

SUMMER INTENSIVE PROGRAM IN VISUAL STORYTELLING

ICP meets CAMERA

Turin, 2 – 16 July 2026

The Eleventh Edition



Discover your unique voice as a photographer during this immersive summer intensive that encourages professional practices and collaborative learning.

– Karen Marshall

Chair of the *Documentary Practice and Visual Journalism* program at ICP

Spend fifteen-days studying in Turin, Italy with visiting faculty from the International Center of Photography (ICP). This intensive workshop offers a deep dive into documentary photography while introducing you to the tools necessary to make effective visual stories about the world.

In its Eleventh Edition, **CAMERA**, in partnership with the **International Center of Photography (ICP)** in New York City, offers a unique opportunity to study visual storytelling with ICP faculty in Turin, Italy during the summer.

Designed for both the working professional and the emerging imagemaker, this immersive experience provides photographers with an accelerated environment to develop their visual voice and make effective work in the ever-changing world of visual storytelling. During this densely packed workshop, participants will contemplate the intricate aspects of what it means to create visual stories with photographs. They will discover new aspects of their visual voice while working collaboratively in a supportive community. Project development, rigorous critique in a group setting, and in one-to-one meetings with faculty will bolster each participant's understanding of how to best sequence and edit their unique story into a concise narrative. The program will culminate with a final slideshow presentation that will be shared with the public on final day of the workshop.

Each photographer will work on a short story of their choosing while exploring their individual voice as an image maker. Through fieldwork, critiques, and the honing of editorial skills, this program encourages a collaborative environment where participants engage in meaningful dialogue with one another to broaden their way of working and seeing. The purpose is to produce content that has depth and substance.

Group instruction, critiques, and individual meetings with faculty offer the unique opportunity to get hands-on advice and discover one's individual path as a visual storyteller.

We will begin the workshop with a focus on visual literacy and story development, along with basic instruction in workflow in Adobe Lightroom to ensure best practices.

Students will consider various strategies for photographing in the field while contemplating how a group of photographs seen in concert with one another can create an effective multi layered narrative.

As each project progresses, we will consider a multitude of ways that stories can be presented. We will delve into the intricacies of constructing and designing a sequenced slideshow. Together we will weave the various stories each photographer has created into a collective presentation about the people and places of Turin.

This summer intensive aims to bolster **one's personal voice** with rigor that encourages professional practices and unique perspectives.



MEET THE TEAM



Karen Marshall, Chair of the Documentary Practice and Visual Journalism program at ICP and **Andrew Lichtenstein**, core faculty at ICP, are New York based documentary photographers who have mentored and inspired emerging photographers from around the globe to be the next generation of image makers.

Their holistic teaching philosophy encourages students to think outside the box and discover their individual voice while creating effective stories.

Italian photographers **Gaia Squarci** and **Alessandro Ghirelli**, graduates of the ICP Documentary Practice and Visual Journalism program will visit.

Both are established photographers, mentors, and teachers and will add to the discussion bringing additional perspectives on integrating the tools necessary for making effective stories in a competitive market.

THINGS THAT YOU WILL GET OUT OF THIS WORKSHOP

Learn what makes a photograph successful;

Learn how to talk about your work and the work of others;

Consider your tool choices: what camera equipment are you are using and how best to connect your technical knowledge to your creative goals. Sort out any camera control issues you may be having from exposure to depth of field to lens choice;

Working out in the field and gaining access

Learn how to approach people you do not know and photograph them in public spaces and gain access to individuals and their personal environments;

Understanding how to develop a Visual Story

Learn the fundamentals of what a visual story is: what is a narrative and how to you build one with photographs;

Better understanding of how to implement a visual story and the connection between intention, manifestation, and your personal visual voice;

Research a project idea: from web searches to contacting people via email, phone call or in person conversations ask permission to photograph;

Deliberate access to a story and working with the people and places you want to tell a story about;

Learn what goes into sequencing and editing a group of pictures

Understand how images work on their own or in concert with others;

Work as a group to better understand what it means to edit and sequence photographs;

Adobe Lightroom

Introduction to the basics of Adobe Lightroom Software. Learn fundamentals of organizing and doing post processing of your images in Adobe Lightroom;

*Ideas for your work
in the futures*

Reflect on the history and use of visual stories;

Introduction to how you might design and work with your photographs in collaboration with other media such as text, audio, and video;

Presenting final work

Deliberate image selection when presenting photographs in a group presentation;

Use the skills learned to create a concise edit and sequence of your individual project and in connection to the work of your peers;

*Collaboration with
your peers and building
a photography
community*

Work with your peers to resolve ideas and connect your work with one another;

Build community and work collaboratively;

*Understanding the
fundamentals of
photography as
a serious art and
professional practice*

Critical thinking: how to think deeply about photographs and how they portray ideas about people, places, and culture;

Prepare for professional work in the ever-changing world of photography.



AFTER THE PROGRAM

Photographers who complete the Turin Intensive Program are automatically accepted into the **Documentary Practice and Visual Journalism** or **Creative Practices** at ICP with priority consideration given to fellowship opportunities. Past participants of the CAMERA/ICP summer program have expanded their professional opportunities after completion of the summer program. Some have attended the One Year program at ICP, and many have successful freelance careers, publishing, exhibiting, receiving grants and fellowships, and being part of the international photographic community.

In addition, the participants will be able to apply for a competitive three-month internship (September–December 2026), in Amsterdam at [FUTURES](#) or in Turin at [K!](#)

**Only participants to the program will receive the details to apply to the Internship.
Internship application deadline June 15**



PRACTICAL INFORMATION

Dates July 2–16, 2026

Location CAMERA – Centro Italiano per la Fotografia
Via delle Rosine 18, Torino (Italia)

Classes time Students will spend intensive time both in the classroom and out in the field actively working on independent stories during the 15-day workshop. Some days students will be in the classroom while other days they will be expected to be working on their projects in the field. Classes will happen between the hours of 10-5 pm which includes some weekend days.

Number of students Max 25

Equipment All students are required to have their own digital camera, laptop, external hard drive and relevant updated software

Travel Students are required to find their own transportation to Turin

Tuition 1.450€ > program
1.950€ > program + accommodation
(*check-in*: July 1; *check-out*: July 17 at the University Residences in Turin)

Deadlines Applications due by > May 17
Communication of admitted students > May 22
Tuition payment due by > May 29
Submission for internship > June 15

Application process Complete the Application Form at the following [link](#)
Admitted students are required to pay the tuition to:

Fondazione CAMERA

Intesa Sanpaolo, Torino, Piazza San Carlo

IBAN: IT18S0306901000100000075623

SWIFT: BCITITMM

Please remember to indicate the **reason** for payment:
ICP Turin – Participant – Participant: (first name and family name)

Right of Withdrawal The purchaser has the right to exercise the right of withdrawal within 14 (fourteen) days of making the payment of the tuition fee by sending an email to didattica@camera.to or fondazionecamera@legalmail.it. This right does not require providing any justification, nor shall it involve any costs, except for administrative fees arising from the refund of the amount paid, quantified at €5.00.

For information CAMERA > mariacristina.araimo@camera.to
ICP > KMarshall@icp.edu

MEET THE TEAM



Karen Marshall, chair of the Documentary Practice and Visual Journalism program at the International Center of Photography in New York City, 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 in solo and group shows in many venues 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 a Prix Picet in 2011, her work is part of several collections, including the Feminist Artbase at the Brooklyn Museum. Besides her position at ICP, she is a long time faculty at the Maine Media Workshops, is an associate professor (adjunct) at New York University, guest faculty in the MFA program at the Maine Media College, and has taught numerous workshops internationally that focus on visual storytelling and project development.



Andrew Lichtenstein is a photographer, journalist, and educator. For seven years, he documented the rise of the prison industrial complex in America. His first book, on the Iraq war, *Never Coming Home*, was published by Charta Press in 2007. His second book, *Marked, Unmarked, Remembered* was published by West Virginia University Press in 2017. He teaches at the International Center of Photography and the New School and lives in Brooklyn.



Gaia Squarci is a photographer and cinematographer who divides her time between Milan and New York, where she teaches multimedia at ICP (International Center of Photography). She's a contributor of Prospekt agency and Reuters. With a background in art history and photojournalism, she leans toward a personal approach that moves away from the descriptive narrative tradition in documentary photography and video. IWMF (International Women's Media Foundation) fellow, POY awarded her cinematography and photography work respectively in 2014 and 2017. She was among the 30 under 30 Women Photographers selected by Photo Boite for 2018. Clients include the *New York Times*, the *New Yorker*, *Time Magazine*, *Vogue*, the *Wall Street Journal*, the *Washington Post*, *Bloomberg News* *VICE.us*, *The Guardian*, *Newsweek*, *De Spiegel*, *Internazionale*, *Io Donna*, *Il Corriere della Sera*, *Marie Claire Italia*, among others.



Alessandro Ghirelli is an Italian photographer, videographer and post producer based in Milan.

After receiving his MFA in Cinema, Television and Multi-Media Production he worked in TV and Film industry as a Screenwriter, Video Editor and Assistant Director. When his interests shifted to still photography he attended a post-graduate program in Digital Photojournalism at Contrasto Agency in Milan. Later he received a One Year Certificate in Documentary Photography and Photojournalism from the International Centre of Photography in New York, where he was awarded the George and Joyce Moss Scholarship in 2012. Alessandro works as a teacher, and assists several international photographers on location in the US, Great Britain, China and Africa. He has managed the post-processing and printing for numerous photographers. For Jean Pierre and Eliane Laffont he scanned and restored a large film archive that became part of the book *Photographer's Paradise: Turbulent America 1960-1990*, winner of a Lucie Award in 2014. As a photographer he's been exhibited in Europe, US, and China. His work appeared on the main Italian newspapers and it has been published on German and French Press. He now works as coordinator for the Filmmaking 2 Years Certificate Program at Scuola Mohole in Milan.



Nausicaa Giulia Bianchi is a documentary fine-art photographer and photography teacher interested in portraiture, visual narrative and bookmaking.

Her work has been published in the past on many publications such The Guardian, National Geographic, Marie Claire, Vanity Fair, PDN, TIME, American Photo Magazine, Vogue, Huffington Post, La Repubblica, Internazionale, and other magazines and books. Her photography projects have been exhibited internationally as exhibitions, screenings and installations at festivals, galleries and museums such ICP Museum in NYC, PhEst festival, Organ Vida festival, BFF festival, IMP Festival, Fonderia 20.9 gallery.

In 2010 she attended the PJ program of The International Center Of Photography in New York City, but developed beyond the confines of photojournalism and find her own path of image making. After completing her photography studies, she enrolled at the Art Students League to study oil painting and started attending classes in philosophy, feminism, art and aesthetics in Brooklyn. Giulia assisted photographers such Mary Ellen Mark and Suzanne Opton, and later began teaching and freelancing in NYC. She employed a long-format documentary practice with an immense project about Women Catholic Priests who have been ex-communicated by the Vatican because they disobey a law that says that only a male can be ordained priest. Since 2012 she have visited 35 communities across United States, Canada and Colombia. Her goal is to create a book and a web documentary with videos, audio interviews, archival material, essays, and photos and she's seeking collaborations with universities, writers and publishers. Currently she is living in Italy in a small village with her dog Miro. She's growing experience with 8x10 large format in her darkroom and learning how to make daguerreotypes. She's started a big project on Death Education. She's teaching photography in several schools and associations, among them: University of Padua and International Center of Photography (New York City). She has also created an independent photography program with international guests called THE SOUL AND THE MACHINE.