



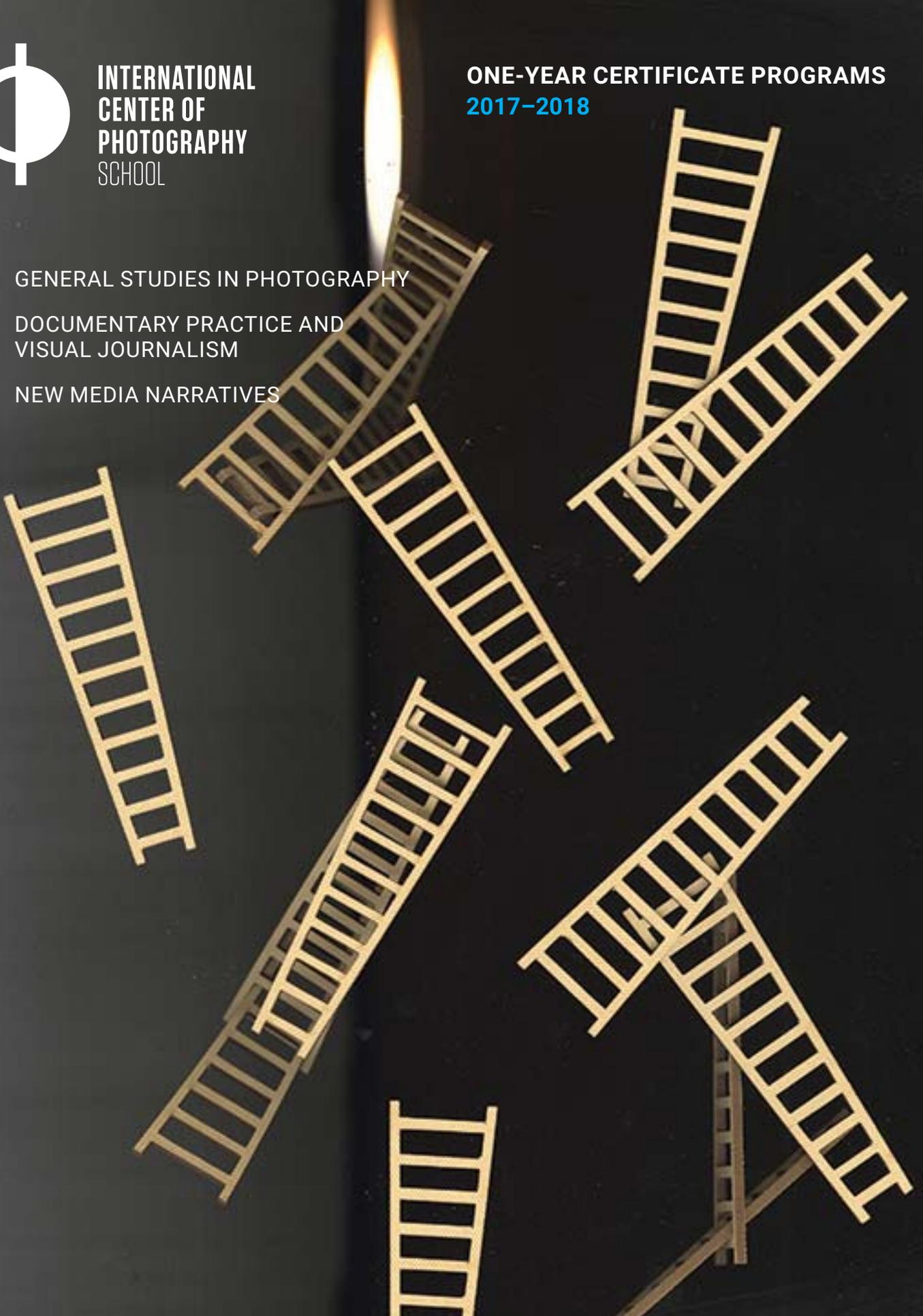
INTERNATIONAL
CENTER OF
PHOTOGRAPHY
SCHOOL

ONE-YEAR CERTIFICATE PROGRAMS
2017-2018

GENERAL STUDIES IN PHOTOGRAPHY

DOCUMENTARY PRACTICE AND
VISUAL JOURNALISM

NEW MEDIA NARRATIVES







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© Viviana Peretti PJ '10

This is an extraordinary moment in the history of photography and image-making, as well as in the history of the International Center of Photography. ICP's founder, Cornell Capa, described photography as "the most vital, effective, and universal means of communication of facts and ideas." The power of images to cross barriers of language, geography, and culture is greater today than ever before. And in an era of profound change in the way images are made and interpreted, ICP remains the leading forum for provocative ideas, innovation, and debate.

As the evolution of image-making continues, ICP is expanding to meet new opportunities, with a dynamic new museum space on the Bowery in Manhattan and an expansive new collections facility at Mana Contemporary in Jersey City. The School, located at the Avenue of the Americas and West 43rd Street, is set firmly in the context of an institution composed of a museum, collections, and archives, and offers unparalleled resources in a state-of-the-art production facility and a dedicated library. Known for integration of professional expertise and experimentation, the School faculty and staff continue to develop new approaches to learning. We are creating inventive education programs that respect the traditions of photography while embracing its new frontiers.

This is a vibrant moment in which to be defining new pathways to image-making. I am privileged to lead ICP through its next chapter, at a time when the very meaning, use, and production of the image is in exuberant flux, with blurred edges between art, documentation, and communication.

Mark Lubell
EXECUTIVE DIRECTOR
International Center of Photography



© Yusuf Sayman PJ '08

The International Center of Photography is a pioneering institution dedicated to the presentation, collection, and teaching of image-based media. Founded in 1974 by Cornell Capa—in large part to memorialize his brother, Robert, who had died in Indochina covering war twenty years before—ICP has always been both appreciative of photography's histories and eager to experiment with alternative methods of creating and presenting contemporary imagery.

ICP now hosts three full-time, One-Year Certificate Programs—General Studies in Photography, Documentary Practice and Visual Journalism, and, as of 2015, New Media Narratives. In collaboration with Bard College, ICP also offers a two-year MFA program, as well as programs for adults who want to continue their education and teenagers who are just beginning their journeys into image-making. In all, the School at ICP serves more than 5,000 students each year in its classrooms and darkrooms in the heart of Manhattan.

Full-time students are exposed to courses in the history of their medium, to a variety of artistic and documentary practices that are both mainstream and alternative, and to the technical training that is necessary to take advantage of the strategies now made possible by digital technologies, as well as by older film-based processes. When students leave ICP after one year of intensive training, they are expected to understand both the creative and strategic processes that go into producing their own work, and also the changes that are rapidly revolutionizing media worldwide.

Hailing from dozens of countries, our students work both individually and collaboratively throughout the year. They are encouraged to visit ICP's world-class museum, to utilize its extensive library and its photographic collection containing some 150,000 images, to attend many of the public programs in which artists explore their working methods and critics explore large social and aesthetic issues, and to learn from some of the finest faculty—professionals based in New York City and from around the world.

ICP's graduates have gone on to be recognized by organizations such as the Academy of Motion Picture Arts and Sciences, the John Simon Guggenheim Memorial Foundation, and World Press Photo, and have published large numbers of books and had many solo exhibitions. Some have joined agencies such as Magnum Photos; are employed by publications such as *The New York Times*; work on social issues such as homelessness, incarceration, and armed conflict; or become teachers at ICP themselves. Upon graduation, all full-time students become part of an extensive network of mutually supportive alumni.

Please take a look at the information provided here and consider joining our community. We welcome your interest.

Fred Ritchin

DEAN OF THE SCHOOL

International Center of Photography



© Tiana Markova-Gold PJ'—07

The International Center of Photography (ICP) is the world's leading institution dedicated to the practice and understanding of photography and the reproduced image in all its forms. Through our exhibitions, educational programs, and community outreach, we offer an open forum for dialogue about the role images play in our culture. Since our founding, we have presented more than 500 exhibitions and offered thousands of classes, providing instruction at every level. ICP is a center where photographers and artists, students and scholars can create and interpret the world of the image within our comprehensive educational facilities and archive. Visit icp.org for more information.

The School at ICP, one of the world's most extensive and best-equipped schools of photography, serves about 6,000 students each year, offering 400 courses in a curriculum that ranges from digital media and darkroom classes to certificate and master's degree programs. Other education programming includes a lecture series, seminars, symposia, and complementary activities that make ICP dynamic and unique among photographic institutions.

The ICP Museum, at 250 Bowery, welcomes more than 150,000 visitors each year. Through a traveling program, ICP exhibitions are seen around the world, reaching an audience of nearly one million viewers annually. Housed in a state-of-the-art facility, the permanent collection includes 150,000 original prints spanning the history of photography. Access to the Print Study Room is available to students, Museum Members, scholars, and others by appointment. ICP's library contains approximately 20,000 books, more than 2,000 biographical files on photographers, and 50 periodical titles with 6,000 current and back issues of magazines and journals.



© Kristoffer Axén GS '09

Overview

ICP offers three One-Year Certificate Programs: General Studies in Photography; Documentary Practice and Visual Journalism; and New Media Narratives. These programs provide advanced students with an intensive yearlong course of study that strengthens personal vision, teaches professional practices, and explores the many disciplines that inform media and art today. During the first term, many assignments are given to help students move out of their comfort zones and quickly acquire new skills and perspectives; in the winter term, our approach shifts to encouraging more self-directed, independent work; and in the spring term, as students' main projects are solidified and completed, internships and assistance with presentation lead up to a year-end exhibition, a day of portfolio reviews with leading professionals, and graduation.

The curriculum and course offerings for each of the One-Year Certificate Programs are outlined in the following pages, along with alumni and faculty perspectives on the experience of studying and teaching at ICP.



© Sara Frisby PJ '15

ACADEMIC CALENDAR

The One-Year Certificate Programs follow a trimester schedule over a 10-month period.

2017	
APPLICATION DEADLINE	MARCH 6
FALL TERM	SEPTEMBER 23–DECEMBER 15

2018	
JANUARY TERM	JANUARY 2–18
WINTER TERM	JANUARY 19–MARCH 29
SPRING BREAK	MARCH 30–APRIL 12
SPRING TERM	APRIL 13–JUNE 25
COMMENCEMENT	JUNE 24

PLEASE NOTE: Dates are subject to change.

REQUIREMENTS

Successful completion of the One-Year Certificate Programs includes required courses and electives with no more than two unexcused absences per term; active participation in classes; development of an original project, an artist statement, and a portfolio; and participation in the final exhibition.

The academic year is divided into three terms, with an optional intersession in January. Each term, students register for five 10-week courses and three to four weekend workshops. Students should expect to spend 18 to 20 hours in the classroom weekly, and to allow ample extra time for shooting, production, and the completion of assignments.

Students are required to have their own digital SLR camera with a range of lenses as well as a portable hard drive. It is strongly urged that students have their own laptop and assorted format cameras appropriate to their areas of interest.

general studies in photography

The General Studies Program represents a unique and exciting opportunity for students from anywhere in the world who are ready to be challenged in photography: to reach for higher levels of creative self-awareness, to deepen their understanding of the medium as a whole, and to further their technical proficiency.

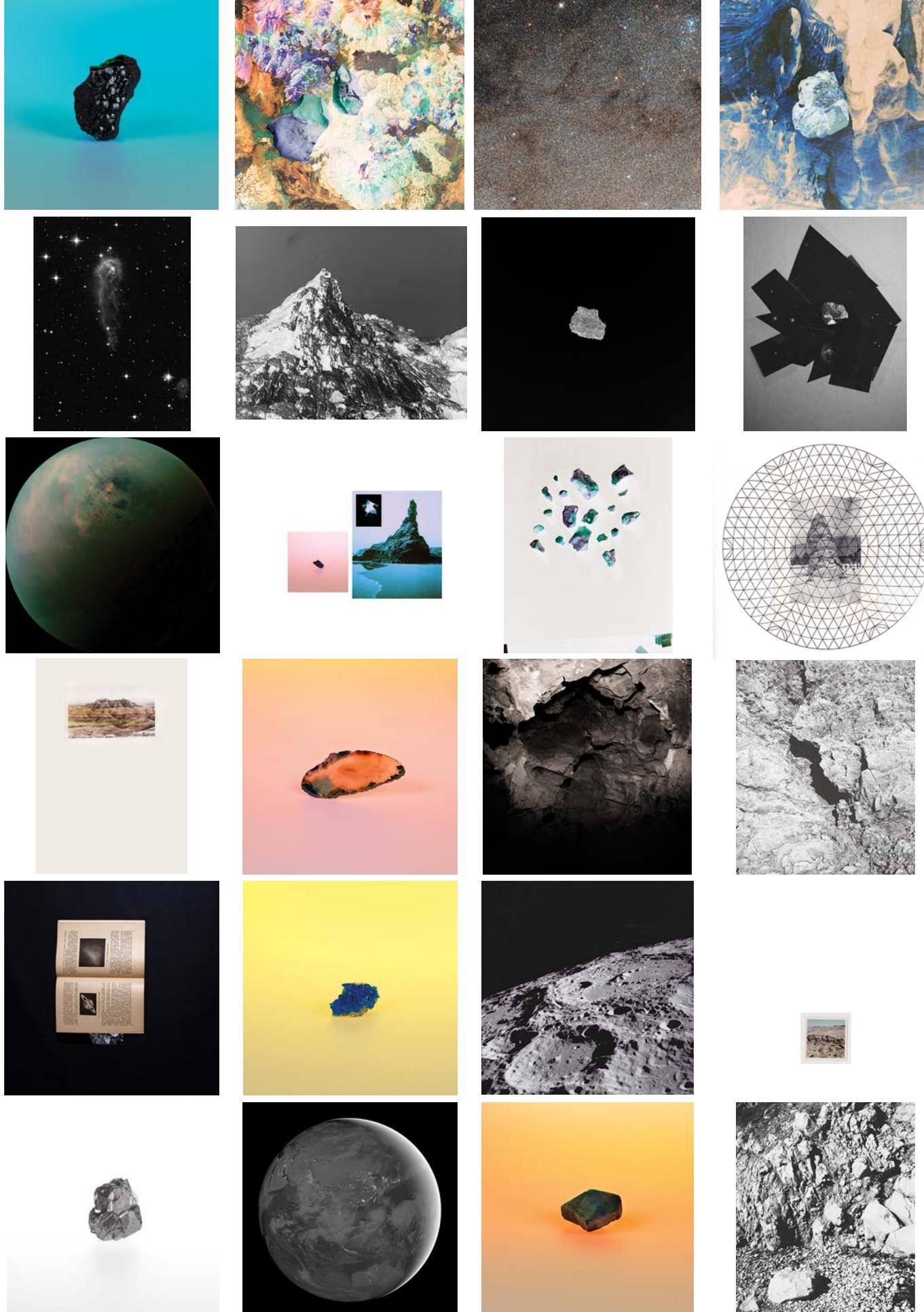
To achieve these goals, students receive the full support of ICP's faculty, a dynamic group of artists, writers, filmmakers, activists, and curators with an exceptional diversity of approaches, who share their individual perspectives and experiences with the students in the context of a wide-ranging and stimulating curriculum. Each and every faculty member at ICP is actively engaged in his or her own work, and many have achieved remarkable degrees of success in the form of publications, exhibitions, and awards.

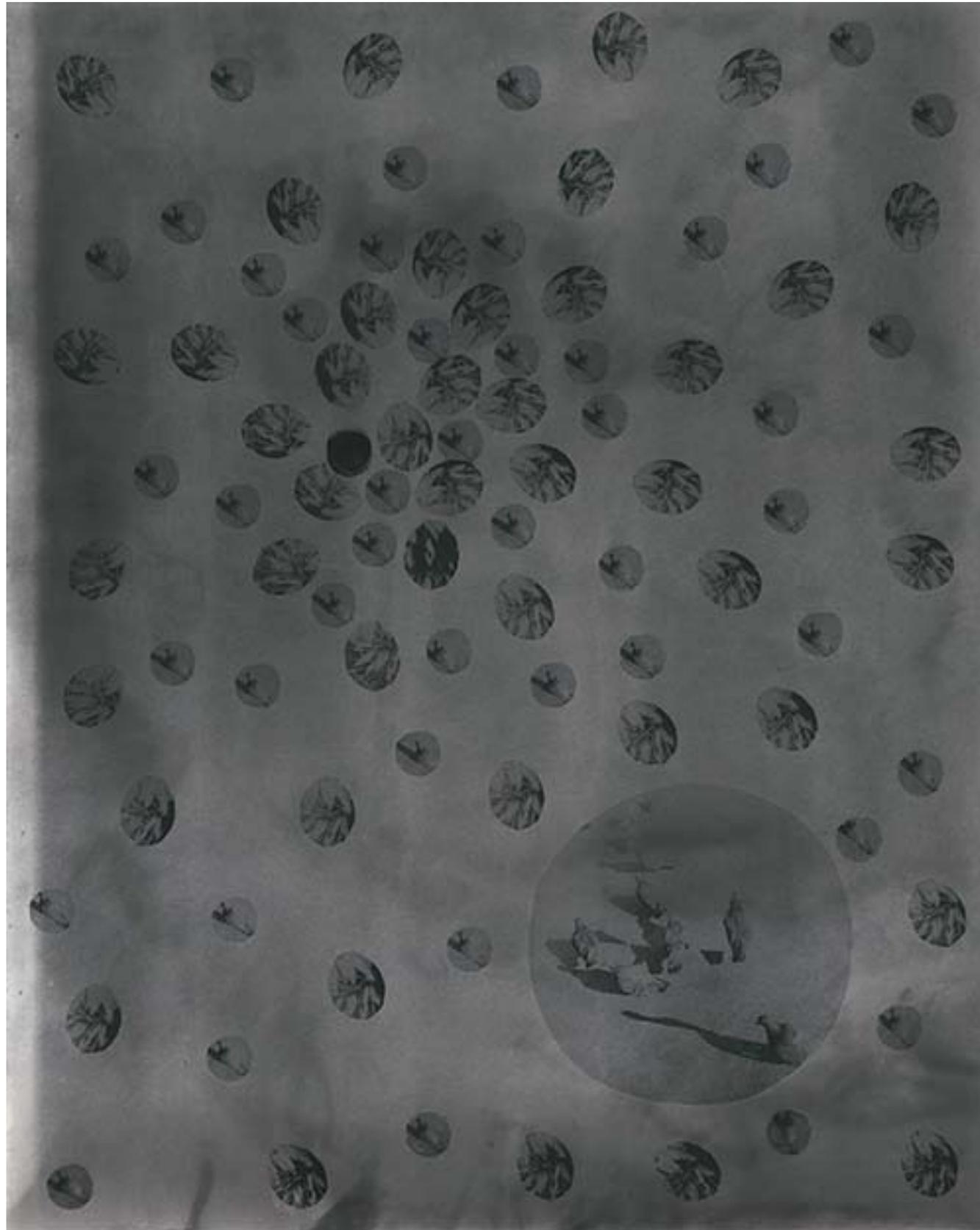
The General Studies Program is the largest and most diverse of the full-time programs at ICP, and its curriculum encompasses current trends in photographic practice, a strong grounding in the history of the medium, and introductions to video, sound, performance, and installation art. Its main goal is to support students interested in investigating what it means to use photography in the context of contemporary art practices; it can also accommodate students interested in documentary and fashion.

There exist myriad ways in which to engage with the photographic medium in all its splendid and sprawling diversity: graduates of the program have gone on to attend graduate school; form studios, schools, and agencies; write and publish books; travel and exhibit all over the world; and teach. Some have also used the program to round out other pursuits, such as filmmaking, anthropology, or working with NGOs. All are part of an ever-growing community of people who are defining how photography can serve as a tool and a testament to their place, time, and vision.

Marina Berio

CHAIR, GENERAL STUDIES IN PHOTOGRAPHY PROGRAM
International Center of Photography





“Understanding photography is essential because its history is inseparable from the other social, political, and cultural forces that shape our world. Our medium is always being redefined by us, its practitioners. Photography can never be fully contained or categorized, but it can be made, discussed, contextualized, exhibited, taught, and collected.”

MARINA BERIO, CHAIR, GENERAL STUDIES IN PHOTOGRAPHY PROGRAM

ABOVE © Maria Bilbao Herrera GS '12
OPPOSITE © Maya Chandally GS '12



COURSE REQUIREMENTS for the academic year include three terms of the General Studies Seminar, two terms of photographic history, at least two terms each of black-and-white or color dark-room printing and digital-imaging techniques, as well as instruction in lighting and large-format photography. Students select additional electives each term; these offerings allow participants to shape an individualized sequence of instruction. Technical classes are differentiated by ability levels whenever possible.

Required Classes

CRITIQUE

General Studies Seminar | This foundation seminar spans all three terms for students in the General Studies Program, and explores the sociopolitical, artistic, and psychological uses of photography. Weekly critiques help students to define their individual practice. Students engage in lively discussions about presentations by visiting artists, video screenings, and readings.

HISTORY

Photography, Art, and Media: A History | This two-term course provides an overview of the history of photography, from its invention in the early 19th century to its current incarnation in the digital age. Rather than take a traditional chronological approach, we explore photography through its major developments and examine the historical context and chronology through various themes. We aim to examine the connections between past and contemporary use with the intention of understanding the impact that this medium has had on visual culture and on the world. Through slide lectures, film screenings, readings, and discussions, students begin to consider the many (dis)guises of photography and the way in which it functions as a document, as a scientific tool, as a constructed reality, and as an art form.

TECHNICAL

Technical Seminars in Digital Photography | This curriculum is an in-depth exploration of all aspects of the digital-image workflow, from image capture and scanning, to browsing and editing, to image file correction and manipulation, to preparation of files for printing and other uses. Through demonstrations and exercises, students learn about RAW file conversion, image retouching, selection methods for collage, layering and masking principles, color management, and long-term storage practices.

Technical Seminars in Analog Photography | Courses in black-and-white, color, and alternative processes emphasize the relationship between concept, exposure, printing technique, and expression. The courses cover camera handling, color theory, masking, contrast control, filtration, and print finishing. Students broaden their understanding of the aesthetics of black-and-white or color through discussions, visual presentations, and critiques. The alternative processes class covers digital negatives and a range of different emulsions.

OTHER TECHNICAL COURSES

- An Emphasis on Light and Style
- The Fine-Art Digital Print
- Introduction to Digital Video Parts I and II
- Large-Format Photography: Beginning and Intermediate
- Light and Shadow
- Location Lighting

Electives

Course offerings change each term. Students pick one 10-week elective and three weekends of workshops or five-week classes.

SELECTED 5- AND 10-WEEK COURSES

The Experience of Place | How can the experience of place translate to photography? Each student chooses a place to investigate, ranging from the confines of a singular tenement building to the vastness of what it means to depict an entire city. This class investigates ideas of documentary photography and the many problems associated with representation, as well as how place can serve as a metaphor unrelated to the document.

Issues in Contemporary Video | 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 10-week seminar, we discuss how artists have used this powerful technology to address issues that are personal, aesthetic, and political, and to 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.

The Logistics of Dreams | All photographers have dreams for their work. Some of those dreams turn into projects or books or exhibitions, but others get lost or clouded by unrealistic expectations. In this course, students look at artist-driven projects, collectives, and social movements—and then use these to imagine their own creative trajectories. Students practice the fundamental skills of schmoozing, writing about work, developing budgets, and time management. Working collectively and authentically, we explore the values of DIY resourcefulness, self-care, and financial realities.

Photographers Operating at the Intersection of Art and Science | Art and science both support a culture of experimentation that is inspired by curiosity, while attracting individuals interested in generating fresh ideas and forging new paths. Consequently, there is a discoverable history of unifying practices, practitioners, and organizations dedicated to artists and scientists. Photography has a singular place in this unfolding history. Invented by means of a scientific process that changed the nature of visual representation and thus art-making, our medium has been a natural means of blending the two disciplines since its advent. In this course, we discuss this history as well as the work of contemporary photographers blurring the lines between art and science. In our discussion, we consider how new scientific developments have radically changed the manner in which we, as human beings, understand ourselves and the art we make; the advantages of learning and thinking across disciplines; and the challenges and benefits of collaboration—and how these strategies can serve to make our own work more engaging.

Photography Meets the Cinematic | This production course is designed for students who wish to explore the many intersections between the photograph and the cinematic still. Students examine the qualities of stillness and motion in the current trends of cinema-based photography, then construct their own dramatic narratives, photo stories, and staged tableaux. Strategies for final projects include ideas around sequencing photographs, book-based works, and photo-based installations that may incorporate the projected image.

Postcards from Real Worlds | 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 to interpret reality-based subjects. Historical rediscovery, surface typologies, diarist interpretation, and metaphorical narrative are among the many methods of practice examined. Questions regarding technique, content, and access are addressed through individual and group critiques.

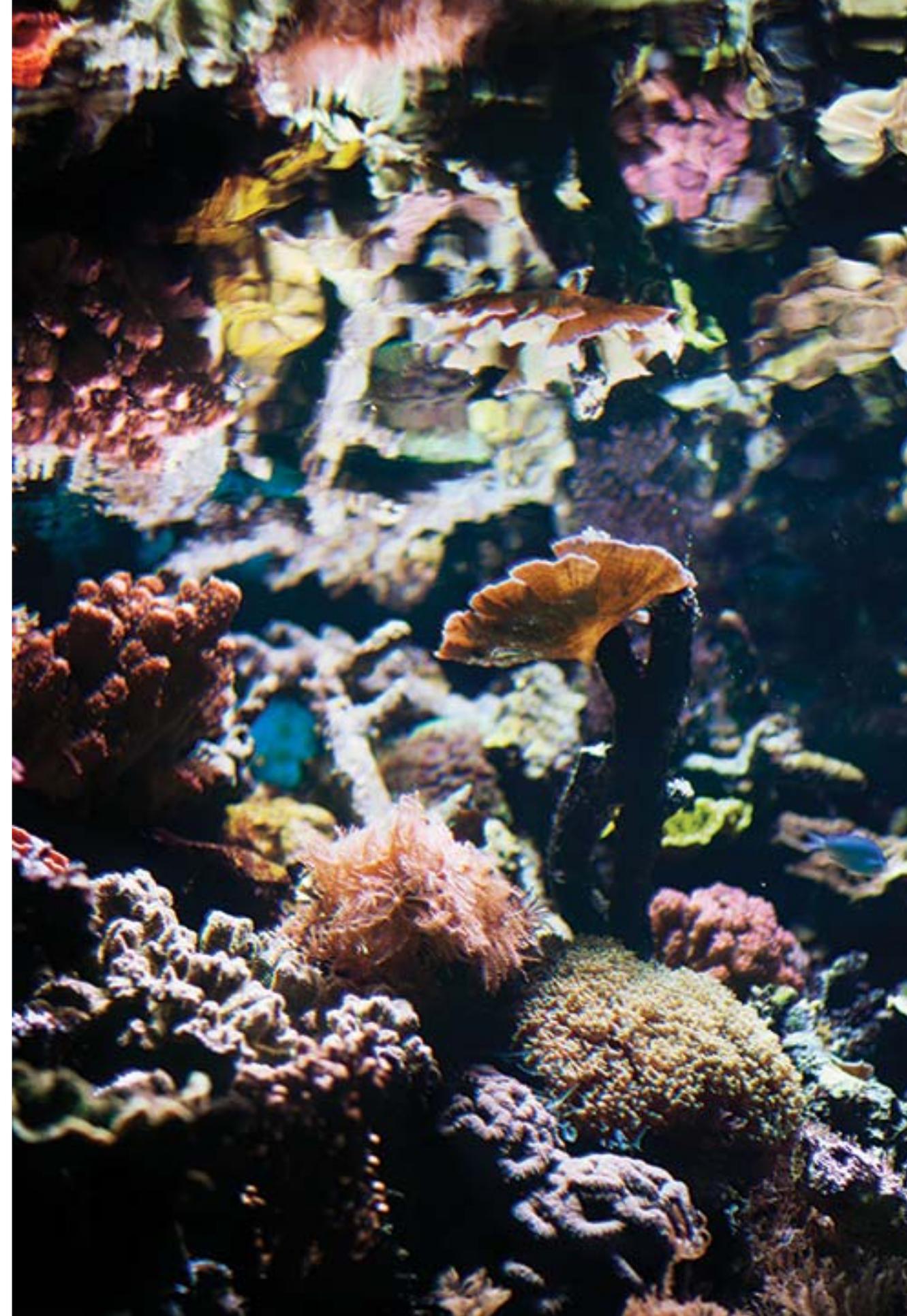
Self as Subject and Object | In this course, students investigate themselves as they turn the camera and focus inward to look at the body, psyche, objectiveness, and the representation of self. There are discussions and slide-show lectures based on the fictional and fantasy self, the diaristic or autobiographical self, the performative self, and the self as object. There are also discussions and assignments that incorporate the internet, social media platforms, and the selfie to look into how the media has influenced the way individuals and artists see themselves on a global level. Students create images guided by weekly critiques, lectures, readings, and discussions. The artists that we discuss at length—who have used both still and moving images to discuss issues relevant to self—include Jemima Stehli, Janine Antoni, Nikki S. Lee, Adrian Piper, Marina Abramović, Elina Brotherus, Leigh Ledare, and Isabel Magowan, among others. Students create a body of work over the duration of this course.

Toward a Philosophy of Photography: Critical Thinking and Contemporary Practice | Critical thinking is an essential part of creative work. A fluent understanding of the contemporary philosophical issues around photography and representation is essential in order to participate in the conversation. This class integrates creative practice with the study of theory and criticism. Through readings, class discussion, and assignments, students survey the contemporary philosophical landscape as it relates to the practices of representation. By the end of the course, students have a deepened understanding of these threads, and the ability to lucidly address them, both in their own work and in the world of contemporary art.

Views from Home | 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. 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.

OTHER 5- AND 10-WEEK COURSES

- Contemporary Commercial Practices
- Introduction to Experimental Film and Video
- Playing with the Portrait
- Production Seminar
- Stories and Style: A Narrative Approach to Fashion
- Understanding Portraiture
- Visual Thinking for Magazines
- What Is an Archive?





© Lynn Saville

SELECTED WORKSHOPS

The Art of Photographic Bookmaking | The art of bookmaking can expand the way photographs are viewed and interpreted. This workshop surveys the methods of photographic bookmaking as well as the theoretical concerns that arise from interpreting images in sequence and in various presentations. Demonstrations and discussions address design, content, structure, imaging techniques, materials, and sources needed for production. Students examine work by contemporary artists who draw inspiration from traditional book forms, but transcend or deviate from such structures. Through hands-on experience, students learn to create a book that balances form with content in a symbolic and provocative way.

Boot Camp | This series of lectures provides a wide range of resources, and is designed to address many of the practical issues around working as an artist and photographer. Topics include: making contacts and maintaining a database; artist statements and project descriptions; web presence; leave-behind cards and other promotional materials; legal issues such as releases, photographers' rights and copyrights, along with appropriation and fair use; estimating and pricing editorial work and commercial jobs; editions, consignments,

and pricing for art galleries; nonprofit art organization slide registries and flat files; good job search practices; applying for grants, residencies, open calls, and internships; and working as a photo or artist's assistant.

From Voyeurism to Witnessing | The spectacle of information confronts us every day with the questions: Where does the witnessing end and voyeurism begin? At what moment do we pass from legitimate information-gathering to a seemingly unhealthy curiosity when looking at the suffering or surprised intimacy of others? Examining the work of participants and using an array of material—including traditional photojournalism, such as W. Eugene Smith's classic essay "Minamata" and the Abu Ghraib pictures—this workshop investigates the complex relationship between photography and reality, as well as the interactions between ethics and aesthetics.

Intimacy and Distance | 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.

Performance: In, of, and from the Feminine | We perform every day through our actions and identifications. These performances are never simply ours; they are constructed through a set of social norms and conventions that unconsciously govern our modes of behavior in everyday life. In this one-weekend workshop, we examine the legacy of performance art, how artists from the '60s up until now have used the camera to document their actions as a way to write and rewrite their own histories. Deconstructing the binaries of femininity and masculinity, and drawing from writings of Artaud, Lacan, Debord, and Butler, we address a wide range of issues, including race, class, gender, and, especially, identity—how it is constructed and how it can alter—and discuss modes of creating art that escape and resist such framings. The goal is to inhabit the idea that performance be seen as a space of political relations, one that is not separate from life itself. Through readings, screenings, slide lectures, and group discussions, students creatively negotiate the capturing and framing of action and movement, reframe ideas of audience and spectatorship, and consider forms of documentation and theoretical analysis, as well as conceptual development of the performance as artwork.

Photography and Cultural Identity | Is it possible to talk about cultural identity within a country or region in terms of photographic practices? Would it be determined by subject matter or style? More specifically, is it possible to talk about a Latin American identity in photography? This course proposes a possible history of practices and sources of Latin American photography, and more recently, of the Latin American photobook. We also consider related questions, such as the extent to which mainstream contemporary art is influenced and enriched by the periphery, as migrating artists redefine their perspective on both their roots and adopted cultures, and discuss other examples of photographic cross-pollination and influence.

OTHER WORKSHOPS

- Alternative Art
- Crossing Boundaries: The Art of Eavesdropping, Surveillance, and Appropriation
- Evidence of Things Partially True
- Fluxes Forward: Lineages of the Experimental
- The Hand and the Machine
- Introduction to Digital Sound Design, Sound Editing, and Sound Art
- Logistics of Site
- The Photographer on Mars
- Photography in the Expanded Field
- Photographer-Subject Relationships
- Picturing Stories

SELECTED VISITING ARTISTS AND LECTURERS

- Zeke Berman
- Rhona Bitner
- Yoni Brook
- Clinton Cargill
- Jamie Diamond
- LaToya Ruby Frazier
- Andrea Geyer
- Bruce Gilden
- Anouk Kruithof
- Leigh Ledare
- Jonas Lund
- Lesley A. Martin
- Michael Mazzeo
- Jennifer and Kevin McCoy
- Anne Arden McDonald
- Abraham McNally
- Jeff Mermelstein
- Sreshta Rit Premnath
- Mauro Restiffe
- Farideh Sakhaeifar
- Liz Sales
- Sebastião Salgado
- Sam Samore
- Emily Schiffer
- Anna Shteynshleyger
- Sree Sreenivasan
- Angela Strassheim
- Zoe Strauss
- Shimpei Takeda
- Justin Randolph Thompson
- Martín Weber
- Amani Willett
- Hank Willis Thomas



/Lais Pontes
GS '11

“ICP had a fundamental role in my education as an artist.”

Q What have you been doing since graduating from ICP's General Studies Program?

A Soon after my graduation from ICP in 2011, I was invited to a number of exhibitions to present the work that I had started in the General Studies Program. In 2013, I enrolled in the MFA program at the School of the Art Institute of Chicago (SAIC). Currently, I am living and working in London.

Q What impact did the experience of going through the program have on you?

A ICP had a fundamental role in my education as an artist. There, I was introduced to different concepts. With a very diverse faculty, I was exposed to many ideas that shaped and informed a critical perspective on the medium as well as my own work. I also had support to develop my own ideas.

Q What is the relationship between your current activities/projects and your experience in the program?

A My current research interest started at ICP, even though I did not recognize it while I was there. In the MFA program at SAIC, I was questioned about my practice, as one would expect from such a program. Toward the end, my previous research in social media art projects became stronger, and I saw the need to dig into the subject matter more deeply. I have realized that the total effect of social media is not yet known and that social media is still very much in development.

Q What would you say to prospective students of the program?

A What I am going to say might sound like a cliché, but it is how I feel. Study as much as you can and do not be afraid to fail. You are there to learn. Listen carefully to the critiques. Take your time before making up your mind about something. And enjoy your practice.

/Qian Ma
GS '14

“Almost everything I do now, whether in my personal work or the work I do for others, relies on my ICP experience in one way or another.”

Q **What have you been doing since graduating from ICP's General Studies Program?**

A The morning after our last day, I flew out to New Mexico for a juried portfolio review—Review Santa Fe. It was a surprise that I had been invited to participate. Considering I only had a few months of work when I applied, it was a bit of a shock that I actually had some success there. After that, I took the summer off, but then I started working in the Digital Media Lab at the School at ICP, so it feels like I never really left. Also around the same time, I began working as an assistant to Camille Henrot, an artist whose work I admire. Of course, I'm continuing my own career as an artist, both promoting work I made at ICP and creating new work.

Q **What impact did the experience of going through the program have on you?**

A It made all sorts of impacts on me, but what I appreciate the most is that it gave me a foundation and a start for a career as an artist. I did have some experience in the arts before ICP, mostly on the gallery and nonprofit side. They were all fantastic places to learn, as I had no formal art training, but they couldn't provide the structure I needed to produce my own work. The General Studies Program was

the perfect place for that first step. It provides a good mix of technical training and theories in an intensive and critical environment. On top of that, there's the ICP community, which I know will remain invaluable to me long after graduation.

Q **What is the relationship between your current activities/projects and your experience in the program?**

A It might sound extreme, but almost everything I do now, whether in my personal work or the work I do for others, relies on my ICP experience in one way or another. I've been very lucky in that I was looking to start a new career, and I have.

Q **What would you say to prospective students of the program?**

A Come with an open mind, work hard, and never stop thinking. You'll have one of the best years of your life.



/Allen Frame
GS Faculty

Q Describe your teaching philosophy and your reasons for becoming a teacher.

A My first concern as a teacher of photography is to help students identify subject matter or content that is strongly related to their interests or experience. I believe there is a better incentive to learn and produce when a student is driven by passion and curiosity about a particular subject. Photo skills then serve as a tool, not an end in themselves, and concepts aren't so lofty or broad that they feel arbitrary. I believe that working from genuine curiosity makes a project more dimensional; the photographer can make decisions more confidently and can measure results against a personal sense of satisfaction. Many times, a photographer's strongest material is not apparent, but may reveal itself through questioning and discussion. And discovering that compelling subject helps determine the approach. An authentic connection to one's material helps the photographer to create layers of meaning and depth. Feedback and criticism should then encourage the photographer to find further nuances in the subject and delve into its complexity.

I wanted to become a teacher when I was in my twenties, but then didn't, and forgot about it. Years later, in my early forties, Suzanne Nicholas asked me to teach a workshop at ICP that Nan Goldin had to cancel, and I have been teaching there ever since. I love helping people find their

"I have jokingly referred to my class as a talk show; in a sense it is, because I am as interested in hearing what students have to say as I am in seeing their images."

material and seeing the breakthroughs unfold in the way they approach it. I really enjoy working with a group, guiding the conversation, following the dynamics. I have jokingly referred to my class as a talk show; in a sense it is, because I am as interested in hearing what students have to say as I am in seeing their images.

Q What is your favorite aspect of teaching in the General Studies Program at ICP?

A ICP lives up to its name. It is as international now as it was when I first started teaching there, and that distinguishes ICP from the other schools where I teach. Engaging the international mix is stimulating and illuminating. Through teaching for many years, I have also become a really good editor, and I love to help students through that process.

Q Do you see a relationship between teaching and your own photographic practice?

A I often photograph people I know in intimate situations. As I photograph them, I ask questions, trying to make conversation about personal things. This is not unlike being in a classroom, asking questions of students that try to get at the possibilities of their material. In both situations, I'm paying close attention, observing, prodding, and being in the moment.



ABOVE AND OPPOSITE © Alexandra Lethbridge GS '11



documentary practice and visual journalism

The Documentary Practice and Visual Journalism program at ICP is a one-year program of study that for more than 30 years has been globally recognized as the preeminent place for photographers and media creators to explore the values of narrative storytelling, journalistic skills, and social justice. Each year, we bring together 35 to 40 talented photography students who hail from some 30 countries. Students work on the strategies and ethics of visual journalism in the fall, creating powerful, complex imagery that results from accurate reporting and critical thinking. The winter and spring terms move students into an intensive five-month project of choice that is publicly exhibited at ICP in June.

The faculty is comprised of working professionals who guide the diverse international student body through a rigorous curriculum. Visual journalists are trained in the use of a broad range of tools, from the traditional to the most innovative. Students learn the multimedia skills every journalist needs to thrive in today's converged newsroom, including audio and video production, research, writing, data, and graphics visualization.

For the final project, students are challenged to transform their stories into a documentary project with a strong narrative voice, realizing the finest methods for reaching an expanded audience with a resolved body of work that explores essential issues, cultivates and nurtures community, and may illuminate social injustice.

Enrollment in the program marks one's entry into a professional and creative community as well as an international cultural dialogue that continues long after graduation. Through our year-end Career Day meetings with more than 100 diverse curators and editors, students begin working with major publications and innovative online platforms upon graduation. Studying with working professionals, engaging global visiting artists, attending public programming, and utilizing ICP's facilities, museum, library, and collections—makes ICP a uniquely enriching experience.

Alison Morley

CHAIR, DOCUMENTARY PRACTICE AND VISUAL JOURNALISM PROGRAM
International Center of Photography





“The facility to read and understand images is as crucial to literacy as a familiarity with text and forms of narrative....Photojournalism has never been more relevant and ubiquitous than now. In today’s global and digital marketplace, images are devoured and spewed as fast as they can be uploaded.”

ALISON MORLEY, CHAIR, DOCUMENTARY PRACTICE AND VISUAL JOURNALISM PROGRAM



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COURSE REQUIREMENTS for the academic year include three terms of the Documentary Seminar; two to three terms of technical instruction in digital workflow (depending on your entry level); Editing, Visual Journalism, and one term of photographic history. Previous analog printing experience is highly recommended, as is a grasp of contemporary documentary issues. Students select additional 10-week courses and weekend workshops each term. These creative and technical offerings allow students to shape a sequence of instruction that will strengthen their practice in both form and content. The program also offers students the opportunity to participate in an internship with a photographer, agency, magazine, or newspaper upon graduation.

Term 1

CRITICAL THINKING

Documentary Seminar | This seminar is a foundation course for all students enrolled in this program. Conceiving, developing, and executing a photographic project requires an intimate understanding of the subject matter at hand. The ability to translate this knowledge into exciting visual material with strong storytelling skills helps to refine the work into a creative form. Using the cultural and economic diversity of New York as our subject and drawing inspiration from contemporary documentary practices, students read, research, write, map, and prepare access to a long-term project that starts in the second term. Projects may take the form of an essay, a documentary project, or a multimedia/video presentation. Assignments, including a photographer report, readings, and a photo essay, are given throughout the term.

WEEKLY PICTURE MAKING

Visual Journalism | Trustworthy journalism is about solid reporting. It's not just about being there, but how you find and shape information drawn from the real world. Visual journalism is not just a series of photographs with precise meanings, but rather images that suggest complex meanings. In this course, weekly assignments build students' skills to work quickly with captions, text, and other data, and to edit and upload imagery, as if on assignment. Classwork progresses from spot news to a longer community-based project that will enhance participants' storytelling skills in developing narrative flow to their work. The final project is a small multimedia piece.

LIGHTING: DEMONSTRATION AND SHOOTING

Lighting For The Documentary Photographer | 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.

DIGITAL WORKFLOW: PRACTICE, LAB, AND DEMONSTRATION / LECTURE

Digital Photography for Documentary Practice and Visual Journalism Students | This course prepares students to work as both photojournalists and digital photographers, and addresses the processing and workflow issues as well as the ethical concerns that professional photojournalists must know. Topics include camera operation, file transfers, editing techniques, basic image enhancements, and printing. Students learn to develop practical digital workflows to achieve high efficiency in Lightroom.

PRACTICE: LAB PRINTING

Technical Seminar in Black-and-White Photography | This seminar emphasizes the relationship between concept, technique, and image-making. Students explore the range of techniques available for subtly controlling and expanding the expressive capacity of the photographic print. Class sessions cover camera handling, masking techniques, contrast control, chemistry for modifying the basic structure of silver emulsions, and print finishing.

HISTORY

The History of Visual Storytelling | This fast-paced seminar begins with the theory, printing, and techniques necessary to enhance the expressiveness of the image. In addition to learning the printing processes employed in the United States and abroad, this course traces the changes in ideology, photographic technology, and media platforms that have brought us to the myriad possibilities within visual storytelling today.



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January Intercession

January is a time to reflect and prepare for your ultimate project idea, gain access, and begin shooting. The program also offers elective workshops during this break.

Terms 2 and 3

Playing with the Portrait | This class emphasizes the importance of experimentation in portrait-making. Students learn to think as directors by creating situations, commonplace or outrageous, in which their subjects are free to reveal themselves—or not. Slide presentations on portraiture provide an art historical context. Discussions address the psychology of light and composition, and the impact of situation and gesture. We explore how to use photographic processes and modes of presentation to best express ideas. Students are encouraged to work on individual portrait projects, and to work together to help each other refine their focus. Coursework includes group and individual assignments.

Editorial Concepts | 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, and make a photograph, and then 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. Presentations and lectures offer an overview 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.

Human Rights | This course has two aims: to introduce modern concepts of human rights through the use of visual media and to study the role of media in social change processes. Films, photography, and handouts are used throughout. This course reflects the historical and contemporary perspective of human rights as well as the politics of visual representation. The rich legacy of documentary photography starts with the American Civil War and extends to modern war photography. Various ways of visually representing human rights issues—documentary film, photography exhibitions, photo reportage, photo blogs—are examined. Topics include: the use of child soldiers in armed conflict, gender violence, torture, modern slavery and human trafficking, and media depictions of post-Holocaust genocides.

Large Format: Portraiture and Street Photography | Move into the world of large-camera photography while making pictures of subject matter about which you are passionate. Large



© Gareth Smit PJ '15

format is often associated with controlled environments, the studio, or contemplative pictures of nature. This intensive crash course explores the world of a large negative while challenging students to push the limits of their portraiture. All aspects of shooting with the large-format camera, from basics to advanced techniques, are discussed. Discussion topics include: the challenges of talking to a subject, such as approaching strangers; obtaining release forms; and addressing the fears and boundaries associated with this type of portraiture. Students learn how to use the large-format camera wherever they are—standing on the street, in a subject's home, or wherever one finds people. Patience with oneself as well as with a subject is as critical to this course as the technical understanding of the camera. Students shoot, process, and print their own film, and then mount a classroom exhibit by the end of the course.

EFFECTIVE EDITING

Inside Photo Editing | Ever wonder what goes through a photo editor's mind when he or she looks at your portfolio, assigns you to a story, and edits your pictures? This course sheds light on this often-misunderstood part of the editorial profession. Through class discussion, editing sessions, conversations with guest speakers, and more, this course demystifies the editing process. Students learn to view their work from the perspective of a photo editor and to understand the format and medium in

which it works best. This course also talks about the business and branding in today's market place.

MULTIMEDIA AND VIDEOGRAPHY

Multimedia Storytelling: Combining Vision, Sound, and Voice to Connect and Communicate | This course integrates the visual communication skills that students develop in the fall and winter terms with sound, voice, and narrative storytelling and presentation. Students expand their visual vocabulary, learn the core principles of audio storytelling, integrate their vision and style with multimedia tools, and combine their photography with sound to create a compelling multimedia experience. Topics include shooting for the multimedia experience, sound essentials, audio recording techniques, the interview process, the narrative arc, the voice of the story, and the integration of the photographer's style within the multimedia process. Students are exposed to new transmedia platforms.

DIGITAL MEDIA

The Fine-Art Digital Portfolio | Digital techniques can produce high-quality exhibition and portfolio prints. This course has two primary goals: first, to create a portfolio of at least 10 images and one large exhibition print; and second, to develop an efficient work process, from color management to digital workflow. Topics include scanning, editing, printing, and using

different types of paper and presentation methods. Students explore the strengths and limitations of their equipment, including how to match the color in their prints to that on their monitor. At the end of this course, students have the beginnings of a fine art portfolio and a working method for their ongoing projects.

WORKSHOPS

- About Editing and Finding the Narrative in Your Work
- Bookmaking 2.0
- The Big Idea
- Collaborating with NGOs
- Documentary Work: Toward a Union of Style and Meaning
- Effective Editing
- Editorial Concepts
- Funding and Distributing Your Documentary Photographic Project
- Getting Close: Access, Observation, and the Documentary Image
- Human Rights
- Images and Ideas
- Large-Format Portraiture and Street Photography
- Learning Multimedia: Audio and Shooting Stills for Compelling Online Storytelling
- Let Movies Inspire Your Photography
- More Than a Witness: Photographic Activism
- The Nature of Documentary Work
- Old Media, New Media: Archives and the Documentarian
- Photographing the Invisible
- Photographing the Familiar
- Photography and Cultural Identity
- Principles of Color for Photojournalists
- Strategies for Photographers Applying for Grants and Awards
- The Long-Term Photographic Essay
- The Photo Agency
- The Photojournalist: How to Survive and Succeed
- Visual Journalism Today and Tomorrow: A Practical Guide to Presenting Your Work
- Where Do You Stand?
- Where the Thread Leads
- Writing for Photojournalists

GUESTS

Visiting Artists | Kristen Ashburn, Jane Evelyn Atwood, Juliana Beasley, Jodi Bieber, Chien-Chi Chang, Yolanda Cuomo, James Whitlow Delano, Chris Erhman, Donna Ferrato, Larry Fink, Brian Finke, Russell Frederick, Glenna Gordon, Ed Keating, Yunghi Kim, Vincent Laforet, George Lange, Olivier Laurent, Lauri Lyons, Heidi Levine, Simon Norfolk, Kristi Norgaard, Jo Ractliffe, Reza, Claire Rosen, João Silva, Steve Simon, Les Stone, Phil Toledano, Martín Weber

VII Photo Agency | Jessica Dimmock, Gary Knight, Antonin Kratochvil

Getty Images | Pancho Bernasconi, Antonio Bolfo, Ben Lowy, Spencer Platt, Shaul Schwarz, Brent Stirton, Lauren Steel, Aidan Sullivan

Contact Press Images | David Burnett, Giorgia Fiorio, Frank Fournier, Adriana Groisman, Edward Keating, Robert Pledge

Magnum Photos | Christopher Anderson, Susan Meiselas, Paolo Pellegrin

Photo Editors and Consultants | Phil Bicker, Bill Black, Sue Brisk, Clinton Cargill, Mia Diehl, J. F. Francis, Alice Gabriner, MaryAnne Golon, Emilie Harjes, Neil Harris, Nancy Iacoi, Amy Koblenzer, Laurie Kratochvil, M. C. Marden, John McNeil, Joanna Milter, Jodi Peckman, Kira Pollack, Crary Pullen, Travis Ruse, Victoria Sambunaris, Allyson Torrisi, Alison Unterreiner

Noor Photo Agency | Samantha Appleton, Nina Berman, Stanley Greene, Kadir van Lohuizen

New York Times Photographers | Fred R. Conrad, James Estrin, Ruth Fremson, Todd Heisler, Tyler Hicks, James Hill, Peter van Agtmael, Damon Winter

New York Times Photo Editors | Stacey Baker, James Estrin, Beth Flynn, Michele McNally, Merrill D. Oliver, Kathy Ryan, Jeffrey Henson Scales

New Media | Ed Kashi and Julie Winokur (Talking Eyes Media), Brian Storm (MediaStorm), Antonio Bolfo (Verse), Julien Jourdes (Blink)

ICP Alumni | Evgenia Arbugaeva, Christoph Bangert, Giulia Bianchi, Nancy Borowick, Michele Borzoni, Susanna Corniani, Jessica Dimmock, Hilary Duffy, Giorgia Fiorio, Fryd Frydendahl, Naomi Harris, Neil Harris, Lourdes Jeannette, Shiori Kawasaki, Brenda Ann Kenneally, Christopher LaMarca, Clemence de Limburg, Gillian Laub, R. J. Mickelson, Philip Montgomery, Christopher Morris, Kathryn Obermaier, Flemming Ove Bech, Sunny Shokrae, Dayanita Singh, Gareth Smit, Willy Somma, Johan Spanner, Gabriele Stabile, Brendon Stuart, Martín Weber, Tom White, Yeong-Ung Yang, Harry Zernike

Check out our student blog at DOC IT at icppj.wordpress.com.

As Cornell Capa said: "The individuality and integrity of the photographer, as well as the quality and credibility of his or her images, are vital to the creation of a visual history of our time." The core undertaking of the program is to provide photographers with the skills and ethical training to achieve success while responding to the world and expressing their most deeply felt convictions.





ABOVE AND OPPOSITE © Gaia Squarci PJ '12





/Gaia Squarci
PJ '12

Q What have you been doing since graduating from ICP's Documentary and Photojournalism Program?

A During my last month at ICP, and for a short time after graduation, I interned at *The New Yorker*. It was useful to see photographers and photographic work through the eyes of the editors, trying to understand the rules and dynamics that move the industry, and the choices of a specific editorial line. After the internship, I focused almost full time on *Broken Screen*, a project on the blind that I began at school and has since expanded to include touch and sound elements. Simultaneously, I'm exploring the use of video, which opened a new approach to storytelling for me. As photographers trespassing into video, I think it's crucial to respect the difference of its language with the one we know, avoiding strictly applying our frame of mind to the moving image.

While continuing my personal research and work, I currently take on photography and video assignments from publications and private clients. That said, I absolutely cannot rely on receiving commissions on a steady basis, and most of the stories I work on are ideas I pitch or projects I sell after completion.

Q What impact did the experience of going through the program have on you?

A At the beginning, I had a very limited idea of what I wanted to do, or who I wanted to be in relation to photography. The School at ICP bombarded me with images every day, offering a base of knowledge about the history of the medium and its current market, and at the same time, opening my eyes to the enormity of photographic production today. I realized how most photos are doomed to get lost in the sea of images used, replaced, and quickly forgotten. It was a rather discouraging discovery to make at the outset of my education. At the same time, it compelled me to create work that doesn't exactly follow the charted path and therefore has no direct replacement. Empathy, constant challenge, and sensitive editing, offered by faculty and classmates, prevented me from getting lost.

At ICP, I was surrounded by instructors actively working in the photography field. When they weren't teaching, they were shooting, negotiating access for a project, writing for grants, or selecting photographers for assignments. They knew the industry as it was in that specific moment in time and offered practical advice on how to deal with it. Most of the editors I'm working with are people I met directly or indirectly through the program.

Q What is the relationship between your current activities/projects and your experience in the program?

A When I graduated from ICP, I thought school was supposed to be finished. I felt I had gotten what my skills had allowed me to get out of it, and work had to start. I later realized how the day I finished the program actually marked the beginning of another year of school. I needed time to put the experience in perspective, in a context where no one cared whether or not I produced work. I needed to end up in situations where the words and behavior of my teachers, which I had sometimes overlooked or not understood, all of a sudden made perfect sense. The work I make now originates from the structure I was given at ICP, but I had to gain a meaningful dose of good and bad experience before feeling remotely confident about it.

Q What would you say to prospective students of the program?

A You're getting yourself into a flexible industry in frenetic evolution, where the unwritten rules are more numerous—and ultimately, more relevant—than the written ones. There's no obvious or right path. Within this scenario, ICP is a place that helps you to understand what drives you, while you start shaping your way of observing. I think it's the hardest struggle for a new photographer. You'll hear contrasting opinions about your work, and you need to be able to understand where they come from. Listen to everyone and then make up your own mind. Think of healthy competition as an opportunity to learn from each other. Everyone has different expertise, background, and life experience to share. Your friends from ICP are likely the ones who you'll be collaborating with in the future, and help you if you're in need. Do away with all idols and treat established photographers and editors as people. That's the only way to gain their respect and possibly start an interesting discussion. Shoot especially when you least feel like it, and never lose your curiosity.



/Freya Morales
PJ '12

Q What have you been doing since graduating from ICP's Documentary and Photojournalism Program?

A Right after graduating from ICP, in June 2012, I returned to Denmark to work as an assistant to the war photographer Jan Grarup. One of the best experiences was traveling to Mogadishu (Somalia) in August 2012, gaining insight into what it means to work safely in a conflict zone, and the limitations that security measures place on your work. More recently, as the only photographer for Bloomberg News (BN) in Denmark, I cover business and finance on site all over the country, with stills and video, and a strong editorial and reportage approach. Working for BN is a great learning experience, as you have to meet tight deadlines, research well in advance, and provide varied and compelling images and accurate captions.

Along with BN assignments, I've been working as a freelance photographer for a variety of agencies and organizations. The NGO Commerce & Culture provides education to photographers from the Global South, to help them build and grow their own sustainable businesses. In this regard, I was commissioned to document the workshops held for the photography students at the Centre de Formation en Photographie in Bamako (Mali). Through Sipa Press, I photographed the Danish cartoonist Kurt Westergaard, in relation to the attack on Charlie Hebdo, for a Journal du Dimanche assignment. For Anadolu Agency, most recently, I covered the first demonstration of the controversial PEGIDA movement in Copenhagen. I had an opportunity to work in Palestine when commissioned as a photography consultant by DanChurchAid to document WASH programs, focusing on West Bank Bedouins. This assignment gave me direct experience in developing broader communications and advocacy strategies as well as a better understanding of the situation in the Middle East. I was hired as a female photographer in order to get access to women in the Bedouin community. I stayed with a Bedouin family in Rashaydeh (Area C in the West Bank), documenting the struggle to maintain their lifestyle in the desert, where access to water is crucial and complicated because of the Israeli planning regime.

Q What impact did the experience of going through the program have on you?

A ICP had an immense impact on me. Not only did I make many friends for life among the students and the faculty, the program challenged and pushed me in a way that gave me a solid foundation for work as a professional photographer. I understood what editors expected of me when given an assignment. It made me even more passionate about

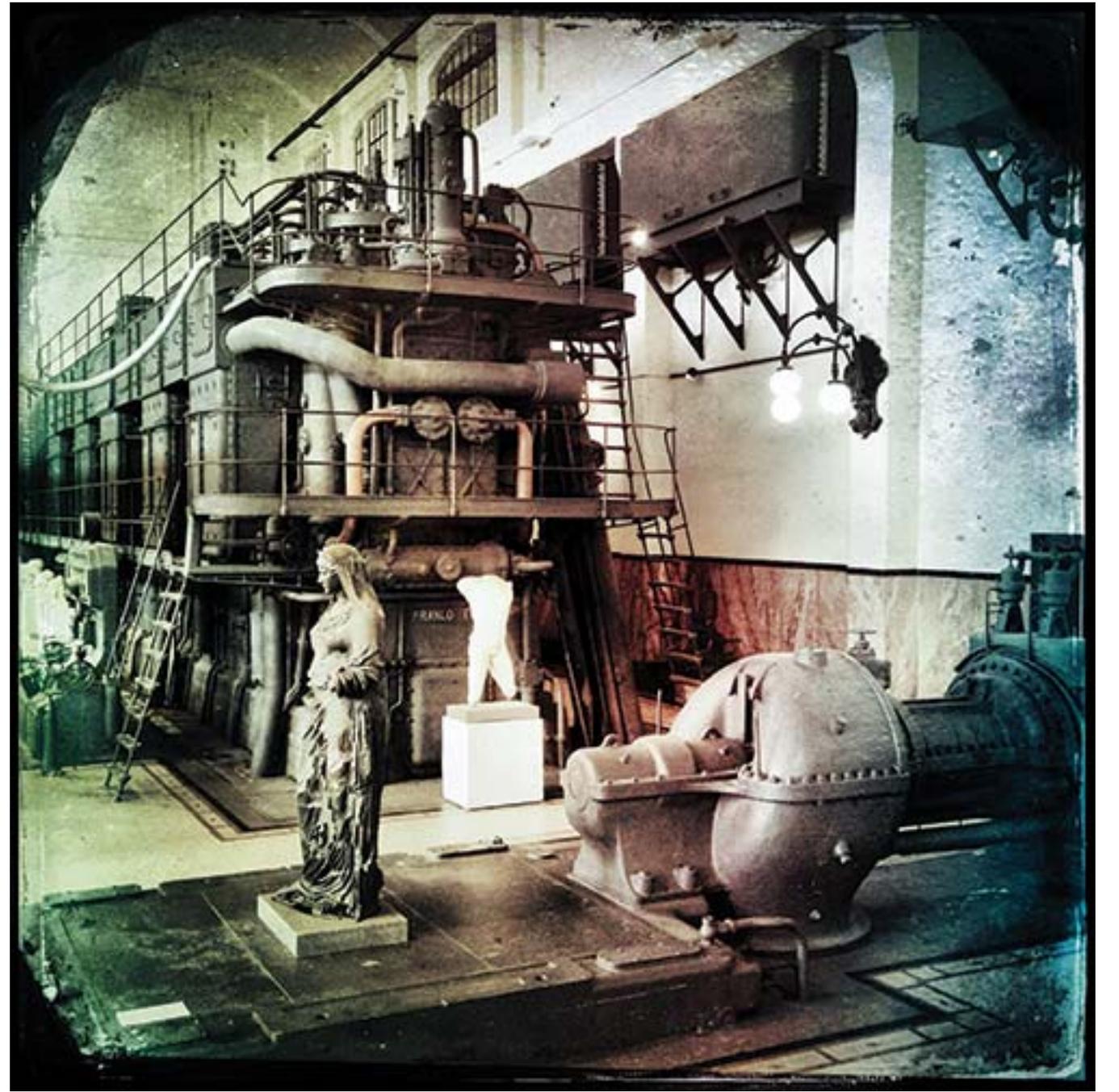
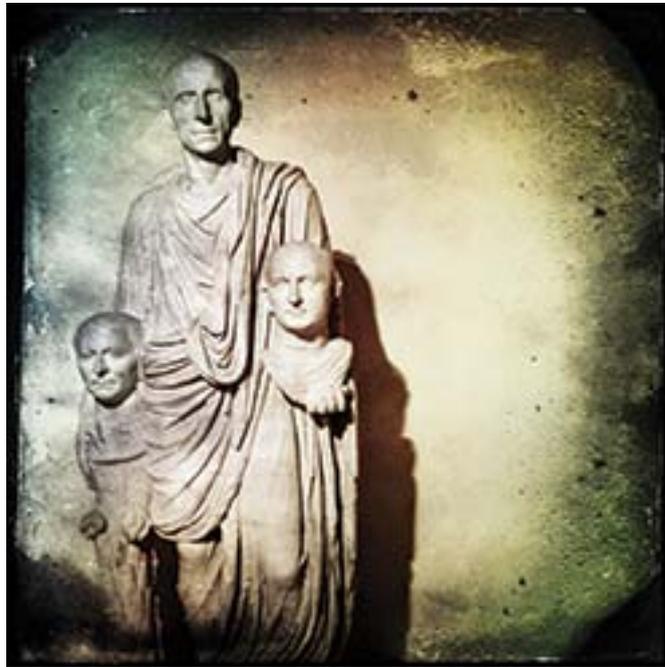
photography. Being a freelancer is hard, very hard—you need to focus. Forget about weekends, you work every day, and when not on assignment, you are looking for stories to pitch, or creating new contacts that can provide work. But the efforts pay off. Since graduating, I have gained more and more confidence and trust in my abilities. I learn something new with every assignment, and the commitment taught at ICP is something I have taken in.

Q What is the relationship between your current activities/projects and your experience in the program?

A In my current work, I am applying as much as I can of what I learned in the program, from workflow, to storytelling, to editing. I made many mistakes while in school, and it took me a while to believe in myself. When I started, I didn't know how to tell a story, couldn't frame well, but the good thing is that I wasn't afraid of making mistakes. I learned so much from them, and from the feedback I got from my fellow student and teachers. Since graduating, I have grown a lot as a photographer, and think I will keep growing. The program has prepared me well to be persistent, and to give all when working on a project. I am still in contact with teachers and students, who I can consult for advice. I do miss that access to feedback that the school environment provides.

Q What would you say to prospective students of the program?

A To future ICP students, I would say that studying there will be a life-changing experience. Ten months pass quickly; make the best of it, take it seriously, be open to critique, take it in, and allow yourself to grow. Experiment, push yourself, work hard, and have fun with it. Believe in yourself, even when it's hard and overwhelming. You will be surrounded by talented, unique, and inspiring students and teachers. Help each other out, be kind, and support each other. When you graduate, you'll experience how all that knowledge you have gained will start coming to you, and you will grow even faster.





new media narratives

The New Media Narratives Program at ICP is a new One-Year Certificate Program offering a strong background in photography, visual storytelling, and technologies for digital and interactive media. The program allows students to make engaging and collaborative work, and to tell stories using a variety of new tools and platforms.

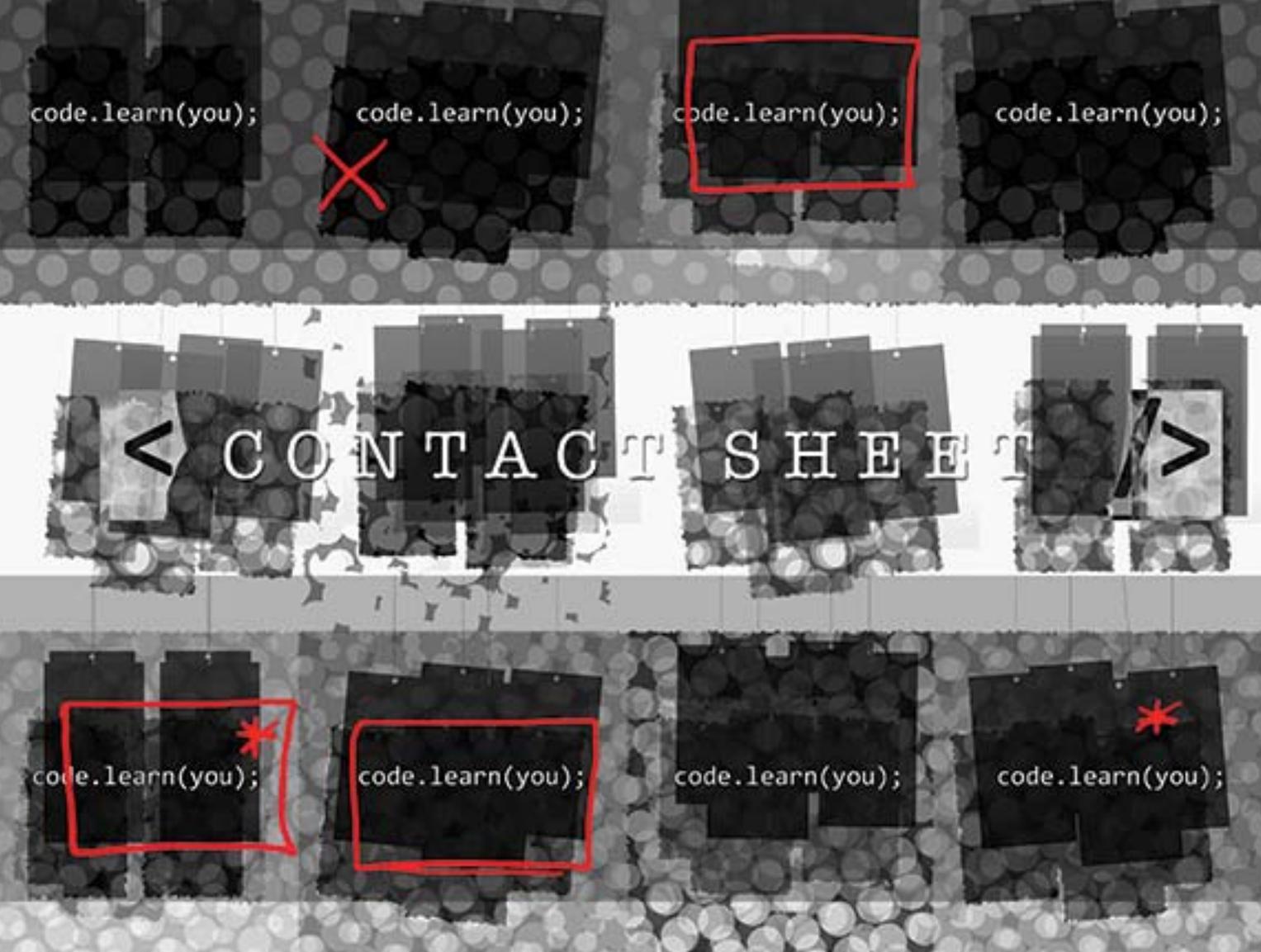
Students acquire the skills, knowledge, and experience essential for a rewarding career in the field of photography and visual multiplatform and mobile storytelling. They also develop a well-rounded understanding of the rapidly changing contemporary media landscape. The program is designed to encourage the spirit of innovation emerging among photographers and artists, as they explore new possibilities for creating work and engaging audiences.

We live in a visual age and one of collaborative consumption; we share. Social platforms have imploded how digital content is produced, distributed, and consumed. Stories are shaped by and delivered through screens, mobile devices, and VR headsets. More critically, this is changing how photographers and storytellers approach their craft. As people upload an average of 1.8 billion digital images daily, new approaches and skills are required to tell the important stories of the day.

We welcome students from all backgrounds and aim to create a diverse and inclusive student body. A year in the ICP New Media Narratives program affords students the opportunity to create a broad, creative, and well-thought-out project, in a collaborative environment, while learning a lot of new skills along the way.

Older media have to rethink the idea of a mass audience for their content. Most digital interactions are intimate experiences for the audience, and good content creators try to create relationships with their audiences through good storytelling. This program is essentially about storytelling. In making stories, with a camera or a keyboard, we create and share what is meaningful to us, what the important stories of the day are, the stories that shine a light on issues we feel strongly about, stories we want to tell through light, shadow, and code. As innovative storytellers, together we will explore, construct, and help to define a new visual literacy.

Elizabeth Kilroy
CHAIR, NEW MEDIA NARRATIVES PROGRAM
International Center of Photography



© Elizabeth Kilroy

Term 1

Introduction to Narrative Storytelling for the Screen | This course examines the ingredients for making powerful multimedia stories—text, audio, photography, animation, video, motion graphics, visual effects, and interactive elements. Students explore a variety of emerging media for storytelling at the intersection of digital interactive technology, art, and documentary practice fueled by user engagement. In this class, we delve into how to create content for and engage in this ever-changing digital landscape as photographers, artists, documentary makers, curators, and consumers of content. Through the creative use of media formats, smart storytelling techniques, and interactivity, students learn how to create rich experiences for audiences that both entertain and increase impact. The first five classes examine these ideas through weekly assignments. The final five weeks allow students to complete a small project.

Introduction to Cinematography | This class introduces students to the basics of cinematography, using the camera to shoot the moving image. Students explore the use of camera, sound, and light and gain technical knowledge and confidence in shooting video on a DSLR, Canon Cinema, and with a smartphone. Students develop a critical understanding and gain practical knowledge of the basic rules of film grammar and narration through viewing and discussing examples, and working with the camera to shoot their own work. Weekly assignments build on skills and allow students to develop a deeper understanding of storytelling and the moving image in order to communicate something meaningful and entertaining to an audience. The first five classes explore these ideas through weekly assignments. The final five weeks allow students to complete a small project.

Design and Code One | Digital storytellers and artists with enough skills to understand how code works gain insight into how all the pieces fit together and find that they have powerful tools to inform their project decision-making. This course teaches students foundation skills in graphic, web, and interaction design. Students apply those design principles to build static, responsive websites in HTML5, CSS3, and basic JavaScript using current, web development best practices. Students are also introduced to Xcode for iOS. Weekly assignments are tailored to visual storytelling. Students also

learn how to save and compress images and video for the screen and make GIF animations and cinemagraphs (a touch of a moving picture in a still photograph), as well as how use the works for their art and storytelling projects. The first five classes explore these ideas through weekly assignments. The final five weeks allow students to complete a small project, adding new skills each week.

Understanding Photographic Composition for Visual Storytellers and Artists | This class invites students to develop and refine their composition skills and improve their photographic seeing. Students develop a heightened sensitivity to their surroundings while photographing in a variety of urban environments. During group critique, we analyze what works—and what doesn't—in an image, which helps students to create dynamic photographs. Discussions cover compositional tools, aesthetic intentions, and effective editing. A comparative study of historical and contemporary photographers and filmmakers, from documentary to conceptual, is presented. Students explore these ideas through weekly assignments. At the end of the term, students complete a small project.

Images and Ideas | *This class is also offered in the winter term.* This class is an exploration of underlying trends in photography and imaging. The course considers questions such as: What is hypermedia? Where does it come from? And what can we do with it? When Marshall McLuhan wrote that “the medium is the message,” what did he mean and what are the consequences for us today? If there is a photography of war, why is there not a photography of peace? What do writers such as Italo Calvino and Julio Cortázar, Raymond Carver and Marcel Proust, have to tell us about photography and its potential? What is the relationship between the “decisive moment” and Zen? How do cultures view photographs differently? What are alternative image strategies that have been useful in exploring trauma?

This course is meant to help stimulate students to question and progress in their own practices. There are occasional guest presentations. Students are expected to do a modest amount of reading, some writing, and a few image assignments.

Technical Workflow Labs | *Students progress through levels in this course through all three terms.* Students explore of all aspects of the digital-image workflow for Adobe Lightroom and Photoshop: from image capture and scanning, to browsing and editing, to image file correction and manipulation, to preparation of files for printing and other uses. Through demonstrations and exercises, students learn about RAW file conversion, image retouching, selection methods for collage, layering and masking principles, color management, and long-term storage practices.

Technical Seminars in Black-and-White Photography | *Different levels are offered in all three terms.* This seminar emphasizes the relationship between concept, exposure, printing technique, and expression. The purpose of this course is to familiarize students with a range of techniques, including controlling and expanding the expressive capacity of the photographic print. Students broaden their understanding of the aesthetics of black-and-white through discussions, visual presentations, and critiques.

WEEKEND WORKSHOPS

Audio Storytelling | *Two Weekends / Advanced audio will be offered in the spring.* In this hands-on audio workshop, you learn the basics of recording audio for multimedia. Sound can make or break a multimedia production, whether it's an audio slide show, a documentary video, or an interactive narrative. Audio has the power to transport us into the subject's world by creating an empathetic and emotional response, unique from that elicited by still images or even video. Audio works as the backbone of strong multimedia by engaging audiences as active participants. Students can include any captured element, from ambient sound to interviews, to create a complete experience for the user. Students learn how to record interviews and ambient sound, and to mix tracks and edit interviews. Participants also discuss the basics of taking an idea or story, and breaking it down into character, plot, and setting; then developing it into an engaging audio narrative for their audiences.

Creative Video Editing | *Advanced editing will be offered in the spring.* This weekend workshop takes students from introductory principles through more advanced techniques of video editing. Using Adobe Premiere Pro, students learn to incorporate video into their creative practices, beginning with understanding the program's interface before moving on to the nonlinear editing process and workflow. Concepts addressed include setting up a project, importing and organizing media, essentials of the video editing process, working with video clips and markers, adding transitions, and creating titles. Students should arrive at the workshop with a video already shot on an SD card or on a hard drive.

Introduction to VR and 360° Video | *Two-weekend workshop* This workshop provides an introduction to the hardware, software, and workflow involved in shooting VR and 360° video with handheld 360° Theta cameras and a GoPro rig.

The final project is viewed through cardboard and headsets. VR cameras and rigs, VR shooting, VR post, and VR deliverables are all discussed, along with strategies for telling interesting, immersive stories in the virtual round.

Term 2

SEMINAR

Design and UX | The seminar class allows students to develop a self-directed project over two terms for inclusion in the end-of-year student exhibition. Through assignments, critiques, and discussions, the students develop and present their work in a collaborative environment. Students begin to consolidate their ideas from the first term and start the development of a final project, while exploring best storytelling options and appropriate technologies. Interface design, graphic design, typography, UX, and design thinking strategies are explored. Weekly assignments build skills in design and multimedia development.

Weekly photo-assignment and writing class with photographer and writer Will Steacy | This photo-assignment class is still being developed. Please check the website for a full description once the content of the class is finalized.

Design and Code 2 / JavaScript and Front-End Web Interactivity | In this course, students become active content producers for the web, with a focus on interactivity and simple dynamic pages. The most popular programming language in the world, JavaScript is dynamic—and is the key technology used here. The course balances two approaches: the first emphasizes multimedia storytelling, data, and interactive charts in the service of a narrative, and the second helps students realize a personal project goal. Discussion topics cover the software development cycle and cultures of software, particularly those of open licenses, open-source technologies, and platforms (e.g., GitHub). Students are expected to complete a final project, with a smaller project halfway through the semester.

Multimedia: Narrative Storytelling for Podcasting, Mobile, and Social Media | Students work on personal projects, and this class aids and assists them in developing their skills and ideas. New skills learned in this class focus on making visual work for the small screen. Students explore mobile journalism, art, photography, and storytelling using a variety of apps. Participants are introduced to podcasting and make their own program. A digital-first approach nowadays sees visual storytellers sharing information to social and mobile platforms first. Short video with tight time limits challenge storytellers to be efficient with image and text, and to be mindful of their audience's time. In this class, students make a lot of work using different formats and tools. Students also think about how to make their personal projects mobile friendly and how to share with people on social media to build a community.

Introduction to Transmedia with a focus on Unity 3-D for Storytelling and VR | Students are introduced to creating interactive and immersive environments using a variety of artist-friendly technologies. Through a hands-on approach, students combine narrative, sound, animation, and digital graphics to create an interactive, 3-D user experience for use on the web or mobile screen. Unity 3, Fungus, and components of Adobe Creative Suite are used as the primary tools of the course. This class focuses on the design and implementation of your personal creativity to create a range of interactive stories and experiences for multiplatform devices.

WEEKEND WORKSHOPS

Hackathon #hackthephoto | Students organize and plan a hackathon to take place at ICP in April 2017.

The web, social media, and mobile are changing the way we tell stories. Digital storytelling is constantly evolving, and different skills and talents work together. This weekend brings storytellers, developers, and designers together to brainstorm, have fun, and build prototypes. A weekend workshop introduces students to what is involved in preparing for the event.

Visual Storytelling and Social Media | This weekend workshop investigates social media as platforms for activism, art, and the creation of new media forms and narratives. We look at Twitter, Instagram, Periscope, Snapchat, and Sina Weibo, among others. The class explores narrative techniques and media experiments, such as Twitter bots, self-portraiture, and storytelling through Snapchat and Instagram; Tinder used as a platform for domestic abuse campaigns; and new citizen journalism stories told through Twitter and Sina Weibo. We look at the work of Jenny Holzer, Ai Weiwei, Allison Parish, Darius Kazemi, Amalia Ulman, DrinkQT, Michael George, Lauren McCarthy, Kyle McDonald, and many more.

Stepping Inside VR | Explore Virtual Reality projects from conception to distribution, empathy and immersive design, the business of VR and the ins and outs of this emerging production specialty. The instructor takes you through the pre- and post-production processes for VR, and gives you an overview of the storytelling options and distribution opportunities for this exciting new platform.

Projection Mapping | This course explores projection mapping using MadMapper and Modul8. Students learn to manipulate digital media in real time, as well as projection mapping techniques to project video art onto 2-D and 3-D surfaces in order to create original art, video installations, and other performance pieces. Students are encouraged to experiment with a variety of media, including photography, video, sound, and computer-generated images to create original compositions.

Machine Learning on Social Networks | This workshop is a tutorial introduction to machine learning in general, and predictive modeling on social networks in particular. If you code, great! We build a simple machine learning system that is able to automatically identify the kinds of tweets or images in which you're interested. If you don't code, that's okay! You will develop an intuition for how machine learning does what it does, what goes wrong when it goes wrong, and how it can embed biases, enhance privilege, or be used as a tool of control.

Narrative Nonfiction Writing for the Screen | This weekend workshop provides an overview of narrative structure in nonfiction online storytelling with an emphasis on integrating text and imagery. Students explore hypertext plus the basic elements of story and guidelines for writing clear, evocative copy that engages the reader/viewer with the intended topic. Discussion topics include ancillary elements and tools used to convey story and information, such as caption and headline writing, use of pull quotes, and other presentational elements.

Term 3

SEMINAR 3

This third-term seminar continues to explore a variety of emerging media for storytelling at the intersection of digital interactive technology and documentary practice, fueled by user engagement. Students complete a self-directed final project that culminates in the year-end student show and career day.

Conversations: A Guest Lecture Class | Each week, an eminent guest speaker from the world of photography, art, technology, design, or a related field gives an hour-long presentation to the class. The following week, an assigned small group of students presents a creative response to the work of the previous week's guest speaker. These presentations can take any form, from photo slide shows to performances—and creativity is welcomed. The last part of each class features a conversation about what we have seen and heard. This class functions as an introduction to the civic and social engagement of this collective new frontier in storytelling, and is designed to make connections in media and tech.

Design and Code 3 | This course continues to teach students skills in coding and interaction design, and builds off knowledge acquired in terms one and two. This course focuses primarily on content development and creating polished, well-designed interactive stories. The widespread adoption of CSS3, HTML, and jQuery, along with multiple web-development tools, has made building interactive stories a lot easier. But with that comes responsibility for restraint and thoughtfulness. Great visuals have to work with the story and not take you away from it. Content is king. Students should come with works in progress to further develop in class into a final end-of-year project. Rodrigo de Benito Sanz is a multimedia editor at @nytimes who designs and codes.

You and Me as Data Points | Data can seem like a dry subject void of humans, emotions, and empathy. But it's a hugely powerful tool we can use to quantify the self for stories, to tailor our stories to each individual viewer, and to allow the viewer to participate and modify the story. This class explores the relationship between the content creator and the user. As new technologies transform media audiences, what is the future of storytelling in a participatory culture with multiple possibilities for user-generated content?

Introduction to Making Images Using New Technologies | Students are introduced to nontraditional tools for producing image-based works. GoPro, drones, and Processing are the core technologies engaged here, and cameras for VR, HoloLens, Oculus, and Lytro are discussed. In addition, we address the role of media and technology in art and society. To create artwork electronically, the artist must consider the implications of his/her tools in the larger media landscape. In this course, students are asked not simply to be proficient technicians, but thoughtful critics of media.

The Fine Art Digital Print—Cross-Registered with all OYC | This class is designed for students ready to focus on producing high-quality digital prints for portfolio or exhibition. The course covers the entire process, from image previsualization and file preparation to complex image enhancement and advanced output controls. Students gain proficiency in managing creative color and tonal controls of digital imagery through an end-to-end, color-managed workflow. Through hands-on print critique, students develop a solid understanding of both the creative potentials and the technical concerns involved in high-quality printmaking. Successful course participation requires students to complete all reading and printing assignments. The goal is to create 10 to 12 fine art digital prints.

WEEKEND WORKSHOPS

Drone Photography | Drone photography and videography have exploded in the last year, thanks to a confluence of affordable flying devices, alongside light and high-quality cameras to load on them. Their small size, maneuverability, and increasingly low price are offering journalists and photographers a view rarely seen before. Join award-winning photographer Christopher Little for a daylong workshop in flying drones and making images, as we head to Connecticut for the day. We leave very early in the morning and return late in the evening. This class is limited to 10 participants, as we will be renting a small van to drive up there. We expect the day to cover 14 hours, so this counts as a weekend workshop. If it rains one day, we will go the next day.

Making and Designing a Photozine Using InDesign | *Two weekends* Students make and create a collective project-based book/broadsheet that we self-print and hand-bind or staple in limited editions to include with our final digital projects. We also explore adding handmade book techniques

such as foldouts and basic bookbinding. We break down the components for creating elegant and readable layouts using Adobe InDesign as our primary tool. This class covers document setup, placing and styling text, typography, working with images, creating a book cover, and imposition and preparation of a book for print and/or distribution as an e-book. This class also looks at examples of photobooks and art books for inspiration.

Photo Workshop | See website.

EXPANDED IMAGE

Using Sensors for Art and Storytelling | In this class, students explore the possibilities of visual storytelling in the context of interactive real space. Examine devices that deliver inputs from the environment or the audience through light, distance, and pressure sensors, as well as different kinds of switches. Delve into Max MSP/Jitter, which allows artists to connect these inputs to play back movies, images, and sounds; to turn electrical devices on and off; and to dim lights. What sensors do best is detect characteristics of the physical world—light, heat, sound, pressure, vibration, touch, and noise. Students are introduced to Arduino and/or Raspberry Pi sensors. Processing, generative art, and nonlinear video are also covered.

COMPUTATIONAL PHOTOGRAPHY WINTER WORKSHOP

Introduction to Computer Programming Using Digital Photography | In this introduction to computational photography, participants make interactive photo stories and generative art that can be displayed on the web. We begin by exploring computer programming as a craft, introducing basic programming skills by using digital photographs as our material. No previous programming experience is necessary, but participants should be familiar with digital photography at an intermediate level. In tutorials and open-studio working sessions, participants develop programming skills while exploring photographic images as data that can be openly distributed and manipulated. In each session, participants make and share projects both with each other and online. Discussions focus on understanding the basics of computational thinking, data handling, and generative animation. We also cover how to continue learning beyond the workshop. Tools include the Processing programming language and the building blocks of web design, HTML and CSS, as well as JavaScript, all of which are freely available to learners at all levels of expertise. Note: This workshop is designed for photographers, artists, and journalists who have little to no experience with computer programming

For a full, up-to-date list of classes, please visit NewMediaNarratives.io.



© Susan Sawyer NMN '16



© Elizabeth Kilroy

/Elizabeth Kilroy
Chair, New Media
Narratives Program

/Mengwen Cao
current NMN student

Q What impact did the experience of going through the program have on you?

A The New Media Narratives program has opened my eyes to new ways of visual storytelling. Rather than limiting myself to still photographs, I now consider a new project as an opportunity to expand the media I use. The program creates a safe space for us to experiment with photography, audio, video, websites, data, and other emerging technologies, such as virtual reality. But it does not mean that we are blindly chasing trends. Instead, we are trained to ask: Which are the right platforms and mediums to deliver specific messages? And which ones best help to tell the right story? Images, text, motion, sound, or something even more immersive? ICP faculty and students together form a very collaborative multimedia production team. We all bring in different backgrounds and expertise, and help each other grow.

Q What would you say to prospective students of the program?

A Get ready to take a roller coaster—physically, mentally, and creatively. It's an intense program. You are going to be exposed to all kinds of new information and media, so keep an open mind and experiment. At the same time, start to brainstorm project ideas. This program is very project based. Find something you are really passionate about, and then peel off the layers and dig deeper.

Also, don't forget to keep developing the skills you are interested in the most. It is easy to get lost in a sea of options, but I think it is important to excel in at least one area and be prepared to collaborate with other people. You are not alone. To build one good project requires teamwork. You have faculty and fellow students to work with you. Mingle with people in other programs, too. Show work to people and get their feedback. Keep going when you feel like you are in the dark. Light is waiting for you around the corner.



ICP's One-Year Certificate Programs offer students the opportunity to meet with more than 100 working professionals who excel in their fields of expertise. Our faculty includes photographers, artists, photo editors, multimedia artists, filmmakers, videographers, critics, historians, and industry professionals who represent a range of methodologies. Their work is represented in museums and collections, published books, journals, on the web, in magazines, newspapers, and film. In addition, many visiting artists join ICP each term to participate in lecture series, panel discussions, symposia, and site visits.

For faculty biographies, see the online version of this catalogue at icp.org/school.

GENERAL STUDIES IN PHOTOGRAPHY

Marina Berio, Chair of ICP's General Studies in Photography Program, is a visual artist who makes photographs and drawings that explore the intersection of images and materiality. Her work has been exhibited in the United States and abroad, including at Yossi Milo Gallery, Michael Steinberg Fine Art, Michael Mazzeo Gallery, Smack Mellon, Von Lintel Gallery, and Artists Space in New York; Judy Ann Goldman Fine Art in Boston; Les Rencontres d'Arles, the Centre Photographique d'Île-de-France, and Galerie Camera Obscura in France; and Otto Zoo and Acta International in Italy. Berio has received an Aaron Siskind Foundation Award, a Pollock-Krasner Grant, and a New York Foundation for the Arts fellowship. She has also been invited to participate in various residencies, including with MacDowell Colony, Millay Colony for the Arts, Yaddo, and Schloss Plüschow in Germany. Berio earned her Master of Fine Arts degree in Photography at Bard College. Since 2001, she has been teaching at ICP, where she has been Chair of the General Studies Program since 2008.

FACULTY: Nelson Bakerman, Marina Berio, Ports Bishop, Rhona Bitner, Robert Blake, Corinne May Botz, Jean-Christian Bourcart, Clinton Cargill, Jean-Marie Casbarian, Jen Davis, Mark Alice Durant, Martine Fougerson, Allen Frame, Frank Franca, Ben Gest, Susan kae Grant, Per Gylfe, Danielle Jackson, Susan Jahoda, Jesal Kapadia, Stephen Korn, Justine Kurland, Darin Mickey, Suzanne Opton, Barron Rachman, Andreas Rentsch, Fred Ritchin, Joseph Rodriguez, Liz Sales, Abigail Simon, Victor Sira, Claudia Sohrens, Mark Strandquist, Bradly Dever Treadaway, Terttu Uibopuu, Aimee Walleston, Bernard Yenelouis, Brian Young



ABOVE AND OPPOSITE © Evgenia Arbugaeva PJ '09



DOCUMENTARY PRACTICE AND VISUAL JOURNALISM

Alison Morley has been Chair of the Documentary Practice and Visual Journalism Program since 2000. As a photo editor, she has been the photography director of The Sophisticated Traveler section of *The New York Times* magazine, *Audubon*, *Civilization*, *Esquire*, *Mirabella*, *Elle*, and *The Los Angeles Times Magazine*. She has received awards for photo editing from American Photography, the Society of Publication, Design, and Communication Arts. She is the editor of several major photography publications, including *The Ninth Floor* by Jessica Dimmock; *Blood and Honey: A Balkan War Journal* and *Afghanistan: The Road to Kabul* by Ron Haviv; and *I Am Rich Potosí: The Mountain That Eats Men* by Stephen Ferry. In Los Angeles, Morley ran her own studio doing editorial portraiture for magazines, and her photographs have been published in several books, including *Backstory: Screenwriters of the Golden Age*, edited by Patrick McGilligan. Morley has written on photography for magazines and books, and has lectured and led workshops in the United States as well as in Argentina, Bangladesh, Bosnia, China, Hungary, Peru, the Philippines, and Uganda. She serves on numerous committees, including the nominating committee for World Press Photo.

FACULTY: Shelby Lee Adams, Ying Ang, Bill Armstrong, Alexandra Avakian, Nelson Bakerman, Ports Bishop, Elinor Carucci, Tiffany Clark, Timothy Fadek, Stephen Ferry, Ben Gest, Michael Goldfarb, Per Gylfe, Ron Haviv, Teun Heijdenskarnei, Jeff Jacobson, Whitney Johnson, Leora Kahn, Ed Kashi, Leeor Kaufman, Elizabeth Kilroy, Judith Levitt, Andrew Lichtenstein, Joan Liftin, Joshua Lutz, Santiago Lyon,

Jay Manis, Karen Marshall, Jacques Menasche, Sabine Meyer, Greg Miller, Alison Morley, Suzanne Opton, Sylvia Plachy, Barron Rachman, Peggy Roalf, Joseph Rodriguez, Marcel Saba, Bob Sacha, Lauren Silberman, Victor Sira, Maggie Steber, Robert Stevens, Mallika Vora, James Wellford, Julie Winokur, Brian Young

NEW MEDIA NARRATIVES

Elizabeth Kilroy is the chair of the one-year, full-time New Media Narratives program at the International Center of Photography. She is an award-winning interactive designer, business owner, and educator. Since 2000, ElizabethK Studio has helped a wide variety of clients create engaging content that harnessed the ever-changing possibilities of the web. In 2013, she founded Callan Design, which fuses design, technology, and emergent storytelling to disseminate nonfiction narratives. She is an adjunct professor at NYU's Tisch School of Photography and Imaging. She has taught web and new media classes at Tisch Interactive Telecommunications Program (ITP), Temple University, and Baruch College. She is also a graduate of ITP.

FACULTY: Debra Anderson, Rodrigo de Benito Sanz, John Benton, Phil Bicker, Andrew Buckland, Andrea Cattaneo, Stefanie Dworkin, Rich Harris, Anja Hitzengerger, Sean Justice, Elizabeth Kilroy, Christopher Little, Mia Lobel, Alison Morley, Bob Sacha, Fabiana Sala, Rahul Sharma, Caroline Sindors, Bayeté Ross Smith, Claudia Sohrens, Elizabeth Spiers, Will Steacy, Lam Thuy Vo



SCHOOL

Designed by Gensler, a distinguished New York-based firm, the School at ICP is a spacious, 27,000-square-foot facility located beneath an expansive plaza in Midtown Manhattan. Among the building's architectural highlights is a striking glass pavilion entrance on its plaza. The facility features state-of-the-art classrooms as well as black-and-white and color lab spaces; digital labs with resources for multimedia, digital photography, and video editing and production; and a professional shooting studio. The space also accommodates administrative offices, ICP's library, a student lounge, and the Education Gallery.

ICP's educational initiatives are divided into three areas: the School, Public Programs, and Community Programs. The School presents a year-round selection of continuing education classes that are described in the ICP Programs Guide. In addition to the ICP-Bard Program in Advanced Photographic Studies, ICP offers three One-Year Certificate Programs (see page 11).

Public Programs address issues in photography and the medium's relationship to art and culture. They also promote the interpretation of ICP's exhibitions and collections. Lecture series feature prominent and emerging photographers who present their work and share ideas and concerns about the medium. Other seminars, symposia, and panel discussions feature the foremost artists, critics, scholars, and historians working today.

A year-round schedule of Community Programs brings the rewards of photographic expression to people of all ages and backgrounds, making ICP's resources and expertise available to audiences that might not otherwise have access to them. ICP's Community Programs include Community Partnerships, Teen Academy, and Museum Education. Our Community Partnerships and Teen Academy serve more than 900 young people from across the tristate area every year by developing their knowledge of photography, critical thinking, writing, and public speaking. Our offsite partnerships with community-based organizations reach students in underserved neighborhoods through free classes. This same access is ensured by offering need-based scholarships to half of all students in onsite afterschool classes as well. Museum Education serves more than 9,000 students and teachers annually by providing tours, workshops, interpretive materials, and professional development, focusing on visual

literacy and critical thinking skills. New York City public schools receive these resources for free. All programming reflects ICP's greater mission of social change through photography.

DIGITAL MEDIA LAB

ICP's Digital Media Lab features state-of-the-art computer equipment designed for high-end digital-image production. The lab contains a network of 65 color-managed Apple workstations, providing each student with a full suite of the latest Adobe and Apple editing applications, calibrated wide color-gamut 24-inch Eizo monitors, and 17-inch Epson 3880 printers. Also available are Epson professional large-format inkjet printers (7880, 7890, and 9890), a range of film scanners (Hasselblad X5, X1, and 646), Epson flatbed scanners (v750, V700, 10000XL), and high-speed internet access.

HOURLY DIGITAL MEDIA LAB RENTAL. The facility is available to current students and former students from the previous term with a valid ICP student ID. The rental fee is \$10 per hour plus print charges. Students currently enrolled in a digital media class may use the lab for 10 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 212.857.0077. ICP's Education Programs have been supported by generous donations of equipment and materials from Epson America Corporation, Canon U.S.A., Inc., Nikon, Inc., Pentax, Inc., and X-Rite.

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 20 x 24 inches and mural size. The color facilities have one of the last remaining chromogenic printing labs and feature equipment for negative printing and viewing. The color lab includes a Kreonite KM-4 automated processor and LPL 4 x 5 dichroic enlargers with all necessary accessories. The printing areas, incorporating color-corrected lighting and a large GTI viewing box, allow for maximum output, enabling students to produce prints up to 30 inches wide.



© Benjamin Jarosch

All classrooms are furnished with light tables, slide projectors, iMac computers, and a digital projection system that can accommodate notebook computers, portable drives, and video and audio equipment. Portable projectors are available for VHS, DVDs, and CDs.

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 semiprivate 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

EQUIPMENT

The ICP Equipment Center offers access to a full line of analog and digital cameras, as well as lighting, audio, and visual equipment:

- 35mm film cameras: Leica, Nikon, Canon, Voigtlander, and Contax
- Medium-format film cameras: Hasselblad, Rollei, Yashica, Mamiya, Minolta, Fuji, Pentax, and Contax
- Large-format film cameras: Deardorff 8x10 and Toyo, Sinar, and Graflex 4x5 cameras
- Instant film cameras: Polaroid 600SE
- Digital cameras: Canon 5D, 5D Mark II and III, Fuji X-E1, 1D Mark IV, 7D, 1Ds Mark II, Rebel XSi, Rebel T2i, Pentax K7, K5, and Kr
- Continuous lighting: Arri and Lowell hot lights
- LED lighting: Lowell and Ikan
- Strobe lighting: Profoto
- On-camera flashes: Quantum, Vivitar, and dedicated flashes for Canon and Nikon
- Video cameras: Canon XH-A1 and DSLR, and Vixia
- Digital audio recorders: Zoom H4, Marantz
- Audio accessories: Shotgun mics, omni-directional mics, DSLR on-camera mics



© Linda Rosier

LIBRARY

ICP's 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, as well as documentary photographers David Douglas Duncan and Andreas Feininger, and resources related to ICP's exhibitions and education programs. The library's collection comprises more than 20,000 volumes and 50 periodical titles, including monographs, monographic series, artist books, 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.

MUSEUM / COLLECTIONS

A leader among arts organizations throughout the world, the International Center of Photography strives to produce exhibitions that reflect the depth and scope of the photographic medium. In a multilevel gallery space and in traveling exhibitions, ICP

presents a wide range of critically acclaimed shows that are relevant to our times. Exhibitions are accompanied by a variety of education components, including public panel discussions, lectures, weekly gallery talks, brochures, catalogues, and free gallery tours for school groups.

ICP's archive of photographic images includes more than 150,000 photographs dating from 1839 to the present by some 1,000 internationally recognized photographers. From the definitive Weegee Collection to the Daniel Cowin Collection of African-American History, ICP's holdings are a vital resource for students, scholars, educators, and the general public.

THE RITA K. HILLMAN EDUCATION GALLERY

The Rita K. Hillman Education 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.



© Anna Martynushkina PJ '14

Annual Tuition for 2017–2018	\$32,817
Equipment Insurance	TBD
Annual Lab Fee	\$1,500
Application Fee	\$100

Acceptance of admission to a One-Year Certificate Program must be received in writing by the date specified on the Letter of Acceptance sent to the applicant by the Admissions Committee and must be accompanied by a nonrefundable tuition deposit of \$500 (USD). The deposit, payable to the International Center of Photography, can be made in the form of cash, a credit card charge, a bank wire transfer, a US money order, or a US cashier's check, issued from or authorized by a US branch bank.

The deposit reserves the student's place in the One-Year Certificate Program, and must be received in writing by the date specified on the Letter of Acceptance. Tuition and fees are the same for domestic and international students. Students will have the option of paying tuition and fees for the academic year either in full by August 1, 2017, or in three installments: August 1, 2017 (fall term), November 7, 2017 (winter term), and February 5, 2018 (spring term).

PLEASE NOTE: Tuition and fees are subject to change and may increase from year to year. For current information on program costs, please see the Admissions section of our website at icp.org/school or call the Bursar at 212.857.0078.

PLEASE NOTE: Students may not attend classes if their tuition and fees have not been paid in full, unless authorized in writing by the Associate Director of Education.

Refund Policy

- 100% refund: withdrawal 14 days prior to the first day of the term
- 80% refund: withdrawal 7 days prior to the first day of the term
- 70% refund: withdrawal 7 days after the first day of the term

ALL OTHER TERMS

90% refund of the term balance due, for withdrawal 14 days prior to the first day of the term

No refund or credit will be given within 13 days of the first day of the term

Application, registration, annual lab fees, and tuition deposits are **nonrefundable**.

PLEASE NOTE: The first day of the fall term is Welcome Day. All other terms commence on the first day classes begin.

No refund is issued for cases of suspension or expulsion.

Requests for refunds must be submitted in writing and dated. Postmarks determine eligibility for a refund. Written refund requests may be submitted to: Bursar, Education Department.



ABOVE AND OPPOSITE © Brian Driscoll PJ '10

TUITION ASSISTANCE PROGRAMS

Work Study | On the first day of the academic year, students are given a directory of institution-wide ICP work-study opportunities. Students contact departments in which they are interested, and schedule meetings during which they communicate applicable skills and their academic schedule. Work-study opportunities are awarded in the following ICP departments: Exhibitions, Digital Media Lab, Community Programs, Library, Community Engagement, Audio-Visual Post-Production, and the Teaching Assistant Program. ICP One-Year Certificate students receive tuition reduction at a maximum of \$1,200 per academic year. One-Year Certificate students are able to work up to 40 hours per term for up to \$400 in tuition reduction per term.

Student Loans | Students in need of financial aid are encouraged to seek assistance from nonfederal sources. While ICP has a Charter from the Board of Regents of the University of the State of New York, it does not qualify as an eligible educational institution under federal law, making ICP One-Year Certificate students ineligible for U.S. Federal Financial AID (FAFSA) opportunities and other student loans. US citizens have the option of visiting their local banks to inquire about and apply for

personal loans. International students who are able to have a US citizen or permanent resident cosign a loan can visit studentloan.com or internationalstudentloan.com/ internationalstudent. For loans where a US citizen or permanent resident is not required to cosign, visit globalslc.com.

Scholarships | ICP scholarships are made possible with generous support from many private donors. A limited number of named scholarships are available to full-time students. The amount of scholarship funds awarded varies from year to year.

Grant / Fellowship Aid Information | Students should seek information from state and private-sector sources, including artist grants and fellowships. The following resources are for informational purposes only. ICP does not endorse any of these sites as potential sources of grants or other funds.

- nyfa.org
- foundationcenter.org
- theartlist.com/index.php
- thewellspoint.com/about/resources-grants-and-fellowships
- artspire.org
- fastweb.com



International Grant / Fellowship Information | The following resources are for informational purposes only. ICP does not endorse any of these sites as potential sources of grants or other funds.

- iefa.org
- bakercharitabletrust.org
- foundationcenter.org
- soros.org/grants

Prospective students must be at an advanced level in photography or have demonstrated a strong background in the visual arts and media to apply to a One-Year Certificate Program.

LIVING EXPENSES

New York is an expensive city. ICP recommends that students budget their finances wisely. Students need to account not only for their tuition and lab fees, but also for their living expenses. Monthly expenses include rent, utilities, gas, electricity, telephone, food, transportation, photographic materials, equipment, books, entertainment, and miscellaneous expenses. Average living costs for a 10-month academic year are estimated below. This is a modest, "no extras" budget. It does not include items such

as health insurance or account for unforeseen emergencies, for example. It is highly recommended that students budget at least 10 to 20 percent more than the listed costs.

Average Living Costs (for 10-month academic year)

Housing and utilities	\$12,000
Food	\$5,000
Personal items and clothing	\$3,000
Local transportation	\$1,300
Books and photographic materials	\$6,500
.....	
Total living costs	\$27,800

NOTE: End-of-year expenses (exhibition and portfolio costs) can vary widely based upon the individual's artwork.

INTERNATIONAL STUDENTS

ICP welcomes applications from international students, and is authorized by the Student and Exchange Visitor Program (SEVP) run by U.S. Immigration and Customs Enforcement (ICE) to enroll nonimmigrants as full-time students with F-1 Student Visa status. The academic requirements and tuition fees are the same for international and domestic students.

Prospective F-1 international students must apply for and receive a Form I-20 in order to apply for an F-1 Visa. The Form I-20 is defined by the U.S. Department of Justice (USCIS) as the Certificate of Eligibility for Nonimmigrant Student Status for Academic or Language Students. A Form I-20 tells the US government that you are eligible for F-1 student status. It certifies that: (1) you meet our admissions requirements, (2) you will pursue a full course of study, and (3) you have proved to us that you have enough money to study and live in the US without working illegally or suffering from poverty.

International students will use their ICP-issued Form I-20 to apply for an F-1 Student Visa. ICP will provide detailed instructions on how to apply for your F-1 Student Visa and how to successfully enter the country.

Please call 212.857.0068 for the Form I-20 Instructions and the Form I-20 Application, or download the materials at icp.org/school/international-students. You may also complete your I-20 Application online at icp.slideroom. You should apply for your Form I-20 as soon as possible or at the time of application to the program.

POST-COMPLETION OPTIONAL PRACTICAL TRAINING

Optional Practical Training (OPT) is off-campus employment authorization that lets F-1 students acquire work experience in their major field of study. F-1 students are permitted a maximum of 12 months of full-time employment for each higher educational level pursued in the US. OPT may be used during or after studies. Students may work for any employer, anywhere in the country. ICP encourages all of its graduates to apply for OPT. Students will be sponsored by ICP during their time on OPT and guided through the application process.

ENGLISH-LANGUAGE REQUIREMENTS

All applicants must possess oral and written proficiency in the English language. International applicants whose native language is not English must provide evidence of English-language proficiency at the time of application. Official TOEFL (Test of English as a Foreign Language) or IELTS (International English Language Testing System) scores should be submitted directly to the Admissions Department.

Scores must arrive by the application deadline in order for admissions decisions to be finalized.

TOEFL

Email: toefl@ets.org

Web: toefl.org

Phone: 1.800.468.6335

ICP TOEFL code: 8475

Score Requirements: Online test: 80

IELTS International

Email: ielts@ieltsintl.org

Web: ielts.org

Score Requirements: Academic test: 6.5

PLEASE NOTE: International applicants may be required to (1) speak directly to an ICP representative for English Language Assessment and (2) attend English-language instruction at their own expense.

ADMISSIONS

ONE-YEAR CERTIFICATE PROGRAMS
2017–2018

THE APPLICATION DEADLINE IS: March 6, 2017

All applicants should apply online at icp.slideroom.com.

Applications must be submitted by the deadline. Applications submitted thereafter will be considered on a rolling basis. The Admissions Committee will review only application packages that are completed in their entirety.

For information on how to apply via mail, please call 212.857.0006 or email fulltime@icp.edu.

You must submit the following items when applying to a One-Year Certificate Program:

- A portfolio** consisting of 15 to 20 photographic images. Each image should be a JPEG not exceeding 5 MB and no larger than 1280 x 1280 at 72 ppi. Videos may also be submitted, up to five minutes in length. Please test all digital materials before submitting. You may also submit original photographic prints (no larger than 11 x 14 inches) to accompany your online application. You must provide return postage.
- Résumé or CV**
- A one-page **Statement of Purpose**, of no more than 500 words, describing your reasons for applying to the program, and elaborating on the influences on your work and its current direction, as well as your interests and research.
- Two letters of recommendation** attesting to the applicant's personal and artistic strengths. These individuals should be conversant with the applicant's work and may include professionals who are practicing or teaching in the field of photography, as well as arts professions in general.
- TOEFL Scores** (if English is not your first language)
- \$100 Application Fee**

FOR MORE INFORMATION, CONTACT:

Admissions
ICP Education Department
admissions@icp.edu
Phone: 212.857.0006
Fax: 212.857.0091

icp.org/school



Performance by Nica Ross outside of the School pavilion as part of the exhibition *A Different Kind of Order: The ICP Triennial, 2013*.
Photo by Benjamin Jarosch

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CENTER OF
PHOTOGRAPHY
SCHOOL

1114 Avenue of the Americas at 43rd Street

New York, NY 10036

Phone 212.857.0001

Fax 212.857.0091

icp.org/school

