

ICP

International Center of Photography

ICP-BARD PROGRAM IN ADVANCED PHOTOGRAPHIC STUDIES /
MASTER OF FINE ARTS 2015-2016





CONTENTS

Master of Fine Arts in Advanced Photographic Studies

Letter from the Director of ICP	5
Letter from the President of Bard	9
Q&A with the Chair	11
About the International Center of Photography	13
Program of Study	17
Curriculum	18
Degree Requirements	18
Alumni Q&As	19
Faculty	25
Facilities and Resources	29
Other ICP Programs	33
About Bard College	35
Admissions	39
Academic Calendar	39
Tuition and Fees	41



In an era of profound change in the way images are made and interpreted, the International Center of Photography (ICP) provides a forum for provocative ideas, innovation, and debate. In fall of 2013, I began as the new executive director of ICP during a remarkable acceleration of the dominance of the image and visual culture. I'm proud of our partnership with Bard College and of our students, who begin an exploration of the power of the image during this rigorous graduate program.

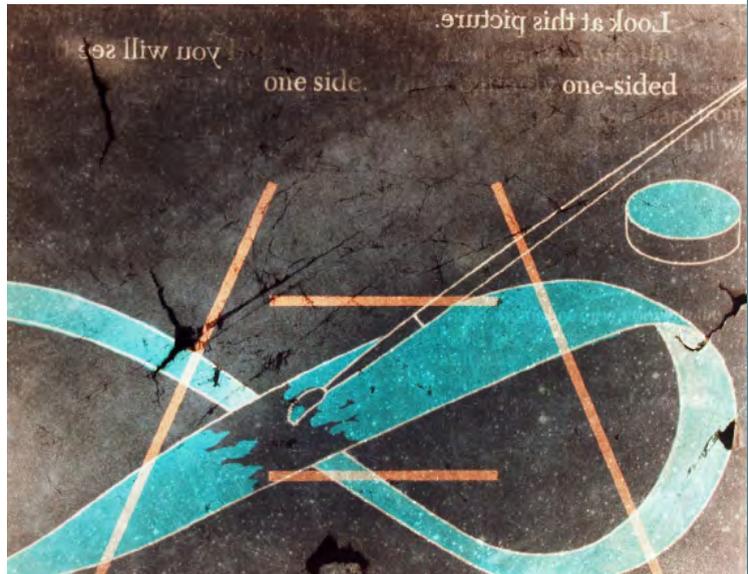
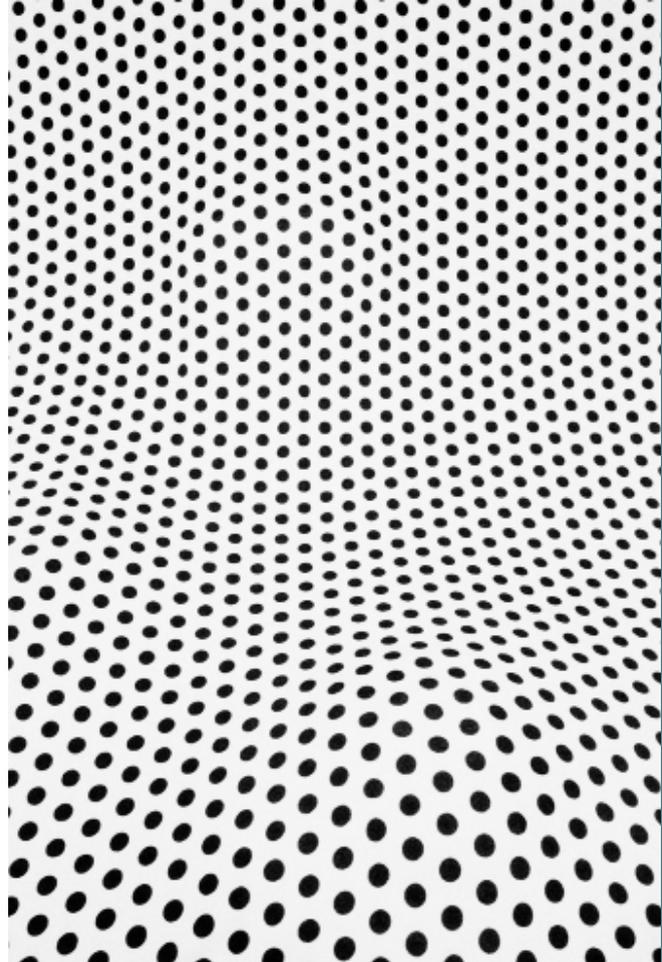
The ICP-Bard Program in Advanced Photographic Studies, a two-year graduate program leading to a Master of Fine Arts degree, integrates the practice, history, and critical study of photography with an emphasis on both academic study and field experience. Led by faculty from ICP and Bard, it offers students groundbreaking exhibitions, symposia, lectures, and publications, as well as behind-the-scenes access to one of the most important photographic archives in the world.

The School at ICP continues to expand its approach to learning, which has always integrated professional expertise with experimental work. Set firmly in the context of an institution composed of a museum, collections, and archives, the School offers unparalleled resources in a state-of-the-art production facility and a dedicated library.

This is a vibrant moment to make images and propose new ways of reading the visual field. I am privileged to lead ICP during its next chapter as an institution and at a moment when the very meaning, use, and production of the image is in exuberant flux, with blurred edges between art, documentation, and communication.

Mark Lubell

Executive Director
International Center of Photography



ABOVE © Alejandra Ugarte MFA10, © Christian Erroi MFA12

OPPOSITE CLOCKWISE FROM TOP LEFT © Qiana Mestrich MFA13, © Peter Le Hors MFA10, © Rebecca Leopold MFA08, © Rony Maltz MFA12



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

m f a



/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 at their own individual projects, but also at a series of public events that they put on during the year: exhibitions, publications, conferences, and internships. They are learning to make work in the studio and to make opportunities for themselves and their peers in the world at large. By organizing conferences 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 our 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. More than ever, 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 making your way in the world. We hire faculty that understand this and actively support the students through both the writing and publishing process.

Installation of Nathan Blake’s *Free!Love!Too!!Box!*, with Blake in foreground, Yerba Buena Center for the Arts, San Francisco, October 2012–January 2013. Courtesy the artist and Yerba Buena Center for the Arts.



The **International Center of Photography (ICP)** is the world's leading institution dedicated to the practice and understanding of photography and the reproduced image in all its forms. Through our exhibitions, educational programs, and community outreach, we offer an open forum for dialogue about the role images play in our culture. Since our founding, we have presented more than 500 exhibitions and offered thousands of classes, providing instruction at every level. ICP is a center where photographers and artists, students and scholars can create and interpret the world of the image within our comprehensive educational facilities and archive. Visit www.icp.org for more information.

The ICP Museum, located at 1133 Avenue of the Americas, welcomes more than 150,000 visitors each year. Through a traveling program, ICP exhibitions are seen around the world, reaching an audience of nearly one million viewers annually. Housed in a state-of-the-art facility, the permanent collection includes 150,000 original prints spanning the history of photography. Access to the Print Study Room is available to students, Museum members, scholars, and others by appointment. The Library contains approximately 22,000 books, more than 2,000 biographical files on photographers, and 50 periodical titles.

The School at ICP is one of the world's most extensive and best-equipped schools of photography and, at 1114 Avenue of the Americas, is located directly across the street from the Museum. ICP serves about 6,000 students each year, offering 400 courses in a curriculum that ranges from digital media and darkroom classes to certificate and master's degree programs. Other educational programming includes a lecture series, seminars, symposia, and complementary activities that make ICP dynamic and unique among photographic institutions.





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

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

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

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



© Jorge Alberto Perez MFA12

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 writing charts the development of their ideas about photography in relation to the work of other photographers. A written thesis, which serves as an anthology of two years of critical coursework and professional practice, is required for graduation.

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

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

DEGREE REQUIREMENTS

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

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

Students earn credits by completing the following activities:

- Create original 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 www.icp.org.

Q&A

/Quito Ziegler
MFA07



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

As soon as I graduated, I started working at the Documentary Photography Project, a program of the Open Society Institute where I had interned during school. In my work, I coordinate photography exhibitions and design and administer programs to support photographers working on social justice or human rights issues. This whole time I've been experimenting almost daily in my studio and have been through many phases, from drawing to working with string to painting on transparencies. Lately, I've even taken up playing music. I'm not quite sure where this is all going, but I'm definitely enjoying the process.



What impact has the experience of going through the ICP program had on you?

I learned to put my work in context with other artists, and was exposed to so much photography I hadn't seen before. But mostly I was given the space to let go of my assumptions of what kind of artist I wanted to be, and the freedom to experiment with new ideas in a supportive environment.



What would you say to people contemplating applying to the program?

If you recognize that making art is a permanent part of who you are and you are serious about your intentions to improve and become more sustainable in your practice, then it's definitely worth it to invest in yourself and your own education.

/Pierre Le Hors
MFA10

“ICP is a small, tight-knit community with global reach, and I hope to continue to stay involved in whatever capacity I can.”

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

A After graduation I kept working at Dashwood Books, a store devoted to photography books, where I interned during my second year in the MFA program. I've since left to pursue book design jobs, supplementing this income with retouching and archiving work on a freelance basis. At the same time, I've maintained a studio practice based partly around collaboration with other artists. I work often with Tuomas Korpijaakko (with whom I shared a studio at ICP-Bard) in producing anonymous publications dealing with various negotiations of public space in New York.

Q What impact has the experience of going through the ICP program had on you?

A While it's difficult to gauge the full impact of two years of concentrated study, I can say that my work has changed enormously from the time I came in. It has certainly become more diverse materially, more inclusive conceptually, and less averse to risk-taking in general.

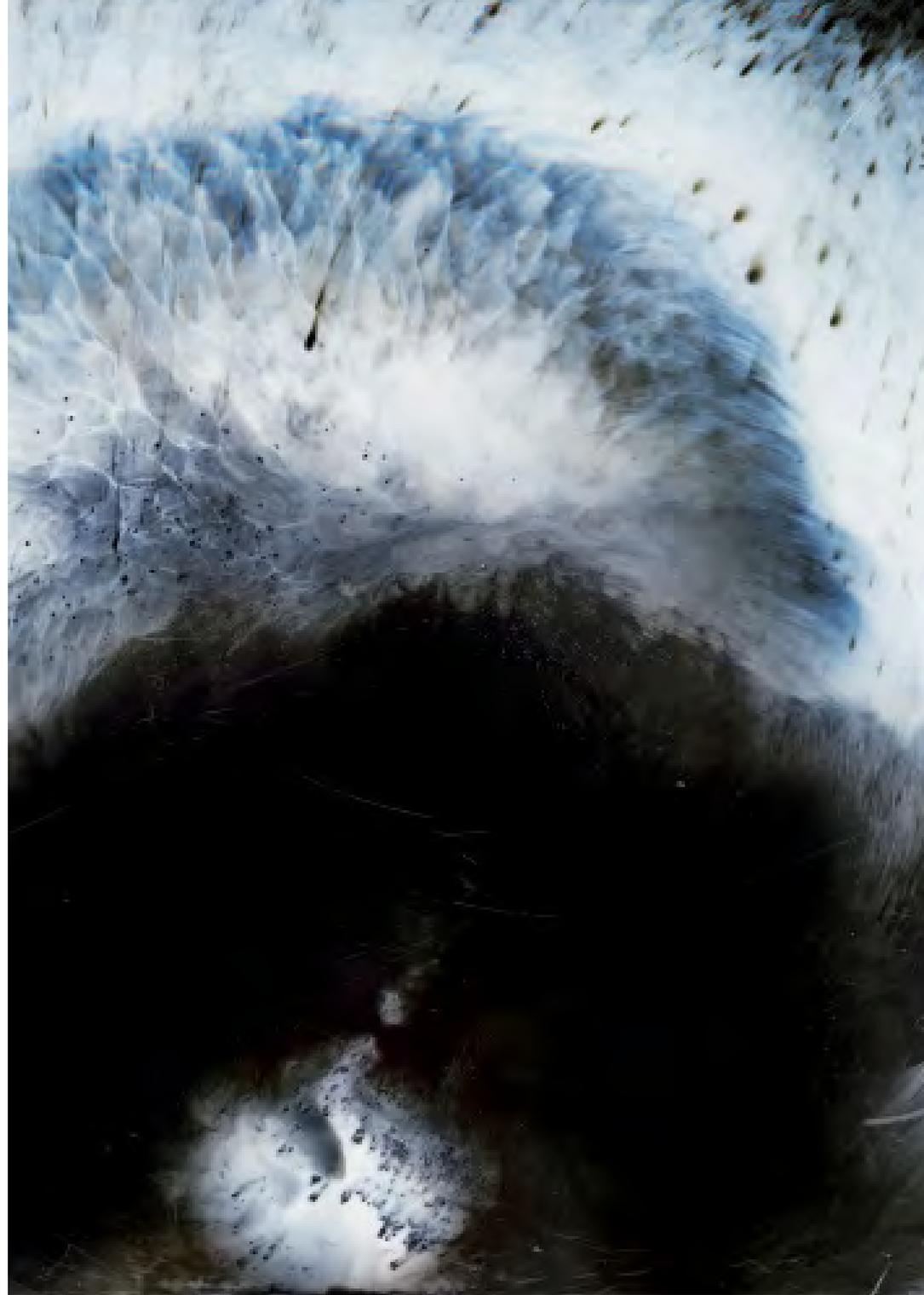
More importantly, in the course of my daily life I find myself approaching problems through a kind of thinking that developed during my time at ICP. I often look first to what is being left out, excluded, or unspoken, which always seems to point directly back to the root of our preconceptions in art and life.

Q Is there anything that has surprised you subsequent to graduation?

A Tuomas and I recently had the opportunity to substitute a couple of classes at ICP (in the General Studies and MFA programs), and it was both humbling and gratifying to see that the students were eager to hear from us, share work, discuss ideas, and know what we had been up to since leaving the program. ICP is a small, tight-knit community with global reach, and I hope to continue to stay involved in whatever capacity I can.

Q What would you say to people contemplating applying to the program?

A I think first of all you have to look squarely at the cost of tuition. Like it or not, student loans are a reality for most of us and living with this is a choice that needs to be fully considered. I would encourage prospective students to attend MFA open studios, and to talk to current students, who are likely the most accurate barometer of the program's strengths and weaknesses. Lastly, be certain that an MFA is the right choice for you. Unlike other fields of study, in all likelihood a master's in art will neither validate your work nor make you more attractive to employers. Its real value is harder to quantify—it allows you to redefine your position, as a maker, in the world.



/Cory Arcangel
Artist/Internship Host

/Daniel Temkin
MFA12

Daniel Temkin



How would you describe your internship experience in the MFA program?



I came to ICP interested in both photography and new media—since the program emphasizes photography, I wanted to break away from that for the internship. Cory was my first choice as the artist to intern for—I’ve been a fan of his work for a long time—so I was thrilled he was able to work with me. The first assignment he gave me was a research and coding project to help keep one of his earlier projects alive—it was exciting to help preserve a project I knew well. From there, I did a variety of tasks. The most interesting was performing initial technical research for projects Cory was still formulating, giving me a chance to see how he felt out new ideas. I also photographed his sculptural pieces—many of these were new for me, and I ended up writing about one of them in my thesis. Some assignments were more mundane: running errands or transcribing long recordings. But when the work was more monotonous, it often presented time to chat with Cory, about art and music. He also gave feedback on some of my work, sometimes pointing me to source material I hadn’t considered. All around it was a great experience, and I elected to intern for Cory again in my second year.

Cory Arcangel



What was the day-to-day experience of working with your intern, Daniel Temkin?



Daniel Temkin’s internship at my studio was great. I tailored tasks to his uniquely diverse skill set: photography *and* computer programming. To have someone in my studio who is well versed in both of these fields was a dream. For example, I recently started making sculptures, and, having never really done that before, I had no idea how to document them—I am a klutz with cameras. But Daniel was able to take photographs of the works for press and for my archive. As for computer programming, Daniel had the task of learning how to program a SONY AIBO robotic dog—an obscure piece of obsolete robotics. My most enduring image of Daniel’s time in my studio is him working on this tiny robotic dog and teaching it to do things like sit and lie down. This was a task that would be Greek to anyone but an experienced computer programmer. I should also mention that, beyond doing invaluable work, Daniel was a pleasure to spend time with. We had many conversations about things outside the scope of my studio, including about Daniel’s own work. An example of which, his *Internet Directory*, still sits next to me, on display in my studio.



Chair

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

Core Faculty

- | | |
|----------------------|----------------------|
| Erin Barnett | Marvin Heiferman |
| Elizabeth Brown | Justine Kurland |
| Jean Marie Casbarian | Joshua Lutz |
| David Deitcher | Christopher Phillips |
| Deirdre Donohue | Victor Sira |
| Edward Earle | Carol Squiers |



© Winona Barton-Ballentine MFA13

RESIDENT ARTIST PROJECTS AND CRITIQUE FACULTY

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

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

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

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

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

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

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

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

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

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

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



SCHOOL

Designed by Gensler, a distinguished New York–based firm, the ICP School is a spacious, 27,000-square-foot facility located beneath an expansive plaza in Midtown Manhattan. Among the building's architectural highlights is a striking glass pavilion entrance on its plaza. The facility features state-of-the-art classrooms and black-and-white and color lab spaces; digital labs with resources for multimedia, digital photography, and video editing and production; and a professional shooting studio. The space also accommodates administrative offices, the Library, a student lounge, and the Education Gallery.

ICP's educational initiatives are divided into three areas: the School, Public Programs, and Community Programs. The School presents a year-round selection of continuing education classes that are described in the ICP Programs Guide. In addition to the ICP-Bard Program in Advanced Photographic Studies, ICP offers One-Year Certificate Programs (SEE PAGE 33).

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. The Photographers Lecture Series invites prominent and emerging photographers to present their work and to share ideas and concerns about the medium. Other seminars, symposia, and panel discussions feature the foremost artists, critics, scholars, and historians working today.

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

DIGITAL MEDIA LAB

The ICP Digital Media facility features state-of-the-art computer equipment designed for high-end digital image production. The lab contains a network of 65 Intel Mac Pro workstations, providing each student with no fewer than 3GB of RAM, 24-inch Eizo Coloredge CG243W LCD monitors, a CD/RW/DVD-R/RW disk drive, and high-speed Internet access. Film scanners include: Nikon Super CoolScan LS5000, LS9000, and Hasselblad 646, X1, X5. Flatbed/transparency scanners include: the Epson Perfection V700, V750, 1600, 2450, 3200, 4990, and a Microtek 1800f for 8.5x11; the Epson 10000 XL and Microtek 9800 XL are available for 11x17 flatbed scanning. Each workstation is equipped with an Epson Pro 3880 inkjet printer. Additionally, there is a Hewlett-Packard 4200N laser printer, a Xerox Phaser 8570 color laser printer and a Xerox Phaser 7760 12x18 color laser printer. The digital media facility houses a variety of archival large-scale inkjet printers, including the Epson 7880, 7890, 9880, 9890. Digital SLR cameras include the Canon Rebel XSI, Pentax K7, and Pentax KX and are available to students enrolled in Photography I: Digital courses. Digital audio recorders include the Zoom H4 and H2. Video-enabled DSLR cameras and Camcorders are available for students enrolled in digital video classes. Microphones, headphones, card readers, X-Rite EyeOne Pro Spectrophotometers, and X-Rite EyeOne Display Colorimeters are used for calibrating workstations. Software includes: Adobe Photoshop CS6, Illustrator CS6, and InDesign CS6; Adobe Lightroom 4, Adobe Dreamweaver CS6, Fireworks CS6, Flash CS6, Apple Final Cut Pro X, Apple Final Cut Studio 3, iLife 09, iWork 09, Sound Slides, Microsoft Office 2011, Vue Scan, and Eye-One Match3.



ABOVE AND OPPOSITE © Lavonne Hall/ICP Staff

PHOTO LAB

ICP's Photo Lab is designed for efficient printing and processing, with 64 individual enlarger stations and a wide selection of film and paper chemistry. Our black-and-white labs can produce prints up to 20x24 inches and mural size. The color facilities feature state-of-the-art equipment for negative printing and viewing. The color lab includes a Kreonite KM-4 automated processor and LPL 4x5 dichroic enlargers with all necessary accessories. The printing areas, incorporating color-corrected lighting and a large GTI viewing box, allows 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 VHS, DVD, CD, notebook computers, portable drives, and video and audio equipment.

Photo Lab facilities include the following for student use:

- Two large teaching laboratories for black-and-white printing
- One teaching laboratory for color printing
- An automated color print processor
- Facilities for the production of alternative process images
- A spacious film development lab with a separate sheet film lab and two loading rooms
- Print washing, toning, and drying areas meeting archival standards
- A professional shooting studio with multiple seamless racks and digital projection
- Four semi-private black-and-white labs, available for exclusive use by full-time students
- A post-production area for print finishing, matting, heat mounting, cutting, and other activities
- A copy stand and lights with a dedicated copy camera kit.

EQUIPMENT

The ICP Equipment Center offers access to a full line of analog and digital cameras, as well as lighting, audio, and visual equipment:

- 35mm film cameras: Leica, Nikon, Canon, Voigtlander, and Contax
- Medium-format film cameras: Hasselblad, 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: Leica M8, Canon 5D, 5D Mark II and III, 1D Mark IV, 7D, 1Ds Mark II, Rebel XSi, Rebel T2i, Pentax K7, K5, and Kr
- Continuous lighting: Arri and Lowel
- Strobe lighting: Profoto
- On-camera flashes: Quantum, Vivitar, and dedicated flashes for Canon and Nikon
- Video cameras: Canon XH-A1 and Vixia
- Digital audio recorders: Zoom H4, H2, Marantz
- Audio accessories: shotgun mics, omni-directional mics, DSLR on-camera mics

LIBRARY

The Library provides research and informational resources for the Museum and the School, including published works in more than a dozen languages and ephemera files. Holdings include the gifts of ICP founder Cornell Capa, documentary photographers David Douglas Duncan and Andreas Feininger, and resources related to ICP's exhibitions and education programs. The Library's collection comprises more than 22,000 volumes and 50 periodical titles, including monographs, monographic series, artist books, serials, museum and collection catalogues, biographies of photographers, critical editions of the writings of photographers and photography historians, anthologies of documents, facsimiles, technical and instructional manuals, and published and unpublished items, including clippings, visual resources, and exhibition and promotional material on more than 2,500 photographers and institutions.

MFA STUDIO SPACE

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

MUSEUM / COLLECTIONS

A leader among arts organizations throughout the world, the International Center of Photography strives to produce exhibitions that reflect the depth and scope of the photographic medium. In a multilevel gallery space and in traveling exhibitions, ICP presents a wide range of critically acclaimed shows that are relevant to our times. Exhibitions are accompanied by a variety of educational components, including public panel discussions, lectures, weekly gallery talks, brochures, catalogues, and free gallery tours for school groups.

ICP's archive of photographic images includes more than 150,000 photographs—dating from 1839 to the present—by some 1,000 internationally recognized photographers. From the definitive Weegee Collection to the Daniel Cowin Collection of African American History, ICP's holdings are a vital resource for students, scholars, educators, and the general public.

THE RITA K. HILLMAN EDUCATION GALLERY

The Rita K. Hillman Education Gallery exhibits the work of full-time students, alumni, and faculty. The gallery also provides iMac computers and a comfortable work space for students to review works-in-progress and to relax.

FULL-TIME CERTIFICATE PROGRAMS

ICP offers two One-Year Certificate Programs for intermediate- and advanced-level photographers: General Studies in Photography and Documentary Photography and Photojournalism. 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 One-Year Certificate 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.

Through the ICP-Bard partnership, ICP's One-Year Certificate Program in General Studies offers an option track of an advanced visual studies curriculum to approximately 50 national and international undergraduate students per year. Students accepted into the program have the option of receiving 32 college credits for successful completion of yearlong course work, or 16 credits for the fall semester only.

Documentary Photography and Photojournalism |

This One-Year Certificate Program provides 35 students the opportunity to investigate the role that photojournalists and documentarians play in today's world. On a weekly basis, faculty and visiting journalists discuss subject matter, approach, and political and social concerns. These themes are

coupled with instruction in light, color, and concept. In addition to pursuing personal essays, students explore the history of the medium, learn about various strategies for publication, and engage in internships with photographers, newspapers, magazines, and agencies.

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. Tours, workshops, and partnerships with schools and community centers make the medium more accessible to visiting youth and adult groups, families, K-12 students, college and graduate students, senior citizens, and the disabled. Intensive, multiyear partnerships bring ICP resources, expertise, and teaching artists directly into elementary, middle, and high schools, community centers, and other cultural institutions in New York City.

A new series of classes invites teenagers to explore the creative possibilities of the medium and master photographic techniques in ICP's facilities. An internship program enables motivated teenagers to advance their study of photography and prepare for their next step to college or work in the field. By creating opportunities for photographic expression, ICP enables individuals of all ages and backgrounds to explore photography as a way of understanding themselves and the bonds that form a community.



© Cian O'Donoghue MFA13

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

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

ACCREDITATION

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

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

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

EDUCATIONAL RIGHTS AND PRIVACY ACT

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

NOTICE OF NONDISCRIMINATION

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



© Thomas Korpjääkko MFA'10

INTERNATIONAL CENTER OF PHOTOGRAPHY

Mark Lubell, Executive Director

Graduate Committee

ICP

Phillip S. Block, Deputy Director for Programs and Director of Education

Suzanne Nicholas, Associate Director of Education

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

BARD

Norman Batkin, Vice-President and Dean of Graduate Studies

Arthur Gibbons, Chair, Milton Avery Graduate School of the Arts

Stephen Shore, Director, Photography Program

Board of Trustees

Caryl S. Englander, Chair

Bicky Kellner, Vice Chair

Gayle G. Greenhill, Chair Emerita

Jeffrey A. Rosen, President

Stephanie H. Shuman, Executive Vice President

Frederick Sievert, Executive Vice President

Renee Harbers Liddell, Vice President

Almudena Legorreta, Vice President

Samuel L. Milbank, Treasurer

Peggy Anderson, Secretary

Michael A. Clinton

T. J. Gottesdiener

Douglas Hansen

Sue Hostetler

Bob Jeffrey

Karl Katz

Ellen Kelson

Andrew E. Lewin

Raymond J. McGuire

Scott Mead

Fabian Onetti

Pat Schoenfeld

Jon D. Smith, Jr.

Marshall Sonenshine

Janice B. Stanton

Stefano Tonchi

Diane Tuft

Lois Zenkel

Honorary Trustees

Douglas D. Durst

Nina Rosenwald

Arnold Sagalyn

Sandra Weiner

Founding Director

Cornell Capa (1918-2008)

BARD COLLEGE

Senior Administration

Leon Botstein, President

Dimitri B. Papadimitriou, Executive Vice President

Michèle D. Dominy, Vice President and Dean of the College

Mary Backlund, Vice President for Student Affairs and Director of Admission

Norton Batkin, Vice President and Dean of Graduate Studies

Jonathan Becker, Vice President and Dean for International Affairs and Civic Engagement

James Brudvig, Vice President for Administration

John Franzino, Vice President for Finance

Susan H. Gillespie, Vice President for Special Global Initiatives

Max Kenner '01, Vice President for Institutional Initiatives

Robert Martin, Vice President for Academic Affairs and Director of The Bard College Conservatory of Music

Debra Pemstein, Vice President for Development and Alumni/ae Affairs

Graduate Committee, Milton Avery Graduate School of the Arts

Arthur Gibbons, Chair

Norton Batkin, Vice President and Dean of Graduate Studies

Fia Backström

Sadie Benning, MFA '97

Anselm Berrigan

Taylor Davis, MFA '98

Bill Dietz

Kenji Fujita

Ann Lauterbach

Zoe Leonard

Les LeVeque

Eileen Quinlan

Marina Rosenfeld

Amy Sillman, MFA '95

Stephen Westfall



2015–2016 ACADEMIC CALENDAR

2015

JANUARY 16	APPLICATION DEADLINE
JANUARY 1–MARCH 13	FILE FOR FAFSA
AUGUST 24	FALL SEMESTER BEGINS
DECEMBER 21	FALL SEMESTER ENDS

2016

JANUARY 18	SPRING SEMESTER BEGINS
MARCH 26–APRIL 3	SPRING BREAK
MAY 20	COMPLETION OF FIRST YEAR
MAY 28	COMMENCEMENT

PLEASE NOTE: Dates are subject to change.

ADMISSION APPLICATION INSTRUCTIONS

The Application Deadline is:
January 16, 2015.

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

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

For information on how to apply via mail, please call 212.857.0006 or email fulltime@icp.edu.

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

- A portfolio** consisting of 20 images. Each image should be a jpeg not exceeding 5MB and no larger than 1280x1280 at 72ppi.
- Résumé or C.V.**
- Three letters of recommendation** attesting to the applicant's personal and artistic strengths. These individuals should be conversant with the applicant's work and may include professionals who are practicing or teaching in the field of photography, as well as arts professionals in general.
- Transcripts** of all undergraduate and graduate work, to be sent directly from all institutions attended to ICP's MFA Admissions. You may upload a copy of your transcripts to your online application.
- A one-page **Statement of Purpose**, of no more than 500 words, describing your reasons for applying to the program and elaborating on the influences on your work and its current direction, as well as your interests and research.
- TOEFL scores** (if English is not your first language).
- \$100 Application Fee.**

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

International or out-of-town applicants may request a phone or Internet interview. These interviews may be accompanied by an original portfolio that must arrive before the interview. Please provide return shipment payment. All phone and Internet 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 A.B., B.A., B.S., or B.F.A. 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 2015–2016	\$34,063
ICP Center Fee: Includes Lab/Graduation	\$2,700
Semester Registration Fee: two times per year	\$100
Application Fee	\$100
Bard Health Insurance (request packages available)	TBD

Accepting admission to the ICP–Bard MFA Program must be received in writing by the date specified on the Letter of Acceptance sent to the applicant by the Admissions Committee and must be accompanied by a nonrefundable tuition deposit of \$500 (USD). Make deposit payable to International Center of Photography, in the form of cash, credit card, bank wire transfer, U.S. money order, or U.S. cashier's check, issued from or authorized by a U.S. branch bank.

The deposit reserves the student's place in the ICP-Bard MFA program and will be applied to the fall semester tuition invoice. Tuition and fees are the same for domestic and international students. Students will have the option of paying tuition and fees for the academic year either in-full by August 3, 2015, or in two installments: August 1, 2015 (fall term), November 2, 2015 (spring term).

PLEASE NOTE: Tuition and fees are subject to change and may increase from year to year. For current information on program costs, please see the Admissions section of our website at www.icp.org or call the Bursar at 212.857.0078.

PLEASE NOTE: Students may not attend classes if their tuition and fees have not been paid in full unless authorized in writing by the Associate Director of Education.

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

REFUND POLICY

FALL TERM
100% refund: withdrawal 14 days prior to the first day of the term.
80% refund: withdrawal 7 days prior to the first day of the term.
70% refund: withdrawal 7 days after the first day of the term.

ALL OTHER TERMS

90% refund of the term balance due, for withdrawal 14 days prior to the first day of the term.
No refund or credit will be given within 13 days of the first day of the term.

Application, registration, annual lab fees, and tuition deposits are **nonrefundable**.

PLEASE NOTE: The first day of the fall term is Welcome Day. All other terms commence on the first day classes begin.

No refund is issued for cases of suspension or expulsion.

Requests for refunds must be submitted in writing and dated. Postmarks determine eligibility for a refund. Written refund requests can be submitted to: Bursar, Education Department.

FINANCIAL AID AND TUITION ASSISTANCE PROGRAMS

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

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

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

Scholarships | ICP scholarships are made possible with generous support from many private donors. A limited number of named scholarships are available to full-time students. Award amounts vary year to year.

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

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

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

Work Study | On the first day of the academic year, students are given a directory of institution-wide ICP work-study opportunities. Students contact departments in which they are interested, and schedule meetings where they communicate applicable skills and their academic schedule. Work-study opportunities are awarded in the following ICP departments: Exhibitions, Digital Media Lab, Community Programs, Library, Community Engagement, Audio-Visual Post-Production, and the Teaching Assistant Program. ICP-Bard MFA students receive tuition reduction at a maximum of \$1,200 per academic year. MFA students are able to work up to 60 hours per semester for up to \$600 in tuition reduction per semester.

GRANT / FELLOWSHIP INFORMATION

The following resources are for informational purposes only. ICP does not endorse any of these sites as potential sources of grants or other funds.

- <http://www.nyfa.org/>
- <http://foundationcenter.org>
- <https://www.theartlist.com/index.php>
- <http://thewellspoint.com/about/resources-grants-and-fellowships/>
- <http://www.artspire.org/>
- <http://www.fastweb.com>

INTERNATIONAL GRANT / FELLOWSHIP INFORMATION

The following resources are for informational purposes only. ICP does not endorse any of these sites as potential sources of grants or other funds.

- <http://www.iefaf.org>
- <http://bakercharitabletrust.org/>
- <http://foundationcenter.org/>
- <http://www.soros.org/grants>

LIVING EXPENSES

New York is a very expensive city. ICP recommends that students budget their finances wisely. Students need to account not only for their tuition and lab fees, but also their living expenses. Monthly expenses include rent, utilities, gas, electricity, telephone, food, transportation, photographic materials, equipment, books, entertainment, and miscellaneous expenses. Average living costs for a 10-month academic year are estimated below. This is a modest, “no extras” budget. It does not include items such as health insurance or unforeseen emergencies, for example. It is highly recommended that students budget at least 10 to 20 percent more than the listed costs.

Average Living Costs (for 10-month academic year)

Housing and utilities	\$12,000
Food	\$5,000
Personal items and clothing	\$3,000
Local transportation	\$1,300
Books and photographic materials	\$6,500
.....
Total living costs	\$27,800

INTERNATIONAL STUDENTS

ICP welcomes applications from international students and is authorized by the Student and Exchange Visitor Program (SEVP) run by U.S. Immigration and Customs Enforcement (ICE) to enroll non-immigrants as full-time students with F-1 Student Visa status. The academic requirements and tuition fees are the same for international and domestic students.

Prospective F-1 international students must apply for and receive a Form I-20 in order to apply for an F-1 Visa. The Form I-20 is defined by the U.S. Department of Justice (USCIS) as the Certificate of Eligibility for Nonimmigrant Student Status for Academic or Language Students. A Form I-20 tells the U.S. government that you are eligible for F-1 student status. It certifies that: (1) you meet our admissions requirements; (2) you will pursue a full course of study; (3) you have proved to us that you have enough money to study and live in the U.S. without working illegally or suffering from poverty.

International students will use their ICP-issued Form I-20 to apply for an F-1 Student Visa. ICP will provide detailed instructions on how to apply for your F-1 Student Visa and on how to successfully enter the country.

Please call 212.857.0068 for the Form I-20 Instructions and the Form I-20 Application, or download the materials at www.icp.org/school/international-students. You may also complete your I-20 Application online at www.icp.slideroom. You should apply for your Form I-20 as soon as possible or at the time of application to the program.

POST-COMPLETION OPTIONAL PRACTICAL TRAINING

Optional Practical Training (OPT) is off-campus employment authorization that lets F-1 students acquire work experience in their major field of study. F-1 students are permitted a maximum of 12 months of full-time employment for each higher educational level pursued in the U.S. OPT may be used during or after studies. Students may work for any employer, anywhere in the country. ICP encourages all of its graduates to apply for Optional Practical Training. Students will be sponsored by ICP during their time on OPT and assisted through the application process.



The ICP-Bard MFA Program in Advanced Photographic Studies 2015–2016 catalogue is published by the International Center of Photography.

Design: Molly Spindel, New York
Printing: Prestone, New York

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

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

ENGLISH-LANGUAGE REQUIREMENTS

All applicants must possess oral and written proficiency in the English language. International applicants whose native language is not English must provide evidence of English-language proficiency at the time of application. Official TOEFL (Test of English as a Foreign Language) or IELTS (International English Language Testing System) scores should be submitted directly to the Admissions Department.

Scores must arrive by the application deadline in order for admissions decisions to be finalized.

TOEFL

Email: toefl@ets.org

Web: www.toefl.org

Phone: 1.800.468.6335

ICP TOEFL code: 8475

Score Requirements: Internet-based test: 90

IELTS INTERNATIONAL

Email: ielts@ieltsintl.org

Web: www.ielts.org

Score Requirements: Academic test: 7.0

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

FOR MORE INFORMATION ABOUT THE MFA PROGRAM, CONTACT:

Full-Time Programs

ICP Education Department

fulltime@icp.edu

Telephone: 212.857.0006

Fax: 212.857.0091

www.icp.org

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.

© Boots Levinson PJ09

 International Center of Photography

1114 Avenue of the Americas at 43rd Street

New York, NY 10036

Tel 212.857.0001

Fax 212.857.0091



International Center of Photography

1114 Avenue of the Americas

New York, NY 10036

www.icp.org

NON PROFIT ORG.

U.S. POSTAGE

PAID

NEW YORK, NY

PERMIT NO. 7289