejecting lavish productions and digital trickery for a scaled-down approach to narrative that's more personal and reality based. We consider this

merging of art and documentary by examining the work of David Hilliard, Philip-Lorca diCorcia, and Larry Sultan, as well as a new breed of photo artists like Dan Torop and Rinko Kawauchi. Discussions, shooting assignments, and critiques inspire students to discover their unique storytelling voice while producing a portfolio that reflects narrative photography's new emphasis on intimacy, ambiguity, and personal meaning. Film, digital, color, and b&w welcome.

**PREREQUISITE:** Photo I or portfolio review

### PHOTOGRAPHING THE WEIRD AND THE WONDERFUL: LESSONS IN FEARLESSNESS

**10FWW12 | Janet Beller**

Oct 9–10 & 16–17 | 10:00 am–5:00 pm |

\$460 + \$25 FEE

This workshop is for students who want to develop a personal vision around finding and photographing people and places that are offbeat and surprising. Classes focus on what makes a student's work unique and how choosing the right subject enhances this process. We wander Times Square and other New York City neighborhoods in search of unconventional people and places and approach them to make photographs. We break rules, take risks, and learn to celebrate our mistakes, as they can be important to the successful development of a personal vision. This course includes assignments, field trips, and daily critiques as ways of understanding students' individual voices. All formats and levels are welcome.

### PHOTOGRAPHY AS METAPHOR

**10FWW13 | Eric Weeks**

Oct 9–10 & 30–31 | 10:00 am–5:00 pm |

\$460 + \$25 FEE

The narrative possibilities of photography are boundless: from journalistic stories that depict a concrete description to more subjective, personal stories that often necessitate a "deeper read" for the viewer. By making photographs that serve as metaphors, rather than only presenting facts, photographers have the ability to suggest complicated narratives. Through in-depth group critiques and slide presentations, this workshop fosters the questioning of this storytelling possibility in each photographer's work. Students are encouraged to bring bodies of ongoing work for feedback from the class. Conceptual, visual, and technical aspects are addressed in order to hone each student's storytelling ability.



© Tina Schula

# Professional Practice

## 10 STEPS TOWARD BECOMING A GREAT PHOTOGRAPHER

10FWW14 | Steve Simon

Oct 16-17 | 10:00 am–5:00 pm | \$380

In this workshop, the instructor deconstructs the elements that make good photographers great, taking students to a higher level in their photographic journey. Lectures include an overview of contemporary photography and the instructor's personal work and experience, helping students develop ideas into themes and story lines. Assignments are designed to help students see in new ways and fully utilize the capabilities of digital equipment to create great content. The workshop covers the art of editing efficiently and ruthlessly to squeeze the very best out of every shoot. From finding inspiration to transforming a passion into a unique personal vision, students are kicked out of their comfort zones on the road to becoming great photographers.

## PHOTOGRAPHER'S BLOCK\*

10FWW15 | Maria Matthews

Dec 11-12 | 10:00 am–5:00 pm | \$380

Most artists, regardless of the medium, occasionally hit a wall where making anything new seems impossible. When the momentum is mysteriously not there, new fears arise, ideas are compromised, materials and skills seem lacking, comparison to others overshadows all we do, or we simply can't pick up the camera to start shooting. This class provides an inspirational forum for talking about this age-old problem and suggests tools and strategies for breaking down the walls that hinder us. Both written and visual exercises are given in class, and we explore old work looking for clues and successes. Through it all, the goal is to rebuild creative energy for making new and compelling work. Students are asked to have a digital camera and sketchbook for the class.

## NEW YORK GALLERIES: WHAT'S NEW

10FWW16 | Margaret Mathews-Berenson

Sat | Oct 9, 23, Nov 6, Nov 20, Dec 4 & 18 | 2:00–4:00 pm | \$420

Experience the contemporary photography scene firsthand with your own personal guide to New York galleries. Travel citywide from Chelsea and the Lower East Side to 57th Street and the Upper East Side. Spot the latest trends, meet the dealers, learn what's new and what's happening where—throughout the city. Lively discussions are guaranteed as you explore photography in its myriad forms today, from analog to digital, animation, video, and more.

**NOTE:** The first class meets in the lobby of 535 West 22nd Street (between 10th and 11th Avenues)

## FROM DEADPAN TO DIRECTORIAL: CONTEMPORARY PHOTOGRAPHIC PRACTICES & THEMES

10FVC23 | Jeanette May

Oct 6–Dec 15 | Wed 10:00 am–1:00 pm | \$640

This course explores the array of photographic themes and aesthetics used by contemporary artists. Examples of current trends in photographic production range from the seemingly objective product shot to intimate portraits of awkward adolescents to dramatically staged narratives. We examine the influence of the advertising imagery, online media, and our image-saturated culture on the direction of "art" photography. Through visual presentations of contemporary photos, visiting artist discussions, and class critiques, students gain a better understanding of current photographic trends and situate their own images within the New York art world. Students create photographic works using either film or digital cameras.

**PREREQUISITE:** Photo II



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

## EDITORIAL, ADVERTISING, COMMERCIAL

### PHOTOGRAPHY FOR THE ADVERTISING WORLD

10FVC21 | Steve Diamond

Oct 7–Dec 16 | Thurs 7:00–10:00 pm | \$640 + \$25 FEE

For photographers seeking advertising work and students exploring a career shooting in the ad world, this course provides the inside track. You'll learn how to get noticed, how to sell yourself in to creative directors and art buyers, and—most important—how to build an impressive reputation in the industry. You'll hear directly from prominent guests (including top agency creative directors, art buyers, and artist reps) about what they look for, what makes them hire and what makes them avoid certain photographers. The guests also participate in critiquing weekly shooting assignments. In addition, we look at award-winning campaigns from around the world to see how an advertising concept is enhanced or diminished by the photographer's execution. Strong emphasis is placed on understanding how to "read" an advertising concept.

**PREREQUISITE:** Photo II or portfolio review

### THE ART OF FASHION PHOTOGRAPHY: VISION AND PRACTICE

10FMC15 | Andrea Blanch

Oct 4–Nov 8 | Mon 6:30–9:30 pm | \$410 + \$75 FEE

Fashion is much more than glossy magazines and designer labels. Explore the nuances of a misunderstood discipline, and examine it through the lens of irony and the human condition. Discover how to translate your everyday experiences into iconic fashion and fine-art photography. Learn to observe the sources of inspiration that surround you with fresh insight. Find your unique visual voice with a seasoned photographer as your guide. This course focuses on both the vision for



and practice of fashion and fine-art photography. From selecting a location to casting and handling models, the class covers all aspects of a successful shoot. Glean tips from visiting professionals, including photographers, hair-stylists, makeup artists, and gallerists. Hone your process through personal portfolio reviews and weekly assignments, and establish a fully realized photographic perspective.

## MARKETING / BUSINESS / PRESENTATION

### MARKETING AND EDITING YOUR PHOTOGRAPHY

10FVC22 | Marcel Saba

Oct 4–Dec 13 | Mon 10:00 am–1:00 pm | \$640 + \$25 FEE

Prepare to enter the professional world of photography. In this course, assignments and lectures cover the key aspects of marketing and editing photographic work for professional purposes. Topics include building, editing, and presenting a portfolio; approaching photo editors and art buyers; finding the right agent; creating the right images; shooting for stock and building a stock library; handling billing and contracts; and maintaining rights. Professionals from various fields share their experiences. This course is designed for advanced students.

**PREREQUISITE:** Photo III or portfolio review



© Erica Elena Love

## SELF-PUBLISHING: THE PHOTO BOOK\*

10FVC01 | Erica Elena Love

Oct 6–Dec 15 | Wed 10:00 am–1:00 pm | \$640 + \$25 FEE

In recent years, book publishing has been democratized with the rise of online self-publishing websites. This class explores these new possibilities as students create a photo book based on photographs taken throughout the course. The history and significance of the form is discussed beginning with the first photo book to be commercially published in 1844, William Henry Fox Talbot's *The Pencil of Nature*. In addition to slide presentations and discussions of established photographic work, we take field trips to several art galleries, and to Printed Matter, a bookstore carrying limited-edition artist books. Through regular teacher and peer critiques, students learn how to better evaluate their own work and understand how images create intended and unintended meanings and narratives when placed within the book form.

**PREREQUISITE:** Photo I, Photo I: Digital, or portfolio review

## PUBLISHING A PHOTOGRAPHY BOOK

10FWW17 | Harvey Stein

Dec 4-5 & 11-12 | 10:00 am–5:00 pm | \$460 + \$25 FEE

Do you have a collection of photographs that you would like to see published? Fantastic ideas for book projects but need to know the first step? A curiosity about the field of publishing? This course introduces the many ways to bring a photography book to print—from commercial publishing to self-publishing. Topics include image sequence, text, design layout, proposals, contracts, agents, printers, distribution, and promotion.

## BUSINESS PRACTICE FOR THE PHOTOGRAPHER

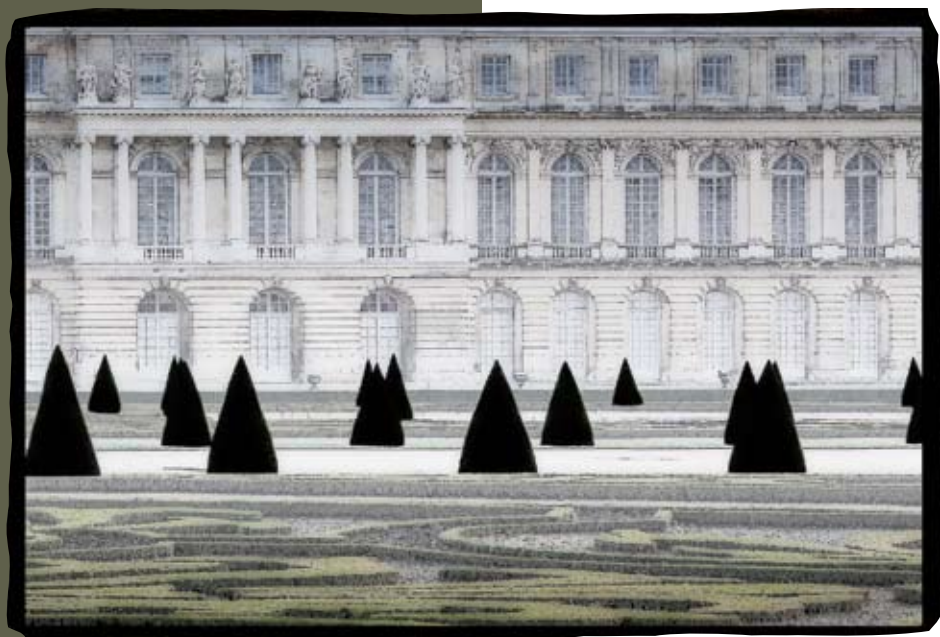
10FWW18 | Lester Lefkowitz

Dec 11-12 | 10:00 am–5:00 pm | \$380

No matter what the intended market—commercial or fine art, stock agency or newspaper—photographers need to be aware of the business practices that protect their rights. This workshop covers the do's and don'ts of business practice for the photographer. Students develop a better understanding of the photographic marketplace, including what they can expect to earn for their work. The workshop covers issues such as protecting and controlling copyrights; negotiating fees and usage rights; quotes, agreements, and invoices; model and property releases; insurance; hiring assistants; renting versus buying; record keeping; travel expenses; getting paid; how to get work; physical and virtual portfolios; work ethics; and much more.



# January Workshops



© Dan Burkholder

January Workshops are designed to provide both the newcomer and the advanced practitioner an opportunity to refine and shape their photographic skills in an intense and accelerated environment. Join faculty members Carol Dragon and Jean Marie Casbarian, along with many others in your continued pursuit of the photographic process.

## DIGITAL PHOTOGRAPHY

### Digital Camera Loans

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 classes at ICP. We often suggest that incoming students borrow a camera rather than purchase at the onset, thus providing the student with the time and experience needed to make the best purchase decision. Through Canon and Pentax's generosity, this is now possible. Cameras can be reserved on a first-come, first serve basis after registering for a class. To reserve a camera, please phone the Education Department, 212.857.0001.

### PHOTOGRAPHY I: DIGITAL\*\*

#### 11WDJ01 | M. Wesley Ham

Jan 3-7 | Mon-Fri 10:00 am-5:00 pm | \$820 + \$40 FEE

#### 11WDJ02 | Michael Vahrenwald

Jan 10-14 | Mon-Fri 6:00-10:00 pm | \$650 + \$40 FEE

#### 11WDJ03 | Karen Haberberg

Jan 15-16 & 22-23 | Mon-Fri 6:00-10:00 pm | \$770 + \$40 FEE

See course description on page 4.

### PHOTOGRAPHY II: DIGITAL

#### 11WDJ04 | Carol Dragon

Jan 10-14 | Mon-Fri 10:00-5:00 pm | \$820 + \$40 FEE

See course description on page 4.

### HOW TO USE YOUR DIGITAL SLR\*\*

#### 11WDS01A | Maynard Switzer

Jan 8 | Sat 10:00 am-5:00 pm

#### 11WDS01B | Maynard Switzer

Jan 9 | Sun 10:00 am-5:00 pm

\$290

See course description on page 4.

### HOLD THAT POSE: STRATEGIES FOR DIGITAL PHOTOGRAPHY OF KIDS\*

#### 11WDJ08 | Brad Farwell

Jan 3-7 | Mon-Fri 6:00-10:00 pm | \$650 + \$40 FEE

An eternally popular subject, children are also notoriously difficult to photograph. In this course, students learn the techniques for capturing children in motion, strategies for holding their attention, and compositional rules that will move an image beyond the documentary snapshot into the world of portraiture. Discussions also cover some simple lighting and backdrop options that can achieve studio-like results.

PREREQUISITE: Photo I: Digital or portfolio review

### DIGITAL PHOTOGRAPHY IN BLACK-AND-WHITE\*

#### 11WDJ09 | Keisha Scarville

Jan 10-14 | Mon-Fri 6:00-10:00 pm | \$650 + \$40 FEE

Creating effective digital black-and-white images can be a challenging experience. In the absence of color, the photographer must pay extra attention to tonality, lighting, composition, and contrast to guide the viewer's eye. This course is designed for students who wish to explore the creative and technical possibilities of B&W digital photography. Class discussions focus on various methods of producing monochromatic imagery, examining the digital workflow, how to visualize a scene in B&W, fine-tuning exposure, conversion strategies in Lightroom, and output options. Class assignments and activities are geared toward maximizing and enhancing digital B&W image-making skills.

PREREQUISITE: Photo II: Digital or portfolio review

### EXPLORING DIGITAL TECHNIQUES: A MULTIDISCIPLINARY APPROACH\*

#### 11WDJ10 | Claudia Sohrens

Jan 18-21 | Tues-Fri 6:00-10:00 pm | \$650 + \$40 FEE

What happens when your photographic ideas remain just that—ideas? What happens if your photographic ideas are not realized as photographs but, rather, as installations, conceptual projects, projections, public-sited works, websites, videos, slide shows, or artists' books? In contemporary art, photographic processes can be the starting point for creating works that expand the notion of the standard photo on the wall. In this course, the technologies and ideas of photography are mined for cross-disciplinary online media projects. With an experiential and multidisciplinary approach, this course supports the creation of critical work and covers digital techniques within different networking systems as well as low-budget communication tools such as cell phones and the Internet (Open

Source, blogs, Flickr, YouTube, Google Maps, Indexhibit, Arlo, Dripbooks) in combination with software skills that can extend from Final Cut Pro to iMovie, from Flash to Photoshop to InDesign.

PREREQUISITE: Photoshop I or portfolio review

## DIGITAL WORKFLOW

### MACINTOSH BASICS: AN INTRODUCTION\*\*

#### 11WMBJ01A | Lavonne Hall

Jan 3 | Mon 6:00-9:00 pm

#### 11WMBJ01B | Lavonne Hall

Jan 8 | Sat 10:00 am-1:00 pm

#### 11WMBJ01C | Lavonne Hall

Jan 8 | Sat 2:00-5:00 pm

\$100

See course description on page 5.

### PHOTOSHOP I: DIGITAL IMAGING FOR PHOTOGRAPHERS\*\*

#### 11WDJ11 | Christopher Giglio

Jan 3-7 | Mon-Fri 10:00 am-5:00 pm

\$820 + \$40 FEE

See course description on page 5.

### PHOTOSHOP I: FOR ADOBE LIGHTROOM USERS

#### 11WDJ12 | Kathleen Anderson

Jan 15-16 & 22-23 | 10:00-5:00 pm |

\$770 + \$40 FEE

See course description on page 5.

### PHOTOSHOP: THE ADVANCED COURSE\*

#### 11WDJ13 | Jean Miele

Jan 10-14 | Mon-Fri 6:00-10:00 pm |

\$650 + \$40 FEE

You're already good at Photoshop. You've attended workshops. You've mastered the fundamentals of layers and masks. You work in Photoshop all the time. What you need now is the opportunity to explore areas of the program you have not yet perfected. This advanced workshop provides expert help—and uninterrupted time—to work on: masking, silhouetting, and advanced selection techniques; luminosity masks; advanced blending options; vector masks; the gradient tool; extending tonal range by combining images; the relationship between masks, alpha channels, selections, paths, and quickmasks; smart objects and smart filters for nondestructive editing; actions and automation (with stops and interactions) to streamline workflow; and more! Step by-step demonstrations in the digital lab are supplemented with one-on-one time with the instructor to focus on individual areas of interest.

PREREQUISITE: Photoshop I or portfolio review

### DIGITAL IMAGING IN BLACK-AND-WHITE

#### 11WDJ14 | Shauna Church

Jan 10-14 | Mon-Fri 10:00-5:00 pm |

\$820 + \$40 FEE

Working with black-and-white images requires advanced techniques to control contrast and tone. In this workshop, students learn to take full advantage of the new and improved grayscale features in Lightroom, Photoshop CS4, and Camera RAW to produce full-tonal-range B&W images and prints that equal those produced in the darkroom. Topics include scanning B&W negatives and opening RAW files with full tonal range; converting color images to rich B&W; revealing the details of the image with adjustment layer masks; digital darkroom effects such as toning, hand-coloring, infrared, and solarization; photographic edges; and fine-art printing on various archival papers. Through hands-on exercises, students learn the new workflow of B&W digital imaging and produce exhibition-quality images and prints.

PREREQUISITE: Photoshop I or portfolio review

### DIGITAL PROJECTS: COLLAGE-MONTAGE-COMPOSITE

#### 11WDJ07 | Sean Justice

Jan 3-7 | Mon-Fri 6:00-10:00 pm | \$650 + \$40 FEE

This course aims to heighten awareness of the edge within the picture, to examine the practice of including edges as pictorial elements to augment and accentuate meaning, and to encourage students to explore edge elements in their work. Using examples from the history of art, with particular emphasis on photographic traditions, as well as examples from contemporary practice across several disciplines, the course interrogates the role of the edge, and asks why it has been given preference and visibility in particular compositions. Then, with technical demonstrations and hands-on instruction, students use the computer and traditional tools to create work that advances their own personal goals.

PREREQUISITE: Photoshop I or portfolio review

### ADOBE LIGHTROOM: COMPREHENSIVE\*

#### 11WDJ05 | Ports Bishop

Jan 10-14 | Mon-Fri 10:00 am-5:00 pm |

\$820 + \$40 FEE

See course description on page 5.

### ADOBE LIGHTROOM FOR BEGINNERS\*\*

#### 11WDJ06 | Ports Bishop

Jan 22-23 | 10:00 am-5:00 pm | \$540 + \$40 FEE

See course description on page 5.



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## PRINTING

### FINE ART DIGITAL PRINTING I\*

#### 011WDJ15 | Amadou Diallo

Jan 18-21 | Tues-Fri 10:00 am-5:00 pm |

\$770 + \$70 FEE

Achieving satisfying and consistent results with digital technology involves much more than simply hitting the "print" button. 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 efficiently approach troubleshooting options. By continuously applying these techniques and concepts to their own images, students 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

## CAPTURING AND PRINTING THE HIGH DYNAMIC RANGE IMAGE\*

011WDJ16 | Dan Burkholder

Jan 18–21 | Tues–Fri 10:00 am–5:00 pm | \$770 + \$70 FEE

High Dynamic Range imaging (HDR) is one of the most exciting developments in modern digital photography, giving us control over scene contrast like never before. But successful HDR is more than just bracketing exposures and using software to combine the images. In this hands-on workshop, you'll learn Dan Burkholder's gallery-proven methods for controlling both the shooting and processing sides of high dynamic range photography. Whether you want the "grunge" look in your HDR images or prefer a more "real" rendition, you'll learn how to meld HDR techniques with your own photographic style to produce images with your personal stamp of creativity. You'll be amazed at how easy it is to tackle scenes that you used to walk away from because you feared the curse of empty black shadows and blown highlights. Get a Kung Fu grip on HDR shooting and processing and printing!

PREREQUISITE: Photoshop I or portfolio review



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## WEB AND PUBLISHING

### DESIGNING CUSTOM WEBSITES FOR PHOTOGRAPHERS

11WDJ17 | Claudia Sohrens

Jan 3–7 | Mon–Fri 10:00 am–5:00 pm | \$820

See course description on page 6.

## FILM PHOTOGRAPHY

### BLACK-AND-WHITE PHOTOGRAPHY I: INTENSIVE\*\*

11WJW01 | Stephanie Badini

Jan 3–8 | Mon–Fri 6:00–10:00 pm | Sat 10:00 am–5:00 pm | \$610 + \$55 FEE

11WJW02 | Jeffrey Ladd

Jan 17–21 | Mon–Fri 10:00 am–5:00 pm | \$700 + \$55 FEE

Learn to use your camera, develop film, and print in this intensive introduction to black-and-white photography. Students take field trips, work in the darkroom, view the work of numerous photographers to explore the medium's history, and, through assignments and critiques, gain a thorough understanding of basic photography. This workshop is ideal for students wishing to advance quickly in the craft of photography. Upon completion of this workshop, students will be qualified to enroll in Photography II.

## THE LARGE-SCALE PRINT IN BLACK-AND-WHITE\*

11WJW03 | Brian Young

Jan 15–16 & 22–23 | 10:00 am–5:00 pm | \$460 + \$100 FEE

This is a technical printing class for advanced black-and-white photographers who want to print negatives beyond cut paper sizes. Using 42-inch roll paper, students enlarge B&W negatives up to 24x36 inches (35mm), 30x30 inches (6x6), and 28x35 inches (4x5) to create archivally processed "fine prints." The process is slow but the results are stunning. Critical to successful large-scale printing is the physical handling of the photographic paper during the production process. Emphasis is placed on how best to work with very large sheets of paper to ensure that the physical quality of the print is equal to the visual power of the image. Each student produces two to three final prints from one negative per day. Work is supervised and critiqued by the instructor and two teaching assistants throughout the production process.

PREREQUISITE: Photo II or portfolio review

NOTE: Because students need to partner in the production of mural prints, enrollment is limited to four groups of two students each. Students must purchase a minimum of one 42x33 inch (short roll) of the paper of their choice; available roll paper is limited so plan ahead.

## BLACK-AND-WHITE FILM: ABSTRACTING THE REAL

11WJW04 | Barron Rachman

Jan 17–20 | Mon–Fri 6:00–10:00 pm | \$420 + \$55 FEE

Students in this course expose black-and-white film to create personally meaningful representations of their environment. Through such creative darkroom techniques as reticulating film, scratching film emulsions, solarization, applying paint onto negatives, and multiple printing, students produce evocative one-of-a-kind works. By creating in this manner, photographers practice a hybrid of the aesthetics employed in painting, drawing, and traditional photography. The juxtaposing of photographs allows the images to speak to one another, opening up the visual field in a way that creates dialogue and makes space for new meanings to emerge. Traditionally captured images of contemporary life are contextualized in an emotionally laden and aesthetically nuanced landscape. These risk-taking techniques bring new energy to each student's work.

## LIGHTING

### STUDIO ON THE CHEAP

11WJW05 | Janet Beller

Jan 8–9 & 15–16 | 9:00 am–4:00 pm | \$515 + \$45 FEE

This workshop is for students who know a little about lighting, but aren't ready to buy a lot of expensive equipment. There are a number of inexpensive and easily fabricated lighting ideas that create amazingly beautiful effects. This is a hands-on course in which students gain an understanding of light and how to make it work for them. Students make and use a variety of light modifiers, such as softboxes, diffusers, reflectors, scrims, and even a couple of beauty dishes. Once you've mastered these little gems, you can go out and spend the big bucks more wisely or just keep using these for great results.

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

### LIGHTING: IN THE STUDIO AND ON LOCATION

11WJW06 | Bobbi Lane

Jan 10–14 | Mon–Fri 10:00 am–5:00 pm | \$640

11WJW07 | Robert Meyer

Jan 3–7 | Mon–Fri 6:00–10:00 pm | \$420

This workshop introduces students to the fundamentals of studio lighting. Whether for portrait or still life, in the studio or on location, students learn how to manipulate light and mood to create a desired effect. Students examine a range of techniques and their effects—soft and warm or bold and graphic. In addition to experi-

menting with umbrellas, softboxes, and grids, students become familiar with light-control devices such as fresnel spots, beauty dishes including the Mola, snoots, and 3-D reflectors.

## LIGHTING FOR THE PORTRAIT

11WJW08 | Harvey Stein

Jan 20–23 | Thurs–Sun 10:00 am–5:00 pm | \$460 + \$40 FEE

The mastery and control of light is of particular importance in a portrait. Photographers consider nuances such as how lighting the face differs from lighting the figure. This workshop covers how to illuminate subjects effectively using available light, tungsten, and strobe light. Although the emphasis is on studio lighting, the workshop also addresses outdoor and on-location lighting. Topics include lighting foreground and background elements, making correct exposures, controlling and manipulating light, using accessories (meters, reflectors, softboxes), and computing lighting ratios. Through demonstrations and critiques, students develop a repertoire of lighting techniques that are perfect for portraiture.

PREREQUISITE: Photo II or portfolio review

## PORTRAITURE AND THE FIGURE

### THE PORTRAIT AND THE VIEW CAMERA

11WJMC01 | Ken Collins

Jan 10–14 | Mon–Fri 6:00–10:00 pm | \$420 + \$15 FEE

This class explores the techniques needed to create beautiful portraits in black-and-white and in color with the 4x5 view camera. Students learn all of the movements of the camera for controlling perspective, depth of field, and selective focus. Using the view camera, students become more involved with the photographic process: pre-visualizing; concentrating on the mind's eye; seeing the light, shape, form, and tonality; and framing the picture within the 4x5 film plane. Students learn to work with studio lighting and natural light. Slide lectures feature the work of Richard Avedon, Arnold Newman, and Hiroshi Sugimoto, among others.

PREREQUISITE: Photo I or portfolio review

## TRAVEL

### TRAVEL PHOTOGRAPHY: MAKING IT WORK

11WJW09 | Sharon Collins

Jan 4–9 | Mon–Fri 6:00–9:30 pm | Sat 10:00 am–5:00 pm | \$460 + \$30 FEE

Many dream of turning their travel photography into a profession. Part practical, part aesthetic,

and part business, this workshop is geared to the serious amateur on up to those interested in selling their work. Visual presentations and critiques emphasize the importance of developing a unique point of view, and capturing the essence of a place in memorable, original travel photos. Lectures and discussions cover equipment issues, access, approach, and business/legal considerations, ranging from visas to releases, promotion, pricing, licensing, funding, and the importance of copyright, contracts, and negotiation in marketing the work. Guest photo editors provide perspectives from the other side of the light table. Students should bring a portfolio of their work for critique and development of their personal vision.

## PERSONAL VISION

### FINDING YOUR VOICE AS A PHOTOGRAPHER\*\*

11WJW10 | Jean Marie Casbarian

Jan 10–14 | Mon–Fri 6:00–10:00 pm | \$420

See course description on page 12.

## MARKETING / BUSINESS / PRESENTATION

### CREATIVITY AND SURVIVAL: TODAY'S PHOTOGRAPHER

11WJW11 | Patrick Harbron

Jan 22–23 | 10:00 am–5:00 pm | \$380

Learn how to juggle it all: tell a successful story in a photograph, keep an editor or art director happy, and maintain your artistic vision. Blending art and commerce are important components of a successful business. Building that framework involves a variety of practical and professional skills: learning the value of diversification in today's marketplace, understanding the differences between corporate, magazine, and advertising clients, and how to promote work to each. Students in this workshop define their style, identify prospective clients, and learn the do's and don't's of promotion. Topics include promo mailers and e/m, portfolios, websites, and source books; contracts, invoices, estimates, and releases; copyright issues; stock licensing, stock agencies, and representation; and tips gleaned from more than eighty editorial, advertising, and personal assignments.



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# Full-Time Programs



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For further program information, please contact Certificate and Degree Programs at 212.857.0063 or [cthunan@icp.edu](mailto:cthunan@icp.edu), or visit [www.icp.org](http://www.icp.org).

## ICP-BARD MFA PROGRAM IN ADVANCED PHOTOGRAPHIC STUDIES

CHAIR: **Nayland Blake**

Application Deadline:  
Friday, January 7, 2011

## ONE-YEAR CERTIFICATE PROGRAMS

- Documentary Photography and Photojournalism

CHAIR: **Alison Morley**

- General Studies in Photography

CHAIR: **Marina Berio**

Application Deadline  
Friday, March 11, 2011

For full descriptions of courses offered in the Full-Time Programs, see the online version of this catalogue at [www.icp.org](http://www.icp.org).

**HOLIDAY NOTE:** Classes and workshops offered in the Full-Time Programs will not meet on the following holidays: Thanksgiving break, November 24–28 (Wednesday–Sunday). Classes and workshops WILL meet on Columbus Day, October 11 (Monday).

## GENERAL STUDIES IN PHOTOGRAPHY

**Chairperson: Marina Berio**

The General Studies in Photography Program offers an advanced visual studies curriculum to approximately 45–50 national and international students per year. With the goals of broadening each student's vision and building a foundation for individual practice, the program explores the history of photography, contemporary theory, craft and technique, and personal picture making.

**PLEASE NOTE:** The ICP-Bard Undergraduate Photography Program is an option track within the General Studies Program. Students who successfully complete the program receive 32 credits from Bard College toward their undergraduate degree.

## GENERAL STUDIES SEMINAR

- 10FFTG501A | Marina Berio**  
Oct 4–Dec 6 | Tues 2:00–6:00 pm
- 10FFTG501B | Pradeep Dalal**  
Oct 4–Dec 6 | Tues 2:00–6:00 pm

**10FFTG501C | Allen Frame**  
Oct 4–Dec 6 | Tues 2:00–6:00 pm

**10FFTG501D | Jesal Kapadia**  
Oct 4–Dec 6 | Tues 2:00–6:00 pm

This seminar is a foundation course for all students in the General Studies Program. Its purpose is to explore photography's cultural, sociopolitical, artistic, and psychological uses. Readings and photographic assignments provide the basis for in-class discussions. Open only to full-time students enrolled in the General Studies Program.

## TECHNICAL SEMINAR IN BLACK-AND-WHITE PHOTOGRAPHY

**10FFT01A | Jay Manis**  
Oct 4–Dec 6 | Mon 10:00 am–1:00 pm

**10FFT01B | Brian Young**  
Oct 5–Dec 7 | Tues 10:00 am–1:00 pm

**10FFT01C | Barron Rachman**  
Oct 5–Dec 7 | Tues 10:00 am–1:00 pm

This seminar emphasizes the relationship between concept, technique, and image making. The purpose of this course is to familiarize students with a range of techniques available for subtly controlling and expanding the expressive capacity of the photographic print. Topics include camera handling, masking techniques, contrast control, chemistry for modifying the basic structure of silver emulsions, and print finishing.

## TECHNICAL SEMINAR IN COLOR

**10FFT02A | Tema Stauffer**  
Oct 4–Dec 6 | Mon 10:00 am–1:00 pm

**10FFT02B | Matthew Monteith**  
Oct 5–Dec 7 | Tues 10:00 am–1:00 pm

This course provides an introduction to color printing and the techniques necessary to enhance the expressiveness of the image. We place emphasis on creating a meaningful body of work that merges personal statement, aesthetics, and technique. In addition to learning the printing process, students participate in critiques, discussions, and slide presentations.

## NON-SILVER PRINTING: ALTERNATIVE PROCESSES

**10FBW4 | Tricia Rosenkilde**  
Oct 4–Dec 6 | Mon 10:00 am–1:00 pm

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 are used for contact printing in various processes, including cyanotype, van dyke brown, and palladium emulsions. Blending

the best of both modern and antique methods, students initially take advantage of working in the digital lab to create new enlarged negatives from original film negatives or slides, prints, and/or digital files. The class then prints these negatives in the traditional wet darkroom to create exciting, unique, handmade prints that will stand the test of time. In addition to technique, this course presents the historical context of these processes. Critiques of student work examine the aesthetic qualities of images rendered through the contemporary application of these time-honored processes.

## GENERAL STUDIES DIGITAL TECHNICAL SEMINARS

**10FFTG503A | Abraham McNally**  
Oct 7–Dec 16 | Thurs 2:00–5:00 pm

**10FFTG503B | Per Gylfe**  
Oct 8–Dec 17 | Fri 2:00–5:00 pm

**10FFTG503C | Sean Justice**  
Oct 7–16 | Thurs 2:00–5:00 pm

**10FFTG503D | Claudia Sohrens**  
Oct 8–Dec 17 | Fri 2:00–5:00 pm

The GS digital curriculum is an in-depth exploration of all aspects of the digital image workflow, from image capture and scanning, to browsing and editing software, to image file correction and manipulation, to preparation of files for printing and other uses. Through demonstrations, exercises, and critiques, students learn about scanning, RAW file conversion, image retouching, advanced color and tonal adjustments, selections for collage methods, layering and masking principles, color management, and safe long-term file storage practice. Class placement according to ability levels is determined by the digital staff during orientation.

## HISTORY OF PHOTOGRAPHY

**10FFTG502 | Vanessa Rocco**  
Oct 4–Dec 6 | Mon 2:00–5:00 pm

This course will cover major movements and practitioners of photography from its beginnings in the 1830s through the immediate postwar period, with a heavy emphasis on the first half of the 20th century. Organized both chronologically and thematically, the course will provide an introduction to the medium within historical and cultural contexts, as well as teach students to engage in formal analysis and write critically about photographic images. Areas covered will include the European avant-garde, women and photography, and photo exhibition practices. We will make intensive use of the ICP museum, its archives and its collections.

## VISUAL THINKING FOR MAGAZINES

**10FFT03 | Clinton Cargill**  
Oct 4–Dec 6 | Mon 6:30–9:30 pm

In this course, students develop a thoughtful, informed approach to magazine work. Each week, students tackle a typical magazine assignment: read a manuscript, conduct research, "concept out," photograph, print, edit, and present work as an opening spread to a story. The class critiques work in an open forum. Discussions also cover the practicalities of model releases, fees, portfolio presentation, and job delivery. Slide presentations and lectures offer an overview of the history of magazines from their original goals to how they operate in today's market. Guest photographers, photo editors, and art directors share their perspectives on the field.

## LIGHTING: IN STUDIO AND ON LOCATION

**10FFTG503 | Bobbi Lane**  
Oct 6–Dec 15 | Wed 10:00–1:00 pm

This hands-on course is geared to teaching students how to take control of any situation and learn how to master the art of lighting. The class covers the foundations of lighting: direction, quality, and depth in great detail. In addition to sharpening their skills with umbrellas, soft boxes, and grids, students become familiar with such light control devices as Fresnel spots

and beauty dishes. With lighting demonstrations, lectures, and shooting, this workshop covers today's lighting styles and all the most up-to-date equipment. Advanced techniques include dragging the shutter by mixing tungsten and strobes, effective camera shake, and color correction and manipulation. Expanding your repertoire of techniques and styles enhances your creative potential for making more memorable photographs.

## VIEWS FROM HOME

**10FTGS04 | Corinne Mae Botz**  
Oct 6–Dec 17 | Wed 2:00–5:00 pm

The home is an entry to memories, dreams, and desires; it is both a fictional and a lived reality. This course covers family photography and domestic space. Students become familiar with a wide range of historical and contemporary photographers who explore family. Visiting artists share their work and knowledge. We discuss how family snapshots construct memory and identity, and how the introduction of the camera can complicate family dynamics and strengthen bonds. Students develop a personal view of home and create a photographic series that relates to the themes covered in class. Technical and aesthetic considerations are addressed.

## ISSUES IN CONTEMPORARY VIDEO

**10FFTG505 | Jesal Kapadia**  
Oct 6–Dec 15 | Wed 2:00–5:00 pm

A novelty in the 1960s, video as an artistic medium today easily coexists with painting, sculpture, film, and photography in most art galleries and museums. In this intensive seminar, we discuss how artists have used this powerful technology to address issues that are personal, aesthetic, and political, and trace its impact on emerging practices in contemporary art. Class sessions address video's multiple histories and its relationship with other new media art forms, open-source networks, and the Internet. Through examination of video's history, theory, and activism, students engage in a critical dialogue about this evolving medium. Participants make a final presentation on an issue pertinent to contemporary video.

## POSTCARDS FROM REAL WORLDS

**10FFTG506 | Darin Mickey**  
Oct 8–Dec 17 | Fri 10:00 am–1:00 pm

This course explores the contemporary parameters of the documentary-based photo project. Students are encouraged to push their work beyond traditional documentary structures and look for new ways of interpreting reality-based subjects. Historical rediscovery, surface typologies, diarist interpretation, and metaphorical narrative are among the many methods examined. Questions regarding technique, content, and access are addressed through individual and group critiques. The work of photographers, writers, and filmmakers—Paul Graham, Eva Hoffman, Ross McElwee, Jim Goldberg, Werner Herzog, Taryn Simon, Studs Terkel, Zoe Leonard, Mark Steinmetz—are discussed.

## UNDERSTANDING PORTRAITURE

**10FTGSMC01 | Joshua Lutz**  
Oct 7, 21, Nov 4, Nov 18, & Dec 9 |  
Thurs 10:00 am–1:00 pm

What is a good portrait? Taking a portrait often tells the viewer more about the photographer than the sitter. This class is designed to explore one's personal vision through the combination of a brief historical overview, technical guidance, and a look at related contemporary issues. Students produce a broad range of portraits designed to gain a better understanding of their relationship to portraiture, and are encouraged to rethink their understanding of a portrait and to photograph people in entirely different ways. We look at how these different approaches change how images are interpreted.

## OBJECT(S): A CONTEMPORARY APPROACH

**10FTGSMC02 | Tanya Marcuse**

Nov 11–Dec 16 | Thurs 10:00–1:00 pm

This course explores the rich territory of photographs of inanimate objects. Discussions and assignments investigate themes such as narrative and still-life, the object and the archive, the uncanny object, and meaning and metaphor. The conventions of historical still-life painting are examined as both a foundation and a point of departure for contemporary photographers. After completing a series of exploratory assignments during the first half of the course, each student proposes and produces a final body of photographs. We look at the work of artists including Roger Fenton, Jan Groover, Steve Pike, Corinne May Botz, Gabriel Orozco, Ann Hamilton, Stephen Frailey, Martin Parr, Taryn Simon, Laura Letinsky and Sharon Core. We also visit the Metropolitan Museum to see Dutch 17th-century still-life paintings, and works by Soutine, Chardin, and Cézanne.

## LARGE-FORMAT PHOTOGRAPHY

**10FTGSMC03A | Joshua Lutz**

Oct 7–Nov 4 | Thurs 2:00–5:00 pm

**10FTGSMC03B | Joshua Lutz**

Oct 7–Nov 4 | Thurs 6:30–9:30 pm

The large-format camera has unique features that influence both the photographic process and the quality of the resulting image, offering greater pictorial control. Large-format photography provides the possibility of creating extraordinarily clear images because of the larger film size and the photographer's ability to expose and process sheet film individually. This course investigates the various 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 direction. For students who do not own a large-format camera, ICP provides 4x5 cameras.

## RESEARCHING A PHOTOGRAPHY PROJECT

**10FTGSWW01 | Deirdre Donohue**

Oct 2-3 | 10:00 am–5:00 pm

This workshop is designed for full-time students working in documentary photography. The class surveys recommended reference materials and resources, including books, vertical files, databases, and archives. The objective is to explore search strategies that lead to more efficient and better quality results. This class is held in the Digital Media Lab and includes a field trip to the New York Public Library.

## AN EMPHASIS ON LIGHT AND STYLE

**10FTGSWW02 | Frank Franca**

Oct 9–10 & 16–17 | 9:00 am–4:00 pm

Light is a photographer's most powerful tool. Like a painter who transforms a scene with a brushstroke, the photographer uses high-light, shadow, and contrast to create mood and convey personal style. In this workshop, students learn how the manipulation of light can create drama, glamour, mystery, suspense, and fantasy. Through demonstrations and discussions of a variety of media (painting, video, and photography), this workshop encourages students to view light with a critical eye. Students learn to apply various styles of lighting to their work.

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

## EVIDENCE OF THINGS PARTIALLY TRUE

**10FTGSWW03 | Mark Alice Durant**

Oct 23–24 & Nov 6–7 | 10:00 am–5:00 pm

This workshop explores how photography is inextricably bound up with what we consider to be true. Since photography's inception, its

## 18 FULL-TIME PROGRAMS



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evidentiary quality has been utilized to document the minor spectacles of the everyday, to reveal hidden forces, or to give credence to the improbable. Contemporary tableau photographers such as Crewdson, diCorcia and Gaskell borrow from film and theater to stretch our ideas of narrative plausibility, while others such as Joan Fontcuberta have enlisted the look of science to construct persuasive fallacies. In terms of the paranormal, whether it is conspiracy theories of alien invasion or age-old tales of haunted houses, believers and skeptics alike have utilized photography and other modern technologies to prove or debunk the otherworldly. From spiritualist images of the 19th century to the Museum of Jurassic Technology to the low-tech illusionism of Vik Muniz, this class explores how artists employ photography and related media to examine the fuzzy edges of visual truth.

## GETTING CLOSE: ACCESS, OBSERVATION, AND THE DOCUMENTARY IMAGE

**10FTTWW03A | Joseph Rodriguez**

Oct 23–24 & Nov 13–14 | 10:00 am–5:00 pm

**10FTTWW03B | Joseph Rodriguez**

Dec 4–5 & Dec 18–19 | 10:00 am–5:00 pm

A good documentary photographer can get to the heart of a place, moment, person, and situation. In this workshop, students learn how photographers establish contact with people and interpret situations with honesty and clarity. How does one overcome the fear of photographing and being photographed? What does it mean to be an outsider? How does a photographer gain access? What is the interview process? Assignments challenge students to confront these questions as they create documentary images. Slide lectures and discussions provide an overview of documentary photography, as well as references for further exploration. Students have the option of working in black-and-white or color.

## INTIMACY AND DISTANCE

**10FTTGSWW04 | Allen Frame**

Oct 30–31 & Nov 13–14 | 10:00 am–5:00 pm

This workshop explores the physical and psychological distance a photographer maintains from a subject. Photographers often feel self-conscious, awkward, or timid when working from a distance that is either too far or too close. This workshop addresses some of the subtle and complicated strategies of achieving the appropriate distance for one's vision. The balance between atmosphere (often the longer view) and intensity (often the closer view) are examined in the work of contemporary photographers, including Nan Goldin, Philip-

Lorca diCorcia, and Christian Walker, as well as that of notable filmmakers like Antonioni, Cassavetes, and Tarkovsky. The workshop also explores how connection and alienation are reconciled in the work of photographers such as Diane Arbus, Robert Frank, and Garry Winogrand.

## SIGHT, SITE, CITE

**10FTTGSWW05 | Robert Blake**

Nov 20-21 & Dec 4-5 | 10:00 am–5:00 pm

This course is designed for students interested in working specifically on location or within a defined space. We review each participant's work and explore site-specific contemporary works by artists and photographers via slides and videos, at galleries, and in various New York locations. Individual assignments identify and suggest ways to produce for the next session. The second weekend continues our discussions, visits, and review of new work, while providing further technical guidance.

## DOCUMENTARY PHOTOGRAPHY AND PHOTOJOURNALISM

**Chairperson: Alison Morley**

The Documentary Photography and Photojournalism Program provides professional training for 30–40 advanced photographers each year. Students learn the practical and creative aspects of working as a documentarian and photojournalist. The program focuses specifically on the investigative skills and technical knowledge necessary to advance in the difficult and complex world of reportage.

## DOCUMENTARY PHOTOGRAPHY AND PHOTOJOURNALISM SEMINAR

**10FFTPJ01A | Alison Morley**

Oct 5–Dec 7 | Tues 2:00–6:00 pm

**10FFTPJ01B | ICP Faculty**

Oct 5–Dec 7 | Tues 2:00–6:00 pm

**10FFTPJ01C | Karen Marshall**

Oct 5–Dec 7 | Tues 2:00–6:00 pm

This seminar is a foundation course for all students enrolled in the Documentary Photography and Photojournalism Program. Weekly critiques of ongoing work encourage students to establish a strong point of view in their imagery. Students receive guidance toward fulfilling individual project goals.

## PICTURE MAKING: ON THE STREET

**10FFTPJ02A | Joseph Rodriguez & Brian Young**

Oct 4–Dec 6 | Mon 6:30–9:30 pm

**10FFTPJ02B | Jonathan Torgovnik & Nadja Masri**

Oct 4–Dec 6 | Mon 6:30–9:30 pm

**10FFTPJ02C | Judith Levitt & Andrew Lichtenstein**

Oct 5–Dec 7 | Tues 6:30–9:30 pm

Conceiving, developing, and executing a photographic project requires an intimate understanding of subject matter. The ability to translate this knowledge into exciting visual material with strong editorial skills helps refine the work into a creative form. Using the cultural and economic diversity of New York as our subject and drawing inspiration from the Photo League and the New York School, students in this course undertake two to three clearly defined group projects that challenge them to become more disciplined in their approach and more determined in their resolve. Projects may take the form of an essay, a documentary project, or a multimedia presentation.

## TECHNICAL SEMINAR IN BLACK-AND-WHITE PHOTOGRAPHY

**10FFT01A | Jay Manis**

Oct 4–Dec 6 | Mon 10:00 am–1:00 pm

**10FFT01B | Brian Young**

Oct 5–Dec 7 | Tues 10:00 am–1:00 pm

**10FFT01C | Barron Rachman**

Oct 5–Dec 7 | Tues 10:00 am–1:00 pm

This seminar emphasizes the relationship between concept, technique, and image making. The purpose of this course is to familiarize students with a range of techniques available for subtly controlling and expanding the expressive capacity of the photographic print. Topics include camera handling, masking techniques, contrast control, chemistry for modifying the basic structure of silver emulsions, and print finishing.

## TECHNICAL SEMINAR IN COLOR

**10FFT02A | Tema Stauffer**

Oct 4–Dec 6 | Mon 10:00 am–1:00 pm

**10FFT02B | Matthew Monteith**

Oct 5–Dec 7 | Tues 10:00 am–1:00 pm

This course provides an introduction to color printing and the techniques necessary to enhance the expressiveness of the image. We place emphasis on creating a meaningful body of work that merges personal statement, aesthetics, and technique. In addition to learning the printing process, students participate in critiques, discussions, and slide presentations.

## VISUAL THINKING FOR MAGAZINES

**10FFT03 | Clinton Cargill**

Oct 4–Dec 6 | Mon 6:30–9:30 pm

In this course, students develop a thoughtful, informed approach to magazine work. Each week, students tackle a typical magazine assignment: read a manuscript, conduct research, "concept out," photograph, print, edit, and present work as an opening spread to a story. The class critiques work in an open forum. Discussions also cover the practicalities of model releases, fees, portfolio presentation, and job delivery. Slide presentations and lectures offer an overview of the history of magazines from their original goals to how they operate in today's market. Guest photographers, photo editors, and art directors share their perspectives on the field.

## DIGITAL PHOTOGRAPHY FOR DOCUMENTARY AND PHOTOJOURNALISM STUDENTS

**10FFTPJ03A | Per Gylfe [Digital I]**  
Oct 4–Dec 6 | Mon 2:00–5:00 pm

**10FFTPJ03B | Tom White [Digital II]**  
Oct 4–Dec 6 | Mon 2:00–5:00 pm

**10FFTPJ03C | ICP Faculty [Digital III]**  
Oct 6–Dec 17 | Wed 2:00–5:00 pm

This technical course prepares students to work as digital photographers and addresses the applied skills of professional photojournalists working in digital media today. Topics include camera operation, file transfers, editing techniques, basic image enhancements, and proofing for the working photojournalist. Students develop a practical digital workflow to accelerate efficiency and productivity in the professional world. Weekly reviews as well as assignments build digital competency. Students are placed after testing in a beginning, intermediate, or advanced level.

## LIGHTING FOR THE DOCUMENTARY PHOTOGRAPHER

**10FFTPJ04A | Bobbi Lane**  
Oct 6–Dec 15 | Wed 2:00–5:00 pm

**10FFTPJ04B\* | Nelson Bakerman**  
Oct 7–Dec 16 | Thurs 7:00–10:00 pm

**10FFTPJ04C\* | Nelson Bakerman**  
Oct 8–Dec 17 | Fri 10:00–1:00 pm

Is lighting for contemporary documentary photography driven by technique or by content? What is the distinction between lighting inspired by fiction versus nonfiction? This course explores these questions, as well as the specific lighting techniques appropriate for documentary subjects and situations. Sessions include hands-on instruction for street lighting, mixed lighting indoors, and the equipment necessary for each technique. The course also profiles the early pioneers of documentary photography and their techniques and calls on guest speakers working in the field today to discuss their approaches to the genre. Other topics include the speed, quality, and choreography of lighting techniques.

**NOTE:** Class is held in the photographer's studio located in downtown Brooklyn.

## THE HISTORY OF PHOTOJOURNALISM

**10FFTPJ05 | Ed Grazda & Robert Stevens**  
Oct 7–Dec 16 | Thurs 10:00 am–1:00 pm

This seminar examines the development of photographic reportage from the 1840s to the present. We trace photography's gradual replacement of older media and the rise of the modern illustrated magazine. This course also examines the changing relationship of word and image on the printed page, the role of the photo editor, the development of the photo essay, and the influence of social documentarians such as Lewis Hine and the FSA photographers, as well as recent European and American documentary photographers.

## PRINCIPLES OF COLOR FOR PHOTOJOURNALISTS

**09FFTPJMC01 | Bill Armstrong**  
Oct 5–Nov 2 | Tues 10:00 am–1:00 pm

In this introduction to color theory, students learn how the materials of photography and digital print media translate color from film or digital capture to screen and print. Topics include how we see color and light; additive (RGB) and subtractive (CMYK) processes; color systems; the interaction of colors, harmony, and contrast; and the psychology and meaning of color. Readings begin with landmark writings by Goethe, Chevreul, Itten, Munsell, and Albers, then move forward to today's photographic technical and aesthetic practices. Students discover ways to respond to light and color for maximum impact in their work.

## THE DOCUMENTARY INTERVIEW

**10FFTTWW01 | Leeor Kaufman**  
Oct 16–17 & Nov 6–7 | 10:00 am–5:00 pm

This workshop offers basic audio and video tutorials in recording interviews that could be edited into video pieces or other multimedia works. The instructor presents, and students practice, various techniques for engaging an interview subject and eliciting interesting responses.

## THE BIG IDEA

**10FFTPJWW02A | Bob Sacha**  
Oct 30–31 | 10:00 am–5:00 pm

**10FFTPJWW02B | Bob Sacha**  
Nov 6–7 | 10:00 am–5:00 pm

Great stories live all around us. This workshop helps students photograph good stories in new ways—and even pitch them to magazines. The first step is learning to find story ideas: ones that are relevant in society and that are at once simple but profound; stories that make you say, “I wish I had thought of that!” The second step is to create a series of images that help people see the ordinary in an extraordinary way.

## GETTING CLOSE: ACCESS, OBSERVATION, AND THE DOCUMENTARY IMAGE

**10FFTPJWW03A | Joseph Rodriguez**  
Oct 23–24 & Nov 13–14 | 10:00 am–5:00 pm

**10FFTPJWW03B | Joseph Rodriguez**  
Dec 4–5 & Dec 18–19 | 10:00 am–5:00 pm

A good documentary photographer can get to the heart of a place, moment, person, and situation. In this workshop, students learn how photographers establish contact with people and interpret situations with honesty and clarity. How does one overcome the fear of photographing and being photographed? What does it mean to be an outsider? How does a photographer gain access? What is the interview process? Assignments challenge students to confront these questions as they create documentary images. Slide lectures and discussions provide an overview of documentary photography, as well as references for further exploration. Students have the option of working in black-and-white or color.

## SHOOTING FOR THE HYPER-LOCAL: NEW YORK DAILY NEWSPAPERS AND WIRE SERVICES

**10FFTPJWW04 | RJ Mickelson**  
Oct 30–31 | 10:00 am–5:00 pm

Students in this course learn the professional skills necessary for shooting for hyper-local publications in New York City. The workshop orients students to managing their time and executing what's expected in today's market, which is becoming far more intimate, behind-the-scenes, and focused on the political and cultural landscape of New York's diverse neighborhoods. Whether the assignment is shooting a 10-minute portrait, a press conference, or a poetry reading, students get a sense of how to shoot and edit a range of images. Workshop assignments consist of daily AP Day Schedule-type shoots to give students a sense of what they will likely be shooting within the context of smaller New York-based cultural and political reporting.

## VISUAL JOURNALISM'S NEW RULES\*

**10FFTPWW05 | Stephanie Sinclair**  
Nov 6–7 & 20–21 | 10:00 am–5:00 pm

This workshop focuses on the long-term photographic essay. Students explore their interests and motivations to help them cultivate and execute their own long-term projects. We discuss both linear and nonlinear forms of the essay, with and without the use of text, sound, video, and other media. We reference a variety of models, from mainstream publications to exhibitions and digital environments. Discussions include the historical context of photo-

journalism, concerned photography, advocacy photography, and photographing with a point of view while working within journalistic and ethical guidelines.

## FOCUS ON YOUR OWN PHOTOGRAPHIC VISION TO BECOME AN AUTHOR

**10FFTPJWW06 | Giorgia Fiorio**  
Nov 13–14 & 20–21 | 10:00 am–5:00 pm

Photography is an alphabet and a language. In this course, we examine how photographers become authors by discovering their own unique viewpoints and creating the imprints that define their photographic vocabularies. This workshop aims to discover how each of us sees things differently and how these “pictures” translate into personal visions—a critical step to developing one's personal photographic mission. Students focus on what moves them most deeply and compels them to express themselves through photography. We also examine the technical elements that work best for each individual. Students may work in color or in black-and-white and may use various camera formats and technical processes.

## ICP-BARD PROGRAM IN ADVANCED PHOTOGRAPHIC STUDIES: MASTER OF FINE ARTS

### Chairperson: Nayland Blake

The ICP-Bard Program in Advanced Photographic Studies is a two-year, 60-credit graduate program leading to an MFA degree. The program brings together Bard and the ICP faculty, visiting artists, and the ICP curatorial staff to address the critical issues facing photography, its aesthetic practice, and changing technology.

### GRADUATE SEMINAR

**10FBGR01 | Nayland Blake**  
Sept 7–Dec 14 | Tues 10:00 am–1:00 pm

### PRACTICES, TECHNIQUES, AND STRATEGIES

**10FBGR02A | Nancy Davenport (1st Year)**  
Sept 13, 27, Oct 11, 25, Nov 8, 22, Dec 6, Dec 20 | Mon 2:00–5:00 pm

**10FBGR02B | Nancy Davenport (2nd Year)**  
Sept 20, Oct 4, 18, Nov 1, 15, 29, Dec 13 | Mon 2:00–5:00 pm

## CRITICAL PRACTICE: FROM CRITIQUE TO REHABILITATION: DOCUMENTARY TODAY

**010FBGR03 | David Deitcher**  
Sept 1–Dec 15 | Wed 10:00 am–1:00 pm

This course traces the postwar critique of documentary practice in photography and film to the rise of fascism and Stalinism during the early 1930s—specifically, to the debates pitting “realism,” as promulgated by Georg Lukàcs, against modernist innovations as advocated by, among others, Bertolt Brecht, Walter Benjamin, and Theodor Adorno. The seminar explores the expanding terms of the critique of documentary during the early 1960s within the fields of anthropology and ethnographic filmmaking as cultural effects of the unfolding historical process of decolonization. We look at and discuss experimental works that emerged in the wake of these critiques, and consider the recent rehabilitation of both experimental and ostensibly traditional methods as a result of 9/11 and the so-called war on terror. Students participate in weekly roundtable discussions of texts and relevant artworks, and present an oral seminar report based on an independent research project. That oral presentation forms the basis for the final research paper that is due at the end of the semester.

## CURATORIAL STRATEGIES: THE OBJECT AND THE EXHIBITION IN MODERN AND CONTEMPORARY ART

**10FBGR0 | Carol Squiers**  
Sept 1–Dec 15 | Wed 6:30–9:30 pm

This course examines the ways in which artworks and other cultural objects are used to produce knowledge, experience, power, and pleasure in the modern exhibition. Students study temporary and permanent exhibitions in galleries and museums, read critical texts, participate in discussions, and create exhibition plans and the supporting material for them. Several Friday-evening class trips to local museums are required.

**NOTE:** Class is held in the ICP Exhibitions Department (in the tower), 1133 Avenue of the Americas at 43rd Street, 14th Floor/Conference Room.

## CRITIQUE

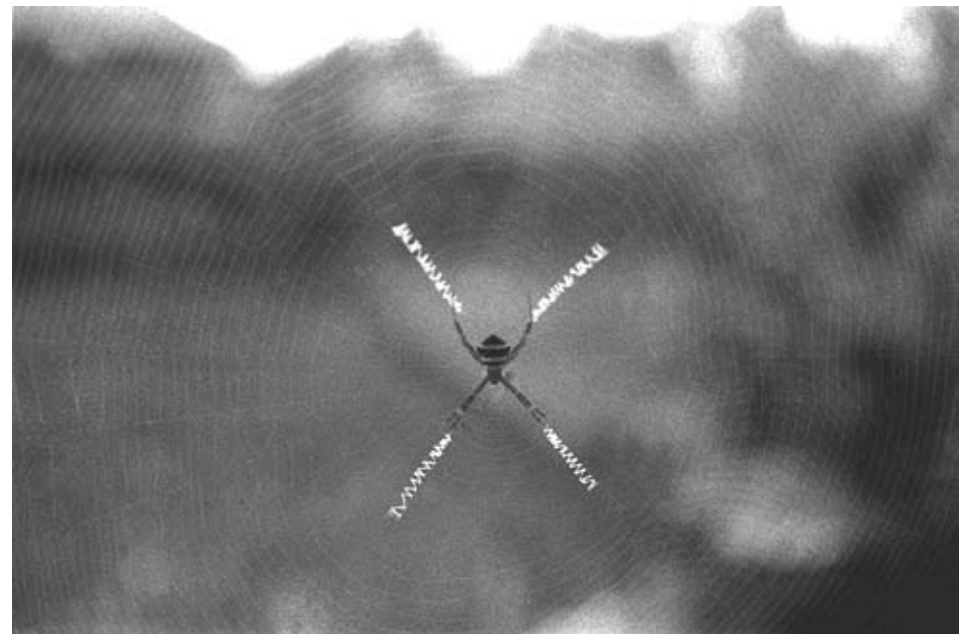
**10FBGR04 | Nayland Blake & Nancy Davenport**  
Sept 1–Dec 15 | Wed 2:00–5:00 pm

**NOTE:** Class is held at the ICP-Bard MFA Studios in Long Island City.

## PROFESSIONAL PRACTICE

**010WBGR06 | Joshua Lutz**  
Sept 2, 16, 30, Oct 14, 28, Nov 11, Dec 2 & 16 | Thurs 10:00 am–1:00 pm

**NOTE:** 2nd year students



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## VIDEO FOR PHOTOGRAPHERS

**10FBGR0 | Cecilia Dougherty**  
Sept 3–Nov 5 | Fri 2:00–5:00 pm

This 10-week immersion in the specifics of videography covers camerawork, sound, in-camera and digital editing, working with text and titles, and external audio (e.g., music and sound effects). Class time is devoted to discussion of critical issues in time-based media, screenings of video by artists and filmmakers, and critique of work produced in class. Course work includes a series of immediate short assignments and then the creation of an original work in video. The final video can be experimental, narrative, documentary, installation, performance-related, etc., based on each student's priorities and methodologies.

## INTERNSHIP

**10FBGR06**

## Resident Art Projects

## INDEPENDENT PROJECTS

**10FBGRWW01 | Nina Katchadourian**  
Oct 22, Nov 5 & 19 | Fri 10:00 am–2:00 pm

## AFFILIATE PROGRAMS

### Bard College

Initiated in 2003, the ICP-Bard Program in Advanced Photographic Studies is a partnership between the International Center of Photography and the Milton Avery Graduate School of the Arts at Bard College. The program combines Bard's legacy of educational experience with ICP's specialized resources in photography. Students earn a master of fine arts degree through intensive work at ICP, integrating firsthand experience in the field of photography with challenging critical study of the history, impact, and evolution of the medium. For further information, please contact ICP Degree and Certificate Programs at 212.857.0063 or visit [www.icp.org](http://www.icp.org).

### St. John's University

The St. John's University BFA degree program in photography introduces students to a variety of possibilities within the photographic field and allows individualized study toward career goals. Photography majors are required to take 96 credits in art and photography, of which 36 credits are taken during their junior year at ICP within the General Studies Program.

### Barnard College

Barnard College offers Supervised Projects in Photography, a course designed for students to conduct independent projects in photography. Students consider photography's role in sociology, journalism, and scientific research, as well as in the fine arts. Students may qualify for additional technical training and darkroom access at ICP.

### Marymount Manhattan College

Marymount Manhattan College offers Art 347 Photography Study in New York, a course designed for art majors or photography minors at ICP. Students may register for a maximum of 12 credits cumulatively within ICP's Continuing Education Program.

### Ringling College of Art and Design

Ringling College of Art and Design (Sarasota, Florida) offers selected Ringling students an opportunity to study at ICP, in conjunction with the General Studies in Photography Program, for one year.

## New York University

The New York University Master of Fine Arts in Studio Art program embraces diverse media choices. NYU MFA students study at New York University's Department of Art and Art Professions and can also take graduate-level courses and use the facilities at ICP. For further information, please call NYU at 212.998.5700 or visit [www.nyu.edu/education/art](http://www.nyu.edu/education/art).

## 20TH CENTURY IN PHOTOGRAPHY

**10FGR01 | Peter Kloehn**  
Sept 1–Dec 15 | Wed 6:45–10:00 pm  
NYU course E90.90.2096.01

## WORKSHOPS IN PHOTOGRAPHY

**10WGR01 | Workshops in Photography**  
NYU course E90.90.2096.01

## WORK/STUDY AND TEACHING ASSISTANTSHIPS PROGRAM

A limited number of work/study and teaching assistantship positions are available each term for those enrolling in ICP's Continuing Education Program. For more information, call 212.857.0006.

## TEEN ACADEMY

ICP's Teen Academy offers a variety of opportunities for teenagers to develop their knowledge of photography. Courses range from 10-week classes in black-and-white instruction to a yearlong intensive program focusing on professional applications. For more information, please call Teen Academy Coordinator Katie Kline at 212.857.0061 or email [teen\\_academy@icp.org](mailto:teen_academy@icp.org). To register for classes, visit us online at [www.icp.org](http://www.icp.org) or call 212.857.0001.

This program is made possible with generous support from the Altman Foundation, Susan and Thomas Dunn, Joseph Alexander Foundation, Milton and Sally Avery Arts Foundation, The Cowles Charitable Trust, Mary A. Goodman, Cynthia Keiser, and The Contemporaries.

**HOLIDAY NOTE:** Fall classes and workshops will not meet on Columbus Day, October 11 (Monday) and Thanksgiving break, November 24–28 (Wednesday–Sunday).

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

**10FTA01A | Tom Holton**  
Oct 9–Dec 18 | Sat 11:00 am–2:00 pm

**10FTA01B | Ifétayo Abdus-Salam**  
Oct 9–Dec 18 | Sat 3:00–6:00 pm

\$700 + \$55 FEE

Teenagers are invited to learn the basics of black-and-white photography. Students learn to

make exposures with a 35mm camera, process film, and create prints in ICP's darkrooms. On field trips and shooting assignments, students expand their understanding of the technical and aesthetic possibilities of photography. Students also discuss the work of historical and contemporary photographers. The curriculum includes darkroom time, slide lectures, assignments, critiques, a photographic field trip, and a guest artist visit. By the end of the course, students will have developed a portfolio of prints and an artist's statement. The course culminates in a final presentation for family and friends.

**NO PREREQUISITE.** Scholarships available.

## PHOTOGRAPHY II IN BLACK-AND-WHITE: ENVISIONING OUR MEMORIES

**10FTA02A | Jaime Schlesinger**  
Oct 10–Dec 19 | Sun 11:00 am–2:00 pm

**10FTA02B | Keisha Scarville**  
Oct 10–Dec 19 | Sun 3:00–6:00 pm

\$700 + \$55 FEE

How do our memories affect our everyday lives, and how do photographs from our past build that bridge? In this class, students study the work of historical and contemporary artists who explore the role the memory in understanding and recreating our histories. As a springboard for further discussion, students explore ICP's exhibition *The Mexican Suitcase*, featuring the recently rediscovered negatives of the Spanish Civil War shot by photojournalists Robert Capa, Gerda Taro, and Chim. This cache of thousands of images has shed new light on the history of the Spanish Civil War and triggered discussions about how we understand the truth of our past. As inspired by the work of various artists and photojournalists, students explore their own pasts through photographs and create a body of work informed by their memories. The curriculum also includes darkroom time, visual presentations, photographic and writing assignments, critiques, a guest artist visit, and a field trip. By the end of the course, students will have developed a portfolio of prints and an artist's statement. The course culminates in a final presentation for family and friends.

**PREREQUISITE:** Photo I as approved by Community Programs staff. Scholarships available.

## PHOTOGRAPHY I IN COLOR: COLOR FILM AND DARKROOM

**10FTA03 | Nat Ward**  
Oct 6–Dec 15 | Wed 4:00–6:30 pm |  
Oct 16 | Sat 2:00–6:00 pm | \$700 + \$55 FEE

Teenagers are invited to explore color film and darkroom photography. Students learn to make exposures with a 35mm camera and create color prints in ICP's darkrooms. Using negatives, students refine their printing skills and are able to work with speed and consistency on ICP's computerized Kreonite print processor.

Class discussions cover the work of historical and contemporary photographers working in color. Through assignments, students expand their understanding of the technical and aesthetic possibilities of color film photography. The curriculum includes darkroom time, slide lectures, photographic and writing assignments, critiques, a guest artist visit, and a field trip. By the end of the course, students will have developed a portfolio of prints and an artist's statement. The course culminates in a final presentation for family and friends. This introductory color printing course is designed for photographers who have previous experience with black-and-white darkroom techniques.

**PREREQUISITE:** Photo I as approved by Community Programs staff. Scholarships available.

## TEEN ACADEMY IMAGEMAKERS

**10FIP01A | M. Wesley Ham**  
Oct 4–Jun 13, 2010–2011 | Mon 4:00–6:30 pm

**10FIP01B | Bami Adedoyin**  
Oct 8–Jun 17, 2009–2010 | Thurs 4:00–6:30 pm  
\$2,100 + \$165 FEE

Teen Academy Imagemakers (formerly called Teen Academy Internship Program) enables 36 motivated high school juniors and seniors to advance their photography skills and develop an awareness of the creative and professional possibilities in the field. This yearlong, weekly program provides students with guidance from some of New York's best teaching artists; field trips to museums, galleries, and studios; college-prep workshops; pre-professional assignments; mentorship opportunities in the field; and full access to ICP's facilities. The curriculum is designed to cover a more in-depth study of photography including: self-portraiture, documentary study, photojournalism, personal vision, fashion, and studio work. All aspects of the curriculum are intended to encourage and inspire the students to further express and strengthen their artistic voices. At the completion of the program, students have created an extensive portfolio, including an artist's statement and résumé, and are honored in a gallery exhibition. This program is best suited for students looking to pursue photography further in college and/or as a career. Interested students need to submit a portfolio and written application. Applications are available online and due September 7, 2010.

**PREREQUISITE:** Photo II as approved by Community Programs staff along with portfolio submission and written application. For more information, please visit [www.icp.org](http://www.icp.org), email [teen\\_academy@icp.org](mailto:teen_academy@icp.org), or call 212.857.0061.



© Rebeca Gutierrez

## TRAVEL PROGRAM

### ANTARCTICA ADVENTURE: A PHOTOGRAPHIC CRUISE

11WANTAR | Lester Lefkowitz

February 2-13, 2011 | \$640 + \$25 FEE

On this fascinating sea voyage from the southern tip of Patagonia to the Antarctic, experience a world that few have seen in person. From giant icebergs that you can (almost) reach out and touch to communing with thousands of friendly penguins and their fuzzy chicks, you will never forget this adventure. Combine an exotic trip with the opportunity to hone your photographic shooting skills, advance your technical mastery of digital photography, learn digital file handling and enhancement, and create memorable images. The dates of travel coincide with summertime in Antarctica. High temperatures are generally in the 30s and 40s, penguin chicks have recently hatched, all wildlife is actively feeding, and the never-setting sun provides limitless opportunities to photograph. This trip is designed to accommodate all levels of photographic interest and skill (film photographers are welcome, too!). ICP has partnered with Travel Dynamics International, a premier operator of small-ship cultural cruises. Our class of 12 students, maximum, will share the intimate camaraderie and first-class amenities of the all-suite *Clelia II*, an elegant 100-guest vessel, with an ice-strengthened hull and fleet of Zodiac rubber craft for shore excursions. Six days of shore excursions to the Antarctic Peninsula allows abundant time for photographing diverse wildlife and starkly beautiful landscapes that you've never experienced before. We'll visit penguin rookeries and the beachfront homes of leopard and Weddell seals, Antarctic denizens unafraid of humans bearing cameras. Other possible locations include volcanically heated hot springs, scientific research stations, and vantage points to see humpback and minke whales. And, of course, there is the spectacular light of the midnight sun reflecting on translucent, pastel-colored icebergs floating on a pristine sea. After the flight to Ushuaia, Argentina, we stay in the Las Hayas Resort Hotel, situated amid beech forests below the mountain of the Martial Glacier. That evening, enjoy a welcome dinner with fellow travelers. The following day there is an excursion to the spectacular Tierra del Fuego National Park, and then at dusk we sail for Antarctica. While our ship is at sea, we can photograph the dolphins, Albatross, and Cape Petrels that will be our frequent companions. On board ship each evening, and while cruising between Argentina and the Antarctic, there will be instruction and lectures, both photographic and from experts on Antarctic geology and wildlife. Those shooting digitally have the opportunity to download their images for immediate editing, review, and comment by the instructor and classmates. There is an area on the ship set aside for our workshop, with tables and power for those who have laptop computers. As appropriate, Lester will offer instruction in all aspects of Photoshop, Photoshop Elements, and Lightroom, for editing, organizing, image enhancement and image manipulation. If you are familiar with some other software, you are, of course, welcome to use that. Tuition is \$1,750 (does not include the cost of the cruise) and is payable in full (credit card or check) upon registration. If you cancel before November 15, 2010, you will receive a refund, less a \$500 administrative fee. After November 15, 2010, there is no refund. A \$1,000 down payment is required by the cruise company, along with a full tuition payment to ICP. *You must register with BOTH ICP for the photography workshop AND with Travel Dynamics International for the cruise.*

For additional information about ICP's travel programs or to register for a program, visit [www.icp.org](http://www.icp.org) or call Donna Ruskin at 212.857.0062.



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## FACILITIES

### FILM/DARKROOM LABS

ICP's photographic facilities include three large teaching labs, one for color and two for black-and-white printing, automated color print processors, an extensive selection of enlarging, lighting, and camera equipment for classroom work, and a professional shooting studio. The lab includes a computerized Kreonite 30-inch automated color print processor. The enlarging equipment includes all new 4x5 dichroic enlargers. The printing area allows for maximum efficiency, enabling students to produce prints up to 30 inches wide. Students can use the facilities by either enrolling in color classes or by completing a facility orientation program prior to hourly printing time.

### PHOTO LAB

ICP's Photo Lab is designed for efficient printing and processing, with 64 individual enlarger stations and a wide selection of film and paper chemistry. Our black-and-white labs can produce prints up to 20x24 inches and mural size. An extensive inventory of lighting, grip, and camera equipment is available for classroom and on-location work. All classrooms are furnished with light tables; slide projectors; iMac computers; and a digital projection system that can accommodate VHS, DVD, CD, notebook computers, portable drives, and video and audio equipment.

Students have access to a professional-quality studio with a full line of equipment and accessories, including Profoto, Matthews, Arri, Manfrotto, Lowel, and Chimera lighting. Our classrooms, some of which have seamless racks, may be reserved for photo shoots or other student activities.

The color facilities feature state-of-the-art equipment for color negative printing and viewing. The color lab includes a Kreonite KM-4 automated processor and LPL 4x5 dichroic enlargers with all necessary accessories. The printing area, incorporating color-corrected lighting and a large GTI viewing box, allows for maximum output, enabling students to produce prints up to 30 inches wide.

Photo Lab facilities include the following for student use:

- Two large teaching laboratories for black-and-white printing
- One teaching laboratory for color printing
- An automated color print processor
- Facilities for the production of alternative process images
- A spacious film development lab with a separate sheet film lab and two loading rooms
- Print washing, toning, and drying areas meeting archival standards

- A professional shooting studio with multiple seamless racks and digital projection
- Four semi-private black-and-white labs, available for exclusive use by full-time students
- A post-production area for print finishing, matting, heat mounting, cutting, and other activities
- A copy stand and lights with a dedicated copy camera kit.

### HOURLY PHOTO LAB RENTAL.

ICP's photographic facilities are available to current students and former students from the previous term on a rental basis. A \$10 per hour fee covers black-and-white printing, including chemistry. The labs are available on a first-come, first-served basis. Color printing is available, by reservation, at \$10 per hour. Schedules for black-and-white and color darkroom printing hours will be available in the Photo Lab Office by the first week of classes every term. For more information, please call 212.857.0006.

ICP's Education Programs have been supported by generous donations of equipment and materials from AAA Architectural Hardware Electronic Security Locksmiths, Adorama, B & H Photo Video Pro Audio, Bogen Photo, Calumet Photographic, Inc., Canon U.S.A., Inc., Fujifilm, GTI Graphic Technology, Inc., Hasselblad USA, Inc., Leica USA, Inc., Lowel-Light Manufacturing Inc., Mamiya America Corporation, Modernage Custom Digital Imaging Labs, Nikon, Inc., and Olympus America, Inc.

### DIGITAL MEDIA LAB

The ICP Digital Media facility features state-of-the-art computer equipment designed for high-end digital image production. The lab is a network of 65 Intel Mac Pro workstations providing each student with no fewer than 3GB of RAM, a 20-inch Samsung XL20 LED/LCD monitor or Eizo 21-inch LCD monitor, a CD/RW/DVD-R/RW disk drive, and high-speed Internet access.

Film scanners include: Nikon Super CoolScan LS5000, LS9000, and Hasselblad 646, X1, X5. Flatbed/transparency scanners include: the Epson Perfection 1600, 2450, 3200, 4990, and a Microtek 1800f for 8.5x11; the Epson 10000 XL, Microtek 9800 XL, and Creo Scitex Ever-Smart Supreme are available for 11x17 flatbed scanning. Each workstation is equipped with an Epson R1900, R2880, Pro 3800, or Pro 3880 inkjet printer. There is also a Hewlett-Packard 4200N laser printer, a Xerox Phaser 8560 color laser printer, and a Xerox Phaser 7760 12x18 color laser printer. The digital media facility houses a variety of archival large-scale inkjet printers, including the Epson 4800, 4880, 7800, 7880, 9800, and 9880. High definition video cameras include the Canon XH-A1 and Canon Vixia HF-10. Digital SLR cameras include the

Canon Rebel XSI, Pentax K7, and Pentax KX and are available to students enrolled in Photography I: Digital courses. Mini DV video cameras include the Sony VX2000 Digital Handycam, the Panasonic PV-GS120, and the Panasonic PV-GS180. Digital audio recorders include the Zoom H2 as well as Olympus and Marantz units. Camcorders are available for students enrolled in digital video classes. Microphones, headphones, card readers, X-Rite EyeOne Pro Spectrophotometers, and X-Rite EyeOne Display Colorimeters are also available for students to customize their workstations.

Software includes: Adobe Photoshop CS5, Illustrator CS5, and InDesign CS5; Adobe Lightroom 3, Adobe Dreamweaver CS5, Fireworks CS5, Flash CS5, Apple Final Cut Studio 3, Final Cut Pro 7, Motion 3, Sound Track Pro 3, Color, Compressor, DVD Studio Pro 4, iLife 09, iWork 09, Sound Slides, Microsoft Office 2008, Vue Scan, Eye-One Match3, and Gretag Macbeth Profile Maker Pro 5.

### HOURLY DIGITAL MEDIA LAB RENTAL.

The ICP digital media facility is available to current students and former students from the previous term on a rental basis. The rental fee is \$10 per hour plus print charges. Students currently enrolled in a digital media class may use the lab for ten hours free of charge during their enrolled term. Print charges are additional. Open lab hours will be posted the first week of each term. For more information or to reserve lab time, please call 212.857.0007.

ICP's Education Programs have been supported by generous donations of equipment and materials from Canon U.S.A., Inc., Creo Scitex, Nikon, Inc., Olympus America, Inc., Pentax, Inc., Sony and X-Rite. Epson America Corporation is the Ink Jet Sponsor of the ICP Digital Media Lab.

**NOTE:** All currently enrolled ICP students are eligible for a 20% discount at Modernage Custom Digital Imaging Labs.

### LIBRARY

The ICP Library, serving more than 6,000 visitors a year, is New York City's only library dedicated to the practice of photography. The Library provides research and informational resources for the Museum and the School, including published works in more than a dozen languages and ephemera files. Holdings include the gifts of ICP founder Cornell Capa, documentary photographers David Douglas Duncan and Andreas Feininger, and resources related to ICP's exhibitions and education programs. The Library's collection is made up of more than 18,000 volumes and 150 periodical titles, including monographs, monographic series, serials, museum and collection catalogues, biographies of photographers, critical editions of the writings of photographers and photography historians, anthologies of documents, facsimiles, technical and instructional manuals, and published and unpublished items, including clippings, visual resources, and exhibition and promotional material on more than 2,500 photographers and institutions.

The Library is open to students, staff, interns, and ICP Members Monday through Thursday, 10:00 am to 7:00 pm; and Friday, 10:00 am to 6:00 pm. The Library is open to the public by appointment only. Admission is free. For more information, call 212.857.0004 or email [library@icp.org](mailto:library@icp.org).

### THE RITA K. HILLMAN EXHIBITION GALLERY

The Rita K. Hillman Exhibition Gallery exhibits the work of full-time students, alumni, and faculty. The gallery also provides iMac computers and a comfortable space for students to review works-in-progress and to relax.

# FACULTY

**BAMI ADEDOYIN** photographer specializing in portraits, still life, and pinhole photography; exhibited in various venues, including the Bronx Museum of the Arts and galleries in Philadelphia and Brooklyn; instructor, New York University.

**IFÉTAYO ABDUS-SALAM** photographer; educator; published in *Exposure* and *Posing Beauty in African American Culture*, edited by Deborah Willis; exhibited at Von Lintel Gallery, Rush Arts Gallery, and DUMBO Art Festival, among other venues.

**KATHLEEN ANDERSON** photographer and educator; widely exhibited.

**EDUARDO ANGEL** photographer, educator; has worked as a digital consultant and architect; clients include *New York*, the Chicago Architectural Foundation.

**AMY ARBUS** photographer; internationally exhibited and published; author, the award-winning *On the Street 1980–1990*, *The Inconvenience of Being Born*, and *The Fourth Wall*.

**DAVID ARKY** photographer; published, *Fortune*, *Outside*, *Money*; clients include IBM, Bell Atlantic, AT&T, American Express, Johnson & Johnson.

**BILL ARMSTRONG** photographer; widely exhibited and collected; published in *Exploring Color Photography*; www.billarmstrongphotography.com.

**STEPHANIE BADINI** photographer specializing in fashion, portraiture, editorial, advertising, music, special events; published, the *New York Times* and *InStyle*; www.stephaniebadiniphotography.com.

**NELSON BAKERMAN** photographer; work is in the collections of the Brooklyn Museum, the City of Paris Collection, NYNEX, and ICP; published in *The New Yorker*, *GQ*, *Rolling Stone*, and *Esquire*; clients include GTE, Bell South, and I. M. Pei Partners.

**JULIANA BEASLEY** photographer; author, *Lapdancer*; awarded fellowships from the Aaron Siskind Foundation and the New Jersey State Council of the Arts.

**MICHELE BECK** artist/videographer; internationally exhibited and published; faculty, New School.

**JANET BELLER** fine-art and commercial photographer; author and photographer, *Street People*; faculty, New School University and Penland School of Crafts.

**JIM BEECHER** photographer; educator; publisher of www.photokaboom.com, featuring two online books—*Lightroom* and *Photoshop Elements*—tips, and more.

**LOU BENJAMIN** fine-art and commercial photographer; web designer, graphic designer, technical writer, and published author.

**MARINA BERIO** chair, ICP General Studies in Photography Program; photographer/artist; internationally exhibited.

**GEOFFREY BERLINER** photographer and collector; director, Center for Alternative Photography, New York.

**PORTS BISHOP** photographer, curator, filmmaker; represented by Mountain Fold Gallery, New York; monograph, *Future Friends*; clients include AT&T Wireless and DFA Records.

**NAYLAND BLAKE** chair, ICP-Bard Program in Advanced Photographic Studies; interdisciplinary artist; internationally exhibited; represented by Matthew Marks Gallery, New York.

**ROBERT BLAKE** chair emeritus, ICP General Studies Program; photographer, curator, author, educator; Emmy Award-winning video producer.

**ANDREA BLANCH** photographer; published in *Details*, *GQ*, *Vogue*, *Elle*, *Esquire*, *Harper's Bazaar*, and *Rolling Stone*; clients include Revlon, L'Oréal, Mitsubishi, Universal Films, Adrienne Vittadini.

**CORINNE MAY BOTZ** photographer; author, *The Nutshell Studies of Unexplained Death*; internationally exhibited and collected; published, *New York*, *Metropolis*, *2wice*, *BlackBook*, and *Popular Science*.

**ALISON BRADLEY** photographer; internationally exhibited; represented by SepiaEYE; published in the *New York Times*, *Boston Globe*, *Newsday*, and *Kansas City Star*.

**DAN BURKHOLDER** artist/photographer specializing in contact printing processes; widely published; author, *Making Digital Negatives for Contact Printing*; instructor, Texas Photographic Society Workshops.

**MARK BUSSELL** photographer; former picture editor, *New York Times* and *New York Times Magazine*; author, *Pictures of the Times: A Century of Photography from The New York Times*; faculty, New York University.

**CHRISTINE CALLAHAN** artist and curator; solo exhibitions in New York, Atlanta, and Derry, Northern Ireland; represented by Jen Bekman Gallery, New York.

**CLINTON CARGILL** associate photo editor, the *New York Times Magazine*.

**JEAN MARIE CASBARIAN** interdisciplinary installation artist incorporating photography, film and video projections, sound, sculpture, and performance; faculty, School of the Art Institute of Chicago, Hampshire College, and Transart Institute, Linz, Austria.

**SHAUNA CHURCH** artist/photographer specializing in digital imaging; master retoucher and printer; digital-imaging consultant.

**VINCENT CIANNI** documentary photographer; faculty, Parsons; author, *We Skate Hardcore*; work in major museums and collections including the Museum of Fine Arts, Houston, Philadelphia Museum of Art, and LACMA.

**KEN COLLINS** photographer; represented by Gitterman Gallery, New York; published, *New York Times*, *ARTnews*, *American Theater*, *Orion*; author, *In Their Company: Portraits of American Playwrights*.

**SHARON COLLINS** photographer, lawyer; author, *To the Light: A Journey Through Buddhist Asia*; published, *Condé Nast Traveler*, *Organic Style*, *Fotografia Actual*; www.sharoncollinsphoto.com.

**MEGAN CUMP** artist/photographer; internationally exhibited; recipient, CAAP grants and MacDowell Colony Fellowships.

**LINDA CUMMINGS** photographer; extensively exhibited; featured in *Blind Spot* and *Aperture*; represented by DMContemporary, New York.

**BILLY CUNNINGHAM** freelance photographer, specializing in interior photography and portraiture; contributing photographer, *Architectural Digest*; clients include Tiffany & Company and *House Beautiful*.

**JOHN CYR** photographer, master black-and-white printer, educator; www.johncyrphotography.com.

**PRADEEP DALAL** artist, writer; internationally exhibited; published in *Artwurl*, *The Village Voice*.

**PALMER DAVIS** fine-art photographer, educator; represented by Carol Craven, New York; written/edited documentaries for National Geographic Explorer TV and Discovery Channel.

**NANCY DAVENPORT** core faculty, ICP-Bard Program in Advanced Photographic Studies; artist/photographer and educator; represented by Nicole Klagsbrun Gallery, New York; internationally exhibited; featured in numerous publications.

**DAVID DEITCHER** core faculty, ICP-Bard Program in Advanced Photographic Studies; art historian, critic, and writer; essays published in *Artforum*, *Art in America*, *The Village Voice*, *Frieze*, and *Parkett*; faculty, Cooper Union, New York.

**AMADOU DIALLO** photographer; owns and operates Diallo Photography (fine-art printmaking, digital-imaging workshops); author, *Mastering Digital Black and White* and *The 50 Greatest Photo Opportunities in New York City*; www.diallophotography.com.

**STEVE DIAMOND** advertising creative director, photographer; has worked for DDB, Chiat/Day, and Ogilvy; currently Senior Vice President, Director of Brand Experience at Rapp/New York; clients include Jaguar, Mercedes-Benz, and Verizon Wireless.

**BENJAMIN DIMMITT** photographer; widely exhibited and collected; published in the *New York Times*, the *Washington Post*, *Time Out New York*.

**DEIRDRE DONOHUE** ICP librarian, artist; previously librarian at the Guggenheim Museum and the Metropolitan Museum of Art's Costume Institute; book reviewer; teacher, Pratt Institute School of Information and Library Science.

**CECILIA DOUGHERTY** artist; widely exhibited; writing and artwork have appeared in art and critical anthologies; taught extensively in film, video, and fine arts; visiting assistant professor, Pratt Institute.

**CAROL DRAGON** artist/photographer; consultant in digital imaging and output for educational, publishing, and advertising clients such as CBS and AOL Time Warner.

**JOANNE DUGAN** fine-art and assignment photographer for many national and international clients; master black-and-white printer; photographer for the best-selling *Taxi Driver Wisdom* and *Beauty Parlor Wisdom*.

**MARK ALICE DURANT** photographer, performance and installation artist, curator, educator, writer; internationally exhibited; author, *McDermott and McGough* and *Robert Heinecken*; professor, University of Maryland.

**LISA ELMALEH** photographer, master carbon printer; widely exhibited and published; www.lisaemaleh.com.

**SCOTT ETTIN** design technologist, webmaster, interactive designer; director, Streaming & DVD Services.

**BRAD FARWELL** artist, photographer, educator; instructor, Art Institute, Chicago; internationally exhibited.

**GIORGIA FIORIO** photographer; self-directed project *Men* resulted in five monographs; joined Contact Press Images in 1994; named Documentary Photographer of the Year in 1997 by American Photography; represented exclusively by Cyrille de Gunzburg, Paris.

**H. EUGENE FOSTER** photographer, artist, web designer; widely exhibited; ICP Facilities supervisor.

**ALLEN FRAME** photographer, curator; writer/director, *Mateo's Tattoo*; co-creator, *Electric Blanket*; contributor, *Artwurl*, *BOMB*, *The Village Voice*.

**FRANK FRANCA** photographer specializing in lighting design for film, theater, and video; published in *Vogue*, *Details*, *Artforum*, *The Village Voice*.

**ANDREW FRENCH** photographer; clients include Coach, Microsoft, *Esquire*, *Smart Money*, and *Food and Wine*.

**JOYCE GEORGE** editorial, advertising, commercial photographer specializing in portraiture and events; published in major international newspapers and magazines.

**CHRISTOPHER GIGLIO** photographer/artist; widely exhibited, published, and collected, including the Museum of Modern Art.

**CHANDRA GLICK** photographer; educator; photo department staff at *Details*.

**JOY GOLDKIND** fine-art photographer; published in *View Camera*, *Photographer's Forum*, and *B&W*; www.santafephotogallery.com.

**ED GRAZDA** documentary photographer; internationally exhibited; author, *Afghanistan 1980–1989*, *Afghanistan Diary 1992–2000*, and *New York Masjid: The Mosques of New York*.

**JASON GREENBERG MOTAMEDI** daguerreotypist and anthropologist; has taught at New York University, Temple University, and Pratt Institute; http://jason.motamedi.info.

**ALAN GREENE** photographer specializing in alternative processes; author of the technical manual *Primitive Photography*.

**PER GYLFE** artist/photographer, specializing in digital imaging and inkjet printing; manager, ICP Digital Media Labs.

**KAREN HABERBERG** freelance event photographer, specializing in portraiture; director of photography and digital media, Jewish Community Center, New York.

**LAVONNE HALL** freelance digital artist/consultant, photographer; clients include Pfizer, MBK Entertainment, MTV, Museum of Television and Radio; ICP Digital Media Lab assistant.

**M. WESLEY HAM** photographer, media artist; educator, digital consultant, commercial retoucher; internationally exhibited and published.

**BRENTON HAMILTON** photographer and teacher; Certificate Program Director of photography, Rockport College; www.brentonhamiltonstudio.net.

**PATRICK HARBRON** photographer specializing in portraits for music, film, and business; clients include *Time*, *People*, HBO, American Express, ABC, PepsiCo; www.patrickharbron.com.

**NAOMI HARRIS** photographer; published in the *New York Times Magazine*, *Marie Claire*, *London Telegraph Magazine*, *Newsweek*; author, *America Swings*.

**SUSAN HARTMAN** journalist; published in the *New York Times*, *Christian Science Monitor*, and *Newsday*; author, *Dumb Show*, *El Abogado and Satyr*; faculty, New York University.

**KEN HEYMAN** photographer; has done photographic assignments for numerous magazines including *Life*; was Margaret Mead's photographer for 20 years; author, *Family and World Enough*, among others; internationally exhibited.

**KRISTIN HOLCOMB** photographer/artist; published in the *Philadelphia Inquirer*, the *New York Post*, *Newsday*, *International Herald Tribune*.

**THOMAS HOLTON** photographer; faculty, ICP Community Programs; educator, the Spence School and Parsons Pre-College Academy; recipient, Aaron Siskind Foundation Grant.

**KATE IZOR** photographer; director of photography programs, Maine Media Workshops.

**SEAN JUSTICE** photographer, educator; digital media consultant for advertising, publishing, and educational institutions.

**DINA KANTOR** artist/photographer, educator; widely exhibited and collected; published in *Photo District News*, among others; named to *Heeb Magazine's* Heeb 100 list in 2007; www.dinakantor.com.

**JESAL KAPADIA** artist; internationally exhibited; coeditor, *Rethinking Marxism*; member, 16beaver-group collective, New York.

**NINA KATCHADOURIAN** artist; internationally exhibited; retrospective, *All Forms of Attraction*, Tang Teaching Museum and Art Gallery; represented by Sara Meltzer Gallery, New York, and Catherine Clark Gallery, San Francisco.

**ELLIOTT KAUFMAN** architectural photographer; clients include internationally recognized architects; published, *Architectural Record*, *Interior Design*, *Architecture*; author, *American Diner*.

**LEEOR KAUFMAN** director, cinematographer, and editor of award-winning short and feature films screened at festivals and television stations worldwide.

**JANUSZ KAWA** photographer specializing in fashion, portraiture, and lighting; published, *New York Times Magazine*, *GQ*, *Cosmopolitan*, *Australian Vogue*; faculty, School of Visual Arts.

**CHUCK KELTON** photographer; owner of Kelton Labs, New York; educator; master black-and-white printer; clients include Lillian Bassman, Helen Levitt, Danny Lyon, and Mary Ellen Mark, among others.

**KAY KENNY** photographer; widely exhibited, collected, and published; faculty, New York University.

**PETER KLOEHN** photographer; historian; photographs in numerous collections, including the Brooklyn Museum, the Getty Museum, and Davidson College; master Cibachrome printer; widely exhibited; faculty, School of Visual Arts.

**JEFFREY LADD** artist/photographer; exhibitions include the Art Institute of Chicago, ICP, Soros Foundation's Open Society Institute; published in *The New Yorker*, *Marie Claire*, and *Bystander: A History of Street Photography*.

**SCOTT LANDIS** photographer; published *New York Times*, *Washington Post*, *New York Daily News*, *The Village Voice*, *Life*, *Time*; works extensively for Save The Children, Habitat for Humanity, Worldwide Orphans Foundation.

**BOBBI LANE** commercial photographer; clients include Aramco, Charles Schwab, GE, Warner Bros., PricewaterhouseCoopers, Bose Corp., Mattel, and McDonnell/Douglas; author, *Creative Techniques for Color Photography*; www.bobbilane.com.

**MARK LAROCCA** documentary photographer; exhibited in New York and France; working on a long-term project about Tanzania.

**DEANA LAWSON** photo-based artist; widely exhibited; published, *Time Out New York* and *Contact Sheet #154*.

**LESTER LEFKOWITZ** photographer; author, *Kodak's Electronic Flash Photograph* and *The Manual of Close-Up Photography*; stock photography distributed by two major agencies.

**JUDITH LEVITT** photo editor and multimedia producer for nytimes.com and washingtonpost.com; published in the *New York Times* and the *Washington Post*.

**ANDREW LICHTENSTEIN** documentary photographer; assignments include *U.S. News & World Report*, *Time*, *Life*, the *New York Times*, and the *Washington Post*; widely published; recipient of an Open Society Institute Media Fellowship.

**ERICA ELENA LOVE** photographer, video artist; work internationally exhibited and screened; lecturer, Gibbs Museum of Art, UCLA, and Cooper Union School of Art.

**JOSHUA LUTZ** photographer; published, *New York Times Magazine*, *The New Yorker*, *ARTnews*; author, *Meadowlands*; represented by Clamart and Redux Pictures.

**JOHN MAGGIOTTO** photographer/artist; widely collected and exhibited; recipient, NYFA fellowship; freelance photographer for national magazines.

**JAY MANIS** photographer; widely exhibited and published; publications include *Here Is New York*, *Scopophilia*; faculty, School of Visual Arts.

**TANYA MARCUSE** photographer; represented by Julie Saul Gallery; author, *Undergarments & Armor* (2005) and *Fruitless* (2007).

**KAREN MARSHALL** photographer, educator; widely exhibited, published, and collected; [www.karenmarshallphoto.com](http://www.karenmarshallphoto.com).

**NADJA MASRI** photo editor; former bureau chief, German *GEO*.

**JEANETTE MAY** photographer; exhibited in galleries and museums internationally; faculty, School of the Art Institute, Chicago, Corcoran College of Art & Design, George Washington University.

**MARGARET MATHEWS-BERENSON** independent curator, lecturer, and art world insider with over twenty years of experience in the field of contemporary photography.

**MARIA MATTHEWS** multidisciplinary artist specializing in photography, painting, fiber arts, and jewelry making; educator.

**PATRICIA MCDONOUGH** photographer; widely exhibited; published, *Elle*, *New York Times Magazine*, *The New Yorker*, *Rolling Stone*, *Time*; advertising clients include American Express, Canon USA, The History Channel.

**ABRAHAM MCNALLY** photographer; adjunct faculty of sculpture, Massachusetts College of Art.

**ROBERT MEYER** photographer; published in *Vogue*, *Harper's Bazaar*, and *GQ*; clients include Toyota, Mazda, Leo Burnett, Lands End, 7Up.

**R.J. MICKELSON** photographer and editor; senior staff photographer/photo editor, *amNewYork*; published in the *New York Times*, *New York*, *New York Daily News*; director and founding member of photo collective Veras Images; represented by Redux Pictures; [www.rjmickelson.com](http://www.rjmickelson.com).

**DARIN MICKEY** photographer; author, *Stuff I Gotta Remember Not to Forget*; published, *New York Times Magazine*, *Washington Post Magazine*, *I.D.*, *Newsweek*, *DoubleTake*; faculty, Cooper Union.

**JEAN MIELE** commercial and fine-art photographer, digital artist, educator; teaches Photoshop workshops for Adobe Systems; [www.jeanmiele.com](http://www.jeanmiele.com).

**RICARDO MONCADA** photographer, multimedia artist; owner of halcyon; clients include the UN, *Loft Magazine*, Guggenheim Bilbao, Random House, *TimeOut*.

**MATTHEW MONTEITH** photographer; author of *Czech Eden*; solo exhibitions in Paris, Arles, Cherbourg, and Kyoto.

**ALISON MORLEY** chair, ICP Documentary Photography & Photojournalism Program; curator; former photo director, *L.A. Times Magazine* and *Esquire*; editor, *Ron Haviv's Blood & Honey* and Stephen Ferry's *I Am Rich Potosi*.

**DOUG MULAIRE** photographer; widely exhibited; clients include Public Art Fund, Christian Dior, Time-Life Books, Creative Time, and the New York Stock Exchange; faculty, Fashion Institute of Technology.

**ZEVA OELBAUM** photographer, fine artist, author, and filmmaker moving between these disciplines to express an enduring interest in culture, found objects, and history; represented by Hirschl & Adler Modern.

**ALICE O'MALLEY** photographer; published, *Art in America*, *I-D Magazine*, *Flash Art*, *New York Times Magazine*; author, *Community of Elsewheres*.

**SUNITA PRASAD** artist working in film, video, photography, and performance; screens and exhibits nationally; included in publications such as *Digital Artifact* and *WTF 1.0*; [www.sunitaprasad.net](http://www.sunitaprasad.net).

**BARRON RACHMAN** photographer; published, *Time Out*, *San Francisco Chronicle*, *Philadelphia Inquirer*, among others; black-and-white printer, Kelton Labs.

**WENDY RICHMOND** visual artist, writer, educator; internationally exhibited; author, *Overneath and Art Without Compromise*; editor and columnist, *Communication Arts*; co-founder, Design Lab, WGBH, Boston; former lecturer, MIT and Harvard University.

**SANDRA C. ROA** photographer, multimedia artist; internationally exhibited; digital consultant to *National Geographic* photographers; web designer.

**VANESSA ROCCO** historian and curator specializing in European modernist photography, film, and exhibition culture; adjunct assistant professor in the History of Art and Design at Pratt Institute; organized and co-organized numerous exhibitions and publications as an assistant curator at ICP, including *Expanding Vision: Laszlo Moholy-Nagy's Experiments of the 1920s, Modernist Photography* from the Daniel Cowin Collection, and *Louise Brooks and the "New Woman" in Weimar Cinema*; reviews and articles about photography have also appeared in *History of Photography*, *SF Camerawork* and *Afterimage*, among other places.

**JOSEPH RODRIGUEZ** photojournalist; represented by Bill Charles, New York; author, *Fleshlife: Sex in Mexico City*, *The New Americans*, and *Respekt*.

**TRICIA ROSENKILDE** fine-art photographer specializing in pinhole photography and alternative processes; painter; educator; widely exhibited.

**IRINA ROZOVSKY** photographer, educator; assistant faculty, Harvard University; forthcoming monograph, *One to Nothing*.

**RICHARD ROTHMAN** photographer; work is in numerous collections, including Museum of Modern Art, ICP, Brooklyn Museum, Bibliothèque Nationale.

**MARCEL SABA** director of Redux Pictures, representing editorial photographers from around the world; editor of several photography books, including *Witness Iraq*.

**BOB SACHA** photojournalist, video documentarian, and multimedia producer at MediaStorm.org; assignment stories for *National Geographic*, *Life*, *Fortune*, *Time*, *New York Times Magazine*; [www.bobsacha.com](http://www.bobsacha.com).

**LYNN SAVILLE** photographer specializing in architectural and landscape photography; author, *Acquainted with the Night*.

**KEISHA SCARVILLE** photographer, educator; works included in the collection of the Smithsonian American Art Museum.

**JAIME SCHLESINGER** photographer; educator, Museum of Chinese in the Americas, Lower Eastside Girls Club, Rhineland Center.

**TINA SCHULA** photographer, filmmaker; internationally exhibited: featured in *White Wall*, *BOMB*; recipient, Camera Club of New York 2010 Darkroom Artist Residency Program; [www.tinamachina.com](http://www.tinamachina.com).

**CARRIE SCHNEIDER** artist working in photography, film, video; former faculty, Art Institute, Chicago, Northwestern University; exhibited internationally; [www.carrieschneider.net](http://www.carrieschneider.net).

**CLAIRE SCHNEIDER** photographer, educator, news producer; published by the Associated Press, CBS, *Time for Kids Magazine*, among others.

**MICHAEL SILVERWISE** photographer, videographer; widely exhibited and published.

**STEVE SIMON** photographer; lecturer; internationally exhibited and collected; recipient of numerous international awards; author, *Heroines & Heroes: Hope, HIV and Africa*; widely published; [www.stevesimonphoto.com](http://www.stevesimonphoto.com).

**STEPHANIE SINCLAIR** documentary photographer; represented by VII photo agency; regular contributor, *National Geographic*, *New York Times Magazine*, *Time*, *Newsweek*; part of *Chicago* Tribune team that won Pulitzer Prize for documentation of airline industry problems, 2000.

**BAYETÉ ROSS SMITH** photographer; internationally exhibited, including the 2008 Sundance Film Festival; has worked for the *Philadelphia Inquirer*, the *Charlotte Observer*, and *New York Newsday*; represented by the Patricia Sweetow Gallery, San Francisco.

**CLAUDIA SOHRENS** video artist and photographer; widely exhibited; faculty, Parsons/The New School and Pratt Institute.

**CAROL SQUIERS** ICP curator, writer, editor; former curator, P.S.1; organized a series of fashion exhibitions at ICP, including the first complete retrospective of Richard Avedon's fashion photography; published in the *New York Times*, *Vogue*, *Vanity Fair*, and *Aperture*, among others.

**TEMA STAUFFER** photographer; represented by Daniel Cooney Fine Art Gallery, New York; widely published and exhibited; curator for Culturehall, an online resource for contemporary art; [www.temastauffer.com](http://www.temastauffer.com); blog: [www.palmaine.blogspot.com](http://www.palmaine.blogspot.com).

**HARVEY STEIN** photographer, lecturer; books include *Movimento: Glimpses of Italian Street Life*, *Coney Island, Parallels: A Look at Twins*; published, *Esquire*, *Smithsonian*, *People*, *Forbes*.

**JONI STERNBACH** photographer/artist specializing in early photographic processes; internationally exhibited, collected, and published; monograph, *SurfLand*; represented by Edward Cella Art and Architecture, Los Angeles.

**ROBERT STEVENS** photo historian; faculty, photo and art history departments, School of Visual Arts; writer for *Paris Photo*, *Connaissance des Arts*, *Next Level*, and *Fotosite*; trustee, W. Eugene Smith Memorial Fund; former international photo editor, *Time*.

**MAYNARD SWITZER** photographer specializing in documentary, portraiture, travel, and landscape for advertising and editorial clients; former assistant to Richard Avedon.

**ERIC TAUBMAN** photographer specializing in the wetplate collodion process; fine-art black-and-white printer.

**JONATHAN TORGOVNIK** photographer; contract photographer, *Newsweek*; author, *Bollywood Dream*; published, *GEO*, *Paris Match*, *Smithsonian*, *London Sunday Times Magazine*.

**BRADLY DEVER TREADAWAY** photographer, filmmaker, video artist; widely exhibited and published.

**MICHAEL VAHRENWALD** photographer; exhibited at the Whitney Museum, Walker Art Center, Carnegie Museum

**NATHANIEL WARD** photographer, curator; exhibits regularly in New York and Europe; curator and director of new projects, Humble Arts Foundation; [www.natwardphoto.com](http://www.natwardphoto.com), [www.hafny.org](http://www.hafny.org).

**MARTÍN WEBER** photographer; internationally exhibited, including Photographers' Gallery, London, Le Mois de La Photo, Paris, and PhotoEspaña, Madrid.

**ERIC WEEKS** photographer; widely exhibited and collected; faculty, School of Visual Arts and Hunter College; represented by Pablo's Birthday, New York, and Jackson Fine Art, Atlanta.

**CARL WEESE** photographer, freelance photo-illustrator for editorial and corporate clients; widely exhibited; co-author, *The New Platinum Print*; [www.carlweese.com](http://www.carlweese.com).

**TOM WHITE** photojournalist with a background in fine art and television/film postproduction; internationally exhibited and published; curator.

**BRIAN YOUNG** photographer; master black-and-white printer for major exhibitions and publications.



## SUSAN KLECKNER

JULY 5, 1941–JULY 7, 2010

A spiritual force, advocate for peace, and long-time ICP faculty member, Susan Kleckner passed away on July 7, 2010. Susan believed that "Peace starts with interaction, with live action. . . . [People] are anxious for an opportunity to share energy." Susan shared energy with all of her students throughout her fight against cancer, teaching her Roll-a-Day Photojournal course (now called Daily Practice) through the Spring 2010 term.

As a photographer, film/video performance artist, and curator, Susan exhibited her work in museums throughout Europe and the United States. A passionate feminist activist and frequent contributor to *Heresies: A Feminist Publication on Art and Politics*, she joined Women Artists in Revolution (WAR) in 1969, and dedicated herself to actions, collaborations, and the production of interventionist films. She co-founded the Women's Interart Center in New York, teaching there for years, developing and producing projects by women artists in the performing, visual, and media arts. After co-producing Kate

Millet's full-length documentary *Three Lives*, Susan began producing short films, such as *Another Look* (1972, taped at the Miami Democratic National Convention), *The Birth Film* (1973), and *Desert Piece* (1983). Screenings throughout the 1980s included events at the Otto Rene Castillo Center for Working Class Culture, DCTV, St. Vincent's Hospital, and various downtown artist venues. She exhibited drawings, photcollages, and creative artifacts of her own intensive daily practice throughout her career.

Between 1985 and 1987, Susan made five solidarity visits to Greenham Common Women's Peace Camp in England, where women had been camping outside a U.S. Cruise missile base since 1981. Inspired by their creatively eloquent protest against nuclear arms, Susan curated the yearlong collaborative public performance-installation *Window Peace* in the Soho (SoHo) storefront, in which 52 women artists lived and performed week-long projects from December 1986 to December 1987.

PHOTO: SHANNON PHIPPS

## Museum Education

**Guided Gallery Tours** at all levels are available Tuesday through Sunday from 10:00 am to 4:30 pm. Led by Museum Educators, groups (max. 25 people) are engaged in interpretive activities, including discussions, drawing, and writing, geared to various levels and curriculum areas.

### GUIDED GALLERY TOUR FEES

- New York City Public Schools: Free (max. 25)
- Adults: \$15/person (min. 10)
- College Students & Seniors: \$10/person (min. 10)
- K-12: \$150/25 students, plus 3 chaperones

**Self-Guided Gallery Tours** require reservations and may be scheduled Tuesday through Sunday from 10:00 am to 4:30 pm (min. 10/max. 25).

### SELF-GUIDED GALLERY TOUR FEES

- New York City Public Schools: Free
- Adults: \$7/person (min. 10/max. 25)
- College Students & Seniors: \$4/person (min. 10/max. 25)
- K-12: \$2/person (min. 10/max. 25)

ICP is currently evaluating the Museum Education services, and in the process temporarily discontinuing workshop offerings. Our guided and self-guided tours will remain the central component of our program, and we look forward to welcoming you and your students to the museum.

**NOTE:** All Gallery Tours require a three-week advance reservation.

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs. ICP Community Programs would also like to acknowledge generous support from the Altman Foundation, Joseph Alexander Foundation, Milton and Sally Avery Arts Foundation, Ondrea Barbe, The Cowles Charitable Trust, William Randolph Hearst Foundation, The Houston Family Foundation, Select Equity Group Foundation, Zenkel Foundation, and all of our individual supporters.

## Community Partnerships

ICP's Community Partnerships focus on collaborations with schools, community centers, and other cultural institutions. Our goal is to teach photography in the community as a way to foster self-esteem and empowerment. This program is supported, in part, by public funds from the New York City Department of Cultural Affairs.

**ICP at The Point** is an ongoing community development project, launched in collaboration with The Point Community Development Corporation in the South Bronx, providing a photography training program and a studio/lab facility shared by youth and adults. In 2005, the program received the Coming Up Taller Award, the nation's highest honor bestowed by the President's Committee on the Arts and the Humanities. This program is made possible with generous support from The Harold Roth Fund for Young Photographers, Bloomberg, Silverleaf Foundation, and Time Warner, Inc.

**The High School of Fashion Industries** program features an integrated curriculum designed by ICP and HSFI, which includes a foundation photography course, an after-school club for students and teachers, and an advanced documentary workshop. This program is made possible with support from the Surdna Foundation and the New York City Department of Education.

**ICP's Community Partnership with Mount Sinai Adolescent Health Center** is an annual collaboration between ICP and the partnering organization. The goal of the program is to teach

young people from the community to reenvision their lives through the arts. Both partners achieve the missions of youth development by working together to meet the needs of the students. This program is made possible with support from the Surdna Foundation, Bloomberg, and the May and Samuel Rudin Family Foundation.

**Friends of Island Academy** provides instruction in the basics of digital photography and writing as integrated into its preexisting educational goals and curriculum. Students and teachers alike work with digital cameras and laptop computers, becoming more comfortable with the possibilities of these tools for leadership and empowerment. This program is made possible with support from the Surdna Foundation.

## Museum Exhibitions

September 24, 2010 – January 9, 2011



**Fred Stein**  
[Gerda Taro and Robert Capa on the terrace of Café du Dôme in Montparnasse, Paris], early 1936  
Negative  
© Estate of Fred Stein  
International Center of Photography

### THE MEXICAN SUITCASE

*The Mexican Suitcase* will for the first time give the public an opportunity to experience images drawn from the most famous group of recovered negatives of the twentieth century. In December 2007, three boxes filled with rolls of film, containing 4,500 35mm negatives of the Spanish Civil War by Robert Capa, Gerda Taro, and Chim [David Seymour]—which had been considered lost since 1939—arrived at the International Center of Photography. These three photographers, who lived in Paris, worked in Spain, and published internationally, laid the foundation for modern war photography. Their work has long been considered some of the most innovative and passionate coverage of the Spanish Civil War (1936-1939). Many of the contact sheets made from the negatives will be on view as part of the exhibition, which will look closely at some of the major stories by Capa, Taro, and Chim as interpreted through the individual frames. These images will be seen alongside the magazines of the period in which they were published and with the photographers' own contact notebooks. The Mexican Suitcase will be accompanied by a fully-illustrated two-volume catalogue with numerous essays by international scholars and writers on photography and Spanish history.

### CUBA IN REVOLUTION

One of the most spectacular political events of the twentieth century was the Cuban Revolution of 1959. The improbable overthrow of the dictator Fulgenico Batista by a ragtag band of young Communist guerillas and intellectuals occurred just ninety miles from the United States and was in many ways the high point of the Cold War. Tracing the movement from the triumphal entry of the rebels into Havana on January 1, 1959 through the abortive Bay of Pigs invasion in 1960 and the Cuban Missile Crisis of



**Luis Korda**  
*Fidel Castro and Comandante Camilo Cienfuegos entering Havana, January 8, 1959*  
Vintage silver gelatin print  
17" x 14"  
© The Korda Estate, Havana, Cuba  
Courtesy of IAHF and the Arkpad A. Busson Collection

October 1961, this exhibition shows the tremendous influence of photography in recording and encouraging the revolutionary movement in Cuba. Among the most outstanding of these rare vintage prints are Alberto Korda's famous portrait of Che Guevara titled "Heroic Guerrilla" and never-before-seen images of Che's death in Bolivia in 1967. There are works by over thirty photographers, including important images of pre-Revolutionary Cuba in the 1950s by Constantino Arias as well as classics by Henri Cartier-Bresson, Raul Corrales, and Burt Glinn, among others. *Cuba in Revolution* explores everyday life in Cuba before and after the Cuban Revolution as well as considering the ways in which both Cuban and foreign photojournalists helped construct the image of the revolution abroad. The exhibition is organized by ICP Chief Curator Brian Wallis and independent curator Mark Sanders.

For more information, contact the ICP Communications Department at 212.857.0045 / info@icp.org, or visit [www.icp.org/press](http://www.icp.org/press).

## Lectures and Events at ICP

### Highlights of the Season

#### OPEN HOUSE

September 14 | Tuesday 6:00 pm

- Meet faculty and alumni
- View artwork by students
- Tour our facilities
- Learn about our Full-Time Programs
- Show your work to ICP staff for review and course placement
- See the newly opened exhibition in our Education Gallery and receive a free pass to the ICP Museum

#### OPEN HOUSE FULL-TIME PROGRAMS

October 22 | Friday 6:00 pm

Join us for an evening to meet the chairs, tour our facilities, and learn more about our Degree and Certificate Programs. To RSVP, please phone ICP Education, 212.857.0001, or visit [www.icp.org/school/information](http://www.icp.org/school/information). For further information, please phone Degree and Certificate Programs, 212.857.0063, or visit [www.icp.org](http://www.icp.org).

## Lectures

### LS1\* | THE PHOTOGRAPHERS

MODERATOR: Phillip S. Block

Oct 6-Dec 15 | Wed 7:00 pm | \$155

Oct 06	Adam Fuss
13	Laura Letinsky
20	Anders Petersen
27	Corinne May Botz
Nov 03	Mike Mandel / Chantal Zakari
10	John Divola
17	Zoe Strauss
Dec 01	Yuichi Hibi
08	Robin Schwartz
15	Vincent Laforet

**Adam Fuss**, artist; Fuss uses a variety of historical and contemporary practices to create work which navigates between the ephemeral and the abstract; he is the author of *My Ghost* and numerous artists books; Fuss' work is in numerous museum collections worldwide; he is represented in New York by the Cheim & Read Gallery.

**Laura Letinsky**, artist; Letinsky's photographs are primarily explorations of the still life; Letinsky is Professor and Chair, Department of Visual Arts, University of Chicago; Letinsky is represented in New York by the Yancey Richardson Gallery.

**Anders Peterson**, photographer; Peterson's work explores the intersection of the personal with the document; well known for the book *Café Lehmitz*, Petersen is the author of several books, using the book form as the primary vehicle for his work; Petersen exhibits world-wide and is also a teacher.

**Corinne May Botz**, artist; Botz is the author of *The Nutshell Studies of Unexplained Death* and the forthcoming *Haunted Houses*; Botz is widely exhibited and is currently on the faculty of ICP.

**Mike Mandel and Chantal Zakari**, photographers; Mandel has published several books, including *Evidence*, with Larry Sultan; Mandel has done both photographic and public art projects; Zakari has published *The Turk and the Jew*, with Mike Mandel, and webAffairs; Mandel and Zakari's latest project is *The State of At-The Contested Imagery of Power in Turkey*.

**John Divola**, artist; Divola has a large, varied body of work which he began showing in the 1970s, often involving landscape and architecture; Divola is the author of *Continuity, Isolated Houses*, and *Dogs Chasing My Car in the Desert*; Divola is Professor of Art at the University of California, Riverside.

**Zoe Strauss**, photographer; Strauss is an installation artist and photographer living and working in Philadelphia; Strauss has exhibited in the 2006 Whitney Biennial, the Philadelphia Museum of Art, the Philadelphia ICA; Strauss is the author of *America*; Strauss is represented in New York by Bruce Silverstein Gallery.

**Yuichi Hibi**, photographer; Hibi's photographs mix urban explorations with personal journeys; Hibi is the author of *Imprint, A Week with Mr. Frank*, and *Neco*; Hibi is represented in New York by L. Parker Stephenson Photographs.

**Robin Schwartz**, photographer; collected and published nationally and internationally; monographs include *Amelia. Aôs World, LIKE US: Primate Portraits*, and *Dog Watching*; assistant professor, William Paterson; represented by M+B Gallery in Los Angeles.

**Vincent Laforet**, photographer; Laforet is a commercial photographer based in Los Angeles and New York; Laforet began his career in photojournalism, working for the *Los Angeles Times*, Reuters, and the *New York Times*, at which point he received a Pulitzer Prize for feature photography; Laforet has been profiled by CNN, Good Morning America, and PDN.

For more information on the photographers featured in the lecture series, please visit [www.icp.org](http://www.icp.org). Due to professional obligations, lecture dates may change without notice.

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs.



# Membership

Become a Member of ICP today and then join us for a special Member Preview of *The Mexican Suitcase* on **Thursday, September 23, 2010**. This exhibition will feature the ground breaking Spanish Civil War images by Robert Capa, David Seymour ("Chim"), and Gerda Taro. The work was presumed lost for decades until its mysterious reappearance in 1995 in Mexico City and made its return to ICP in 2007.

Members also enjoy:

- Discounts on ICP classes, lectures, and public programs
- Invitations to exhibition previews
- Unlimited admission to the galleries
- Wide range of complimentary classes on Members' Day
- 10% discount on Museum Store purchases
- Members-only bonus sales and events

## Levels of Membership

Individual.....	\$75
Double/International.....	\$100
Senior .....	\$55
Senior Double .....	\$70
Supporting Patron.....	\$200
Focus.....	\$300
Photography Circle .....	\$350
Silver Patron .....	\$650
Gold Patron .....	\$1,350
Benefactor Patron .....	\$3,500

**General Memberships are 100% tax-deductible.**

**Join by phone 212.857.0003 or join on line at [www.icp.org](http://www.icp.org)**

# Registration Form Fall 2010

**International Center of Photography  
Education Department**  
1114 Avenue of the Americas at 43rd Street  
New York, New York 10036  
**212.857.0001 | [www.icp.org](http://www.icp.org)**

NAME FIRST		LAST	
MAILING ADDRESS NUMBER AND STREET			
CITY		STATE	ZIP CODE
PHONE DAY	EVENING	MOBILE	
EMAIL	ICP MEMBER NO.	PLEASE CHECK	NEW STUDENT RETURNING STUDENT
COURSE NO.	TITLE OF COURSE	TUITION	FEEES
		\$	\$
		\$	\$
		\$	\$
		\$	\$
FORM OF PAYMENT	CASH CHECK VISA	<b>REGISTRATION FEE + \$30</b>	
	MC AMEX	<b>JOIN! MEMBERSHIP TYPE</b> INDIVIDUAL \$75   DOUBLE \$100   SUPPORTING PATRON \$200	
CREDIT CARD NO.		<b>SUBTOTAL</b>	
EXPERATION DATE MONTH, YEAR		<b>MEMBER DISCOUNT</b> DISCOUNT/COURSE NO. OF COURSES TOTAL DISCOUNT -\$25 X = -\$	
SIGNATURE (I HEREBY AUTHORIZE THE USE OF MY CREDIT CARD ACCOUNT)		<b>TOTAL PAYMENT TO ICP</b>	

# Registration Information

## Refund Policies

**Requests for refunds must be submitted in writing and dated.** The postmark will determine eligibility for a refund. All approved refunds take at least four weeks to process. ICP cannot be responsible for providing refunds for classes or programs missed as a result of student illness, student emergencies, or events beyond ICP's control.

**Five- and Ten-Week Courses, Graduate 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.

**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.

**Ticketed Events:** Tickets for all symposia and lecture series are nonrefundable.

**Gift Certificates:** Gift certificates are nonrefundable.

**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 fee will be charged for all transfers initiated by the student. Transfers from one class to another may take place only before classes begin.

**Travel Programs:** Requests for refunds must be submitted in writing and dated. The postmark

will determine eligibility for a refund. For a full refund (minus \$500 nonrefundable deposit), ICP must be notified no later than two months prior to the beginning of the trip. No refunds will be issued after that time. All approved refunds take at least four weeks to process. ICP is not responsible for providing refunds due to illness, emergencies, or events beyond our control. ICP is not responsible for reimbursements of nonrefundable airline tickets due to cancellation of workshop.

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

## 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 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.

**Holidays:** Fall classes and workshops will not meet on Columbus Day, October 11 (Monday) and Thanksgiving break, November 24-28 (Wednesday-Sunday).

## Portfolio Review

Portfolio review for classes with a prerequisite take place on the following days:

Sept 11 Sat 10:00 am-1:00 pm

Sept 15 Wed 5:00-7:00 pm

Sept 18 Sat 10:00 am-1:00 pm

Sept 22 Wed 5:00-7:00 pm

Sept 25 Sat 10:00 am-1:00 pm

Sept 29 Wed 5:00-7:00 pm

**PLEASE NOTE:** This informal review is used to ensure appropriate class placement. Students should bring 10 to 15 prints or slides that reflect their current technical and aesthetic abilities in photography. The ICP Education Department is always available to review and discuss student work in relation to the education offerings. No appointment is required for Class Placement Sessions. Portfolio review and registration are on a first-come, first-served basis. Education Department staff will be available for course advisement. In addition to the dates above, individual appointments during the workday are available by telephoning 212.857.0001.

## How to Register

In-person registration for **Fall Term begins Wednesday, September 1, 2010.**

Check the catalogue copy to see if the course that interests you requires a portfolio review or prerequisite class. If you must have your work reviewed, please attend a portfolio review session, or, if necessary, schedule an appointment by calling 212.857.0001. If the course that interests you does not require a portfolio review, you may follow one of these steps to register:

- **Online:** [www.icp.org](http://www.icp.org).
- **By Phone:** Taken only with credit-card payment in full. Phone registration hours are Monday-Friday, 10:00 am-5:00 pm.
- **By Mail:** Must include full tuition, lab/materials fee, and registration fee, and will be processed in order of receipt. Incomplete registrations will not be processed.
- **By Fax:** Fax the attached registration form, including full credit-card payment, to 212.857.0091.
- **In-Person:** Monday-Friday, 10:00 am-5:00 pm, Saturday, 11:00 am-2:00 pm (closed Sunday). Payment must be made in full when registering. Once registrations are received and processed by ICP, a confirmation letter will be provided.

## Early Registration

To ensure placement in the class of your choice, consider taking advantage of early registration by mail, fax, or email. Registrations will be processed as they arrive.

**PLEASE NOTE:** Registrants must have taken any necessary prerequisites in order to register early.

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



**International Center of Photography**  
Education Department  
1114 Avenue of the Americas at 43rd Street  
New York, New York 10036  
  
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## ICP FULL-TIME PROGRAMS

### **ICP-Bard MFA Program in Advanced Photographic Studies**

CHAIR: Nayland Blake

**APPLICATION DEADLINE:**

**Friday, January 7, 2011**

ICP-BARD OPEN STUDIOS

Dec 18 | Saturday 2:00-6:00 pm

### **One-Year Certificate Programs**

- **Documentary Photography and Photojournalism**

CHAIR: Alison Morley

- **General Studies in Photography**

CHAIR: Marina Berio

**APPLICATION DEADLINE:**

**Friday, March 11, 2011**

OPEN HOUSE FULL-TIME PROGRAMS

October 22 | Friday 6:00 pm

Join us for an evening to meet the chairs, tour our facilities, and learn more about our Degree and Certificate Programs.

To RSVP, please phone ICP Education, **212.857.0001** or visit [www.icp.org/school/information](http://www.icp.org/school/information).

For further information about ICP's Full-Time Programs, please phone **212.857.0063** or visit [www.icp.org](http://www.icp.org).

