International
Center of
Photography

One-Year Certificate Programs

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From the Executive Director

Just as imagemaking and storytelling are continuing to evolve, the International Center of Photography is entering a new era as the leading organization dedicated to photography and visual culture. ICP's founder, Cornell Capa, described photography as "the most vital, effective, and universal means of communication of facts and ideas." Today, we are exploring the vitality of photography and the power of the image in a time of significant change around the world. As we engage in dialogue about the way images are made and interpreted, ICP remains an important forum for provocative ideas, innovation, and debate.

This new era is marked by our recent move to our integrated center at Essex Crossing on the Lower East Side of Manhattan. For the first time in decades, our education programs and exhibitions are united to develop richer content and curriculum, unparalleled resources in a state-of-the-art production facility, and a dedicated library open to students and the public. We are continuing to maintain our collections at Mana Contemporary in Jersey City, New Jersey, and offer MFA studio space in Long Island City, Queens.

Our faculty and staff, known for integrating expertise, experience, and experimentation, continuously develop new approaches to learning and are creating inventive education programs that respect traditional photography while embracing the future of visual storytelling.

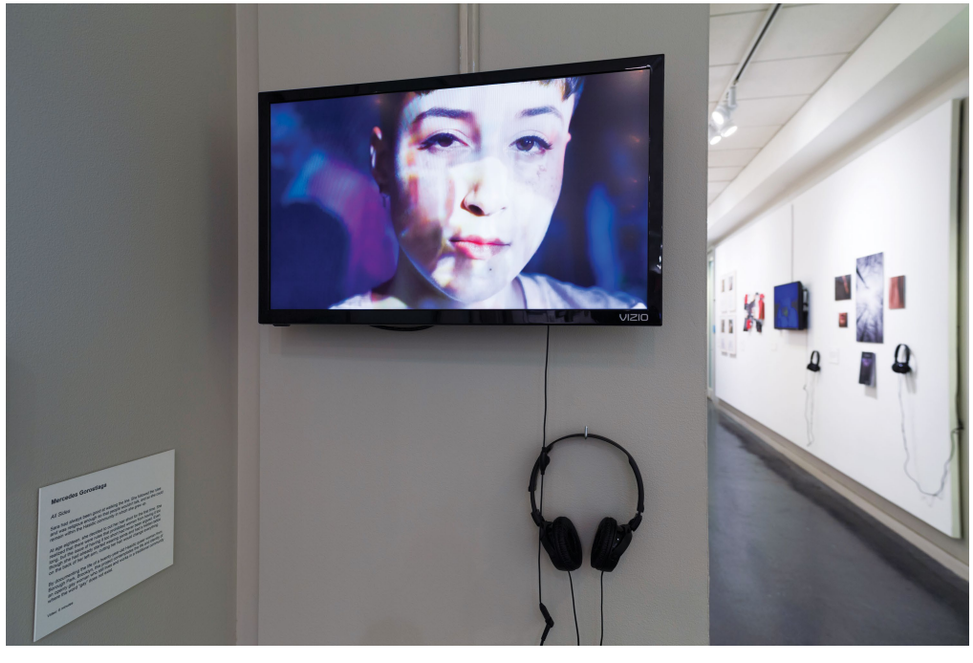
This is an exciting moment for all of us and I am honored to lead ICP into this new era. I'm also eager to get to know each of you and personally welcome you to ICP.

Mark Lubell
Executive Director

Sixty percent of students in ICP's One-Year Certificate Programs are from countries other than the United States. In the 2018–19 academic year, students came from the following countries to study in New York City:

Argentina
Australia
Brazil
China
Colombia
Costa Rica
Cuba
Cyprus
Denmark
Dominican Republic
Egypt
France
Germany
India
Israel
Italy
Japan
Mexico
Nigeria
Norway
Peru
Russia
South Africa
South Korea
Spain
Sweden
Taiwan
Turkey
United Kingdom
Venezuela

© John Ewing, ICP faculty



ICP

A Brief Overview of ICP

The International Center of Photography (ICP) is the world's leading institution dedicated to photography and visual culture. Through our exhibitions, education programs, community outreach, and public events, we offer an open forum for dialogue about the role images play in our culture. Since our founding, we have presented more than 700 exhibitions and offered thousands of classes, providing instruction at every level.

Our new integrated center at Essex Crossing brings together imagemakers, artists, students, scholars, and photo enthusiasts to create and interpret the image. Here, our unique community is encouraged to explore photography and visual culture as mediums of empowerment and as catalysts for social change.

Our exhibition program 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, our permanent collection includes 150,000 original prints spanning the history of photography. Access to the Print Study Room is available to members, students, 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.

Among the world's most extensive and best equipped, our education programs serve more than 3,500 students each year, providing instruction in a curriculum that ranges from digital media to darkroom classes. ICP also offers One-Year Certificate Programs and an MFA degree. Our substantive public programming features panels, lectures, symposia, workshops, performances, book discussions, and film screenings.

For more information:
icp.org
fulltime@icp.edu
212.857.0006

Fie Frühwirth
CP 2018

"During my time at ICP, I learned more about myself and how my artistic process was functioning–and how to move that forward–than I ever would have on my own. Having an open, constructive, and honest learning environment is the key!"

Alexey Yurenev
DOC 2018

"Through nurturing guidance from ICP's faculty and my fellow students, this experience has put me on a vector of growth as a storyteller. After graduating, I still feel part of a community that continues to support my journey as a photographer."

Rafaella Castagnola
NMN 2019

"The value of getting to share my work every week in a creative environment, surrounded by people with different perspectives and backgrounds, has been an unforgettable and incredible growing experience."

© Sarah Blesener (DOC 2016)

Programs of Study

One-Year Certificate Programs

The International Center of Photography offers three One-Year Certificate Programs: Creative Practices, 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 photography, media, and art today.

During the first term students are given assignments that challenge them to move out of their comfort zones and quickly acquire new skills and perspectives. In the second term, students are encouraged to create self-directed, more independent work. In the last term, students' main projects culminate in a year-end exhibition and a day of portfolio reviews with leading professionals from a wide variety of publications, news outlets, and organizations. The programs conclude in a graduation celebration.

For more information:
icp.org/school
fulltime@icp.edu
212.857.0006

Creative Practices

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

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

© Sara Fernandez (CP 2018)

Program Chair

Darin Mickey

Darin Mickey, chair of the Creative Practices program, is a New York–based photographer. He is the author of *Death Takes a Holiday* (J&L Books) and *Stuff I Gotta Remember Not To Forget* (J&L Books). His work has appeared in numerous publications, including *Aperture, The New York Times Magazine, VICE, The Washington Post Magazine, I.D., FOAM*, and *Doubletake*, among others. He has exhibited in both solo and group shows in New York, Los Angeles, Seattle, Detroit, Cleveland, Copenhagen, Sydney, and Tokyo, and his work is included in the collections of the Brooklyn Museum of Art, the Metropolitan Museum of Art (Watson Library Collection), the Museum of Modern Art (Library Collection), the Museum of the City of New York, Museo d'Arte Contemporenea di Roma, and others. Mickey has been teaching at ICP since 2001 and at the Cooper Union since 2004.

For curriculum, faculty, and further information:
icp.org/cp
@icp_creative_practices

Sample Courses

Required Courses
Core Seminar
Photography, Art, and Media
Digital Seminar
Analog Technical Seminar
Production Seminar
Video

Please visit **icp.org/cp** for a complete and updated list of sample classes.

Five- and Ten-Week Electives
The Experience of Place
Light and Shadow
Understanding Portraiture
Images and Ideas
Color Darkroom
Black-and-White Darkroom
Postcards from Real Worlds
Contemporary Commercial Practices
Photographing the Familiar
Art Crimes
Location Lighting
The Art and Science of Experimental Photography
Sound Art and Design
Digital Video Projects
Still Life for Real Life
Large-Format Photography
Photography Meets the Cinematic

Weekend Workshops
Views from Home
Picturing Stories: Myths of New Narrative
Intimacy and Distance
Performance: In, of, and from the Feminine
Writing to Images
Shelf Awareness: The Contemporary Photobook
The Art of Photographic Bookmaking
The Hand and the Machine

January Workshops
Off the Wall and Into the Box: Experiments in Installation Practices
Another Photo Class About Truth?
The Photographer on Mars

© Rochelle Brockington (CP 2019)

© Shao-Feng Hsu (CP 2019)

Documentary Practice and Visual Journalism

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

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

© Liz Sanders (DOC 2017)

Program Chair

Karen Marshall

Karen Marshall, chair of the Documentary Practice and Visual Journalism program, is a documentary photographer whose work examines the psychological lives of her subjects within the social landscape. Her photographs have appeared in numerous publications, including *The New York Times Magazine*, the *London Sunday Times*, *The Atlantic, New York Magazine, GUP Magazine*, and *PDN*. She has exhibited widely in solo and group shows throughout the United States as well as in Germany, Austria, Canada, Israel, the Philippines, China, and Colombia. Marshall is the recipient of artist fellowships and sponsorships through the New York Foundation for the Arts, as well as grants and support from private foundations. Nominated for the Prix Pictet in 2011, her work is part of several collections, including the Feminist Art Base at the Brooklyn Museum. Marshall has been on the faculty at ICP for more than two decades, an associate professor (adjunct) at New York University, and guest faculty in the MFA program at the Maine Media College. She has also taught numerous workshops internationally that focus on visual storytelling.

For curriculum, faculty, and further information:
icp.org/doc
@icp_docit

Sample Courses

Required Courses
Documentary Core Seminar
Visual Journalism
History of Visual Storytelling
Digital Seminar
Inside Editing

Please visit **icp.org/doc** for a complete and updated list of sample classes.

Five- and Ten-Week Electives
Large Format
Digital Storytelling
From Stills to Motion: Nonfiction Cinematography
Lighting for the Documentary Photographer
Photographers' Writing Lab
Black-and-White Darkroom
Image and Ideas
Human Rights
Old Media, New Media, Archives
Portrayal
Media Literacy and Tools for Social Change
Visual Editorial Concepts
Finding Light for Portraiture
Document to Fiction and Back Again
Light and Shadow
Sleeping with History
Looking at Community

Weekend Workshops
About Editing and Finding the Narrative
Art of the Interview
Photographing the Invisible
Bookmaking 2.0
The Working Photographer on Assignment
Visual Journalism Today and Tomorrow
Where the Thread Leads
The Editor's Perspective
Narrative Portrait
Photographer as Partner
Why Do I Photograph?
What Is a Story?

January Workshops
Large-Format Portraiture and Street Photography
The Documentarian: The Deepest Dive
Trauma-Informed Visual Practice
Documentary Project Development

© Alexey Yurenev (DOC 2018)

© Nora Savosnick (DOC 2019)

New Media Narratives

The New Media Narratives program encourages photographers and artists to explore new strategies of imagemaking and visual storytelling made possible by technological change and informed by contemporary media, art, theory, criticism, and the broader culture. This interdisciplinary lens-based approach focuses on examining the innovative integration of a variety of media as a single, expanded field. The program allows for specialization in photography and/or emerging media, which, in addition to still photography, can include interactive, time-based, immersive, performance, and Internet work. Participants can also reimagine traditional practices, such as the photo essay and photobook, while encompassing a broader interpretation of personal practice.

Each student is encouraged to define their own creative objective and find their own unique practice. The program creates a space to delve deep and experiment. It is also designed to tap into the spirit of innovation emerging among documentarians and artists, as they explore new tools and possibilities for creating work and engaging audiences to tell personal and socially conscious stories.

© Undine Groeger (NMN 2018)

Program Chair

Elizabeth Kilroy

Elizabeth Kilroy is the founding chair of the New Media Narratives program. Students in her first graduating class collaborated with Mark Ghuneim and Charlotte Cotton in the realization of real-time media streams in ICP's exhibition *Public, Private, Secret* in 2016. Her related essay on other issues within the field of new media storytelling can be found in Cotton's eponymous book referencing the exhibition, published by Aperture. This pioneering class also ran ICP's first-ever visual hackathon, Hack the Photo, a two-day event that drew 90 photographers and storytellers. An award-winning visual storyteller, designer, and creative technologist, Kilroy has been immersed in digital storytelling and photography for many years, creating engaging content that harnesses the ever-changing possibilities of the internet. She investigates ideas and work that fuse visual storytelling, design, technology, and emergent practices to disseminate nonfiction narratives, and often speaks at conferences and events. Kilroy has been an adjunct teacher at New York University's Tisch School of the Arts, Temple University, Baruch College, the School of Visual Arts, and NYU's Interactive Telecommunications Program (ITP). She taught in the NYU–Magnum Foundation summer program for four years with Fred Ritchin and Susan Meiselas. A graduate of UDC Dublin, she read English and philosophy, and attended NCAD Dublin, where she studied visual language and design. She holds a graduate degree from NYU's ITP.

For curriculum, faculty, and further information:
icp.org/nmn
@icp_nmn

Sample Courses

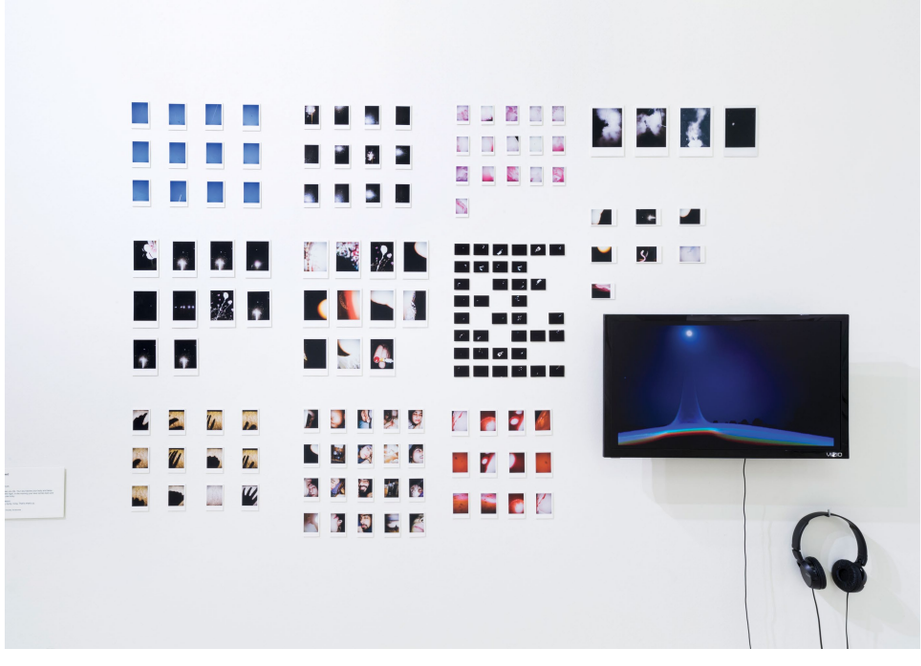
Required Courses
Core Seminar
Multimedia: Video and Audio Storytelling
History of Photography and New Media
Digital Technical Seminar

Please visit **icp.org/nmn** for a complete and updated list of sample classes.

Five- and Ten-Week Electives
Composition in Photography and Visual Storytelling
Text and the Photographic Image
Black-and-White Darkroom
Design and Code
Writing for Hybrid Media
Intro to Cinematography
Intro to Multiplatform Art and Narrative: VR, AR, and Mixed Reality
Images and Ideas
Seeing Cinematically
Image Strategies for Human Rights
Projection Mapping
Storytelling in New Dimensions
Mobile Storytelling

Weekend Workshops
Audio Editing
Video Editing
Intro to 360 Video
Motion Graphics Using Adobe After Effects One
Very Short Films
Stepping into VR
Making a Zine in InDesign
Editing for Editorial: Video, Photography, and Multimedia
Story Perspectives
Photography Expanded

© Zhuolin Wu (NMN 2019)



© Deka Mohamed (NMN 2019)

© Julie Vogel (NMN 2019)

Faculty

Visit **icp.org/faculty** for faculty biographies.

Laia Abril
Jhaleh Akhavan
Paula Allen
Debra Anderson
Ying Ang
Amy Arbus
Bill Armstrong
Nelson Bakerman
John Benton
Marina Berio
Ports Bishop
Robert Blake
Corinne May Botz
Jimmie Briggs
Christine Callahan
Sam Cannon
Elinor Carucci
Jean Marie Casbarian
Tim Chaffee
Chika
Jen Davis
Rodrigo De Benitez Sanz
Shaminder Dulai
Stephen Ferry
Donal Foreman
Allen Frame
Frank Franca
Jason Fulford
Alice Gabriner
Ben Gest
Susan kae Grant
Per Gylfe
Ron Haviv
Stephanie Heinman
Erik Hinton
Anja Hitzenberger
Jeff Jacobson
Stella Johnson
Alexander Kaluzhsky
Jesal Kapadia
Zohar Kfir
Elizabeth Krist
Justine Kurland
Andre Lambertson
Ivana Larrosa
Judith Levitt
Andrew Lichtenstein
Joan Liftin
Santiago Lyon
Erica Magrey
Hugh McGrory
Jacques Menasche
Saul Metnick
Sabine Meyer
Darin Mickey
Katie Murray
Jonathan Nelson
Alice O'Malley
Suzanne Opton
Clifford Owens
João Pina
Sylvia Plachy
Jake Price
Barron Rachman
Edward Ratliff
Elizabeth Renstrom
Fred Ritchin
Joseph Rodriguez
Ligaiya Romero
Tricia Rosenkilde
Mae Ryan
Bob Sacha
Fabiana Sala
Keisha Scarville
Patricia Silva
Michael Silverwise
Gareth Smit
Claudia Sohrens
Gaia Squarci
Gautam Srikishan
Sarah Stacke
Will Steacy
Maggie Steber
Mark Strandquist
Scott Thode
Amy Touchette
Bradly Dever Treadaway
Sandra van der Doelen
Teun van der Heijden
Cédric von Niederhäusern
Aimee Walleston
Byron Westbrook
Alexis Wuyts
Bernard Yenelouis
Brian Young
Adriana Zehbrauskas
Quito Ziegler

How to Apply

All applicants should apply online through Slideroom for our Creative Practices, Documentary Practice and Visual Journalism, and New Media Narratives programs.

The Admissions Committee will review only application packages that are completed in their entirety. Please contact the Admissions Office at admissions@icp.edu or 212.857.0006 to inquire about deadlines.

Application Guidelines
Applicants must submit the following items when applying to a One-Year Certificate program:

A portfolio of 15 to 20 photographic images; videos up to five minutes in length may also be submitted. (Please test all digital materials before submitting them.)

Résumé or CV

A one-page Statement of Purpose, fewer than 500 words, that describes your reasons for applying to the program and elaborates on the influences on your work and its current direction; it should also outline your research interests

Two letters of recommendation that attest to your personal and artistic strengths (These individuals should be conversant with your work and may include professionals who are practicing or teaching in the field of photography and/or arts professionals in general.)

TOEFL scores, if English is not your first language.

$100 Application fee

For more information:
icp.org/OYC/admissions

fulltime@icp.edu
212.857.0006

To apply, visit
icp.slideroom.com

© Marie-Louise Taarnskov (NMN 2019)

Key Dates 2020–2021

Application Deadline
March 6, 2020

Fall Term
August 22–December 21, 2020

Spring Term
January 25–May 14, 2021

Dates subject to change.

All photographers represented in this catalogue are graduates or faculty of ICP's One-Year Certificate programs, except where noted.

The International Center of Photography is an Equal Opportunity Employer.

International
Center of
Photography

Visit Us
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New York, NY 10002

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