



**VISION AND
PRACTICE**



**INTERNATIONAL
CENTER OF
PHOTOGRAPHY**

WE LIVE IN A WORLD OF IMAGES, AND SPEAKING THROUGH IMAGES IS THE GLOBAL DIALECT OF OUR TIME.

The Vision and Practice program gives schools from around the country the unique opportunity to provide select students from a range of academic disciplines an educational experience that will expand their perception of the visual world and focus their ability to fluently communicate their ideas through images.

If your students are curious, focused, and open to being challenged, we welcome them to come spend an intensive semester in New York City with the International Center of Photography, the world's leading institution dedicated to photography and visual culture. Our experienced faculty, composed of photographers, artists, writers, filmmakers, and curators, will be their guides on this immersive journey focused on the creation, understanding, and dialogue of images. A curriculum designed to support and enhance individual creative practice through theory, technique, and discipline will provide the framework. Your student's passion and creative vision will provide the catalysts for success.

DARIN MICKEY

Chair, Vision and Practice program
International Center of Photography

CORE CURRICULUM

Navigating the Nuance

15 weeks (4-credit equivalent)

Darin Mickey

This core seminar supports students in the making of meaningful and original work, from idea to approach to realization. A primary focus is placed on the development of personal, long term projects. Weekly critiques provide students with guidance, feedback, and input on content and technique. Presentations, readings, exhibition visits, and photographic assignments provide the basis for in-class discussions and critiques.

When History Meets the Contemporary

15 weeks (3-credit equivalent)

Jean-Marie Casbarian

This course provides an overview of the seminal moments in the history of photography. Alternating between in-class lectures and gallery/museum tours, we observe and analyze the various intersections between the past and the contemporary, while discussing and discovering the connections between them. We begin to consider the many layers of photography as we develop a greater understanding of the impact and depth the medium has had on our visual culture.



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CORE CURRICULUM

Seeing in the Dark

15 weeks (3-credit equivalent)

Liz Sales

In this class, students explore traditional analogue practices. Working with manual 35mm, medium, and large-format film cameras, they process black-and-white film, and create dark room prints in the black-and-white and color. Through field trips, guest artist visits, and shooting assignments, participants further expand their understanding of the technical and aesthetic possibilities of film photography. Discussions explore contemporary issues in art and how they relate to film photography. In this hands-on class, assignments are designed to expand and inform each student's artistic vision.

Technical Seminar

15 weeks (4-credit equivalent)

Keisha Scarville

Students explore various aspects of digital imagemaking in this in-depth course. Through demonstrations and hands-on sessions, they learn the basics of using digital cameras and imaging software. Topics include camera operation, exposure, scanning methods, RAW file conversion, image retouching, advanced color and tonal adjustments, layering and masking techniques, file management, and printing. Class discussions and assignments are designed to build imaging skills and assist participants in becoming more technically adept.

There are photographic exercises and presentations, as well as critiques aimed at developing a discerning eye and using digital tools to enhance visual narrative and expression.

The Logistics Of Dreams

10 weeks (2-credit equivalent)

Quito Ziegler

All photographers have dreams for their work. Some of those dreams turn into projects, books, exhibitions, collectives and social movements – but others get lost or clouded by unrealistic expectations. In this course, students imagine their own creative trajectories then consider with brutal honesty what it will take to actually make them happen. Students practice the fundamental skills of schmoozing, storytelling, developing budgets, grantwriting, and time management. We will talk with galleries and book publishers about what it takes to make those dreams happen. We will also consider larger-scale dreams - how does change happen in the world, what is our role as photographers in building power and social movements. We explore the values of DIY resourcefulness, authenticity, working collectively, self-care, and financial realness.



Patcha Kitchaicharoen (CP 2017)



Brian Galderisi (CP 2015)

CORE CURRICULUM CONTINUED

Light, Shadow, and Style

5 weeks (1-credit equivalent)

Frank Franca

A painterly and sophisticated use of light can help an artist to communicate nuances and layers in their work, establish moods, and heighten emotions. Beauty, irony, power, fantasy, drama, theatricality, cinematic narratives, and other aesthetic, political, psychological, and storytelling concepts can all be emphasized with a masterful use of light. Our aim is to train the eye to see light the way that a camera sees it, and to approach illumination in photography as if painting with light.

Classes include digital presentations in which images are analyzed for technical construction, aesthetics, psychological impact, and stylistic choices, as well as for classical studio art concepts, such as color theory, composition, color contrast, shadow contrast, etc. Additionally, classes feature demonstrations illustrating the themes of the day, followed by in-depth and hands-on practice sessions in the studio and on location. We explore both continuous and flash lighting, including tungsten, strobe, LEDs, and daylight.

The Hand and the Machine

2 weekends

Marina Berio

The photographic camera can be viewed as a straightforward imagemaking device—a means to an end—and so, many consider photography a

technological art. In this class, we look at how camera-based imagery can intersect with the handmade, blurring the line between different media and dissolving distinctions between subjectivity and objectivity. We also examine photography's shifting role in painting, sculpture, and art. The course begins with a brief survey of changing conceptions of perspective and space, and covers the use of the camera obscura in painting. Then we look at the work of a multitude of artists, from those who construct environments and sets for the camera to the surrealists, for whom the darkroom was an extension of the subconscious, and review photomontage and collage from the beginning of the 20th century to the present, photorealist painting, and more.

Another Photo Class About Truth?

1 weekend

Jason Fulford

Is this class really about photography and truth? The answer is yes, and no. We begin with the premise that things can be true, but only from a given perspective at a given time. After that, well, you'll have to join to find out! In this five-week class, we perform exercises to strengthen our skills for navigating this terrain. Expect a few research and development field trips around NYC to watch 16mm films. We also review a picture collection. A few of our heroes are Sarah Charlesworth, Hans-Peter Feldmann, and Raymond Queneau.

FACULTY

DARIN MICKEY, chair of the Vision and Practice program, is a photographer and musician based in New York. He is the author of *Death Takes a Holiday* and *Stuff I Gotta Remember Not to Forget*. His work has appeared in *Aperture*, *Vice*, *The New York Times Magazine*, *The Washington Post Magazine*, *FOAM*, and *DoubleTake*, among others. He has exhibited work in solo and group exhibitions, both nationally and internationally. His photographs and books are in the collections of the Museum of Modern Art, the Metropolitan Museum of Art, the Brooklyn Museum, and Museo d'Arte Contemporanea di Roma, among others.

MARINA BERIO is a visual artist who works with drawing and photography to convey aspects of visual experience that are intimate and visceral. Her current project, shot on the walls of her studio, explores the interrelationship between physical space, the mental dimensions of creative process, and the internal topography of the body. Berio earned her MFA at Bard, and has been awarded Guggenheim, Pollock/Krasner, and other grants. She has been invited to the MacDowell Colony, Yaddo, and Millay, and has exhibited at many art spaces internationally, most recently with solo shows at the Off Triennale in Hamburg and Galerie Miranda in Paris.

JEAN-MARIE CASBARIAN explores the complex questions that lie within the construction of memory and time—history, loss, migration, and cultural and personal trauma are common themes in her artistic practice. Working across photography, video, text, and performance, Casbarian marries the real and the imagined, inviting the viewer to engage in the resultant longing that occurs in her search to belong. She holds an MFA from the Milton Avery Graduate School of the Arts at Bard, and has taught in graduate and undergraduate programs across the United States and abroad, including at the School of the Art Institute of Chicago, Hampshire College, the Transart Institute for Creative Research, and the International Center of Photography (Full-Time Programs).

FRANK FRANCA is a photographer whose work has been published and exhibited internationally. He has lectured about photography and art activism in Asia and Europe, and across the United States and Mexico. Franca has worked as a curator of exhibitions in museums and art spaces globally. His public art installations have been widely seen. He has also worked extensively as a theatrical lighting designer in New York and London. Franca is the recipient of multiple honors, grants, and awards, both in the US and Europe. He is a graduate of the NYU-Tisch film school. Born in Havana, Cuba, he is fluent in English and Spanish.

JASON FULFORD is a photographer and co-founder of J&L Books. He is a Guggenheim Fellow, a frequent lecturer at universities, and has led workshops across the United States, Japan, Italy, Poland, The Netherlands, Slovenia, Lithuania, Germany and Spain. His monographs include *Sunbird* (2000), *Crushed* (2003), *Raising Frogs for \$\$\$* (2006), *The Mushroom Collector* (2010), *Hotel Oracle* (2013), *Contains: 3 Books* (2016), *Clayton's Ascent* (2018) and *The Medium is a Mess* (2018). He is co-author with Tamara Shopsin of the photobook for children, *This Equals That* (2014), co-editor with Gregory Halpern of *The Photographer's Playbook* (2014), and guest editor of *Der Greif* Issue 11. Fulford's photographs have been described as open metaphors. As an editor and an author, a focus of his work has been on the subject of how meaning is generated through association.

LIZ SALES is a photo-based artist, art-writer, and educator. She was an editor at *Conveyor Magazine* and has frequently published writing in *Foam Magazine*. Sales is also a faculty member at the International Center of Photography, the City University of New York, and the University of Connecticut, as well as the author of the book, *I Write Artist Statements*. As part of her personal art practice, she lives and works in a functional camera obscura in Brooklyn, NY.

KEISHA SCARVILLE weaves themes dealing with transformation and the unknown. Straddling various media, but grounded in photography, her work addresses issues of place, memory, and subjectivity. It has been included in exhibitions at the Studio Museum in Harlem, Rush Arts Gallery, BRIC Arts Media House, and the Aljira Center for Contemporary Art, among others. She has also participated in artist residencies at BRICworkspace, Baxter St at CCNY, the Vermont Studio Center, the Center for Photography at Woodstock, the Light Work Artist Residency Program, the Lower Manhattan Cultural Council Workspace Program, and the Skowhegan School of Painting & Sculpture. Currently, Scarville is an adjunct faculty member at the International Center of Photography and Parsons School of Design.

QUITO ZIEGLER is an artist and curator who has worked at the intersection of art and community organizing for two decades. They are a founding member of the WRRQ Collective, a leader of the Visual Resistance, and a cultural producer with several film projects in the works. They recently co-curated the gender section of the exhibition *Perpetual Revolution* at the ICP Museum.

The International Center of Photography is the world's leading institution dedicated to photography and visual culture.

Cornell Capa founded ICP in 1974 to preserve the legacy of “concerned photography”—the creation of socially and politically minded images that have the potential to educate and change the world. The center’s mission endures today, even as the photographic medium and imagemaking practices have evolved. Through its exhibitions, school, public programs, and community outreach, ICP offers an open forum for dialogue about the role that photographs, videos, and new media play in our society. To date, it has presented more than 700 exhibitions and offered thousands of classes at every level.

ICP brings together photographers, artists, students, and scholars to create and interpret the realm of the image. Here, members of this unique community are encouraged to explore photography and visual culture as mediums of empowerment and as catalysts for wide-reaching social change.

In 2019, ICP will be moving to Manhattan’s Lower East Side. The fall 2019 program will commence in its brand new facilities.

For more information on the Vision and Practice program and how you can add this complimentary and unique program to your academic offerings, please contact us.

DARIN MICKEY
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