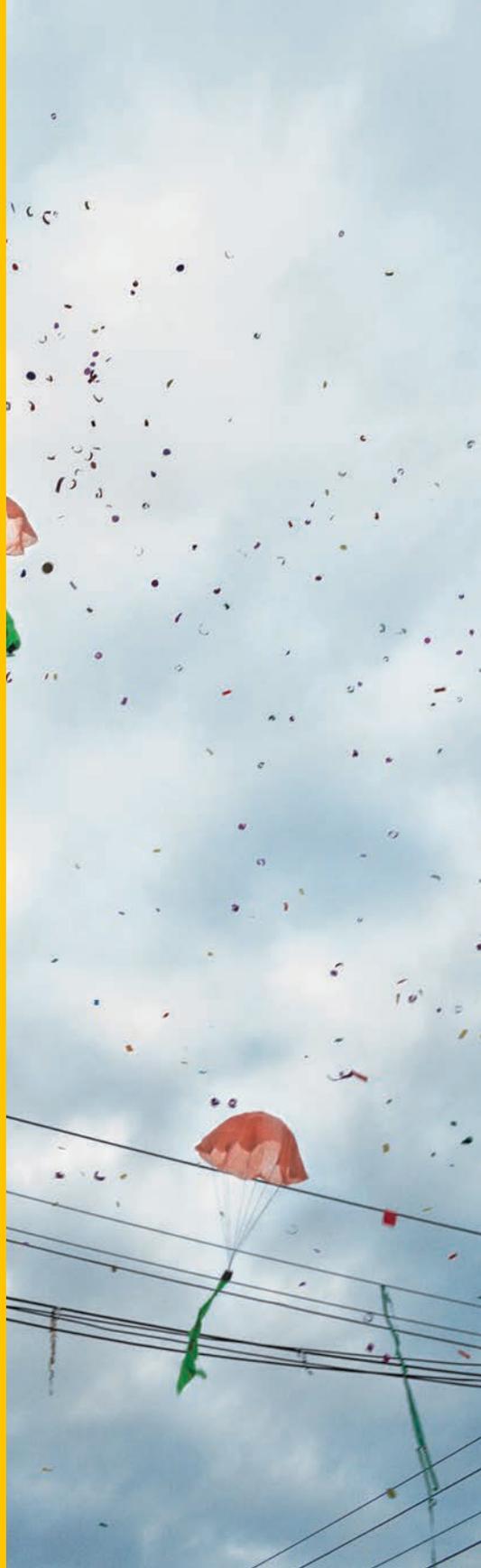


International  
Center of  
Photography

One-Year Certificate  
Programs



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# From the Executive Director

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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.

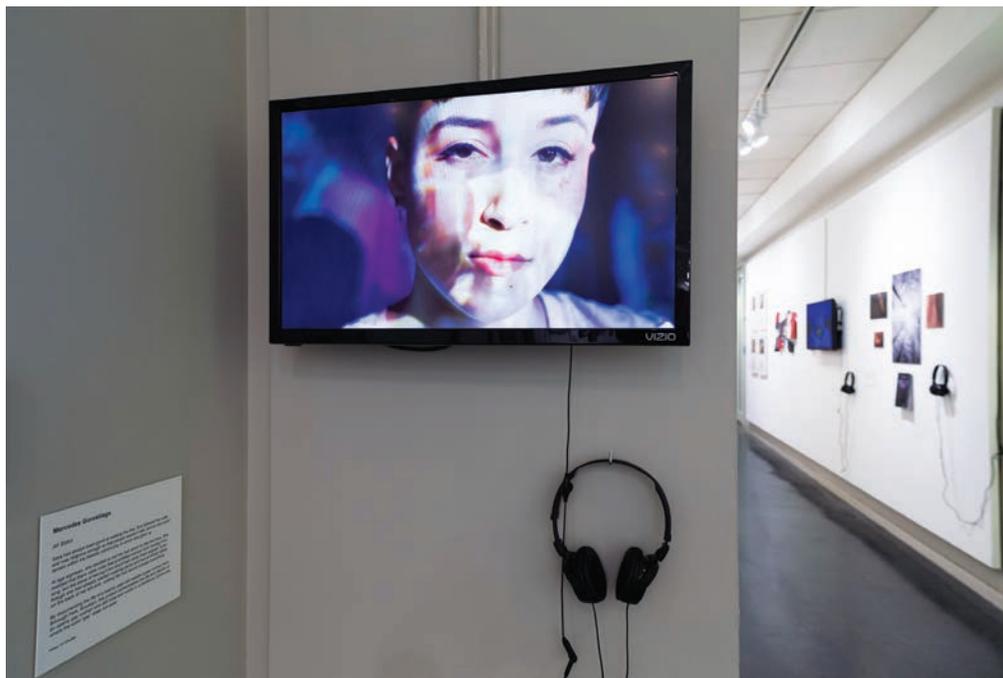
This is an exciting moment for all of us and I am honored to lead ICP into this new era. I'm also eager to get to know each of you and personally welcome you to ICP.

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

© 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.”*

© Sarah Blesener (DOC 2016)



# Programs of Study

## One-Year Certificate Programs

The International Center of Photography offers two One-Year Certificate Programs: Creative Practices and Documentary Practice and Visual Journalism. 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](http://icp.org/school)  
[fulltime@icp.edu](mailto: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)

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# Program Chair

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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 Contemporanea 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](http://icp.org/cp)  
[@icp\\_creative\\_practices](https://twitter.com/icp_creative_practices)

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# Sample Courses

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## Required Courses

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

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Please visit [icp.org/cp](http://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

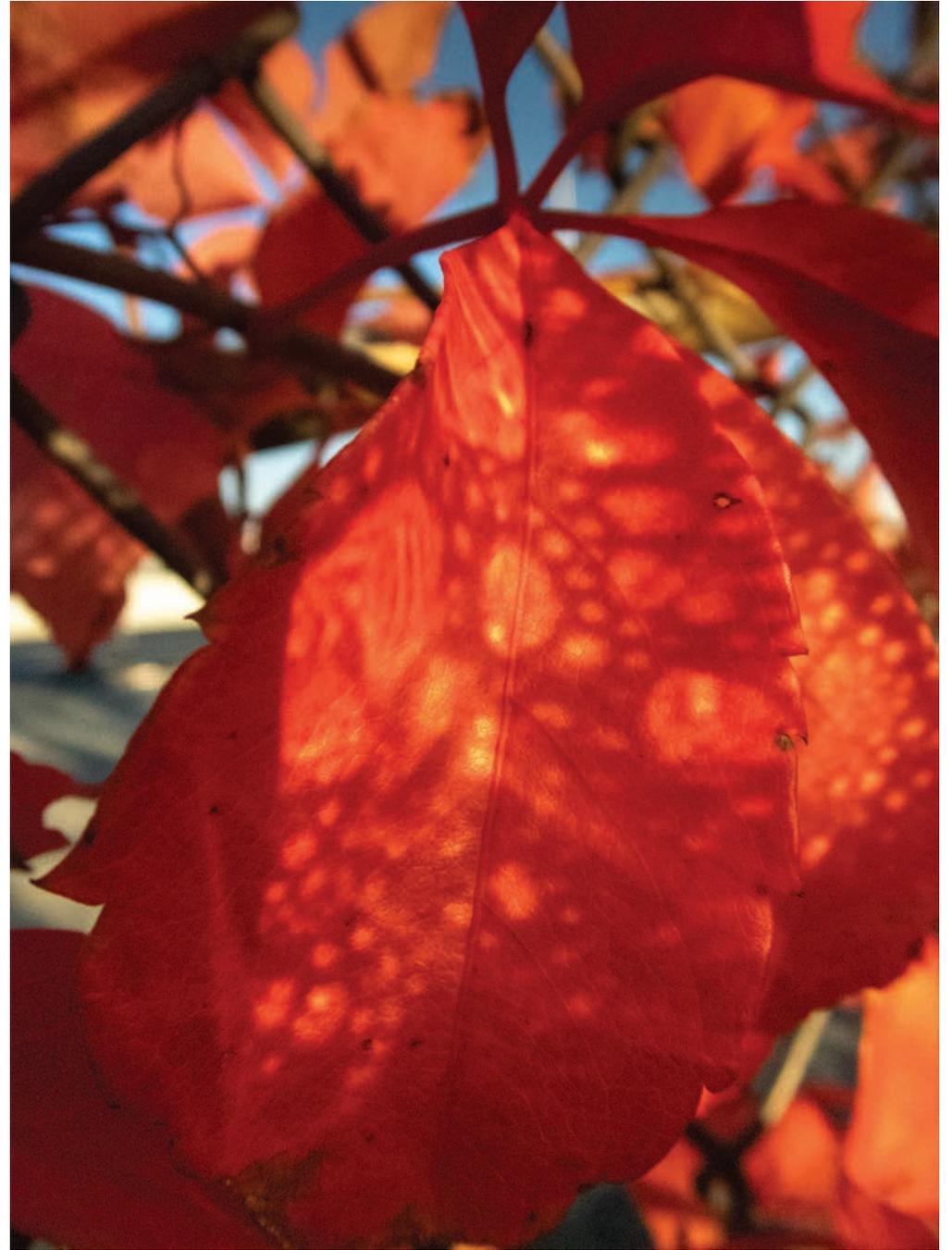
Views from Home  
Picturing Stories: Myths of New Narrative  
Intimacy and Distance  
Performance: In, of, and from the Feminine  
Writing to Images  
Shelf Awareness: The Contemporary Photobook  
The Art of Photographic Bookmaking  
The Hand and the Machine

## 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)



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# Program Chair

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**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

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# Sample Courses

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## **Required Courses**

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

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Please visit [icp.org/doc](http://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)

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# Faculty

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Visit [icp.org/faculty](http://icp.org/faculty) for faculty biographies.

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Laia Abril	Donal Foreman
Jhaleh Akhavan	Allen Frame
Paula Allen	Frank Franca
Debra Anderson	Jason Fulford
Ying Ang	Alice Gabriner
Amy Arbus	Ben Gest
Bill Armstrong	Susan kae Grant
Nelson Bakerman	Per Gylfe
John Benton	Ron Haviv
Marina Berio	Stephanie Heinman
Ports Bishop	Erik Hinton
Robert Blake	Anja Hitzenberger
Corinne May Botz	Jeff Jacobson
Jimmie Briggs	Stella Johnson
Christine Callahan	Alexander Kaluzhsky
Sam Cannon	Jesal Kapadia
Elinor Carucci	Zohar Kfir
Jean Marie Casbarian	Elizabeth Krist
Tim Chaffee	Justine Kurland
Chika	Andre Lambertson
Jen Davis	Ivana Larrosa
Rodrigo De Benitez Sanz	Judith Levitt
Shaminder Dulai	Andrew Lichtenstein
Stephen Ferry	Joan Liftin

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Santiago Lyon	Keisha Scarville
Erica Magrey	Patricia Silva
Hugh McGrory	Michael Silverwise
Jacques Menasche	Gareth Smit
Saul Metnick	Claudia Sohrens
Sabine Meyer	Gaia Squarci
Darin Mickey	Gautam Srikishan
Katie Murray	Sarah Stacke
Jonathan Nelson	Will Steacy
Alice O'Malley	Maggie Steber
Suzanne Opton	Mark Strandquist
Clifford Owens	Scott Thode
João Pina	Amy Touchette
Sylvia Plachy	Bradly Dever Treadaway
Jake Price	Sandra van der Doelen
Barron Rachman	Teun van der Heijden
Edward Ratliff	Cédric von Niederhäusern
Elizabeth Renstrom	Aimee Walleston
Fred Ritchin	Byron Westbrook
Joseph Rodriguez	Alexis Wuyts
Ligaiya Romero	Bernard Yenelouis
Tricia Rosenkilde	Brian Young
Mae Ryan	Adriana Zehbrauskas
Bob Sacha	Quito Ziegler
Fabiana Sala	

# How to Apply

All applicants should apply online through Slideroom for our Creative Practices and Documentary Practice and Visual Journalism Programs.

The Admissions Committee will review only application packages that are completed in their entirety. Please contact the Admissions Office at [admissions@icp.edu](mailto: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](http://icp.org/OYC/admissions)

[fulltime@icp.edu](mailto:fulltime@icp.edu)  
212.857.0006

**To apply, visit**  
[icp.slideroom.com](http://icp.slideroom.com)



© Marie-Louise Taarnskov (NMN 2019)



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

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New York, NY 10002

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International Center of Photography

