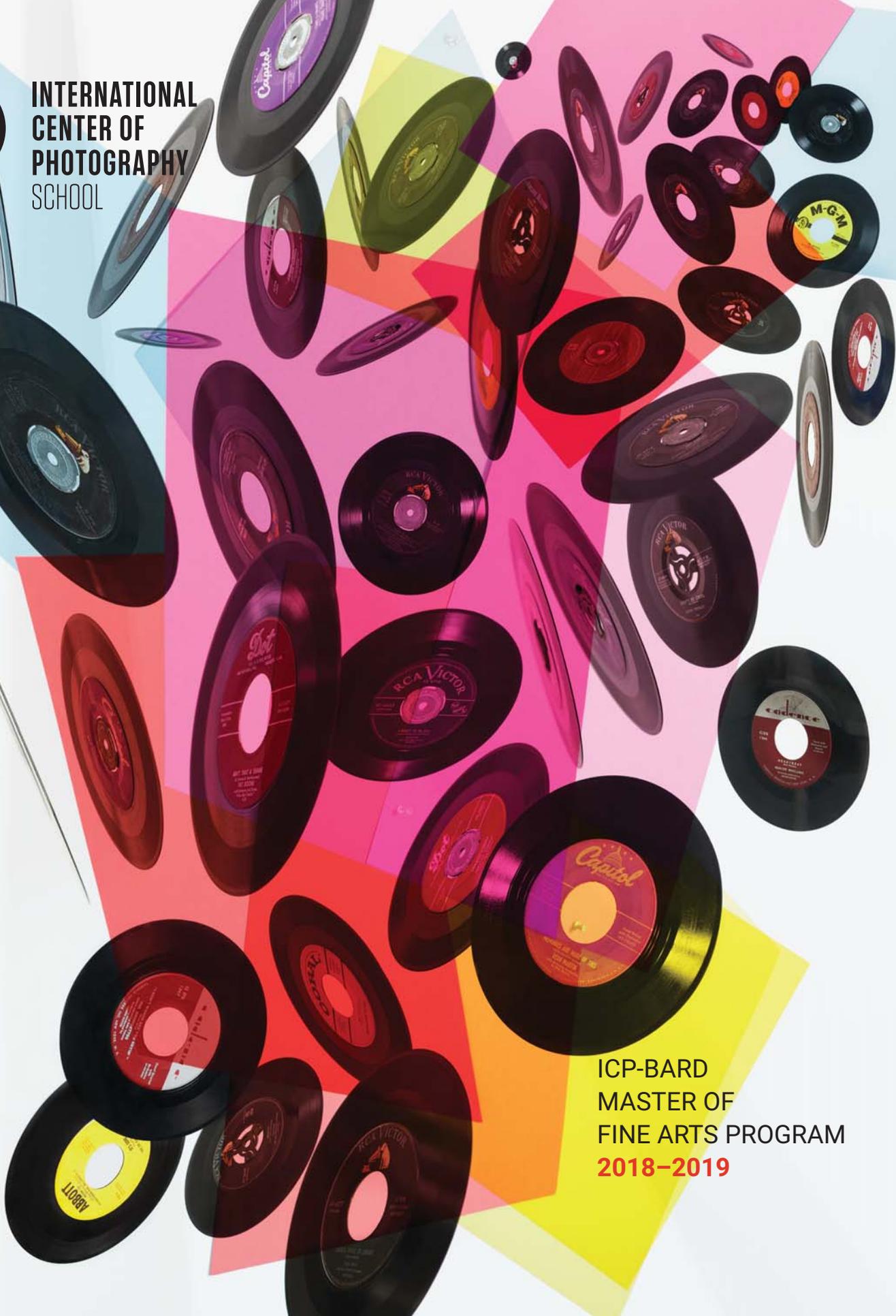




**INTERNATIONAL
CENTER OF
PHOTOGRAPHY
SCHOOL**



**ICP-BARD
MASTER OF
FINE ARTS PROGRAM
2018-2019**



ABOVE © Daniel Temkin MFA '12
COVER © Joseph Desler Costa MFA '15, *Forty-Five Forty-Fives* (2016).



**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 in 1974 by Cornell Capa—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 Practice and Visual Journalism, 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.

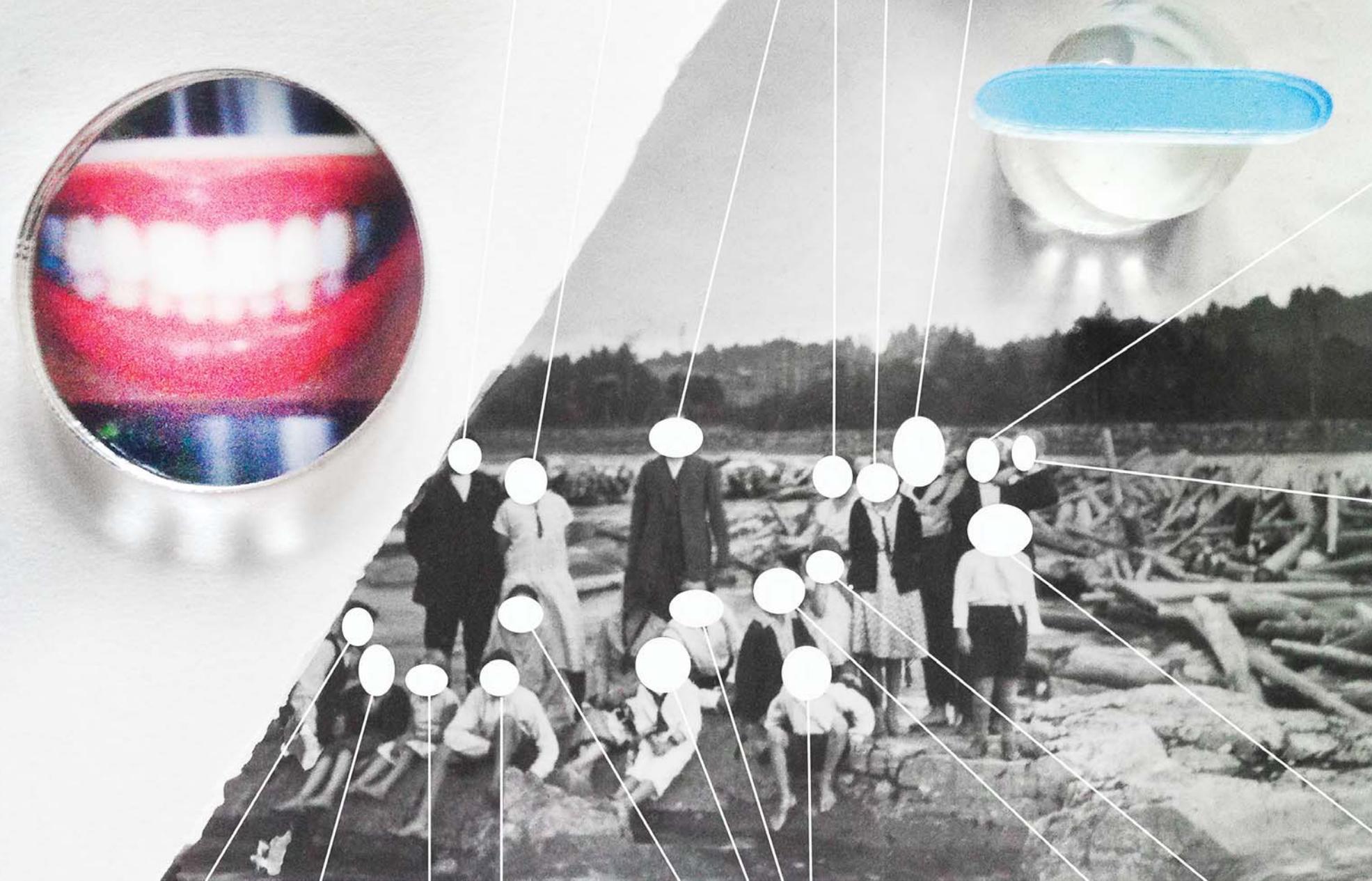
Hailing from dozens of countries, our students work both individually and collaboratively throughout the year. They are encouraged to visit ICP's world-class museum, to utilize its extensive library and its photographic collection containing some 150,000 images, to attend many of the public programs 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 organizations such as the Academy of Motion Picture Arts and Sciences, the John Simon Guggenheim Memorial Foundation, and World Press Photo, and have published large numbers of books and had many solo 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 MFA '15

LETTER FROM THE PRESIDENT OF BARD

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.

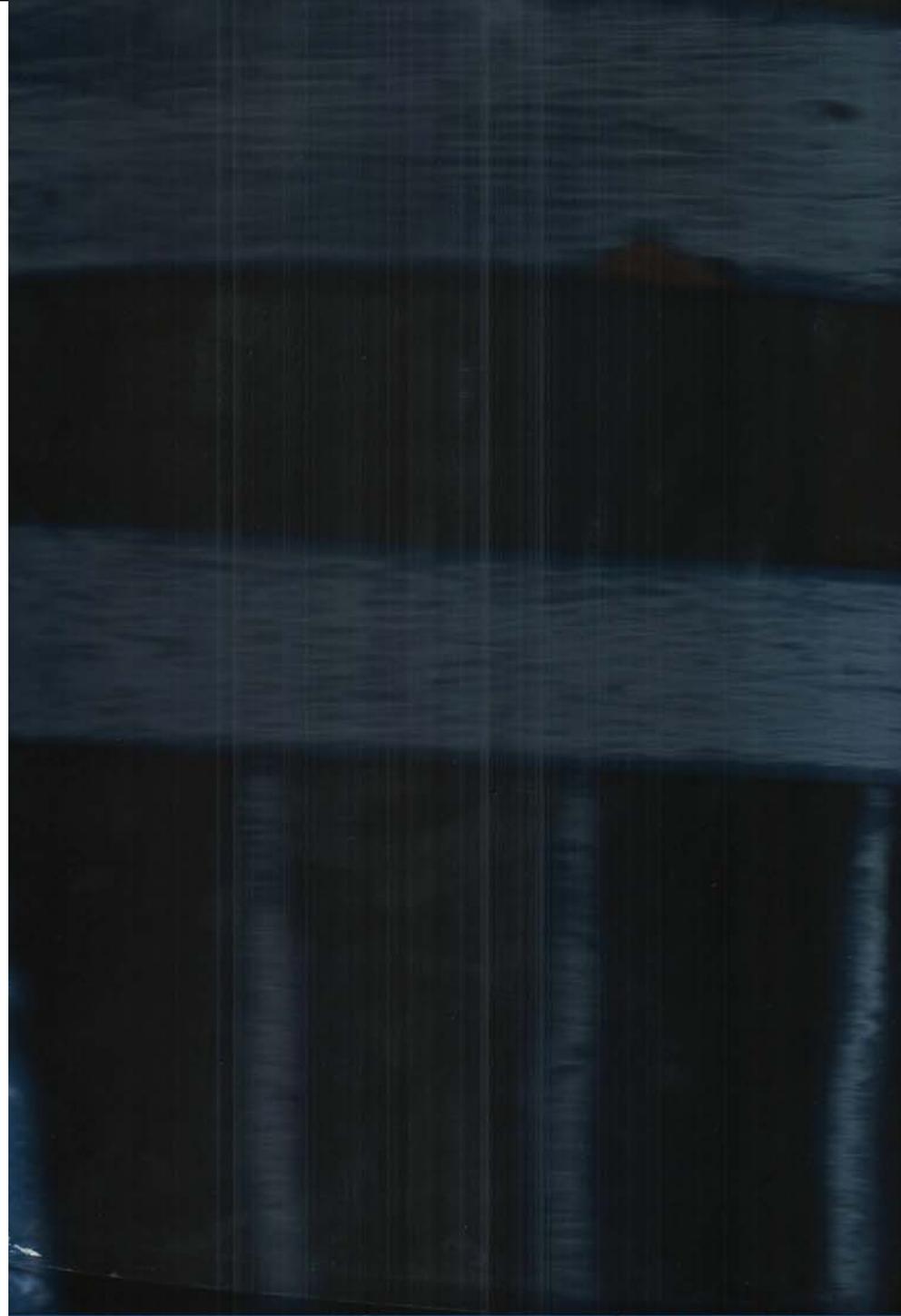
Q Why does the program place such an emphasis on writing and publication?

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 processes.

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, education 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 education facilities and archive. Visit icp.org for more information.

The ICP Museum, recently 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. ICP's library contains approximately 20,000 books, more than 2,000 biographical files on photographers, and 50 periodical titles with 6,000 current and back issues of magazines and journals.

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



ABOVE © Tracie Williams MFA '15
OPPOSITE © Kory Trolio MFA '14



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.

Led by ICP-Bard core faculty members, graduate seminars 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 members 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.

ICP-BARD MASTER'S PROGRAM IN ADVANCED PHOTOGRAPHIC STUDIES

Two-Year Academic Schedule

The typical course schedule for a full-time student in the graduate program is outlined below. Required seminars and practicums are taken in the semesters indicated. All seminar courses typically meet for three hours each week, although some will have additional discussion sessions, as well as meetings in other locations, typically in institutions or studios in New York City. The Resident Artist Projects workshop meets for a total of twelve hours per term.

FIRST YEAR

Semester I (Fall)

Graduate Seminar (3 credits)
Practice, Techniques and Strategies (1.5 credits)
Critique (3 credits)
Digital Editing: Video I (.5 credit)
Contemporary Practice: A Survey (3 credits)
Introduction to Experimental Film and Video (.5 credit)
Internship (1.5 credits)
TOTAL: 13

Semester II (Spring)

Graduate Seminar (3 credits)
Practice, Techniques and Strategies (1.5 credits)
Critique (3 credits)
From Critique to Rehabilitation:
Documentary Today (alternates) (3 credits)
Critical Practice (3 credits)
The Book: Imaginary Studio—A Nonstop Process (1 credit)
Internship (1.5 credits)
TOTAL: 16

SECOND YEAR

Semester III (Fall)

Practice, Techniques and Strategies (1.5 credits)
Critique (3 credits)
Curatorial Strategies: The Object and the Exhibition in
Modern and Contemporary Art (3 credits)
Professional Practice: Symposium (3 credits)
From Critique to Rehabilitation:
Documentary Today (alternates) (3 credits)
Photo Research, Collections & Digital Assets (1 credit)
Resident Art Project (1 credit)
Internship (1.5 credits)
TOTAL: 14

Semester IV (Spring)

Practice, Techniques and Strategies (1.5 credits)
Photo Conceptualism and Its Legacy (alternates) (3 credits)
Critique (3 credits)
Writing for the MFA Degree (3 credits)
Professional Practice (3 credits)
Resident Artist's Project (1 credit)
Resident Artist's Project (1 credit)
Internship (1.5 credits)
TOTAL: 17

TWO-YEAR TOTAL: 60 CREDITS

MFA FALL AND SPRING COURSES

FALL FIRST YEAR

Graduate Seminar (3 hours each week)

Graduate Seminar will offer a forum for discussion and critique for your weekly assignments and works in progress. You will be proactive in leading class discussion and debate as well as proposing a weekly studio challenge to the group. Outside of class, museums, galleries, lectures, screenings and readings will be your task and responsibility and serve as the anchor for the following week's discussion. We will consider the theoretical and practical problems inherent to the medium of photography, its intersection with interdisciplinary forms and how this is defined in your own studio practice. We will explore a breadth of disciplines, genres, and aesthetics in the hopes that it will reach each and every one of you at any given time.

Practices, Techniques, and Strategies (3 hours every other week)

Practices, Techniques, and Strategies I is a course designed to introduce new working methods, with an emphasis on experimentation. You are encouraged to broaden and deepen your skills and knowledge of techniques and explore ideas and the overarching concepts that inform them. Through a series of readings and assignments students will develop their own program of study as they consider influences, observations, and invention.

Critique (3 hours each week)

In this class, all graduate students meet with three faculty members to show their work and discuss the work of their peers. Weekly meetings focus in depth on the work of two students, one from the second year and one from the first.

Digital Editing: Video I (3 hours each week during the last 5 weeks of the term)

This hands-on course introduces students to the practical operation of digital video cameras and the creative possibilities of capturing digital video and sound. Topics include shot composition and structure, advanced camera controls, camera movement, and project planning, and storyboarding. Screening of historical and contemporary film/video provides an aesthetic and conceptual context. Assignments focus on capturing video and organizing sound and raw footage into scenes, sequences, and short video pieces. Basic editing techniques are covered us-

ing Apple's Final Cut Pro. No previous experience in digital video is required. Digital video cameras are available for student loan; contact ICP's Photo Lab for information.

Contemporary Practice: A Survey (3 hours each week)

Contemporary Practice: A Survey will comprise visits to artists' studios and an active weekly schedule of museum and galleries visits across New York City. The range of spaces and artists are designed to sketch the contours of the landscape of contemporary exhibition models in NYC, from museum shows uptown, to emerging and alternative spaces on the Lower East Side and artist-run spaces in Brooklyn.

The class meets for three hours once per week. Each class will begin with a structured discussion period in which we unpack our responses to the previous week's gallery visit(s). Our chief concern will be characterizing contemporary practice with a focus on prevalent themes, tools, media, platforms, and curatorial conceits. Each week there is an assigned response paper (min. 500 words.) The subject of the response papers should flow from students' interest, therefore, the paper may be on either the exhibition(s) we visit as a group, a suggested list of alternative exhibitions supplied by the instructor, or—with advance discussion and approval—an exhibition the student visits on their own, either in NYC or elsewhere.

Introduction to Experimental Film and Video (3 hours each week during the first 5 weeks of the term)

A novelty in the late 1960s, video as an art form easily coexists today with painting, sculpture, and photography in most galleries and museums, as well as on various sites such as Vimeo and YouTube. This course explores the period when video art first appeared as a distinctive medium, and how artists used this powerful technology to address issues that are formal and aesthetic as well as personal and political. A key focus is video's multiple histories in relation to the early avant-garde and experimental film, their various techniques, concepts, and means of production. We explore styles of nonfiction video and filmmaking such as: essay films, direct cinema, performance for the camera, self-reflexive moving images, participatory and activist media, experimental ethnography and documentary film, to name a few. The course involves weekly readings, screenings, and discussion, as well as some screenings held outside class time.

Internship Bard (1.5 hours during the first 5 weeks of the term)

In this course students must complete 240 hours of internship over the period of their enrollment in the MFA program. At the beginning of the fall semester, students meet with a faculty member to review the terms of the internship (including required reporting mechanisms), to research possible internship hosts, to share their experiences with previous internships, and to develop cover letters and applications. The faculty member guides students through the process up to getting them placed with their respective internship hosts. After that point, the class consists of the internships themselves.

SPRING FIRST YEAR

Graduate Seminar (3 hours each week) See opposite page.

Practices, Techniques, and Strategies (3 hours every other week) See opposite page.

Critique (3 hours each week) See opposite page.

From Critique to Rehabilitation: Documentary Today (3 hours each week)

In this seminar, we trace the origins of the postwar critique of documentary practice in photography and film to the rise of fascism and Stalinism during the early 1930s—specifically, to the debates pitting "realism," as promoted, for example, by Georg Lukács, against modernist innovation as advocated by, among others, Bertolt Brecht, Walter Benjamin, and Theodor Adorno. We explore the expanding terms of documentary's critique at the start of the 1960s within the fields of anthropology and ethnographic filmmaking as reflexive cultural effects of decolonization. Consider the famously stinging critiques of so-called concerned photography, written during the late 1970s by Martha Rosler and the late Alan Sekula, and analyze their arguments in light of questions posed more recently by David Levi-Strauss and Moyra Davey, among others, regarding the inhibiting effects of those "merciless" (Davey) critiques on photographers and students of photography.

We look at and discuss the experimental works that emerged in the wake of these critiques and consider the recently articulated interest in rehabilitating documentary in the wake of September 11, 2001, and the ensuing "war on terror." We also explore the recent tendency on the part of contemporary fine art curators to turn to documentary, loosely defined, as a rich vein of contemporary art practices (i.e. Documenta 11, 2002, and Maria Lind's The Green Room: Reconsidering the Documentary and Contemporary Art, 2008-09). These we assess in light of the righteous anger first expressed by James Agee in his and Walker Evans's 1939 book, *Let Us Now Praise Famous Men*, in which Agee asserts: "Above all else: in God's name don't think of it as Art."

In this class, all graduate students meet with three faculty members to show their work and discuss the work of their peers. Weekly meetings focus in depth on the work of two students, one from the second year and one from the first.

Critical Practice (3 hours each week)

In this course students work individually and with classmates as a group to conceive, produce and present their work in online venues and in public events and presentations. In addition, discussions, written assignments and in-class presentations explore how—in a moment when technology, meaning and audiences for photography are being reimagined and refined—students are encouraged to explore how—as image makers of one sort or another—they can explore their interests, motives, and possibilities, as well as discuss how to implement their goals in a visual culture in which image making has never been as democratized. The course emphasizes not only the meaning and making of photographic work, but in building and better understanding the potential audiences for it. All students are required to contribute to the planning, scheduling, and production of content for the ICP/Bard Blog and Tumblr Slide Fest (the annual event that marks the end of the program's first year) a publication and to produce and contribute to any additional events (exhibitions or installations in NYC or in the LIC studios) that coincide with SlideFest and/or end of semester activities.

The Book: Imaginary Studio, a Nonstop Process (3 hours each week during the last 10 weeks of the term)

This course examines the forms and function of books across various disciplines in modern and contemporary art and the relationship between an artist book and the artist process.

From a place of narrative construction and theoretical speculation to aesthetic objects in and of themselves, books have expanded the possibilities of artistic exploration in diverse media, often allowing innovations within traditional artistic practices. The course provides an overview of the development of the book as an idea and as an object. We will examine if making dummies to prepare photo-books for publication is a process that changes the art itself, and if working on the dummies creates unexpected art objects in the dummies themselves.

Internship Bard
(1.5 hours during the first 5 weeks of the term)
See page 19.

FALL SECOND YEAR

Practices, Techniques, and Strategies
(3 hours every other week)
See page 18.

Critique
(3 hours each week)
See page 18.

Curatorial Strategies:
The Object and the Exhibition in Modern and Contemporary Art
(3 hours each week)

This is a curatorial studies class for artists, which involves looking closely at exhibitions of art, with an emphasis on photography and other reproducible mediums. Students are asked to analyze the ways in which exhibitions are created and constructed in museums, galleries, and on the Web, considering issues including artistic and curatorial themes, aesthetics, critical theories of exhibition organization, the history of art and photography, and exhibition design and installation.

Professional Practice Seminar: Symposium
(3 hours each week)

How can artists participate in developing the conversation they want to see in the world? Professional Practice Seminar: Symposium investigates the extension of artistic practice beyond the studio and explores ways that artists engage with one another and society-at-large. The end goal of this course is to collectively produce the ICP Symposium, an annual daylong public

event that will take place on Saturday, December 12, 2015. Working alongside CCS Bard students, participants will use the ICP Symposium as an opportunity to engage other communities and to push the notion of symposium-as-form. Participants will develop all content, including, but not limited to: determining the Symposium's theme, inviting guest artists and curators, curating installations and performances, and producing a publication. Throughout the term, students will meet weekly to organize the Symposium event, and additionally will discuss readings, conduct research, attend lectures, create presentations, participate in critiques and studio visits, and represent the ICP-Bard MFA program at Printed Matter's NY Art Book Fair.

From Critique to Rehabilitation: Documentary Today
(3 hours each week)

See page 19.

Photo Research, Collections, and Digital Assets
(a total of 24 hours over the 15 week term)

The course is designed to provide students with a variety of contexts for learning how to conduct research for personal projects, exhibitions, object labels, etc. Students will explore strategies and research methods and gain confidence in the role of the library as sounding board, resource, and portal. Students will employ new media to further personalize the histories of photography that they explore during the course of the class. Students will be expected to apply the concepts presented in the course to various projects.

Resident Artist Projects-Workshops
(a total of 16 hours over the 15 week term)

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

Internship Bard
(1.5 hours during the first 5 weeks of the term)

See page 19.

SPRING SECOND YEAR

Practices, Techniques, and Strategies
(3 hours every other week)

See page 18.

Photo Conceptualism and Its Legacy
(3 hours every other week)

This seminar explores the Conceptual deployment of photography by, among other artists, Yves Klein, Ed Ruscha, Robert Smithson, Dan Graham, Douglas Huebler, Vito Acconci, Anna Mendieta, Sophie Calle, Sherrie Levine, Louise Lawler, Cindy Sherman, Adrian Piper, Felix Gonzalez-Torres, Christopher Williams, and Jeff Wall. Their diverse approaches to working with photography contrasted sharply with the canonical fine art tradition associated with Alfred Stieglitz, Henri Cartier-Bresson, Paul Strand, etc. The seminar is loosely organized in six often overlapping sections: "Marks of Indifference," "Flaneurism," "Pictures," "Body Politic," "The Everyday and Everydayness," and "Archive Fever." Photo-based Conceptual art often documented an action or fooled the eye, and more often than not remained steadfastly indifferent to the exquisite subtleties of the beautiful photographic print.

Students are required to participate in weekly roundtable discussions of relevant texts and artworks, and to present an oral seminar report based on an independent research project to be selected in discussion with the instructor. Those oral presentations, and the critical discussion it generates, form the basis for the final research paper, which is due no later than in the final class meeting. These factors—regular attendance, class participation, oral presentation, and submission of the final paper—more or less evenly form the basis for each student's grade.

Critique
(3 hours each week)

See page 18.

Writing for the MFA Degree
(3 hours each week)

This is a methods seminar directed toward the MFA thesis paper and final exhibition. We will discuss the status and function of the thesis document and look closely at different models of writing, e.g., the lyric or personal essay, fictional and poetic

interpretations, artists' writings and criticism. In our discussions of these models and of student work, we will consider questions of structure—dramatization vs. narration, linear vs. nonlinear chronology, transitions, and pacing. Through various writing prompts and exercises, students will explore diverse techniques, with particular attention to point of view and the possibilities and challenges posed by different perspectives. Over the course of the semester, students will produce an outline of the thesis, a draft introduction, a draft thesis, and a final thesis document. Participants will be asked to complete weekly readings and assignments and provide feedback on each other's work.

Professional Practice Seminar: Symposium
(3 hours each week)

See opposite page.

Resident Artist Projects-Workshops
(a total of 16 hours over the 15 week term)

See opposite page.

Internship Bard
(1.5 hours during the first 5 weeks of the term)

See page 19.

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 artwork 10 credits, first year
- Participate in class discussion and complete assignments 10 credits per year
- Fulfill internships 5 credits per year / 240 hours
- Outline written thesis 5 credits, first year
- Present final thesis 5 credits, second year
- Produce final exhibition 10 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 icp.org.

ACADEMIC STANDING

Currently enrolled graduate students must maintain a passing grade in all of their course work and meet attendance requirements to remain in good academic standing. A student who fails to do so can be placed on academic probation. If the issue remains unaddressed for a second semester, then the student is subject to dismissal.

A student who has been dismissed based on fall semester grades must be notified before classes begin the following spring semester.

A student who has been dismissed and later wishes to return to the same program must apply for readmission.

Dismissal Appeal

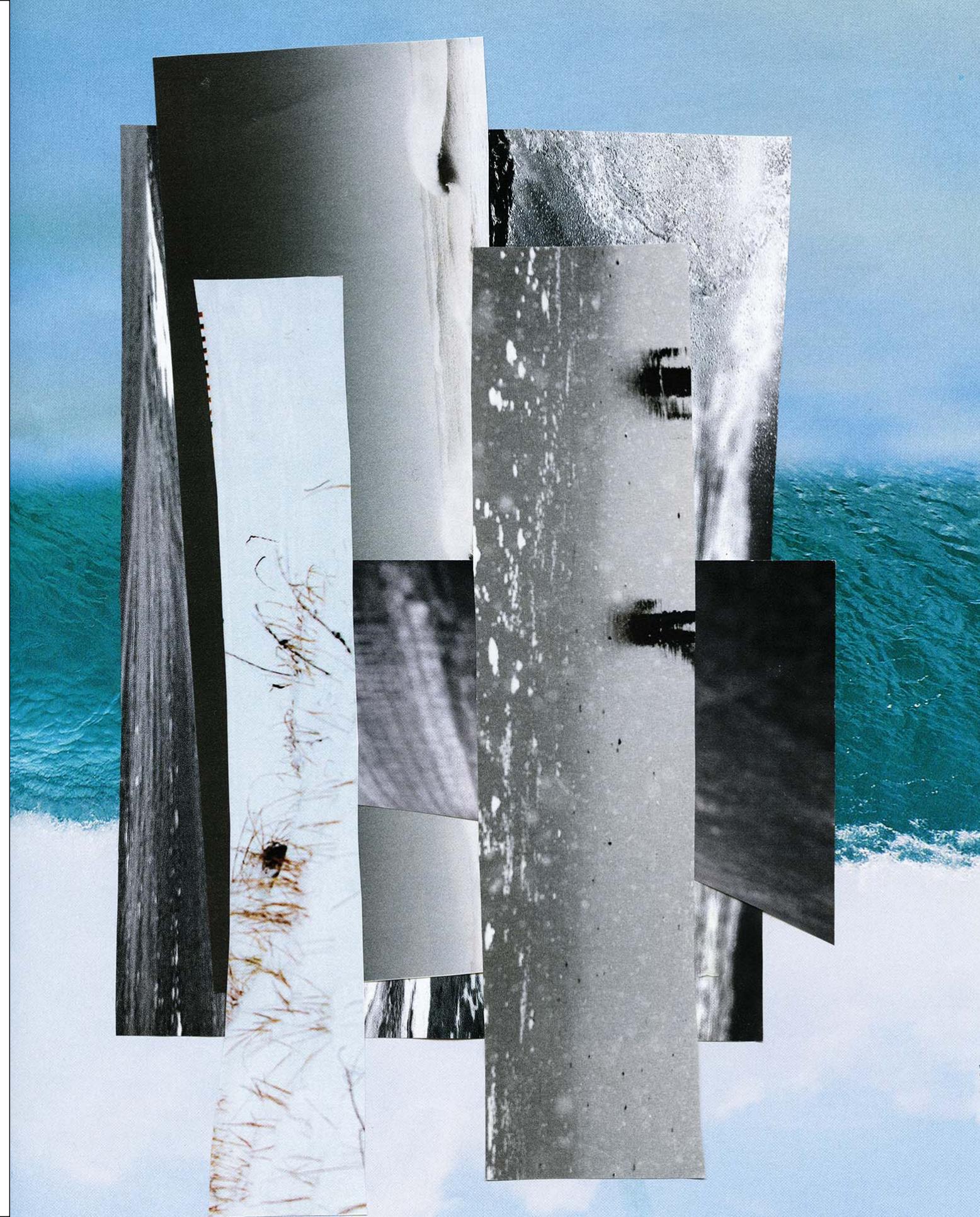
A student who has received notice of dismissal may petition a committee—made up of the Dean and the Director of Education of his or her school—to reverse the decision by filing a formal appeal. The appeal must be presented in writing, with supporting documentation, within two weeks of receiving the dismissal notice.

Appeals must contain the following information:

- The student's explanation for poor performance and/or failure to complete required course work
- A description of the student's plans to improve academic performance and/or to complete outstanding work
- Any other relevant information pertaining to the student's academic accomplishments or potential

The student can expect to receive the results of an appeal within two to four weeks of submission. The decision of the committee is final.

A student who has been dismissed and later wishes to return to the same program must apply for readmission.





/Kathy Akey
MFA '14

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

A I prepared for my participation in the Arctic Circle Residency in 2015. It involved everything from project planning to grants writing and fundraising to film hoarding. I even did 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 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

"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 former 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 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 truer 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
MFA '13

“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 part 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 it 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
MFA '15



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 that 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 had



CALL + RESPONSE + RESPONSE installation, PHOTOVILLE 2014

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 to 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 to 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, and 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.

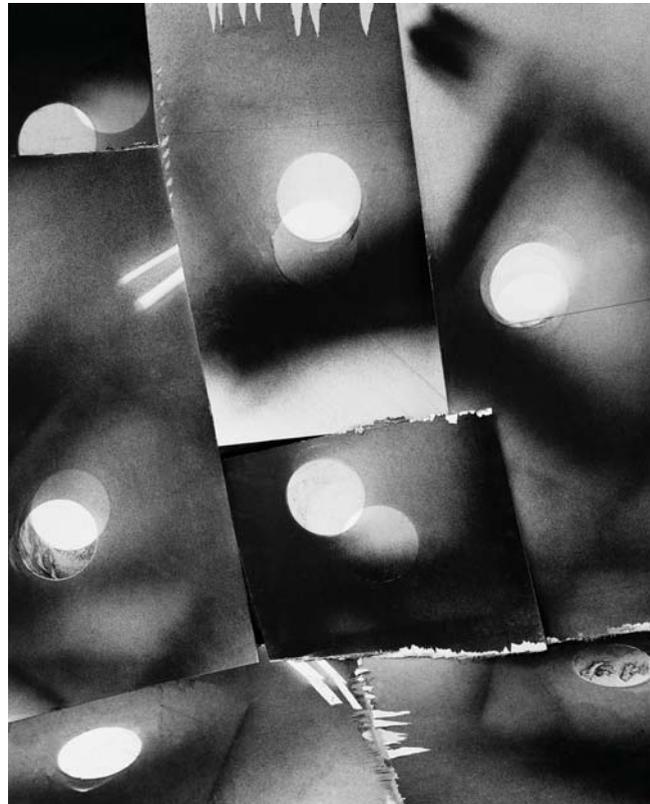
MH What was the end product?

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 badly enough. And, of course, you never know unless you ask.





© Curtis Hamilton MFA '10, 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 of the accomplishments of our alumni would be impossible to reproduce here, but a few highlights that testify to the range of creative work and activities—exhibitions, publishing, symposia, residencies, teaching, online platforms—in which they are engaged.

Kathy Akey (MFA '14) was awarded an Arctic Circle Residency and organized a successful Hatchfund campaign for expedition expenses. **Winona Barton-Ballentine** (MFA '13) and **Teresa Christiansen** (MFA '08) participated in the *Aperture Summer Open*.

Arielle Bier (MFA '11) was appointed Director of Communications and Exhibitions at Carlier Gebauer in Berlin, and curated the exhibitions *My Dinner with Aurora Sander*, *GSL Projekt*, and *Wanton Mobility* at KLEMM'S. **Holly Bynoe** (MFA '10) received a CIMAM Travel Grant to attend the "Museums in Progress: Public Interest, Private Resources?" conference in Doha, Qatar, and spoke at the "Future Memories" symposium at the Dakar Biennale. **Dillon DeWaters** (MFA '10) was featured on *Self Publish, Be Happy*. **Sam Falls** (MFA '10) 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** (MFA '13) participated in the exhibition, *I found God in myself ...*, the 40th anniversary celebration of Ntozake Shange's choreopoem/play organized by the Schomburg Center for Research in Black Culture, New York. **Curtis Hamilton's** (MFA '10) 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** (MFA '10), founding editor of *Daylight Magazine*, participated in the group show *Identify* at Catherine Edelman Gallery in Chicago. **Michi Jigarjian** and **Libby Pratt** (both MFA '12), founders of Secretary Press, launched *Mold: Pedestal, Issue 1*. **Tatiana Kronberg's**

(MFA '06) exhibition, *The Inside of the Outside*, at Essex Flowers, New York, was an *Artforum* Critic's Pick. **Pierre Le Hors** (MFA '10) had a solo show, *Period Act*, at the Camera Club of New York. **Minnie Lee** (MFA '16) spoke at Nabi Museum of the Arts in Teaneck, New Jersey, in conjunction with her solo exhibition, *Nightwalker*. **Matthew Porter's** (MFA '06) solo show *High Difference* opened at Invisible-Exports, New York, and he curated *Soft Target* at M+B, Los Angeles. **Paul Qaysi's** (MFA '09) *Misprints* portfolio was published in the journal *InVisible Culture*. **Aline Shkurovich Bialik** (MFA '14) curated the group show *Foreshock* at La Fabrica, Brooklyn.

Chelsea Goodchild Spengemann (MFA '05) curated the exhibition *Becoming Disfarmer* at the Neuberger Museum of Art in Purchase, New York. **Daniel Temkin's** (MFA '12) 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** (MFA '15) photo series on Israel bomb shelters appeared in *Slate*, and he organized several group exhibitions at his artist-run space, 321 Gallery, in Brooklyn. **Hannah Whitaker** (MFA '06) 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** (MFA '12) solo show, *Act of Faith*, opened at De Soto Gallery in Venice, California. **Kim Weston's** (MFA '14) portfolio, *What the Camera Sees, and Doesn't See*, was featured in *The New York Times' Lens blog*. **Quito Ziegler** (MFA '08) talked about her project, *My Secret NYC Sanctuary*, on WNYC.



ABOVE © Tatiana Kronberg MFA '06, photograph from the exhibition *The Inside of the Outside*, Essex Flowers, October 2014
OPPOSITE © Dillon DeWaters MFA '10, 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, 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 UC Berkeley Art Museum and Pacific Film Archive. His writing has been published in *Artforum*, *Interview*, *Out*, *Outlook*, and numerous exhibition catalogues. He was previously 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's Department of Visual and Environmental Studies. He is represented by Matthew Marks Gallery in New York.

Core Faculty

Jean-Marie Casbarian	Justine Kurland
David Deitcher	Joanna Lehan
Deirdre Donohue	Christopher Phillips
Daphne Fitzpatrick	Carrie Schneider
Marvin Heiferman	Victor Sira
Katherine Hubbard	Carol Squiers
Bill Jacobson	Bradly Treadaway
Michi Jigarjian	



© Minny Lee MFA '16, installation of *Nightwalker*, held at Nabi Museum of the Arts, Teaneck, New Jersey, 2014

RESIDENT ARTIST PROJECTS AND CRITIQUE FACULTY

2017–18 | Jean Marie Casbarian, David Deitcher, Daphne Fitzpatrick, Justine Kurland, Katherine Hubbard, Nandita Raman, Tony Whitfield

2016–17 | Jean Marie Casbarian, David Deitcher, Daphne Fitzpatrick, Justine Kurland, Katherine Hubbard, Iman Issa

2015–16 | Jean-Marie Casbarian, Renee Cox, Daphne Fitzpatrick, Katherine Hubbard, Bill Jacobson, Justine Kurland, Nica Ross, Caroline Sindors

2014–15 | A. K. Burns, Cynthia Carr, Jean-Marie Casbarian, Milagros de la Torre, Daphne Fitzpatrick, Bill Jacobson, Justine Kurland

2013–14 | A. K. Burns, Jean-Marie Casbarian, Charlotte Cotton, Thomas Allen Harris, John Haskell, Bill Jacobson, Justine Kurland, Deana Lawson, Janaina Tschäpe

2012–13 | Natalie Bookchin, Jean-Marie Casbarian, Harry Dodge, Anna Fox, Bill Jacobson, Justine Kurland, Janaina Tschäpe

2011–12 | Jean-Marie Casbarian, Joy Episalla, Bill Jacobson, Justine Kurland, Joachim Schmid, Francesc Torres, Janaina Tschäpe

2010–11 | Bill Jacobson, Nina Katchadourian, Justine Kurland, Carlos Motta, J. John Priola, Wolfgang Tillmans, Janaina Tschäpe, Martín Weber

2009–10 | Gregg Bordowitz, Roe Ethridge, Jacqueline Hassink, Bill Jacobson, Justine Kurland, Hank Willis Thomas

2008–09 | Cecilia Dougherty, Roe Ethridge, Adam Fuss, Bill Jacobson, Justine Kurland, Alison Morley, Barbara Nitke, Taryn Simon, Kunie Sugiura

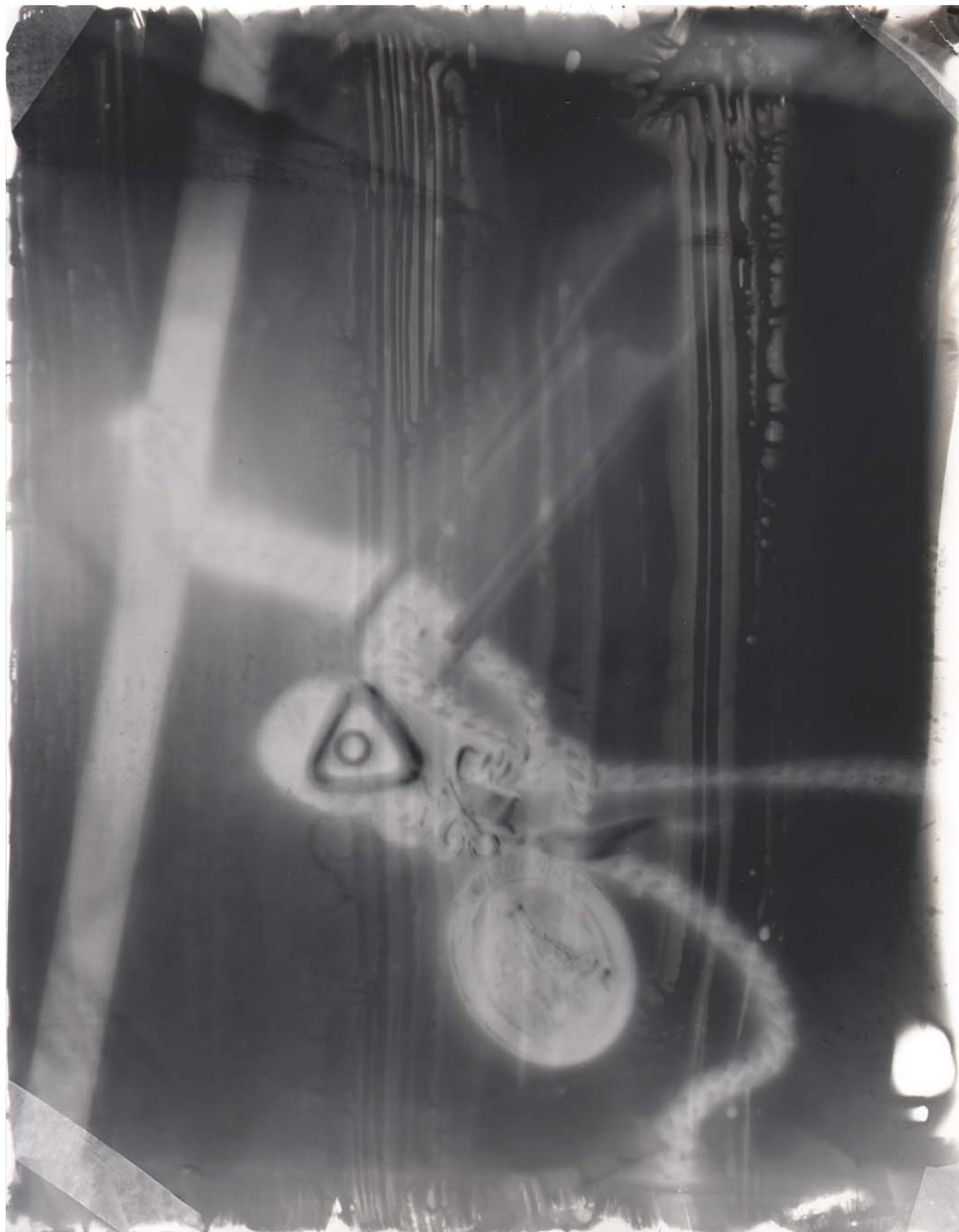
2007–08 | Marco Breuer, Joy Episalla, Peter Hutton, Lamia Joreige, Mary Mattingly, Alessandra Sanguinetti, Robert Stevens, Francesc Torres

2006–07 | Deborah Bright, Adam Broomberg and Oliver Chanarin, Mark Alice Durant, Joan Fontcuberta, Bill Jacobson, Natasha Lunn, Steve Pyke

2005–06 | Vince Aletti, Barbara Bloom, Larry Fink, Jacqueline Hassink, Craig Kalpakjian, Guy Tillim, James Welling

2004–05 | Robert Beck, Robert Blake, Barbara Ess, Andrea Fraser, Lyle Ashton Harris, Susan Jahoda, Chuck Kelton, David Levi Strauss, Martha Rosler, Jon Winet & Margaret Crane

2003–04 | Shimon Attie, Mary Lucier, Susan Meiselas, Sam Samore, Gary Schneider, Stephen Shore, Lorna Simpson



© Kory Trolio MFA '14

SCHOOL

Designed by Gensler, a distinguished New York-based firm, the School at ICP 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 as well as 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, ICP's library, a student lounge, and the Education Gallery.

ICP's education 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 47).

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, teacher 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

ICP's 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 20 x 24 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 4 x 5 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, DVDs, 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 semiprivate 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, Rollei, 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 Lowell 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

ICP's 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, as well as 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 semiprivate 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 education 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 space for students to review works-in-progress and to relax.



© Nandita Raman MFA '12

FULL-TIME CERTIFICATE PROGRAMS

ICP offers three One-Year Certificate Programs for intermediate- and advanced-level photographers: General Studies in Photography, Documentary Practice and Visual Journalism, 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 Practice and Visual Journalism | The 35 students in this program get 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 the School'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 delve into 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 more than 900 young people from across the tristate area every year by developing their knowledge of photography, critical thinking, writing, and public speaking. Our off-site 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 on-site afterschool classes as well. Museum Education serves more than 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. the Bard High School Early Colleges in New York City, Newark, Cleveland, and Baltimore; 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. and M.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 bard.edu.

ACCREDITATION

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 music, and bachelor of science 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 business administration in sustainability, master of music, master of science in environmental policy, master of science in climate science and policy, and master of science in

economic theory and policy degrees 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, Education Building Annex, Room 977, 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, Education Records Bureau, and Environmental Consortium of Hudson Valley Colleges and Universities.

NOTICE OF NONDISCRIMINATION

Bard College is committed to ensuring equal access to its educational programs and equal employment without regard to an individual's sex, gender, race, color, national origin, religion, age, disability, gender identity, sexual orientation, predisposing genetic characteristics, marital status, veteran status, military status, domestic violence victim status, ex-offender status, or any other characteristic protected by federal, state, or local law. Students, employees, applicants, and other members of Bard College community (including, but not limited to, vendors, visitors, and guests) shall not be subject to discrimination or harassment prohibited by law or otherwise treated adversely based upon a protected characteristic. Similarly, the College will not tolerate harassing, violent, intimidating, or discriminatory conduct by its students, employees, or any other member of, or visitor to, the College community. This includes, without limitation, sexual harassment, sexual assault, sexual violence, dating violence, and domestic violence.

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, on request, from the Office of the Registrar.

GENDER-BASED MISCONDUCT POLICY

Notice of Nondiscrimination

Bard College is committed to ensuring equal access to its educational programs and equal employment without regard to an individual's sex, gender, race, color, national origin, religion, age, disability, gender identity, sexual orientation, predisposing genetic characteristics, marital status, veteran status, military status, domestic violence victim status, ex-offender status, or any other characteristic protected by federal, state, or local law. Students, employees, applicants, and other members of Bard College community (including, but not limited to, vendors, visitors, and guests) shall not be subject to discrimination or harassment prohibited by law or otherwise treated adversely based upon a protected characteristic. Similarly, the College will not tolerate harassing, violent, intimidating, or discriminatory conduct by its students, employees, or any other member of, or visitor to, the College community. This includes, without limitation, sexual harassment, sexual assault, sexual violence, dating violence, and domestic violence.

Policy Statement

Bard's gender-based misconduct policy is in accordance with federal and state laws and regulations prohibiting discrimination and harassment, as well as provisions of response and services for victims of interpersonal violence. These laws include: Title IX, Americans with Disabilities Act (ADA), Section 504 of the Rehabilitation Act, Title VII of the Civil Rights Act of 1964, the New York State Human Rights Law, Section 304 of the Violence Against Women Reauthorization Act and New York State Enough Is Enough legislation. These laws and the College prohibit discrimination and harassment, including gender-based misconduct.

Bard College and its affiliated programs are committed to providing a learning environment free from sexual and gender-based harassment, discrimination, and assault (hereafter referred to as gender-based misconduct).

Bard College is committed to preventing, responding to, and remedying occurrences of gender-based misconduct. To that end, the College provides services and advocacy support for individuals who have been impacted by gender-based misconduct, as well as accessible, prompt, and thorough methods of investigation and resolution of incidents of gender-based misconduct.

Additionally, the College provides educational and preventative programs for employees and students throughout the academic year that promote awareness of intimate partner violence, sexual assault, and stalking. These include: primary prevention and awareness, definitions of domestic and intimate partner violence, dating violence, sexual assault, stalking, consent, bystander

intervention techniques and safe practices, and risk reduction in the form of recognizing warning signs and how to avoid unwelcome interaction.

The gender-based misconduct policy should be interpreted and applied in a manner consistent with the principles of free inquiry, free expression, and free speech to which Bard College is committed. The College's policy against discrimination, harassment, gender-based misconduct, and retaliation is not intended to stifle these freedoms. Prohibited discrimination, harassment, and retaliation are neither legally protected expression nor the proper exercise of academic freedom.

Scope of Policy

The College will respond to all alleged incidents of gender-based misconduct, inclusive of sexual harassment, gender-based harassment, nonconsensual sexual intercourse, nonconsensual sexual contact, intimate partner violence, stalking, and sexual exploitation reported to have occurred:

- on campus;
- off campus involving members of the Bard community;
- through social media or other online interactions involving members of the Bard community, particularly if campus safety is affected;
- during official Bard programs, regardless of location.

Action taken and support provided regarding incidents of misconduct involving contract employees, visitors, and guests may be limited; however, the College will endeavor to respond, sanction and/or remedy to the extent possible, practical, and reasonable.

Confidential Reporting and Immediate Assistance

Any member of the Bard community, or a guest or visitor, who believes they have been subjected to gender-based misconduct should seek support through at least one of the resources listed below. Behaviors that do not rise to the level of policy violations can be reported, as the College may still be able to provide options for resolution or remedy. The College's primary concern is the health, safety, and well-being of its community members. If you, or someone you know, have experienced gender-based misconduct, please do not hesitate to seek assistance. Information provided to the resources listed below will not be disclosed to anyone outside of the conversation without stated permission, unless there is an immediate threat to self or others. Rules of civil and criminal procedure and law may result in certain records and conversations being subject to subpoena. Under those circumstances, confidentiality may only attach in matters involving medical and pastoral providers.

Reports can be submitted by contacting the Office for Gender Equity, either:

- By phone (845-758-7542),
- By email (titleix@bard.edu),
- Through campus mail at 102 Gahagan House, or
- Through the online reporting system at www.bard.edu/security and click on form under "Community Reporting" heading.

Bard College's Title IX Coordinator, Shoshana Gray, can assist you with reports, answer questions, and provide many additional resources.

PREVENTION AND ASSESSMENT

Prevention Education

Bard College conducts a comprehensive student onboarding and ongoing education campaign to educate members of its community about domestic violence, dating violence, stalking and sexual assault. The College trains all new students, whether first-year or transfer, undergraduate, graduate, or professional regarding its policy, resources, institutional assistance, and consequences and sanctions for individuals who commit these violations. Additionally, the College offers all students access to such training programs and educational activities.

Campus Climate Assessments

Bard College will conduct campus climate assessments which will be administered no less than every other year to ascertain general awareness including student experiences with and knowledge of reporting and college adjudicatory processes which will be developed using standard and commonly recognized research methods.

AFFIRMATIVE CONSENT

Affirmative consent is a knowing, voluntary, and mutual decision among all participants to engage in sexual activity. Consent can be given by words or actions as long as those words or actions create clear permission regarding willingness to engage in the sexual activity. Silence or lack of resistance, in and of itself, does not demonstrate consent. The definition of consent does not vary based upon a participant's sex, sexual orientation, gender identity, or gender expression. Previous consensual sexual activity and/or consent to one sexual act does not constitute consent to any other sexual act. Consent is required regardless of whether the person initiating the act is under the influence of illegal substances and/or alcohol. Consent may be initially given but withdrawn at any time.

Consent cannot be given when a person is incapacitated, which occurs when an individual lacks the ability to knowingly choose to participate in sexual activity. Incapacitation may be caused by a lack of consciousness or being asleep, being involuntarily restrained, or if an individual otherwise cannot consent. Consent cannot be given when it is the result of coercion, intimidation, force, or threat to harm. When consent is withdrawn or can no longer be given, sexual activity must stop.

Student Bill of Rights

All students have the right to:

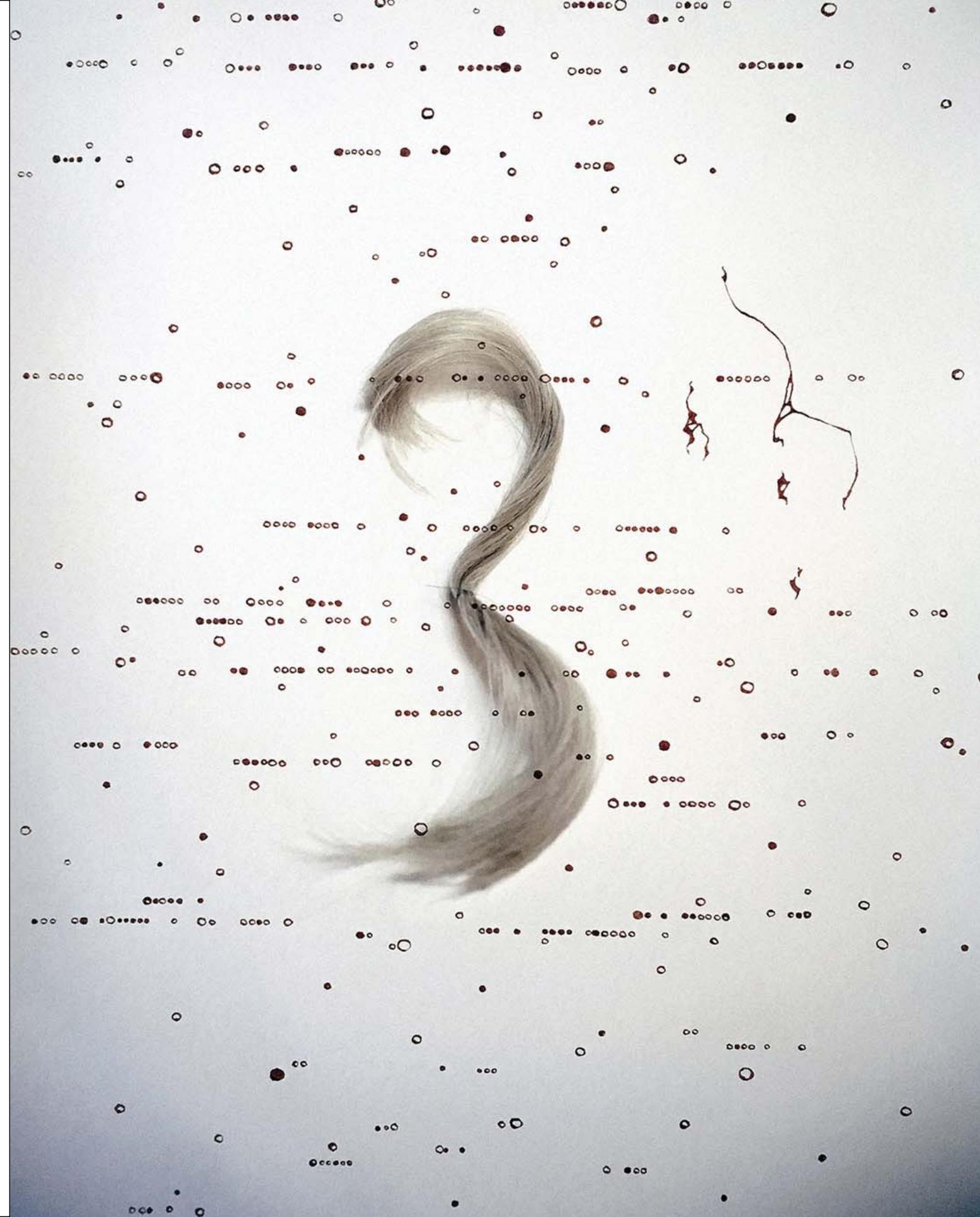
- Make a report to local law enforcement and/or state police.
- Have disclosures of domestic violence, dating violence, stalking, and sexual assault taken seriously.
- Make a decision about whether or not to disclose a crime or violation and participate in the judicial or conduct process and/or criminal justice process free from pressure by the institution.
- Participate in a process that is fair, impartial, and provides adequate notice and a meaningful opportunity to be heard.
- Be treated with dignity and to receive from the institution courteous, fair, and respectful health care and counseling services, where available.
- Be free from any suggestion that the reporting individual is at fault when these crimes and violations are committed or should have acted in a different manner to avoid such crimes or violations.
- Describe the incident to as few institution representatives as practicable and not be required to unnecessarily repeat a description of the incident
- Be protected against retaliation by the College, any student, the accused and/or the respondent, and/or their friends, family and acquaintances within the jurisdiction of the College.
- Access to at least one level of appeal of a determination.
- Be accompanied by an advisor of choice who may assist and advise a reporting individual, accused, or respondent throughout the judicial or conduct process, including during all meetings and hearings related to such process.
- Exercise civil rights and practice of religion without interference by the investigative, criminal justice, or judicial or conduct process of the College.

Amnesty for Alcohol and/or Drug Use

The health and safety of every student at Bard College is of utmost importance. Bard College recognizes that students who have been drinking and/or using drugs (whether such use is voluntary or involuntary) at the time that violence, including but not

limited to domestic violence, dating violence, stalking, or sexual assault occurs, may be hesitant to report such incidents due to fear of potential consequences for their own conduct. Bard College strongly encourages students to report domestic violence, dating violence, stalking, or sexual assault to institution officials. A bystander acting in good faith or a reporting individual acting in good faith who discloses any incident of domestic violence, dating violence, stalking, or sexual assault to Bard's officials or law enforcement will not be subject to Bard's code of conduct action for violations of alcohol and/or drug use policies occurring at or near the time of the commission of the domestic violence, dating violence, stalking, or sexual assault. Amnesty is not available to those dealing drugs or who have drugs or alcohol to facilitate an assault.

Bard College strongly recommends reading its entire Gender-Based Misconduct Policy and FAQ's found online at www.bard.edu/titleix.



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Alexandro Segade

2018

JANUARY 23	APPLICATION DEADLINE
JANUARY 1—MARCH 11	FILE FOR FAFSA
AUGUST 26	FALL SEMESTER BEGINS
DECEMBER 20	FALL SEMESTER ENDS

2019

JANUARY 20	SPRING SEMESTER BEGINS
APRIL 7—13	SPRING BREAK
MAY 12	COMPLETION OF FIRST YEAR
MAY 25	COMMENCEMENT

PLEASE NOTE: Dates are subject to change.



© Aline Shkurovich Bialik MFA '14, photo by Andrew Lichtenstein

ADMISSIONS

The Application Deadline is
January 23, 2018.

All applicants should apply online at
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 212.857.9705 or email admissions@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.) Official transcripts will be required upon acceptance.
- 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 11 x 14 inches.

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 2018–2019	\$34,063
ICP Center Fee: Includes Lab/Graduation	\$2,700
Equipment Insurance	TBD
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 nonrefundable 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 US money order, or a US cashier's check, and must be issued from or authorized by a US 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, 2018, or in two installments: August 1, 2018 (fall term) and November 7, 2018 (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 icp.org/school 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 that they have health insurance comparable to the Bard College plan, or otherwise are required to enroll in the Bard Health Insurance Program. Upon acceptance into the MFA program, students may request the cost of Health Insurance Packages. 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 US 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 in which they engage, 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 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 fafsa.ed.gov

International Student Loans | International students who are able to have a US citizen or permanent resident cosign a loan can visit studentloan.com or internationalstudentloan.com/internationalstudent. For loans where a US citizen or permanent resident is not required to cosign, visit 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 during which 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.

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

iefa.org
bakercharitabletrust.org/
foundationcenter.org/
soros.org/grants

LIVING EXPENSES

New York is an expensive city. ICP recommends that students budget their finances wisely. Students need to account not only for their tuition and lab fees, but also for 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 account for 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 nonimmigrants 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 US 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, and (3) you have proved to us that you have enough money to study and live in the US 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 icp.org/school/international-students. You may also complete your I-20 Application online at icp.slideroom.com. 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 US. 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 OPT. 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: toefl.org
Phone: 1.800.468.6335
ICP TOEFL code: 8475
Score Requirements: Online-based test: 90

IELTS INTERNATIONAL

Email: ielts@ieltsintl.org
Web: 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) attend English-language instruction at their own expense.

FOR MORE INFORMATION ABOUT THE MFA PROGRAM, CONTACT:

Admissions
ICP Education Department
admissions@icp.edu
Telephone: 212.857.0006
Fax: 212.857.0091
icp.org/school

Be advised that the provisions of this catalogue are not to be regarded as an irrevocable contract between the student and Bard College or the International Center of Photography or their officers and faculty. The College and the Center reserve the right to make changes affecting admission procedures, tuition, fees, courses of instruction, programs of study, faculty listings, academic grading policies, and general regulations. The information in this catalogue is current as of publication, but is subject to change without notice.

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

The ICP-Bard MFA Program in Advanced Photographic Studies catalogue for 2018–2019 is published by the International Center of Photography.

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All photographers represented in this catalogue are graduates or faculty of the ICP-Bard MFA Program, except where noted.

The International Center of Photography is committed to equal opportunity employment.



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