

ICP

ICP-BARD PROGRAM IN
ADVANCED PHOTOGRAPHIC STUDIES /
MASTER OF FINE ARTS
2016-2017





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221 // print screen
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002 // 2 photo letter
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202 // "r"
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222 // reset
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012 // space
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020 // "j"
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010 // "b"
000 // end of string
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ABOVE © Daniel Temkin MFA12
COVER © Emilie Lundstrøm MFA14, photo by Andrew Lichtenstein



**Master of Fine Arts
in Advanced Photographic Studies**

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The International Center of Photography is a pioneering institution dedicated to the presentation, collection, and teaching of image-based media. Founded by Cornell Capa in 1974 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 Photography and Photojournalism, 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.

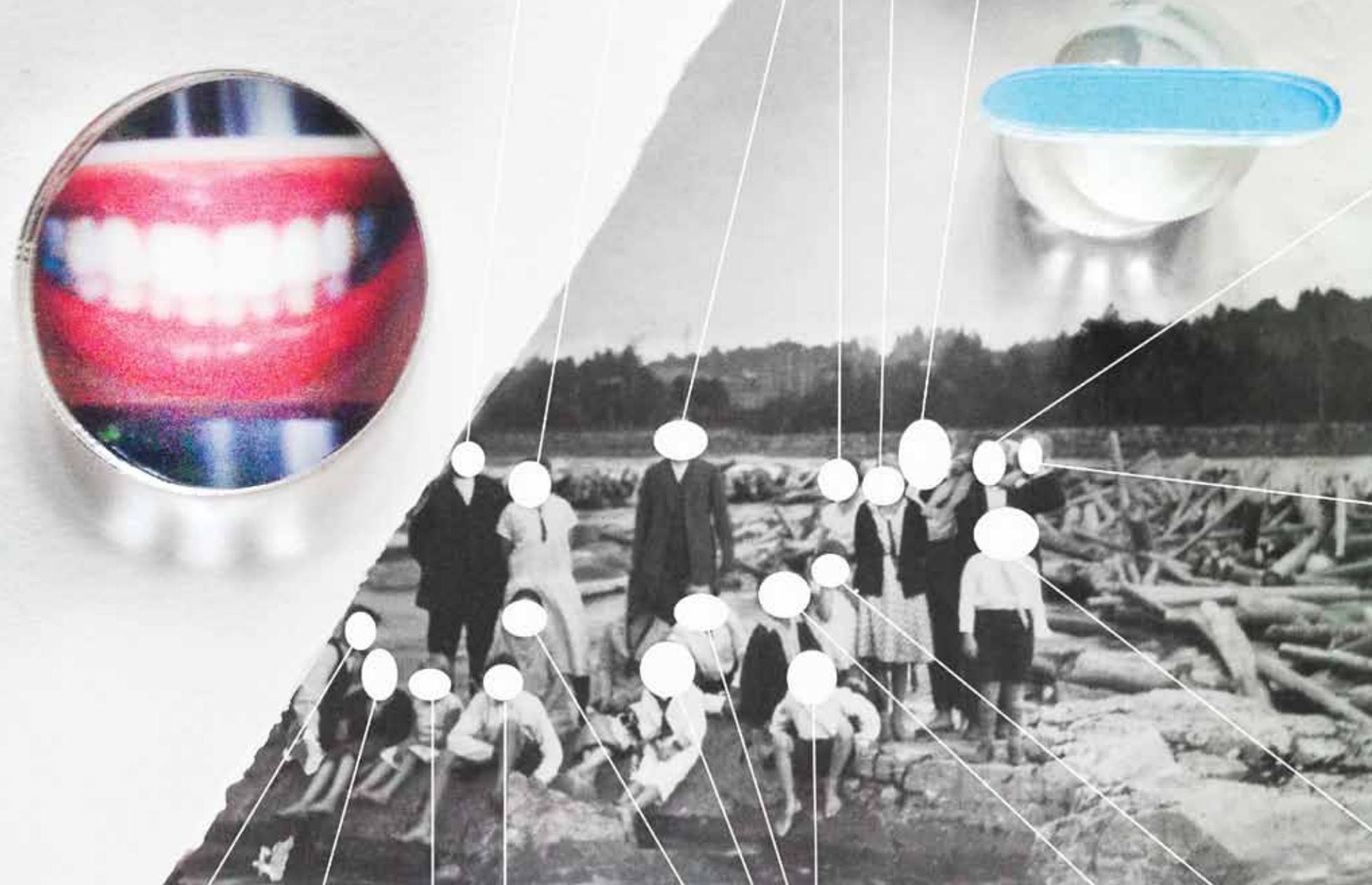
Students, who come from dozens of countries, work both individually and collaboratively throughout the year. They are encouraged to visit ICP's world-class museum, to utilize its extensive library and its photographic collection containing some 150,000 images, to attend many of the public programs in 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 institutions such as the Academy Awards, the Guggenheim Fellowships, and World Press Photo, and have published large numbers of books and had many one-person 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



© Anna Ekros MFA15

Initiated in 2003, the ICP-Bard Program in Advanced Photographic Studies is a partnership between the International Center of Photography and the Milton Avery Graduate School of the Arts at Bard College. The program combines Bard's legacy of educational experience with ICP's specialized resources in photography. Students earn a master of fine arts degree through intensive work at ICP, integrating firsthand experience in the field of photography with challenging critical study of the history, impact, and evolution of the medium. This innovative program is at once a sound academic platform from which to examine the critical issues facing photography and an exciting venue in which to experiment with the photographic process.

This partnership with ICP reflects Bard's long-standing commitment to innovation in education and support for the arts. Our philosophy has always embraced the arts and artists as central to a valid documentation of our culture worthy of serious consideration in academic institutions.

In its interdisciplinary programs, Bard continues to seek new ways to integrate academic practice with the teaching of fine arts. Continually expanding the model of a liberal arts college, Bard has forged creative partnerships with other colleges and universities, museums, research institutions, and arts organizations in the United States and abroad. The ICP-Bard Program in Advanced Photographic Studies is part of this tradition. It broadens the academic horizons of both institutions and offers serious students of photography an unparalleled opportunity for advanced learning.

Leon Botstein
PRESIDENT
Bard College

mfa

/Nayland Blake
Chair
ICP-Bard Program
in Advanced
Photographic Studies

“We are concerned with training photographers to be active, impassioned thinkers.”

Q What would you say is different about ICP's MFA program?

A Our students work hard not only on their own individual projects, publications, and internships, but also on a series of public events that they organize during the year, including exhibitions and conferences. Students in the ICP-Bard program learn to create work in the studio and to make opportunities for themselves and their peers in the world at large. By organizing events and studio visits, by collaborating with other programs in the area and around the world, by publishing books and participating in fairs, our students emerge from the program poised and ready to engage with the international community of image makers.

We are concerned with training photographers to be active, impassioned thinkers. I think that the ability to work with diverse communities in many ways is the attitude that distinguishes our graduates, rather than any particular style of photographic practice.

Q Why does the program place such an emphasis on writing and publication?

A Publication is more than ever the future of photography. Online digital forums are simply another type of publication. Today, photographers are not simply producing images, they are explicating those images for each other and for the world. Without a clear understanding of how to speak about what you are seeing and what you are making, you are at a distinct disadvantage when it comes to negotiating the world. We hire faculty that understand this and actively support the students through both the writing and publishing process.

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 www.icp.org for more information.

The ICP Museum, soon to be relocated on the 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. The Library contains approximately 20,000 books, more than 2,000 biographical files on photographers, and 50 periodical titles.

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 educational programming includes a lecture series, seminars, symposia, and complementary activities that make ICP dynamic and unique among photographic institutions.



ABOVE © Tracie Williams MFA15
OPPOSITE © Kory Trolio MFA14



Operating from ICP's facilities in Midtown Manhattan and the MFA studios in Long Island City, the ICP-Bard Program in Advanced Photographic Studies offers a rigorous exploration of all aspects of photography through an integrated curriculum of studio and professional practice, critical study, and Resident Artist Projects. The 60 credits required for the master of fine arts degree cover the production of a final solo exhibition of original artwork, participation in a final group exhibition, and a cumulative publication, as well as the completion of class assignments and internships.

At the center of the program is an exploration of the ways in which the photograph operates in society. The ICP-Bard approach emphasizes creative vision and openness to examining the many iterations of the image, from photography to digital imaging, installation, and video. By considering how photographs are created, presented, discussed, used, and documented, students gain an intimate knowledge of the ways in which images increasingly structure modern society and consciousness.

The graduate seminars, led by ICP-Bard core faculty members, blend in-depth study, intensive discussions, and individual work. Students also gain an understanding of the role of art historians by working with ICP's curatorial team and the Museum's extensive archives—learning how exhibitions are curated, archives maintained, and research conducted. In Resident Artist Projects and internships, students learn firsthand from contemporary artists about the practical conditions of making art and innovative approaches to photographic practice. With its strong emphasis on writing and publication, the program encourages students to articulate the relationship between their practice and that of other artists. Through ongoing studio work, critiques, and internships, students challenge their ideas and test new approaches to image making, synthesizing the program's varied experiences and defining their own ways of working.

Throughout the program, students receive individualized attention and support from a distinguished and dedicated core faculty, as well as noted visiting artists, and mentors with whom students intern. Visiting faculty include practicing artists, scholars, critics, and historians and vary from year to year.

CURRICULUM

The ICP-Bard curriculum consists of four components:

Studio Practice | The foundation of the program, Studio Practice is a seminar in which students integrate what they are experiencing and learning into their own creative work. Through ongoing studio assignments, group critiques, and one-on-one meetings with faculty, students develop their photographic work and define a personal approach to their practice. A final exhibition of original work, presented at the end of the second year, is required for graduation.

Critical Study | In these topical seminars, students focus on theoretical and critical issues in the history of photography. Working with historians, editors, photographers, and ICP curatorial staff, students engage in research, writing, and curatorial activities. Students' own writings chart the development of their ideas about photography in relation to the work of other photographers. A written thesis, which serves as an anthology of two years of critical coursework and professional practice, is required for graduation.

Professional Practice | Internships are an integral part of the program, enabling students to gain practical exposure to various aspects of the field. First-year students are required to intern for individual photographers/artists. Second-year students are required to intern with photographic and media-based organizations, such as museums, photo agencies, and magazines. All students are expected to report on their internship in classroom discussions and to record these experiences as part of their final written thesis.

Resident Artist Projects | Each semester, prominent photographers and critics work with MFA students in focused, project-oriented seminars, exposing the students to a wide range of styles and career paths. Each class provides in-depth examination of photographic techniques and emerging issues in photography, as well as group and one-on-one critiques of student work. By engaging in projects that reflect the visiting instructors' aesthetic, students come to understand the implications of art making in different contexts.

DEGREE REQUIREMENTS

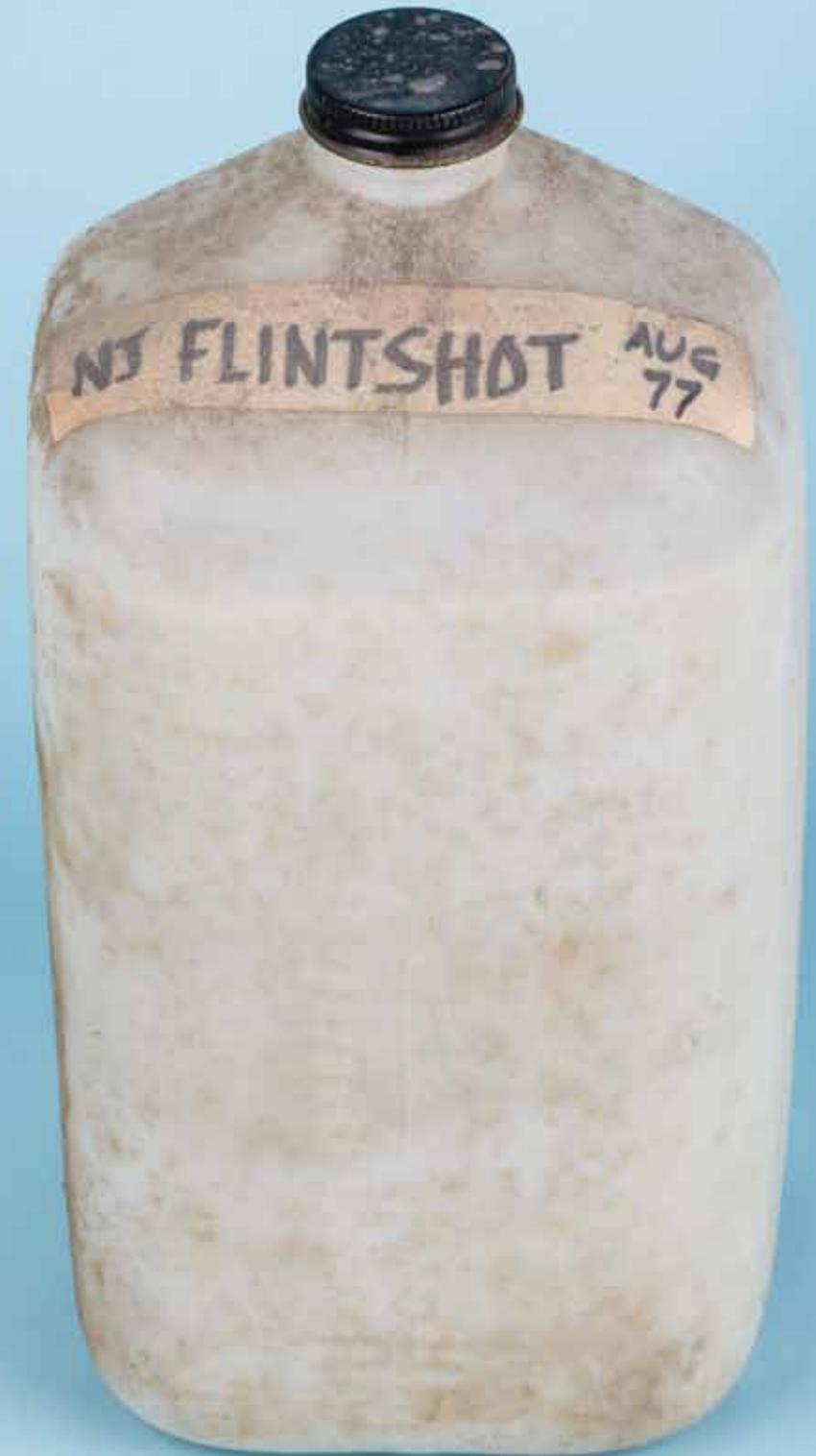
Artists who seek the stimulation and challenges of an interdisciplinary environment in their pursuit of the master of fine arts degree are invited to apply for admission to the ICP-Bard Program. Successful candidates should demonstrate a strong grasp of the technical craft, historical background, and current practice of photography, with an interest in the practices of other disciplines. Eligible military veterans authorized by the United States Department of Veterans Affairs are invited to apply via the Vocational Rehabilitation or Post-9/11 GI Bill programs. Applications and portfolios are evaluated by the ICP-Bard faculty committee; candidates selected from this pool are invited to be interviewed by the Chair and core faculty.

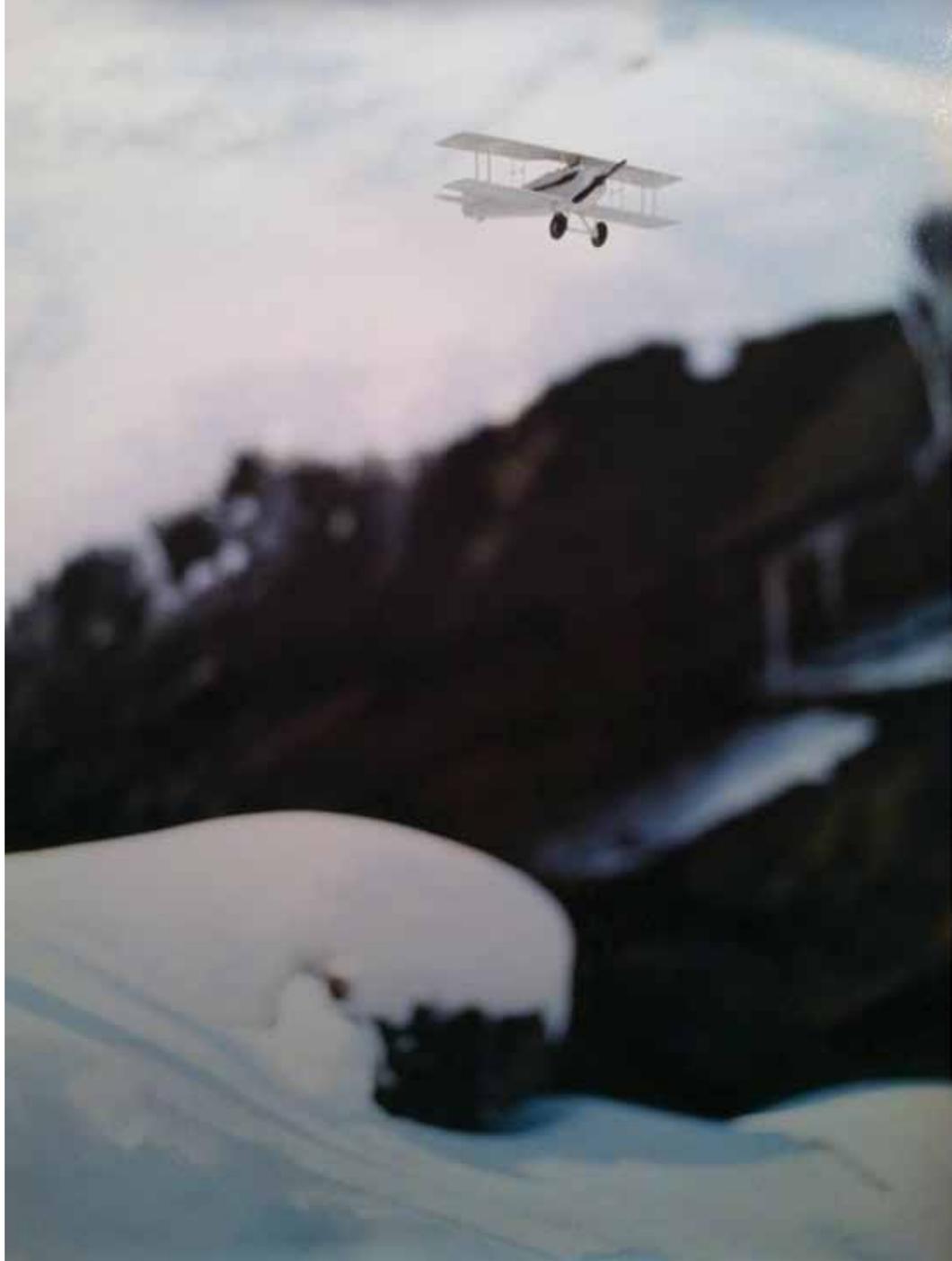
Once admitted, ICP-Bard students must earn a total of 60 graduate credits in two years, 30 credits per year, in order to receive the master of fine arts degree. At the end of every year, a board of ICP-Bard faculty members reviews each student's achievements. Credits are awarded or withheld at the board's discretion.

Students earn credits by completing the following activities:

- Create original artwork10 credits, first year
- Participate in class discussion and complete assignments.....10 credits per year
- Fulfill internships.....5 credits per year / 240 hours
- Outline written thesis5 credits, first year
- Present final thesis.....5 credits, second year
- Produce final exhibition10 credits, second year

Students may take eight electives chosen from the quarterly Program Guide over the two-year period. Course offerings are available online at www.icp.org.





/Kathy Akey
MFA14

“My classmates and I have really taken to heart one of the greatest lessons you learn in this program, that of self-empowerment and community building.”

classmates and I have really taken to heart one of the greatest lessons you learn in this program, that of self-empowerment and community building. We meet semi-regularly for critiques and one of my classmates has started a publishing company and is working with all of us to get books printed and distributed. The idea that we are capable of making our own opportunities and that we, as a group, are among our best resources, is really a cornerstone of the program at ICP-Bard, and it's one of the reasons I chose this MFA program.

Q What have you been doing since graduating from the ICP-Bard MFA Program?

A I've been preparing for my participation in the Arctic Circle Residency in 2015, which involves everything from project planning to grants writing and fundraising to film hoarding. I'm planning to do a test photo shoot with my Arctic clothing and equipment in the cold weather this winter to prepare! I've also started some volunteer work at the Explorers Club, digitizing, cataloging, and researching in their photography collections.

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

A I realized that making work on a subject that obsesses you automatically takes you halfway there. Sure, not everyone is going to get jazzed about the technicalities of man-hauled sledging or trench warfare, but you have to trust that there is something beautiful and compelling in what you are passionate about and that as an artist you have the abilities to communicate that to others. I learned not to worry if what I'm interested in most is super esoteric or super mundane, because excitement will carry you through your art making and will shine in your work.

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

A My thesis was about high Arctic exploration and now I'm going to the Arctic myself! But beyond that, my

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

A The can-do, forge-your-own-path ideals, coupled with intense professional development and artistic rigor, make the ICP-Bard program a life-changing experience. The community is tight knit and loving and the program intense and empowering. When it comes down to it, you need to choose the program and the school that fits you best. It's hard to maintain perspective when you're filling out applications, fretting over portfolios, and trying to prepare for interviews, but as much as you need to get into a school, the program needs to be right for you, too. This is even more true of graduate school because education at that level is especially rigorous and emotionally demanding. So ask a ton of questions! Reach out to alumni! The process is a two-way street.





/Nona Faustine
MFA13

“I found myself again through the program and developed into a stronger artist and person.”

Q What have you been doing since graduating from the ICP-Bard MFA Program?

A Since graduating in 2013, I have been busy preparing for exhibitions. I have been learning how to navigate the “art world” by promoting my work. Looking for opportunities wherever they present themselves, meeting people, and continuing the practice that I developed in the program, which sometimes hasn’t been easy. The most challenging is learning how to make art outside of the classroom.

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

A It was an extremely emotional experience, a life-changing event for me. I found myself again through the program and developed into a stronger artist and person. I became daring, I took risks, and I found the language to express my ideas. It made me believe in myself more than ever through a course of trial, error, and experimentation. It pushed me, challenged me to go way outside my comfort zone, and to do things I never thought I would do, but once I did the feeling was so liberating, freeing, and exciting and I was empowered!

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

A I go back to some of the lessons and conversations I had in the classroom with my instructors and classmates, about making art and what it means to be an artist. I still review some of the articles and essays we covered because now I’m in a place where I can absorb the material even more in making work and as an exhibiting artist. I can directly relate them to my current experiences.

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

A It’s an incredible time to be a photographer! Prepare yourself to be remolded, and infused with knowledge. Throw out what you thought you knew, learn and try something different. Take this time to find your voice, a new one you never thought you had.

/Marvin Heiferman
MFA Faculty

/Tracie Williams
MFA15



Continual technical and economic changes in the worlds of art and visual culture turn many of us, and particularly artists and image makers, into “necessity entrepreneurs.” To make our work visible and voices heard requires each of us to be thoughtful about the objects we make and projects we do, whether working alone or collaboratively, and what audiences we hope to engage.

With that in mind, students in the second semester of Critical Practices are encouraged to explore and act on their interests, motives, and possibilities. They work individually and as a group to conceive, produce, and present work online, in print, and at public events. During the semester, students contribute to the planning, development, scheduling, production, and budgeting for EYE TO EYE, the ICP-Bard MFA blog; SlideFest (an annual presentation of work and a public event marking the end of the program’s first year); and a publication. They also produce and contribute to additional events of their own choosing.

In past years, students have produced exhibitions in the Long Island City studio space and, most recently, CALL + RESPONSE + RESPONSE, an exhibition that represented ICP at PHOTOVILLE 2014. The project’s goal was to demonstrate how photography operates as a tool for building community and triggering discourse. Faculty member Marvin Heiferman and MFA student Tracie Williams recently discussed the experience.

MH **What is PHOTOVILLE and how did we, as a class, become involved?**

TW PHOTOVILLE—produced by United Photo Industries (UPI), a Brooklyn-based arts organization—is an annual, free, outdoor photography festival that features exhibitions installed in repurposed shipping containers.

My first encounter with these alternative exhibition spaces was actually in Australia while exhibiting at another photo festival in 2013. Strolling through Sydney’s majestic Hyde Park, I stumbled upon what appeared to be three old, rusty shipping containers randomly situated there. To my surprise, I discovered that not only were there photographic installations hidden inside, but that they were multisensory experiences. Each container was tailored specifically to its artistic content, including video, audio, objects, and literally writing on the container walls. I was blown away by their innovation and immersive nature and knew immediately I wanted to be involved with the people who put this thing together. As fate would have it, this is where I first met UPI’s creative director, Sam Barzilay.

As internships are a part of the MFA curriculum, I thought it would be a perfect opportunity to become involved with an organization whose projects align with my personal and artistic values. I reached out to UPI before the academic year began, and soon



CALL + RESPONSE + RESPONSE installation, Photoville 2014

had the privilege of working alongside writer and curator Pete Brook on his participatory project, *The Depository of Unwanted Photographs*, at PHOTOVILLE 2013. I continued interning with UPI for the rest of the academic year, which was truly an invaluable experience.

As a class, we agreed that exhibiting at PHOTOVILLE could be an exciting opportunity to get our work out and engage with the photographic community-at-large and beyond ICP's walls. We also believed this experience would allow us to further reinforce our bonds, as well as be active creators of the kind of art world we aspire to exist—which is a core mission of our program. So, as first-year students, and encouraged by you, we proposed to the administration that we develop a unique project that would represent ICP at PHOTOVILLE 2014.

MH What was CALL + RESPONSE + RESPONSE? How did the concept come about?

TW Many contributing factors influenced our decisions in developing the CALL + RESPONSE + RESPONSE project.

As the planning and organization of our spring SlideFest progressed, we realized not only the power of collaboration but that we were much more than classmates—we were a community of artists who were continuously influencing and challenging each other artistically and intellectually. We believed that maintaining our connections with one another, while school was out of session, was imperative to our continual learning and growth, individually and collectively. We wanted to create new work specifically for PHOTOVILLE, as well as an immersive exhibition space—veering away from the traditional white-wall aesthetic and embracing the idea that our work would be displayed outside in a rectangle made of metal. With the understanding that our ideas evolve and develop with input from others and that knowledge is gained from a diversity of opinions, we were interested in demonstrating the power of discourse in the elevation of those ideas. This is how the concept of the “call and response” format was born.

MH How did the process work?

TW Over the 2014 summer break, we corresponded via imagery, in what we designed to be an elaborate scheme of CALL + RESPONSE. Each first-year student, all 13 of us, generated artwork in three rounds of production. We initiated our visual conversations with a CALL, followed by two RESPONSES to the work of our peers.

For the initial CALL, each artist was asked to create one photo-based artwork inspired by their interpretation of the number 13 and send that piece to two of their peers. In the two subsequent rounds, each artist was asked to create one original artwork—in whatever medium desired—in RESPONSE to the two CALLS they received. The result was a dynamic exhibition illustrating our interconnectivity in a multitude of mediums, including photography, video, sculpture, and painting. This exhibition was the sum of our interactions—39 artworks in total—and the installation design reflected our process, and in one way or another, referenced back to photography.

MH What did it take to get ICP to sign on to support the project?

TW Once we decided to move forward, we asked Phil Block—then Director of Education—what was needed from us. His response was simple: “Give me a proposal and a detailed budget.” Just as if we were pitching to a potential client, we presented a polished proposal detailing our concept and an overview of the project, including a production timeline, installation ideas, a budget, and listed what we saw as project opportunities for both ICP and for us as students. In addition, we addressed potential obstacles and challenges.

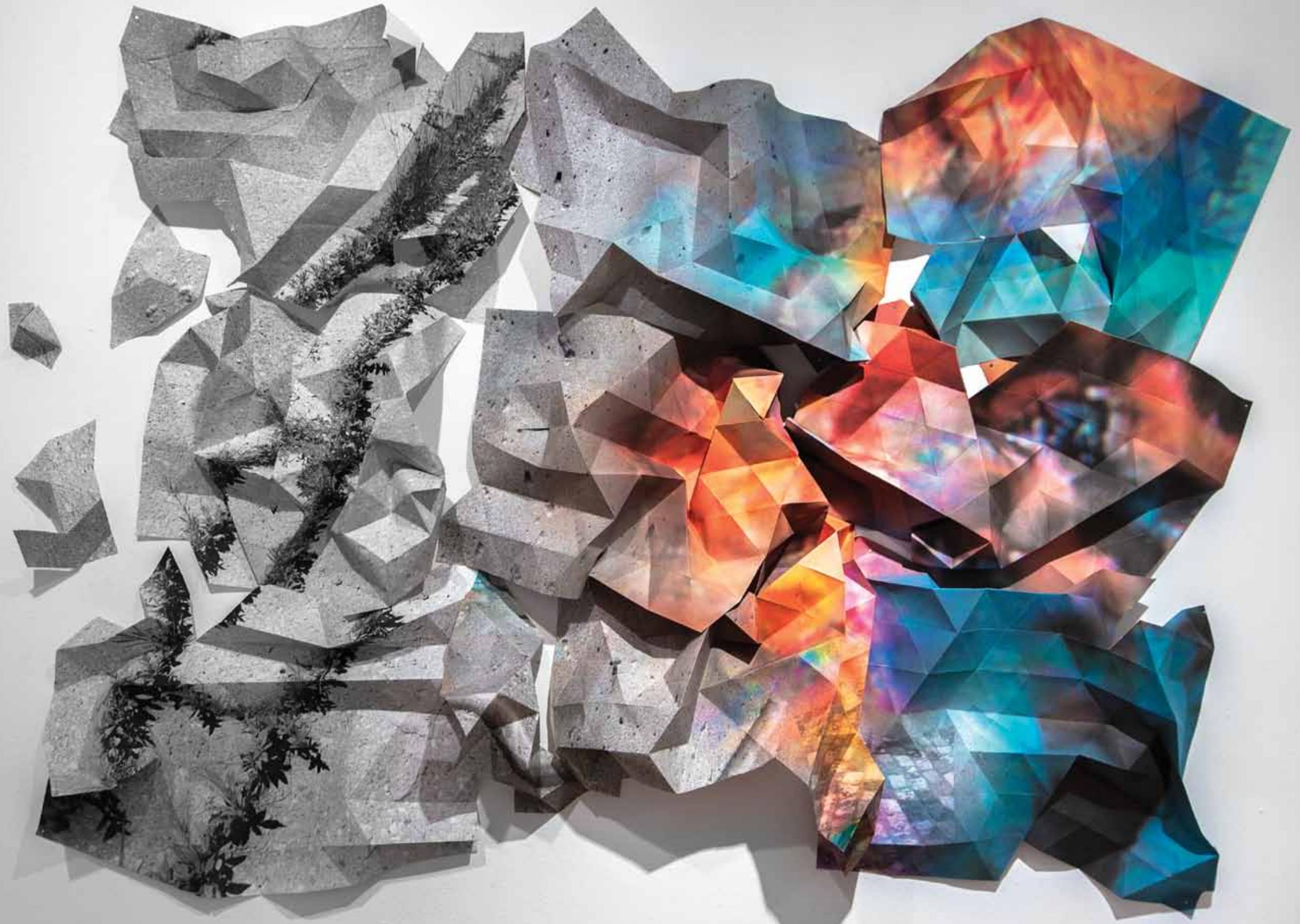
ICP placed a huge element of trust in our ability to deliver on what we proposed. I feel this was partly due to the originality and quality of the proposal we presented, but also because our production of SlideFest so clearly demonstrated that our class was adept at collaborating, working toward a common goal, and putting on a great show. I also feel your support and belief in us was extremely influential.

MH What was the end product?

TW Spectacular. We went into this thing with the intent of creating an immersive exhibition that demonstrated how photography operates as a conversational tool, initiating engagement and discourse. I feel we did just that. We produced an unconventional show in an unconventional setting, a 102-page publication, a website, and a social media outreach and response.

MH What did you all learn? What was the take-away?

TW When we first entered the program, I spoke to some ICP-Bard MFA alums who basically said that if there was something we wanted to do, we just needed to ask. The support from ICP faculty to execute this extremely demanding, intricate exhibition was phenomenal. Experiential learning is the key to understanding how things work, and there was so much learned from this process that I can't even begin to describe that. It was amazing to see our elaborate sketches come to life, actualizing our influences on each other in a tangible and visual way. I also never would have thought, as I meandered through some shipping containers a year earlier in Australia, that I would find myself helping to coordinate a production of this scale, moderated by you and backed by the International Center of Photography. Wild stuff! The take-away, I guess, could be summarized in a variety of clichés. You know: creating art is only a small percentage of being an artist; it takes a village; it's always more work than you realize; there's nothing you can't do if you want it bad enough. And, of course, you never know unless you ask.





© Curtis Hamilton MFA10, works from the series *Tar Beach Blind*, shown at Mana Contemporary, Jersey City, May 2015

A major component of the ICP-Bard MFA Program is to prepare students for negotiating the many kinds of forums and participating in the many kinds of collaborative activities through which their work will be disseminated, seen, read, and interpreted. A record of all the accomplishments of our alumni would be impossible to reproduce here, but a few highlights from 2014-15 will testify to the range of creative work and activities—exhibitions, publishing, symposia, residencies, teaching, online platforms—in which they are engaged.

Kathy Akey (MFA14) was awarded an Arctic Circle Residency and organized a successful Hatchfund campaign for expedition expenses. **Winona Barton-Ballentine** (MFA13) and **Teresa Christiansen** (MFA08) participated in the *Aperture Summer Open*.

Arielle Bier (MFA11) was appointed Director of Communications & Exhibitions at Cartier Gebauer in Berlin, and curated the exhibitions *My Dinner with Aurora Sander*, *GSL Projekt*, and *Wanton Mobility*, KLEMM's. **Holly Bynoe** (MFA10) received a CIMAM Travel Grant to attend the "Museums in Progress: Public Interest, Private Resources?" conference in Doha, and spoke at the "Future Memories" symposium at the Dakar Biennale. **Dillon DeWaters** (MFA10) was featured on *Self Publish, Be Happy*. **Sam Falls** (MFA10) had several solo exhibitions—at Fondazione Giuliani in Rome, Ballroom Marfa in Marfa Texas, Galerie Eva Presenhuber in Zurich, Hannah Hoffman Gallery in Los Angeles, and Galleria Franco Noero in Turin—and was profiled in the *New York Times*. **Nona Faustine** (MFA13) participated in the exhibition *I found God in myself ...*, the 40th anniversary celebration of Ntozake Shange's choreo-poem/play organized by the Schomburg Center, New York. **Curtis Hamilton's** (MFA10) show *Tar Beach Blind* opened at Mana Contemporary, Jersey City, and his publication of the series was a Book of the Week pick on *photo-eye blog*. **Michael Itkoff** (MFA10), founding editor of *Daylight Magazine*, participated in the group show *Identify* at Edelman Gallery in Chicago. **Michi Jigarjian** and **Libby Pratt** (both MFA12), founders of Secretary Press, launched *Mold: Pedestal Issue 1*. **Tatiana Kronberg's** (MFA06) exhibition *The Inside of the Outside* at Essex Flowers, New York, was an

Artforum Critic's Pick. **Pierre Le Hors** (MFA10) had a solo show, *Period Act*, at the Camera Club of New York. **Minnie Lee** (MFA16) spoke at Nabi Museum of the Arts, Teaneck, N.J., in conjunction with her solo exhibition *Nightwalker*. **Matthew Porter's** (MFA06) solo show *High Difference* opened at Invisible Exports, New York, and he curated *Soft Target* at M+B, Los Angeles. **Paul Qaysi's** (MFA09) *Misprints* portfolio was published in the journal *InVisible Culture*. **Aline Shkurovich Bialik** (MFA14) curated the group show *Foreshock* at La Fabrica Brooklyn.

Chelsea Goodchild Spengemann (MFA05) curated the exhibition *Becoming Disfarmer* at the Neuberger Museum of Art in Purchase, N.Y. **Daniel Temkin's** (MFA12) algorithmic photography was featured in the group show *Language and Code* at Transfer Gallery, Brooklyn, and his work was a Critic's Pick in *Artnews*. **Daniel Terna's** (MFA15) photo series on Israel bomb shelters appeared in *Slate*, and he organized several group exhibitions at his artist-run space Gallery 321 in Brooklyn. **Hannah Whitaker** (MFA06) showed work at Paris Photo, had a solo exhibition, *Cold Wave*, at M+B in Los Angeles, and was among the winners of the PDN Photo Annual. **Brian Paumier's** (MFA12) solo show *Act of Faith* opened at De Soto Gallery in Venice, Calif. **Kim Weston's** (MFA14) portfolio *What the Camera Sees*, and *Doesn't See* was featured in the *New York Times Lens Blog*. **Quito Ziegler** (MFA08) talked about her project *My Secret NYC Sanctuary* on WNYC.



ABOVE © Tatiana Kronberg MFA06, photograph from the exhibition *The Inside of the Outside*, Essex Flowers, October 2014

OPPOSITE © Dillon DeWaters MFA10, from the *Indigo* series, published as one of Conveyor Editions Visible Spectrum limited-edition artist books, 2014





Chair

Nayland Blake is an internationally acclaimed interdisciplinary artist and educator whose work is included in the collections of the Brooklyn Museum of Art, the Des Moines Art Center, the Museum of Fine Arts, Boston, the San Francisco Museum of Modern Art, the Whitney Museum of American Art, and the University Art Museum, Berkeley. His writing has been published in *Artforum*, *Interview*, *Out*, *Outlook*, and numerous exhibition catalogues. He has been on the faculty of the Milton Avery Graduate School of the Arts and has taught at the San Francisco Art Institute, the California Institute of the Arts, the University of California, Berkeley, Parsons School of Design, New York University, the School of Visual Arts, and Harvard University Department of Visual and Environmental Studies. He is represented by Matthew Marks Gallery in New York.

Core Faculty

A. K. Burns	Joanna Lehan
Jean Marie Casbarian	Joshua Lutz
David Deitcher	Christopher Phillips
Deirdre Donohue	Victor Sira
Edward Earle	Carol Squiers
Marvin Heiferman	Bradly Treadaway
Justine Kurland	



© Minny Lee MFA16, installation of *Nightwalker*, held at Nabi Museum of the Arts, Teaneck, New Jersey, 2014

RESIDENT ARTIST PROJECTS AND CRITIQUE FACULTY

2014-2015 | A. K. Burns, Cynthia Carr, Jean Marie Casbarian, Milagros de la Torre, Daphne Fitzpatrick, Bill Jacobson, Justine Kurland.

2013-2014 | A. K. Burns, Jean Marie Casbarian, Charlotte Cotton, Thomas Allen Harris, John Haskell, Bill Jacobson, Justine Kurland, Deana Lawson, Janaina Tschäpe.

2012-2013 | Natalie Bookchin, Jean Marie Casbarian, Harry Dodge, Anna Fox, Bill Jacobson, Justine Kurland, Janaina Tschäpe.

2011-2012 | Jean Marie Casbarian, Joy Episalla, Bill Jacobson, Justine Kurland, Joachim Schmid, Francesc Torres, Janaina Tschäpe.

2010-2011 | Bill Jacobson, Nina Katchadourian, Justine Kurland, Carlos Motta, J. John Priola, Wolfgang Tillmans, Janaina Tschäpe, Martín Weber.

2009-2010 | Gregg Bordowitz, Roe Ethridge, Jacqueline Hassink, Bill Jacobson, Justine Kurland, Hank Willis Thomas.

2008-2009 | Cecilia Dougherty, Roe Ethridge, Adam Fuss, Bill Jacobson, Justine Kurland, Alison Morley, Barbara Nitke, Taryn Simon, Kunie Sugjura.

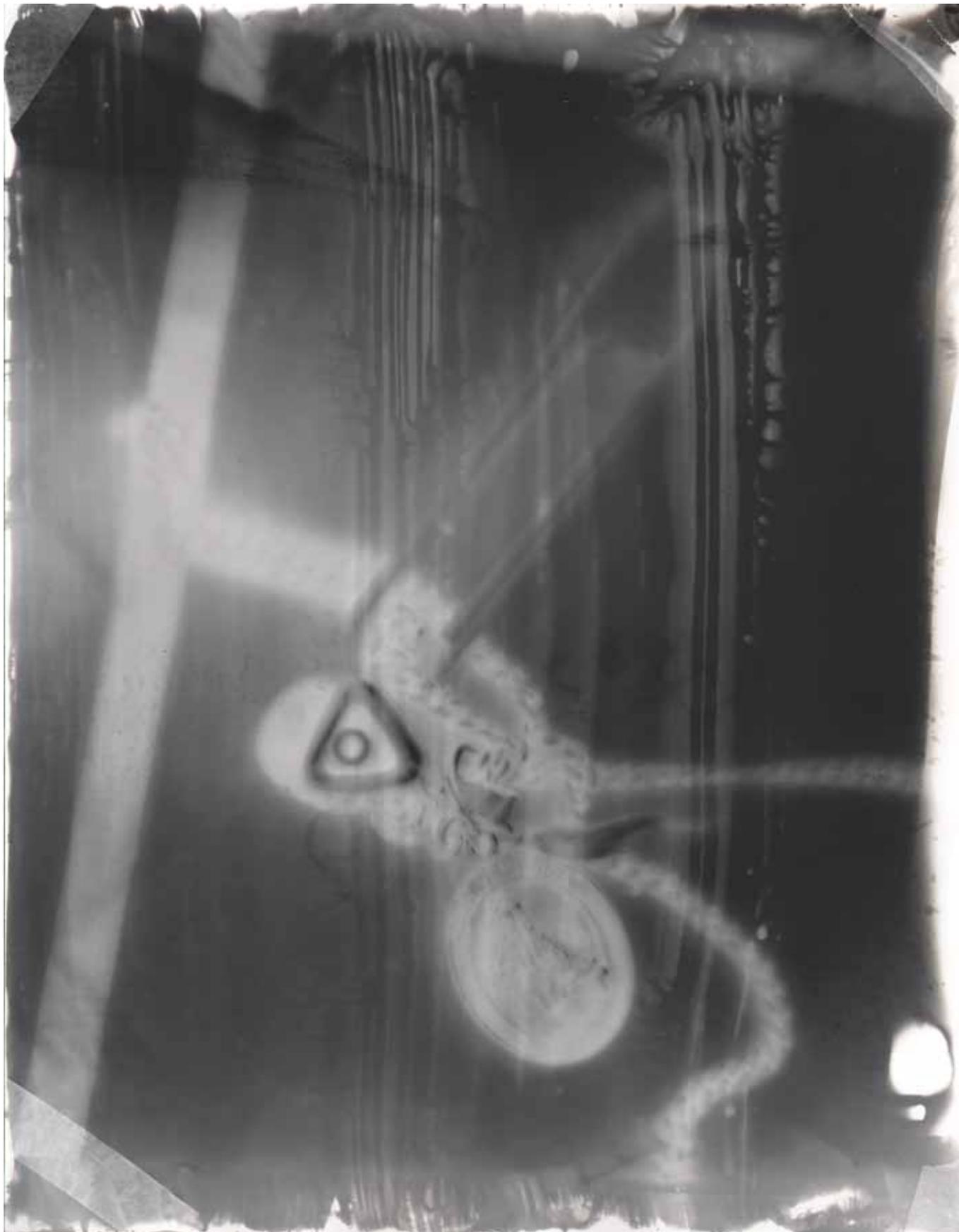
2007-2008 | Marco Breuer, Joy Episalla, Peter Hutton, Lamia Joreige, Mary Mattingly, Alessandra Sanguinetti, Robert Stevens, Francesc Torres.

2006-2007 | Deborah Bright, Adam Broomberg and Oliver Chanarin, Mark Alice Durant, Joan Fontcuberta, Bill Jacobson, Natasha Lunn, Steve Pyke.

2005-2006 | Vince Aletti, Barbara Bloom, Larry Fink, Jacqueline Hassink, Craig Kalpakjian, Guy Tillim, James Welling.

2004-2005 | Robert Beck, Robert Blake, Barbara Ess, Andrea Fraser, Lyle Ashton Harris, Susan Jahoda, Chuck Kelton, David Levi Strauss, Martha Rosler, Jon Winet & Margaret Crane.

2003-2004 | Shimon Attie, Mary Lucier, Susan Meiselas, Sam Samore, Gary Schneider, Stephen Shore, Lorna Simpson.



© Kory Trolie MFA14

SCHOOL

Designed by Gensler, a distinguished New York-based firm, the ICP School 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 and 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, the 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 Program Guide. In addition to the ICP-Bard Program in Advanced Photographic Studies, ICP offers One-Year Certificate Programs (SEE PAGE 41).

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.

Community Programs provide an enhanced experience of ICP's exhibitions and offer an explanation of the possibilities of photography to individuals who otherwise might not have access to ICP's cultural resources. Programs include docent-led interactive tours, Family Day events, teachers' workshops, workshops for students of all ages, long-term photography programs in New York City public schools, summer photography programs in community centers, and a high school internship program designed to promote youth leadership.

DIGITAL MEDIA LAB

The ICP 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 20x24 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 4x5 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.

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, DVD, and CDs.



ABOVE AND OPPOSITE © Andrew Lichtenstein

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 semi-private 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, Rolleiflex, 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 Lowel 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



LIBRARY

The 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, 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.

MFA STUDIO SPACE

ICP's studio facility is a 4,000-square-foot space located on the third floor of a former Masonic Hall in New York's Long Island City. The studio features semi-private studio spaces, as well as a shared exhibition space/classroom and a student lounge. The facility has Internet access, a Wi-Fi hub, digital and analog projection equipment, a DVD player, and a selection of lighting equipment.

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 educational 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 work space for students to review works-in-progress and to relax.



© Nandita Raman MFA12

FULL-TIME CERTIFICATE PROGRAMS

ICP offers three One-Year Certificate Programs for intermediate- and advanced-level photographers: General Studies in Photography, Documentary Photography and Photojournalism, and New Media Narratives. Open to a limited number of students, these full-time programs provide in-depth exploration of distinct aspects of the history, aesthetics, and practice of photography.

General Studies in Photography | This program explores the relationships among the history of photography, contemporary photographic theory, the craft of photography, and personal picture making. The program considers the questions that arise from the cultural, political, economic, and psychological uses of images. Visiting artists, critiques of student work, and discussions of contemporary ideas and artwork provide a context for extending the possibilities of self-expression.

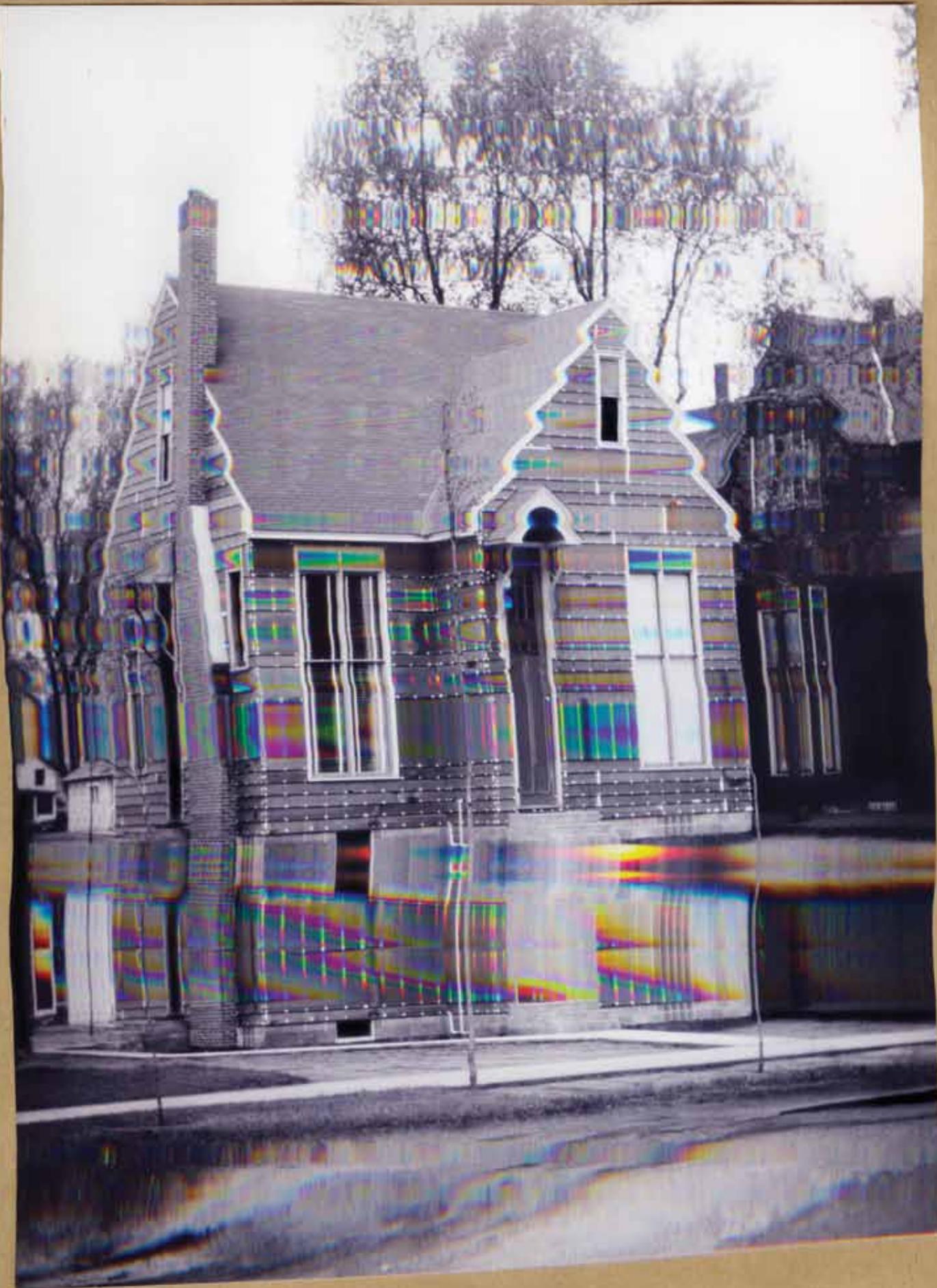
Documentary Photography and Photojournalism | This program provides 35 students the opportunity to investigate the role that photojournalists and documentarians play in today's world. On a weekly basis, faculty and visiting journalists discuss subject matter, approach, and political and social concerns. These themes are coupled with instruction in light, color, and concept. In addition to pursuing personal essays, students explore the history of the medium, learn about various strategies for publication, and engage in internships with photographers, newspapers, magazines, and agencies.

New Media Narratives | Designing and mediating the complex digital interactions of the current media landscape to produce a desired narrative experience is the job of the contemporary visual storyteller. New Media Narratives, the first program of its kind at ICP, draws on ICP's tradition of progressive, engaged, experimental photography in the pursuit of telling the most important stories. Students study experimental media from the days of the Surrealists to today, explore multimedia and transmedia options for engagement, learn the fundamentals of coding, have access to ICP's enormous image archive, and engage with audiences across platforms. New Media Narratives welcomes artists, documentarians, and aspiring digital producers from all kinds of backgrounds. Students have the opportunity

to explore subjects of interest and tackle them from multiple angles in order to tell powerful stories that use the attributes of each medium to their full potential. Students invite their audiences to participate in the storytelling experience, are encouraged to explore connections between traditional and emerging practices, and work in a collaborative environment.

COMMUNITY PROGRAMS

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 over 900 young people from across the tri-state 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 after-school classes as well. Museum Education serves over 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.



Founded in 1860, Bard College in Annandale-on-Hudson, New York, is an independent, nonsectarian, residential, coeducational college offering a four-year B.A. program in the liberal arts and sciences and a five-year B.A./B.S. degree in economics and finance. The Bard College Conservatory of Music offers a five-year program in which students pursue a dual degree—a B.Music and a B.A. in a field other than music—and offers an M.Music in vocal arts and in conducting. Bard also bestows an M.Music degree at Longy School of Music of Bard College in Cambridge, Massachusetts. Bard and its affiliated institutions also grant the following degrees: A.A. at Bard High School Early College, a public school with campuses in New York City, Cleveland, and Newark, New Jersey; A.A. and B.A. at Bard College at Simon's Rock: The Early College, in Great Barrington, Massachusetts, and through the Bard Prison Initiative at six correctional institutions in New York State; M.A. in curatorial studies, M.S. in economic theory and policy, and M.S. in environmental policy and in climate science and policy at the Annandale campus; M.F.A. and M.A.T. at multiple campuses; M.B.A. in sustainability in New York City; and M.A., M.Phil., and Ph.D. in the decorative arts, design history, and material culture at the Bard Graduate Center in Manhattan. Internationally, Bard confers dual B.A. degrees at the Faculty of Liberal Arts and Sciences, St. Petersburg State University, Russia (Smolny College); American University of Central Asia in Kyrgyzstan; and Bard College Berlin: A Liberal Arts University; as well as dual B.A. and M.A.T. degrees at Al-Quds University in the West Bank.

Bard offers nearly 50 academic programs in four divisions. Total enrollment for Bard College and its affiliates is approximately 5,000 students. The undergraduate College has an enrollment of more than 1,900 and a student-to-faculty ratio of 10:1. For more information about Bard College, visit www.bard.edu.

ACCREDITATION

The International Center of Photography—Bard Program in Advanced Photographic Studies is chartered by the Board of Regents of the State of New York and accredited by the American Association of Museums.

Bard College is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools. The courses of study leading to the bachelor of arts, bachelor of science, and bachelor of music degrees at Bard are registered

by the New York State Education Department. The programs of study leading to the master of arts, master of arts in teaching, master of fine arts, master of music, master of science in environmental policy, and master of science in climate science and policy degrees, and a master of business administration in sustainability, and the master and doctor of philosophy degrees in decorative arts, design history, and material culture at Bard are registered by the New York State Education Department, Office of Higher Education, Room 977, Education Building Annex, Albany, NY 12234; phone: 518.486.3633. Bard is also a member of the American Council on Education, American Council of Learned Societies, Association of American Colleges and Universities, College Entrance Examination Board, Commission on Independent Colleges and Universities, Educational Records Bureau, and Environmental Consortium of Hudson Valley Colleges and Universities.

EDUCATIONAL RIGHTS AND PRIVACY ACT

Bard College complies with the provisions of the Family Educational Rights and Privacy Act of 1974. This act assures students attending a postsecondary institution that they will have the right to inspect and review certain of their educational records and, by following the guidelines provided by the College, to correct inaccurate or misleading data through informal or formal hearings. It protects students' rights to privacy by limiting transfer of these records without their consent, except in specific circumstances. Students have the right to file complaints with the Family Policy Compliance Office, U.S. Department of Education, Washington, D.C. College policy relating to the maintenance of student records is available upon request from the Office of the Registrar.

NOTICE OF NONDISCRIMINATION

Bard College does not discriminate in education, employment, admission, or services on the basis of gender, sexual orientation, race, color, age, religion, national origin, or handicapping conditions. This policy is consistent with state mandates and with governmental statutes and regulations, including those pursuant to Title IX of the Federal Education Amendments of 1972, Section 504 of the Federal Rehabilitation Act of 1973, Title VI of the Civil Rights Act of 1964, and the Americans with Disabilities Act of 1990. Questions regarding compliance with the above requirements and requests for assistance should be directed to the Vice President for Administration, Bard College, P.O. Box 5000, Annandale-on-Hudson, NY 12504-5000.

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2016

- JANUARY 15 APPLICATION DEADLINE
- JANUARY 1–MARCH 11 FILE FOR FAFSA
- AUGUST 22 FALL SEMESTER BEGINS
- DECEMBER 19 FALL SEMESTER ENDS

2017

- JANUARY 23 SPRING SEMESTER BEGINS
- APRIL 8–16 SPRING BREAK
- MAY 19 COMPLETION OF FIRST YEAR
- MAY 27 COMMENCEMENT

PLEASE NOTE: Dates are subject to change.

© Aline Shkurovich Bialik MFA14, photo by Andrew Lichtenstein

ADMISSIONS

The Application Deadline is:
January 15, 2016.

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

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

For information on how to apply via mail, please call 212.857.0065 or email fulltime@icp.edu.

You must submit the following items when applying to the ICP-Bard MFA Program:

- A portfolio** consisting of 20 images. Each image should be a jpeg not exceeding 5MB and no larger than 1280x1280 at 72ppi.
- Résumé or C.V.**
- Three 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 professionals in general.
- Transcripts** of all undergraduate and graduate work, to be sent directly from all institutions attended to ICP's MFA Admissions. You may upload a copy of your transcripts to your online application.
- 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.
- TOEFL scores** (if English is not your first language).
- \$100 Application Fee.**

Applicants approved by the Preliminary Selection Jury are required to attend an in-person interview at ICP with the Admissions Committee and may bring an original work portfolio of 20 to 30 photographic prints, no larger than 11x14.

International or out-of-town applicants may request a phone or online interview. These interviews may be accompanied by an original portfolio that must arrive before the interview. Please provide return shipment payment. All phone and online calls are Eastern Standard Time.

Offers of admission are sent by letter via email and the United States Postal Service and are valid only for the year in which they are made. Decisions regarding admission will not be given in person. Applicants for admission should hold an AB, BA, BS, or BFA degree from an accredited college or university in the United States, or a baccalaureate or equivalent degree from an international college or university. An applicant's undergraduate major need not be in photography; however, applicants must demonstrate a broad knowledge of the practice and history of photography as well as an understanding of contemporary visual arts.

TUITION AND FEES

Annual Tuition for 2016–2017	\$34,063
ICP Center Fee: Includes Lab/Graduation	\$2,700
Semester Registration Fee: twice per year	\$100
Application Fee	\$100
Bard Health Insurance (request packages available)	TBD

Applicants who are accepted to the ICP-Bard MFA Program will receive a Letter of Acceptance from the Admissions Committee. The applicant's acceptance of admission must be received in writing by the date specified in the Letter along with a non-refundable 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 U.S. money order, or a U.S. cashier's check, and must be issued from or authorized by a U.S. branch bank.

The deposit reserves the student's place in the ICP-Bard MFA Program and will be applied to the fall semester tuition invoice. 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, 2016, or in two installments: August 1, 2016 (fall term) and November 7, 2016 (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 www.icp.org 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.

ICP-Bard MFA students must demonstrate they have health insurance comparable to the Bard College plan, or otherwise are required to enroll in the Bard Health Insurance Program. Cost of Health Insurance Packages are available to students upon acceptance into the MFA program. The health insurance application and fee must be submitted prior to the first day of the semester.

REFUND POLICY

FALL TERM

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 can be submitted to: Bursar, Education Department.

FINANCIAL AID AND TUITION ASSISTANCE PROGRAMS

Federal Student Loans | Compared to loans from banks and other private sources, federal student loans ordinarily offer lower interest rates and more flexible payment terms. Eligible ICP-Bard students and U.S. citizens can apply for both Direct Unsubsidized Loans and Direct PLUS Loans. Both of these loan types are a part of the William D. Ford Federal Direct Loan Program. Direct Unsubsidized Loans lend up to \$20,500 each academic year. Remaining costs associated with your academic endeavor may be covered by a Direct Plus Loan (a credit check is required for all PLUS Loan applications). Students have the option of paying interest on their federal loans while in school or having the interest added to the loan principal. In both cases, students *must* be sure to understand the terms of all loan agreements they engage in, and keep copies of all loan documents. Your loan servicer will be in contact with you during the life of your loan as well. Six months after you graduate, leave school, or drop below half-time enrollment, your loan servicer will also contact you regarding repayment. For comprehensive and *user-friendly* information on federal aid and the application process, students can visit www.studentaid.ed.gov.

To apply for a federal student loan, students must complete and submit a Free Application for Federal Student Aid (FAFSA). Results of your application are sent to Bard College, which handles all student loan award processing. **The FAFSA code number for Bard College is 002671.** Students can easily complete and submit a FAFSA application at www.fafsa.ed.gov.

International Student Loans | International students who are able to have a U.S. citizen or permanent resident co-sign a loan can visit www.studentloan.com or www.internationalstudent-loan.com/internationalstudent. For loans where a U.S. citizen or permanent resident is not required to co-sign, visit www.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. Award amounts vary from year to year.

If you would like to be considered for a merit scholarship upon admission to the ICP-Bard MFA Program, be sure to mark the Merit Scholarship box on your application. Your portfolio and application for program admission will then be considered by the Merit Scholarship Committee.

MFA students also have the opportunity to apply for merit scholarships for the second year of their academic careers at ICP as a part of their year-end boards. Students must pass their year-end boards and be in good academic standing to be considered for this opportunity.

PLEASE NOTE: All scholarships are awarded in the form of tuition reduction.

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 where 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-Bard MFA students receive tuition reduction at a maximum of \$1,200 per academic year. MFA students are able to work up to 60 hours per semester for up to \$600 in tuition reduction per semester.

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.

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

- www.iefaf.org
- www.bakercharitabletrust.org/
- www.foundationcenter.org/
- www.soros.org/grants

LIVING EXPENSES

New York is a very expensive city. ICP recommends that students budget their finances wisely. Students need to account not only for their tuition and lab fees, but also 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 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**

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 non-immigrants 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 U.S. 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; (3) you have proved to us that you have enough money to study and live in the U.S. 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 www.icp.org/school/international-students. You may also complete your I-20 Application online at www.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 U.S. 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 Optional Practical Training. 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: www.toefl.org
Phone: 1.800.468.6335
ICP TOEFL code: 8475
Score Requirements: online-based test: 90

IELTS INTERNATIONAL

Email: ielts@ieltsintl.org
Web: www.ielts.org
Score Requirements: academic test: 7.0

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

FOR MORE INFORMATION ABOUT THE MFA PROGRAM, CONTACT:

Full-Time Programs
ICP Education Department
fulltime@icp.edu
Telephone: 212.857.0006
Fax: 212.857.0091
www.icp.org

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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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