

# MFA Photography, Video and Related Media

[www.sva.edu/grad/photovideo](http://www.sva.edu/grad/photovideo)

- ▶ **Wide range of courses in traditional and digital photography, video and computer-based art**
- ▶ **Understand the technology, history, criticism and professional practice for success in a competitive world**
- ▶ **Faculty, lecturers and mentors chosen from the rich pool of New York City's art world will inform your studies and become your network**

The mfa Photography, Video and Related Media Department is dedicated to the creative practice of the lens-based arts. Noted as a top-tier program in U.S. News & World Report, our educational goals attract fine art students with diverse backgrounds from all corners of the world. Whether in documentary video, tableau photography, installation and conceptual art, or real-world-witness photography, the department's renowned faculty actively engages students in contemporary and responsible creative initiatives. Our wide range of courses, personalized attention and expansive curriculum allows each student to understand the technology, history, criticism and professional practices for success in a competitive world. From the traditional practices of photography and the moving image to the virtual realm of the circuit, we offer students the opportunity to pursue their specific interests with intense fundamental critique. Our program also includes a three-year option for non-fine arts baccalaureates needing additional courses to strengthen their studio work in order to matriculate into the two-year degree program.

Located in the heart of the art world, our program draws on all of the energies and opportunities available in vibrant New York. The galleries, museums, performing arts and related agencies are active resources in our teaching, and we enlist the best talents as members of our distinguished faculty and as advisors, mentors, and lecturers. From 20th-century masters, such as Saul Leiter, to the contemporary video artist Paul Chan, to our own celebrated alumna Vera Lutter, the list of visiting artists builds a creative and professional network that supports our students upon graduation and informs their studies.

Now in its 20th year, the program was founded as the first masters program engaging digital photographic practice and is now a premier fine arts program. Graduates of the program have flourished as exhibiting artists, journalists, commercial and documenting artists, curators, scholars and teachers. We believe that photography is the universal matrix for documenting the world. The complexities of 21st-century cultural relationships—between and amongst photography, video, communications, sciences and the humanities—require examination and analysis in order to produce original imagery. It is the exploration of these relationships that the program strives to cultivate. We provide the critical thinking and rigor necessary for students to expand their ideas and make notable contributions to the larger visual culture. Our mission is to challenge students to define their work by bearing witness, giving testament and observing the social issues and concerns of our time.

**Charles H. Traub, chair**



# From Thesis to Published Page

Alumni Profile:  
Thomas Holton

\* Photographer Thomas Holton (MFA '05) received acclaim for his "Lams of Ludlow Street" project. Here, Holton is perched on the rooftop of an apartment building on Ludlow Street in New York's Chinatown, where the Lams reside. It's an angle he used frequently over the span of several years.



\* Holton worked hard to earn the trust of his subjects—shooting over a period of three years—in order to capture them in such an intimate environment. Here, he shoots Steven Lam, the father of the family.

\* **For emerging artistic talents, the connections they make in school are vital.**

Case in point: Thomas Holton, a Manhattan native, worked as a photography assistant for years before he discovered the Photography, Video and Related Media program at SVA. “I didn’t even know you could get an mfa in photography,” he jokes. Since graduating in 2005, he’s now represented by the local Sasha Wolf Gallery in Tribeca and has been widely published.

**HOW INFLUENTIAL HAVE THE FACULTY BEEN IN YOUR BURGEONING CAREER?**

I still consider Charles Traub, the department chair, my mentor. He got me to focus on what I was doing, and why I was doing it. We met last week, just so I could pick his brain about what it takes to get a book published. He’s a wonderful person to bounce ideas off of. I can also show him my new work; it’s invaluable to have someone who can give me feedback. In that respect, he’s helpful both professionally and creatively. It’s positive but honest criticism.

**HOW DID YOU LAND YOUR FIRST BREAK?**

My thesis project, “The Lams of Ludlow Street,” which documents the crowded apartments of Chinatown residents, was published in Aperture magazine. Yolanda Cuomo, an art director there, had taught my book design class. We made a handmade book of our work for the thesis show. She invited the editor of the magazine to see the work, and that’s how I got noticed. So only two months after graduating, I got the call that they wanted to publish it. I was flabbergasted.

**HOW DID YOU DEAL WITH CRITIQUES IN THE PROGRAM?**

I studied anthropology in undergrad, so I never studied art or earned a bfa before entering the program. Since I was self-taught, I was always stuck in a creative bubble before entering SVA. You always think your work is good when no one else is viewing it independently. But now that I’m out of school, I don’t get critiqued as much anymore. I’m back in my bubble. That’s why I continue to see Charles once a year. I now teach at ICP and a private high school, so I’m getting to do a little gentle critiquing of my own. Naturally it’s not the same, but I’m getting my students to articulate about their work. It’s a way of forcing them to speak.

**LOOKING BACK, WHAT WAS THE MOST IMPORTANT THING YOU LEARNED WHILE IN THE PROGRAM?**

Keep making work. I always try to remember why at age 15 I first picked up a camera and started shooting in the first place. To me, you have to be true to the work and not worry about critical reaction. I believe that good work will eventually be seen.



\* The MFA Photography grad even invited the Lams to his wedding in 2007. The Lams' daughter, Cindy, was the flower girl. As it turns out, Holton's close friend and fellow SVA alumna, Rachel Papo (MFA '05), took the photo.



**Opening Night**

On the right, one of the images from Rachel Papo's project "Desperately Perfect," a chronicle of young Russian ballet students, can be seen at the opening of Papo's show at the ClampArt gallery in Chelsea.



\*.....  
Papo (seen on the top left, signing a catalogue) is an Israeli photographer who graduated from the program in 2005, this exhibition also included work from her project "Serial No. 3817131," which captures the lives of teenage girls that enter compulsory military service in her native country.

✧ chair interview

# Charles H. Traub



“Photographic education only matured about 30 or 40 years ago, but at this point I think we’re one of the most mature programs of its kind in the world.”



“We’re in our 20th year,” says Charles Traub, “but we’re still a forward-thinking department. When David Rhodes first called me into his office and showed me the original plans for the department, I suggested revising them straight away, because I understood that photography was going to be a digital medium. In fact, one of the great strengths of the school in general has been David’s recognition of the power of the computer. That’s been influential since early on. So, we became the first department anywhere to really embrace digital photography, hence ‘related media.’”

“I remember that once, shortly after Photoshop had been introduced, James Bailey came in,” Traub relates. “He was one of the pioneers of parallel computing at mit. He asked the audience how many people knew Photoshop, and no one did because it had only been out a year or so. He claimed that all creativity would be connected to Photoshop before too long. That shook the audience, but the rest is history. We’re a digitally minded culture, and this program has acknowledged that since day one.”

“That said,” Traub continues, “the primary focus is still the lens. The issue is what can be said with the lens through new media. Still, the history of photography, the history of art, and theories and issues in creative practice are also at the core of what we do. We try to get each student to think about and with the camera and what they can say with it. Students must understand that artmaking is about ideas, not careerism. And when they leave, they’re really educated people, regardless of whether they want to be artists, documentarians, or commercial photographers.”

“The department is large,” Traub explains, “though a third of our students are Graduate Students at Large, a three-year program that allows them one year to make up specific undergraduate work. Many of them end up being among our most talented and developed graduates. Our graduates have been immensely successful, especially over the past ten years. We have produced some wildly successful editorial, social documentary, video and commercial artists. There are also a great number of our graduates showing at major galleries in Chelsea and venues throughout the world. Photographic education only matured about 30 or 40 years ago, but at this point I think we’re one of the most mature programs of its kind in the world.”

“Over 30 years,” Traub points out, excitedly, “we’ve also had an amazing list of teachers. There’s really no one teaching here who isn’t a world-class artist or photographer. In the course of a week, more talent comes through our doors than comes through most other schools in the country in a year. This semester alone we’ve had Paul Chan, Saul Leiter, Vera Lutter.... Today we had Adou, a rising star of Chinese photography. That just happened out of the blue. And Lorna Simpson’s coming tomorrow. I field four or five calls a week from well-known people asking to teach. I could have my pick, but I also have a loyal, committed, first-rate faculty.”

You're going to be busy here. Whether it's the beginning of the week, middle, or the end, you will thrive in the vigor that is creative New York. Lectures, fellow students, exhibitions, faculty, and the "scene" itself are all a part of your education and New York's energy is your stimulus. The MFA Photography, Video & Related Media Department is one of the lens-arts' world hubs, and all of its traffic is your classroom.

## On any given day...



**10am** Charles Traub meets with **Adam Bell**, Student Advisor, to discuss thesis advisors: **Tina Barney, Elisabeth Biondi, Elinor Carucci, James Casebere, Kevin Cooley, Nancy Davenport, Mark Dion, Sally Gall, Simen Johan, Ken Kobland, Brian Palmer, Jennifer Reeves, Kathy Ryan, Alec Soth** and **Silvio Wolf**.

**10am – 1pm** **Chris Callis**: Laws of Light. Class discussion and demonstration about topics of his upcoming book about lighting history. **Suzanne Anker**, Chair, BFA Fine Arts: **Photography and the Visual Arts after 1960**.

**noon** **Randy West**, Director of Operations, meets with **Bill Hunt** from **Hasted Hunt** to discuss future lectures about professional opportunities for graduating students. **Charles Traub** has a lunch meeting with **Bob Shamis**, former curator at the **Museum of the City of New York**, to discuss a proposed course about New York City as subject.

**1:30 – 3pm** Visiting Artist Lecture: **Sze Tsung Leong**.

**3 – 6pm** **Penelope Umbrico**: First-Year Critique. **Charles Traub** visits the class to see new student work. Students plan to attend the **Luigi Ghirri** opening at **Aperture** on the following evening.

**6pm** **Sarah Silver** meets with students for instruction with large-format digital back. **Chris Callis** offers an additional workshop in Lightroom for students.

**6 – 9pm** **Robert Bowen's** Digital Design Class, tonight's session working with 3D imaging.

**7:30 – 9pm** Visiting Lecturer, **Vladimir Kupriyanov**: faculty member of the **Moscow School of Photography**, discusses Russian photography in the 1980s and after the fall of communism.

**8pm** **Charles Traub** has dinner with **Reeves Lehmann**, chair, Film and Video and Animation, to discuss a forthcoming Q&A with **Jessica Lange** regarding her new book and film history.

**Ongoing through the day** Thesis students submit final drafts of thesis proposals to Thesis Forms instructors, **Marvin Heiferman** and **Mark Stafford**; **Lynn Shelton**, alumna, submits film, **Humpday**, to **Sundance Film Festival**; **Brian Palmer**, alumnus, submits documentary film, **Full Disclosure**, to **Sundance Film Festival**; **Ellen Grenley**, internship coordinator at **MoMA**, inquires about students' availability for internships at the museum; **Mariko Takeuchi**, photography curator, confirms plans to visit the department as a **Fulbright scholar**; **Joshua Lutz** and **Alice Attie** phoned to inquire about teaching positions in the department.

**SVA Spaces**

A student sets up a shot in an SVA studio.



**The Program** ▶ The mfa program in Photography, Video and Related Media is dedicated to the creative practice of the lens-based arts, which includes video and computer-generated imaging. We encourage diversity in our student body, and welcome applicants from a wide range of educational and professional backgrounds. ¶ The program is designed for full-time study over a two- or three-year period. Degree candidates must complete at least 60 graduate credits and all course requirements, maintain a 3.3 grade point average and produce a successful thesis project in order to be eligible for degree conferral. Students proceed to each successive level of study based on yearly faculty assessments. Students personalize their program from a wide variety of electives. Certain courses in other SVA graduate departments are also available as electives to qualified students. ¶ **Two-Year Program:** The focus of the two-year curriculum is the required Master Critique course. First-year requirements include Introduction to Digital Imaging and at least three other academic courses chosen out of three subject categories: historical perspectives, criticism and theory, and contemporary issues. The video concentration requires digital workshops, advanced craft, a critique course and other electives. Second-year students are required to take Thesis Forms I and II and focus on completing their thesis in the spring. Entry to the second year is based on successful completion of all first-year requirements and a portfolio review. ¶ **Graduate Students at Large (GSAL) Program:** Each year, some students are offered admission to the program for three years of study, the first of which is a postbaccalaureate, or Graduate-Student-at-Large (gsal) year. Ideal for students who need or want preparation for the rigors of graduate school, the gsal year allows students to combine graduate and undergraduate courses in accordance with their needs and goals. gsal course schedules typically include: gsal Master Critique; Studio: Introduction to Digital Imaging I and II; and History of Photography. Electives may be chosen from a range of undergraduate course offerings as well as graduate-level electives for qualified students. Entry to the two-year program is based on the successful completion of all requirements and a review of work.

## Sample Program: Photography Concentration

### first year

FALL SEMESTER	CREDITS	SPRING SEMESTER	CREDITS
Criticism and Theory: Critical Reading	3	Contemporary Issues: Right Here, Right Now	3
Historical Perspectives: Photographic History and Museum Practice	3	Master Critique II	3
Master Critique I	3	Studio: Digital Imaging II	3
Studio: Introduction to Digital Imaging I	3	Studio: Looking Out	3
Studio: The Laws of Light and How to Break Them	3	Studio: Solving the Mysteries of Light	3

### second year

FALL SEMESTER	CREDITS	SPRING SEMESTER	CREDITS
Criticism and Theory: Technology of Ideas	3	Studio: Book Design for Photographers	3
Master Critique III	6	Thesis Forms II	3
Studio: Digital Design and Visual Effects	3	Thesis Project	9
Thesis Forms I	3		

## Sample Program: Video Concentration

### first year

FALL SEMESTER	CREDITS	SPRING SEMESTER	CREDITS
Criticism and Theory: Time Image Perception	3	Contemporary Issues: Moving Image	3
Studio: Digital Imaging I	3	Colloquia	
Historical Perspectives: The Lens and Visual Arts, 1950–1980	3	Contemporary Issues: Video Culture	3
Studio: Video Projects	3	Historical Perspectives: Issues in the Moving Image—A History of Hybrids	3
Studio: Video Techniques	3	Master Critique I	3
		Elective	3

### second year

FALL SEMESTER	CREDITS	SPRING SEMESTER	CREDITS
Contemporary Issues: Emerging Forms of the Image	3	Contemporary Issues: Photography and Film—A Practical Relationship	3
Master Critique II	6	Thesis Project	9
Studio: Video Postproduction	3	Elective	3
Elective	3		

## GSAL Program

FALL SEMESTER	CREDITS	SPRING SEMESTER	CREDITS
GSAL Master Critique I	3	Aesthetic History of Photography*	3
Modern Art Through Pop I*	3	GSAL Master Critique II	3
Social History of Photography*	3	Modern Art Through Pop II*	3
Studio: Introduction to Digital Imaging I	3	Studio: Introduction to Digital Imaging II	3
Studio Photography I*	3	Studio: Introduction to Video	3

\* Course offered through the Undergraduate Division

# Course Descriptions

## CONTEMPORARY ISSUES: EMERGING FORMS OF THE IMAGE

Even casual visits to galleries, museums, the Internet, indeed even the iPod, cell phone, or any number of visual distribution venues and devices make it evident that imagery—still and moving—continues to grow, change and adapt as readily in the 21st century as in the 20th. This course closely considers the history, forms and implications of these changes.

## CONTEMPORARY ISSUES: FIELDWORK I

This course is designed to assist students in photographing subject matter of contemporary concern for social, political and public issues. Students will be guided in developing a working methodology in acquiring background research and experience for involvement in extended photographic witness and observation of external social realities. Guest lecturers will address cultural, political and economic issues. Individually or in groups, students will work on unique topics for exploration, which imply an extended commitment to the documentary processes in their broadest definition.

## CONTEMPORARY ISSUES: FIELDWORK II—CONFERENCES AND SYMPOSIA

This course is designed to assist students in thinking about their work in relation to the subject of photography within larger contemporary social, political and cultural issues. An investigation of existent conferences and symposia will direct students in acquiring background research and developing conceptual frameworks that extend beyond their own practices. Students will explore how their work might fit into topics of a specific conference or symposia chosen by the student from the perspective of ongoing research and production in their own work. They will create hypothetical abstracts and presentations for the chosen topic with a goal toward participating in, and/or facilitating, future conferences and symposia. Working individually or in groups, students will attempt to define unique topics that imply an extended commitment to photographic practice in its broadest definition. Guest lectures will address the fundamentals of conferences and symposia and their value for artists/photographers, both as event, and as a process for the development of personal work.

## CONTEMPORARY ISSUES: THE LENS AND VISUAL ARTS—1980 TO PRESENT

In a media-driven society, what becomes a legend most? How do social factors, cultural institutions and consensus, as well as redefinitions of the functions of photography, video and the other visual arts, drive the interpretation and representation of images? This course will focus on the visual arts from 1980 to the present, explicating the integration of photography into the “mainstream” of painting and sculpture. Arranged as an investigation into contemporary issues, the pursuit of “aesthetic” identity will typically examine the changing status and means of image-making. Concepts to be explored are historical determinism, commodity culture, the blurring of boundaries, representations of memory, the clash of cultures, the new grotesque, the culture of the copy, public spectacle and private myth. The course’s intention is to demarcate the roles of the artist in the “real world” and the ways in which artistic practice is relevant to understanding the human condition.

## CONTEMPORARY ISSUES: MOVING IMAGE COLLOQUIA

This course will consist of professional presentations and workshops in topics that relate to the theory, development, production, postproduction and distribution of video. Visiting professionals will be an integral component of the course.

## CONTEMPORARY ISSUES: PHOTOGRAPHY AND FILM—A PRACTICAL RELATIONSHIP

The integral and increasingly fluid relationship between the photograph and the moving image in contemporary arts practice will be explored in this course. Special attention will be paid to the critical and historical discourses that have shaped cinematic and photographic practice and tradition. One stream of discussion will focus around the differences and similarities between pertinent construction and production issues in duration and non-duration based media: for example, image composition, the significance of editing and the treatment of time. The relevancy of these issues to each student’s work and artistic practice will also be addressed.

## CONTEMPORARY ISSUES: RIGHT HERE, RIGHT NOW

This course offers a forum to research and debate some of the pressing issues that affect contemporary photographers. Each week, we will concentrate on a question or a theme that is crucial to contemporary practitioners, such as: contemporary print aesthetics; the new color: the return of black-and-white; where has editorial gone?; the power of the edit; slowed down photography: roles of nostalgia in a digital era. Through lectures and readings, we will connect contemporary photography with historical precedents, and through discussions explore these connections to each student’s photographic practice.

## CONTEMPORARY ISSUES: VIDEO CULTURE

Students will be immersed in the modalities of video practice that have shaped currents in our contemporary cultures. Video’s dominant role in documentary and public dialogue, its antecedents in film histories, and its emergence as an art/installation and multimedia performance medium will be addressed. Drawing on screenings of video works and on artists’ writings, we will examine the many issues surrounding contemporary video-making. Questions to be raised include: Why make video? What is at stake in a particular video? Why make it this way? Where is it intended to be shown? Where will it in fact be shown? What are the expectations of the audience and what then is the strategy of the maker?

## CRITICISM AND THEORY: CONTEMPORARY CRITICISM

Designed to examine both general and specific areas of critical discourse, we will begin with the distinctions among commonly used terms such as “history,” “analysis,” “theory,” “criticism” and “critical theory” in broad, but grounded, terms. The course will also delineate the concepts of modernism and postmodernism by tracing the development of specific methodologies such as formalism, Marxism, semiotics, literary theory, structuralism and poststructuralism, deconstruction, feminism and psychoanalysis. There will be a focus on understanding the issues as an interrelated history of ideas.

## CRITICISM AND THEORY: CRITICAL READING

The format of this course combines reading and classroom discussions aimed at providing critical perspectives on the issues that inform the practice of contemporary art and photography. Readings will include texts by artists, writers and theorists of the past three decades that bear upon the practice of students’ art-making today. Students will be required to develop a framework from these readings that is relevant to their own objectives. Discussion will be based on interdisciplinary study, screenings and exhibitions.

## CRITICISM AND THEORY: TECHNOLOGY OF IDEAS

The history of technology is often presented as a progressive scheme inside an historical framework—the idea of technology as something that just keeps improving. This idea surfaces even in dystopic visions of the future, which project a society ruined by a dominant technology that is more advanced than ours. Our thoughts about technology mask the extent to which technology itself drives these ideas. This course will explore how we are subject to technology not so much physically (the slave of the machine, the prisoner in the Panopticon), as metaphysically, in the way we internalize and enact its ideas.

## CRITICISM AND THEORY: TIME IMAGE PERCEPTION

The “photographic” is not a category exclusive to photography; rather, it is a condition that appears in several genres and practices that involve imagery that embraces painting, film, video, photography and more recently “new” forms of digital media. Above all, it is connected to a visual field where actions include cutting, framing, stopping and expanding movement. This course will examine contemporary and historic works along with theoretical writings concerned with the aesthetic, social and psychological aspects of the “photographic,” both still and moving.

## HISTORICAL PERSPECTIVES: ISSUES IN THE MOVING IMAGE—A HISTORY OF HYBRIDS

“Cinema is truth 24 frames per second,” remarked Jean-Luc Godard, begging the question of whether truth is an attribute of fiction or documentary. Throughout his career, Godard has blurred the presumed boundaries between so-called “fiction,” documentary, ethnographic, pornographic and avant-garde films. His work will be central to this course, as will the films of Andy Warhol. We’ll also look at work by Chris Marker, Orson Welles, Haroun Farocki, Alan Clarke, Nick Broomfield, Jonas Mekas, Yvonne Rainer, Alain Resnais, Guy Debord, Werner Herzog, Jean-Pierre Gorin, Chantal Akerman, Robert Frank and Craig Baldwin. We will devote several weeks to contemporary moving-image works that deal with issues of diaspora and statelessness.

## HISTORICAL PERSPECTIVES: THE LENS AND VISUAL ARTS, 1950 TO 1980

The focus of this class is to map a history of contemporary art via issues in lens-based media. Photography has been central to the practice and theory of art since the 1960s; video since the 1970s. We will track some of the myriad ways that reproductive imagery and media have been incorporated into contemporary art since 1950, as well as the discourse around photographic reproduction that has been integral to postmodernism and poststructuralist theory. Artists whose work will be discussed include Robert Frank, Robert Rauschenberg, Andy Warhol, Diane Arbus, William Eggleston, Larry Clark, Ed Ruscha, Robert Smithson, Mel Bochner, Vito Acconci, Chris Burden, Martha Rosler, Hans Haacke, Adrian Piper, Christian Boltanski, Bernd and Hilla Becher, Gerhard Richter, Joseph Beuys and Mary Kelly, among others.

## HISTORICAL PERSPECTIVES: PAST TENSE, PRESENT TENSE—THEMES IN PHOTOGRAPHY

It’s a common act to compare the past with the present, but in photography it takes on special importance. In a sense, photography doesn’t have a past; it was born into an industrial world that most people on the planet now share. Technologically, it was complete almost immediately—daguerreotypes but no cave paintings, no primitivism, no battles over sacred and profane imagery. So we find deep consistencies in the outlook, techniques, assumptions and even the mysteries about photography. The questions Fox Talbot asked 150 years ago are still being asked by artists today, albeit in new languages. This course will help cure us of the myopia of the present with a longer view of photography’s evolution. By looking at a variety of topics—creative communities, the road, portraiture, landscape, the street etc.—we will explore the ways in which these perennial themes and subjects inform the past and present in a constant dialog. In addition to readings and discussions, guest lecturers will help us explore these topics from the perspective of their critical and professional experiences. In this course, we will look at the past with an awareness of other alternatives and learn to question the assumptions that may hinder us from appreciating the art that is emerging now.

**HISTORICAL PERSPECTIVES: PHOTOGRAPHIC HISTORY AND MUSEUM PRACTICE**

An examination of how museums collect, interpret and preserve photographs as art, artifacts and carriers of information. Topics will include: the evolution of the canon of photographic artists, which paralleled the growth of modernism between 1910 and the 1970s; the postmodern attack on the idea of a canon in the 1980s; the museums' varied responses to this attack in the 1990s. How have photography curators responded to critics, new scholarship, the escalating art market, and the shift within museum management toward marketing and entertainment? The search for answers includes examining a variety of exhibition catalogs and monographs on photographers such as Eugene Atget, Carleton Watkins, Berenice Abbott and Irving Penn, as well as thematic and multimedia exhibitions, including shows by museums and libraries. Three museum visits with curators and a tour of auction house previews are included.

**INTERNSHIP**

Students can gain valuable professional exposure and experience through an internship project with a professional sponsor or an employer. The department advisor and department chair can assist in locating internships that are compatible with each student's goals. To receive credit, students must get departmental approval in advance, begin the internship by the third week of the semester, and receive a positive evaluation from the sponsor/employer at semester's end.

**MASTER CRITIQUE I, II & III**

Group critique seminars are the focal point of student activity in any given semester. Guided by prominent figures in the visual arts, and assisted by their peers, students concentrate on producing a coherent body of work that best reflects their individual talents and challenges the current boundaries of their media.

**SEXUALITY AND REPRESENTATION SEMINAR**

An analytical approach, with Lacanian emphasis, to the voyeurism inherent in all photography. Readings, discussion and critique are involved in deciphering the influence of sexuality in image-making.

**STUDIO: BOOK DESIGN FOR PHOTOGRAPHERS**

The photographic book as a tool for visual communication is considered in this course, which seeks to elevate the image-maker's awareness of design issues through the process of creating a book. Starting with the subject matter and visual concept, the course will cover editing, photo sequencing and all aspects of design.

**STUDIO: DIGITAL DESIGN AND VISUAL EFFECTS**

An extension of the trompe l'oeil tradition in painting and set design, special effects involves suspending the disbelief of the spectator by tricking the eye. Students will learn to achieve seamless photorealistic effects, art-making bravura and inventive design strategies. Advanced technical issues will be demonstrated and students will be required to solve problems in image-processing and design. Skills will be taught in context with related contemporary cultural and art historical examples. Assignments are drawn from a wide range of visual effects areas, including type design, architecture, high-resolution retouching, photo-design, stereo imaging, matte-painting, anamorphosis, animation, image-warping, panoramic-panoptic viewing, package design and 3D computer graphics.

**STUDIO: DIGITAL IMAGING I & II**

These courses will explore the theory and practice of digital imaging. The fall semester will concentrate on the use of digital cameras and flatbed and film scanners; the enhancement of images for a variety of output options will be examined. Tonal and color correction, color management, restoration and retouching techniques will be addressed. The spring semester will explore creative masking and compositing techniques to make images from multiple files and sources. The print will be the primary focus. Working with outside graphic bureaus will be discussed.

**STUDIO: DIGITAL IMAGING I & II—MOVING IMAGE**

This course will explore the theory and practice of digital production and postproduction for the moving image. It will concentrate on specific applications including Apple Final Cut Pro, Adobe After Effects, DVD Studio and Adobe Flash, as well as on traditional and Web-based distribution strategies.

**STUDIO: THE LAWS OF LIGHT AND HOW TO BREAK THEM**

This course is an opportunity to learn the laws of light and to gain an appreciation of how important an understanding of light is to a photographer's process. We will begin with an exploration of the physics of light in order to explain its behavior. Sessions and assignments will teach students to approach every lighting experience with confidence. The purpose is to master these concepts and to ensure effective application of this knowledge. The ability to problem solve is a crucial element when faced with challenging lighting situations. Without this understanding, it is very difficult to move beyond obvious limitations. The ultimate goal is to be able to apply these concepts and then to see all the possibilities.

**STUDIO: LOOKING OUT**

When a generation of scholars and critics exposed the biases and dubious agendas of an earlier generation of celebrated photographers, writers, anthropologists and filmmakers, they turned the entire documentary pursuit on its head. Their assault may have dented our faith in the "absolute" truth of documentary work, but it does not diminish the importance of the pursuit. Since photographs are faithful depictions of what is in front of the camera as well as subjective abstractions, it becomes impossible to define exactly what a documentary photograph should be. Students will explore the process and possibilities of using the lens to observe, interpret and record the dynamic flow of people, places and events, and in so doing, they will define and refine their artistic voice. Black-and-white, color, still, video, digital, sound or word—students may use any media or approach that befits their subject and concept.

**STUDIO: SOLVING THE MYSTERIES OF LIGHT**

The goal of this course is for each student to develop a unique style. This will be achieved through discussions of photographs that students bring to class, along with an evaluation of how the lighting was achieved. There will be a lighting demonstration each session, based on student concerns. Students will also bring in photographs for which they want to emulate the lighting, along with sketches showing their best assessment of how the lighting was achieved. Through class discussion, new sketches will be developed. Assignments will be given based on the photographs brought to class and the revised lighting sketches that evolve.

**STUDIO: VIDEO POSTPRODUCTION**

How do we make a stream of audio and video material mean what we want it to mean? To what extent can we control its meaning? How much control does an artist want anyway? This course studies the grammar of image/sound sequence. There will be an equal focus on craft and critical issues connected with the practice of film and video editing. Some members of the class will work on a series of practical assignments designed to help them master established techniques as they develop individual styles and approaches; other students may be already working on projects that they wish to refine and develop in a postproduction environment. The course will be run in a critique/seminar fashion, with all students expected to participate.

**STUDIO: VIDEO PROJECTS**

While photography and video share many basic characteristics, they also differ in a variety of ways. For example, video is a time-based medium and an electronic technology; composition includes movement not only of the frame, but also within the frame; and the editing of images is central to the process. This course explores such considerations through assigned exercises and culminates in the production of two video projects during the semester.

**STUDIO: VIDEO TECHNIQUES**

Video is the medium of many and is a complex craft. It is demanding and constantly changing. While craft is often interpretive, it is also content-based and technical. This course focuses on craft aspects of cinematography, art direction, sound and editing. Sessions will center around demonstrations, lectures and screenings. Emphasis is placed on craft-specific assignments and critiques.

**THESIS FORMS I & II**

In the second year, students begin their thesis preparation by formulating the central ideas that will become their thesis project. Appropriate strategies for the form, presentation and distribution of these ideas will be considered. In a highly practical way, the course considers the history and features of various visual solutions available to photographic artists, depending on their audiences and goals. Books, exhibitions, installations, interactive presentations—the course helps students work through the questions each form raises to find appropriate answers for their own projects.

**THESIS PROJECT**

The thesis project represents a unique and original vision that furthers an understanding of creative visual expression. It is the culmination of the student's matriculation, suitable for public viewing, accompanied by written documentation that explains the historical precedents, evolution and generation of the project. Each student works in an integrated set of relationships with the Thesis Forms instructor, fourth-semester critique class and an outside advisor.

# Faculty

## Charles H. Traub, Chair

Principal, Charles H. Traub Photography; co-founder, here is new york; consulting photographic editor. Formerly, director, Light Gallery

**EDUCATION:** BA, University of Illinois; MS, Illinois Institute of Technology; University of Louisville

**REPRESENTED BY:** Gitterman Gallery, New York

**ONE-PERSON EXHIBITIONS INCLUDE:** Gitterman Gallery; Blue Sky Gallery; Light Gallery; Marcuse Pfeifer Gallery; Van Straaten Gallery; Art Directors Guild of New York; Visual Studies Workshop, Rochester, NY; Chicago Center for Contemporary Photography; Alan Frumkin Gallery; J.B. Speed Art Museum, Louisville, KY; Camera Work; Art Institute of Chicago; Hudson River Museum, Yonkers, NY  
**BOOKS INCLUDE:** Education of the Photographer, In the Still Life, In the Realm of the Circuit, An Angler's Album, Beach, The New Vision. Co-author, On the Edge: New York Waterfront; Italy Observed

**PUBLICATIONS INCLUDE:** Connoisseur, Fortune, U.S. News & World Report, Newsweek, Aperture, Afterimage, Popular Photography, American Photographer, The New Yorker

**AWARDS AND HONORS INCLUDE:** New York State Council on the Arts; Hendricks Foundation Award; Illinois Art Council; Manda Grant; Olympic Arts Organization Committee; Cornell Capa Award, International Center of Photography; Brendan Gill Award; Distinguished Service Award, Children's Aid Society; Municipal Arts Society

**WEB SITE:** www.charlestraub.com

## Suzanne Anker

Chair, BFA Fine Arts Department, School of Visual Arts; fine artist; critic

**EDUCATION:** BA, Brooklyn College; MFA, University of Colorado, Boulder

**PUBLICATIONS INCLUDE:** Art Journal; Tema Celeste; Seed; M/E/A/N/I/N/G; Leonardo; Nature Reviews Genetics; Update: New York Academy of Sciences magazine; co-author, The Molecular Gaze: Art in the Genetic Age

**GROUP EXHIBITIONS INCLUDE:** Smithsonian Institution, Washington, DC; P.S.1 Contemporary Art Center; Walker Art Center, Minneapolis; J. Paul Getty Museum, Los Angeles; Museum of Modern Art, Japan

## Shimon Attie

Fine artist

**EDUCATION:** BA, University of California, Berkeley; MFA, San Francisco State University; MA, Antioch University

**ONE-PERSON EXHIBITIONS INCLUDE:** Institute of Contemporary Art, Boston; Museum of Contemporary Photography, Chicago; Jack Shainman Gallery; Museum of Art at the Rhode Island School of Design, Providence; Cleveland Museum of Art; Numark Gallery, Washington, DC; Gallery Paule Anglim, San Francisco

**COLLECTIONS INCLUDE:** Museum of Modern Art; High Museum of Art, Atlanta; San Francisco Museum of Modern Art; International Center of Photography; Center for Creative Photography; Museum of Modern Art, Berlin; Corcoran Gallery of Art, Washington, DC

**PUBLICATIONS INCLUDE:** Sites Unseen: Shimon Attie—European Projects; The Writing on the Wall: Projections in Berlin's Jewish Quarter; Shimon Attie: Photographs and Installations; The History of Another: Shimon Attie

**AWARDS AND HONORS INCLUDE:** National Endowment for the Arts; Prix de Rome; Pollock-Krasner Foundation; Ministry of Culture, Berlin; New York Foundation for the Arts

## Matthew Baum

Photographer; co-founder, co-director, Visualife Photo Education Program, School of Visual Arts

**EDUCATION:** BA, Brown University; MFA, School of Visual Arts

**AWARDS AND HONORS INCLUDE:** Chairman's Honor Award, Paula Rhodes Memorial Award, School of Visual Arts; Photo District News; Aaron Siskind Memorial Scholarship

**WEB SITE:** www.matthewbaum.com

## Jennifer Blessing

Curator of Photography, Solomon R. Guggenheim Museum

**EDUCATION:** BA, with honors, Brown University;

MA, New York University

**CURATORIAL WORKS INCLUDE:** "Family Pictures: Contemporary Photographs and Videos from the Collection of the Guggenheim Museum," "Speaking with Hands: Photographs from The Buhl Collection," "Rose is a Rose is a Rose: Gender Performance in Photography," "Marina Abramovic: Seven Easy Pieces," Solomon R. Guggenheim Museum

**PUBLISHED ESSAYS IN:** Allegorie II: Video; Robert Mapplethorpe and the Classical Tradition; Performance Research; Gina Pane; Dandies: Fashion and Finesse in Art and Culture; Parkett; Veronica's Revenge: Contemporary Perspectives on Photography/ The Lambert Photography Collection; Premises: Invested Spaces in Visual Arts, Architecture, and Design from France, 1958—1998; Art of This Century; The Italian Metamorphosis, 1943—1968; Modernism, Gender, and Culture; Art/Fashion

**AWARDS INCLUDE:** National Endowment for the Arts, International Association of Art Critics

## Robert Bowen

Fine artist; designer; principal, Robert Bowen Studio

**EDUCATION:** BA, St. Lawrence University; MFA, Pratt Institute

**CLIENTS INCLUDE:** Adobe, Disney, Kodak, Canon, AT&T, American Express, Pepsi, Coca-Cola, Heineken, Bacardi, Panasonic, Sony  
**PUBLICATIONS INCLUDE:** Cabinet, Afterimage, San Francisco Camerawork Quarterly

**EXHIBITIONS INCLUDE:** MF Adams Gallery, Haim Chanin Fine Arts, SIGGRAPH, Vanderbilt University, Fordam University, 55 Mercer, Collective for Living Cinema, Boston Museum of Science

**COLLECTIONS INCLUDE:** Museum of Modern Art, Whitney Museum of American Art, Brooklyn Museum, Sackner Archive of Concrete and Visual Poetry

**AWARDS AND HONORS INCLUDE:** Best Computer Graphics, Best Digital Photography, Best in Show, Kodak VIP Image Search; Gold Award, Special Effects, Advertising Photographers of America; Gold Award, International Film and Television Institute

**WEB SITE:** www.bowenstudio.com

## Ed Bowes

Video producer, director, writer

**EDUCATION:** LeMoyne College

**FILM AND VIDEO WORKS INCLUDE:** Producer, Fatachee. Producer, director, writer, Picture-Book; Spitting Glass; How to Fly; Better, Stronger; Romance. Director of photography, Split Britches, Two Moon July, Everglade City, Born in Flames. Writer, Nets; Oh, No, Paula; Headlands; Angles

**AWARDS AND HONORS INCLUDE:** New York State Council on the Arts, National Endowment for the Arts, Jerome Foundation, New York Foundation for the Arts, Rockefeller Foundation, Art Matters Inc.; Distinguished Artist-Teacher Award, School of Visual Arts

**WEB SITE:** www.edbowes.org

## Chris Callis

Photographer

**EDUCATION:** BFA, Art Center College of Design

**CLIENTS INCLUDE:** Hewlett-Packard, IBM, BMW, Smirnoff, Honda, Kodak, Polaroid

**PUBLICATIONS INCLUDE:** The New Yorker, The New York Times Magazine, Esquire, Rolling Stone

**AWARDS AND HONORS INCLUDE:** Best of Show, ICON Awards; Gold Award, Society of Publication Designers

## Elinor Carucci

Photographer

**EDUCATION:** BFA, Bezalel Academy of Art and Design

**REPRESENTED BY:** Art 2 Commerce, Edwynn Houk Gallery

**ONE-PERSON EXHIBITIONS INCLUDE:** Fifty One Fine Art Photography, Antwerp; Photographers' Gallery, London; Gagosian Gallery, London; Fotografie Forum, Frankfurt; Edwynn Houk Gallery

**GROUP EXHIBITIONS INCLUDE:** Israel Museum, Jerusalem; Brooklyn Museum; Cooper-Hewitt, National Design Museum

**PUBLICATIONS INCLUDE:** The New Yorker, Photo District News, The New York Times Magazine, Newsweek, W, Details

**AWARDS AND HONORS INCLUDE:** Ruttenberg Award, Buhl Foundation; Friends of Photography; John Simon Guggenheim Memorial Foundation Fellowship; Infinity Award, International Center of Photography; Memorial Foundation for Jewish Culture

**WEB SITE:** www.elinorcarucci.com

## Sarah Charlesworth

Fine artist, photographer

**EDUCATION:** BA, Barnard College

**ONE-PERSON EXHIBITIONS INCLUDE:** SITE Santa Fe, NM; Jay Gorney Modern Art; Margo Leavin Gallery, Los Angeles; SL Simpson Gallery, Toronto; Rena Bransten Gallery, San Francisco; Galerie Rizzo, Paris; Interim Art, London; Xavier Hufkins, Brussels; Queens Museum of Art; The Clocktower

**COLLECTIONS INCLUDE:** Museum of Contemporary Art, Los Angeles; International Center of Photography; Whitney Museum of American Art; Los Angeles County Museum of Art; Museum of Fine Arts, Boston; Museum of Contemporary Art, San Diego; Princeton University Art Museum, NJ; Stedelijk Museum, Amsterdam; Victoria & Albert Museum, London

**AWARDS AND HONORS INCLUDE:** John Simon Guggenheim Memorial Foundation Fellowship, National Endowment for the Arts

## Nancy Davenport

Photographer

**EDUCATION:** BFA, York University, Toronto; MFA, School of Visual Arts

**ONE-PERSON EXHIBITIONS INCLUDE:** Nicole Klagsbrun Gallery; Photo Contemporary, Turin; OR Gallery, Vancouver

**GROUP EXHIBITIONS INCLUDE:** First Triennial at the International Center of Photography; 25th Bienal de São Paulo, Brazil; deSingel International Arts Center, Antwerp; PROA Foundation, Argentina; Musée d'Historie de Luxembourg

**PUBLICATIONS INCLUDE:** The Village Voice, The New York Times, Art in America, Artforum, ARTnews, Vogue

**AWARDS AND HONORS INCLUDE:** Canada Council; Paula Rhodes Memorial Award, School of Visual Arts; Ontario Arts Council

### Liz Deschenes

Fine artist, photographer

**EDUCATION:** BFA, Rhode Island School of Design

**ONE-PERSON EXHIBITIONS INCLUDE:** Andrew Kreps Gallery; Bronwyn

Keenan Gallery; Gessellschaft Fur Aktuelle Kunst, Bremen, Germany

**CURATORIAL EXHIBITIONS INCLUDE:** “Photography About

Photography,” Andrew Kreps Gallery

**GROUP EXHIBITIONS INCLUDE:** Galerie Nelson, Paris; Andrea Rosen

Gallery; Photographer’s Gallery, London; 303 Gallery; Center for

Creative Photography Museum, Tucson

**COLLECTIONS INCLUDE:** Corcoran Gallery of Art, Washington, DC;

Whitney Museum of American Art; The Metropolitan Museum of Art

**AWARDS AND HONORS INCLUDE:** Aaron Siskind Foundation

### Katrin Eismann

Chair, MPS Digital Photography Department, School of Visual Arts;

photographer; author

**EDUCATION:** BFA, Rochester Institute of Technology; MFA, School of

Visual Arts

**AUTHOR:** Photoshop Restoration & Retouching, Photoshop Masking

& Compositing; co-author, Real World Digital Photography, The

Creative Digital Darkroom

**WEB SITE:** www.katrineismann.com

### Marvin Heiferman

Curator, writer

**EDUCATION:** BA, Brooklyn College; Columbia University

**EXHIBITIONS AND CURATORIAL PROJECTS:** “City Art: New York’s

Percent for Art Program,” Center for Architecture; “The Smithsonian

Photography Initiative,” Smithsonian Institution, Washington, DC;

“John Waters’ Change of Life,” New Museum of Contemporary Art

**AUTHOR:** John Waters: Change of Life

**BOOKS PACKAGED AND EDITED:** City Art: New York’s Percent for

Art Program

**AWARDS AND HONORS INCLUDE:** Who’s Who in America

### Stephen Jablonsky

Creative director, Imaginary Studio Inc.

**EDUCATION:** BFA, MFA, School of Visual Arts

**EXHIBITIONS INCLUDE:** International Center of Photography, Visual

Arts Gallery

**CLIENTS INCLUDE:** RCA Records, Cinemax, Encyclopedia Britannica

Ltd., HBO, NBC Interactive, Levi’s

**PUBLICATIONS INCLUDE:** Print Magazine Digital Annual; contribu-

tor, Photoshop and the Web

**AWARDS AND HONORS INCLUDE:** Silver Medal, Summit Creative

awards, Communicator awards; Bronze Award, Best Overall Design,

New Media Invision awards; Print; New Voices, New Visions

### Michelle Lefthersis

Fine artist; systems administrator, network/video, MFA Photography,

Video and Related Media Department, School of Visual Arts

**FILM PROJECT:** An Object of No Name

**GROUP EXHIBITIONS INCLUDE:** Taylor Gallery, Meriden, NH;

Fleetwing Gallery, Lambertville, NJ; S.S. Nova, Cincinnati; Centre

for Contemporary Art, Glasgow; Sol Koffler Gallery, Providence, RI;

Rhode Island School of Design, Providence; Scalo Project Space;

Semantics Gallery, Cincinnati

**SCREENINGS INCLUDE:** All Over The Place Film Festival,

Video In the Raw

### Richard Leslie

Art and cultural historian; critic; foreign correspondent, Art Nexus.

Formerly, managing editor, Art Criticism

**EDUCATION:** BA, Jacksonville University; MA, SUNY Stony Brook;

PhD, CUNY Graduate Center

**CURATORIAL PROJECTS:** “Digital98,” “Digital99,” “Digital2000,”

“Art and Technology,” “Concepts with Neon,” “PULSE (People Using

Light, Sound and Energy),” “The Prints of H. Daumier”

**AUTHOR:** Pop Art, A New Generation of Style; Surrealism, The

Dream of Revolution; Picasso, A Modern Master. Reviews and

articles in: Art Nexus, Leonardo Digital Review, Art Criticism, Art

Journal, New Art Examiner, ArtsCanada

**AWARDS AND HONORS INCLUDE:** North Carolina Arts Council,

National Endowment for the Arts, New York United University

Professors Awards Program, John Rewald Grant, Samuel H. Kress

Foundation

### Paola Mieli

Psychoanalyst; founding member and president, Après Coup

Psychoanalytical Association; member, training analyst, Le Cercle

Freudien, Paris; member, International Federation for Psychoanalytic

Education

**EDUCATION:** PhD, University degli Studi, Milan; Goethe Institute,

Milan; CUNY; École Freudienne, Paris

### Andrew Moore

Photographer

**EDUCATION:** BA, Princeton University

**ONE-PERSON EXHIBITIONS INCLUDE:** Jackson Fine Art, Atlanta;

Yancey Richardson Gallery; Dartmouth College, Hanover, NH;

Moscow Arts Center; Craig Krull, Los Angeles

**COLLECTIONS INCLUDE:** Whitney Museum of American Art; Library

of Congress, Washington, DC; Yale University; Philadelphia Museum

of Art; Canadian Centre for Architecture

**PUBLICATIONS INCLUDE:** Inside Havana, Governors Island, Russia

**PRODUCER, CINEMATOGRAPHER:** How to Draw a Bunny

**AWARDS AND HONORS INCLUDE:** Special Jury Prize, Sundance Film

Festival; National Endowment for the Humanities; New York State

Council for the Arts

**WEB SITE:** www.andrewmoore.com

### Mary M. Patierno

Filmmaker; videomaker; editor; co-founder, Dyke TV. Formerly, cura-

tor, W.O.W. Women’s Film and Video Festival

**EDUCATION:** BA, University of Massachusetts, Amherst

**FILMS INCLUDE:** The Most Unknowable Thing, which received best

documentary award at the following: Los Angeles Lesbian and Gay

Film Festival; Chicago Lesbian and Gay Film Festival; Washington DC

Lesbian and Gay Film Festival; Miami Lesbian and Gay Film Festival;

Silver Plaque, Chicago International Film Festival

### Philip Perkis

Photographer

**EDUCATION:** BFA, San Francisco Art Institute

**ONE-PERSON EXHIBITIONS INCLUDE:** Museum of the University of

Guadalajara; Gallery Abu Faizel, Nicosia, Cyprus; Taranto Gallery;

Central Park Dairy; 55 Mercer Street Gallery; Camera Obscura, Tel

Aviv, Israel

**GROUP EXHIBITIONS INCLUDE:** Laurence Miller Gallery; Gallery

Onetwentyeight; Douglas Drake Gallery; Portland Art Museum, ME;

Rochester Institute of Technology, NY

**BOOKS INCLUDE:** Warwick Mountain Series; Teaching Photography,

Notes Assembled

**PUBLICATIONS INCLUDE:** Publicsfear, Print, National Poetry

Magazine of the Lower East Side

**AWARDS AND HONORS INCLUDE:** John Simon Guggenheim Memorial

Foundation Fellowship, National Endowment for the Arts, New York

State Council on the Arts

### Nicholas Prior

Photographer

**EDUCATION:** BA, Pennsylvania State University; MFA, School of Visual

Arts

**ONE-PERSON EXHIBITIONS INCLUDE:** Yossi Milo Gallery; Henry Art

Gallery, Seattle

**GROUP EXHIBITIONS INCLUDE:** Musée de l’Elysée, Lausanne; Griffin

Museum of Photography, Winchester, MA; Third Millennium

Foundation; Perkins Center for the Arts, Moorestown, NJ; Longview

Museum of Fine Arts, TX; Contemporary Museum, Baltimore

**COLLECTIONS INCLUDE:** Musée de l’Elysée, Lausanne; Norton

Museum, West Palm Beach; Progressive Art Collection, Cleveland;

Fortunoff Collection; Jaeger-LeCoultre Collection, Le Sentier,

Switzerland

**BOOK:** Jazz Guide New York City

**PUBLICATIONS INCLUDE:** Photo Magazine (France), The Walrus

(Canada), 24 Heures (Switzerland), Design Week (United Kingdom),

North Seattle Herald-Outlook, Edit Magazine, New York magazine,

Photo Review

**AWARDS INCLUDE:** Griffin Award, Getty Images Grant, MacHugh

Award for Fine Art

### Lyle Rexer

Writer; critic; consultant; contributing editor, Art on Paper

**EDUCATION:** BA, MA, Columbia University

**PUBLICATIONS INCLUDE:** How to Look At Outsider Art;

Photography’s Antiquarian Avant-Garde: The New Wave in

Old Processes; Jonathan Lerman: The Drawings of an Artist

with Autism; The New York Times; Art in America; Aperture;

Metropolis; Surface; Raw Vision; Paper

**AWARDS INCLUDE:** Rhodes Scholar, Oxford University, University

of Michigan and Merton College

### Collier Schorr

U.S. editor, Frieze

**EDUCATION:** BFA, School of Visual Arts

**ONE-PERSON EXHIBITIONS INCLUDE:** 303 Gallery; Galerie

Drantmann, Brussels; Villa Romana, Florence; Standard Graphik,

Cologne; Modern Art, Inc., London

**GROUP EXHIBITIONS INCLUDE:** Center for Contemporary Art,

Glasgow; Spiral/Wacoal Art Center, Tokyo; Renaissance Society at the

University of Chicago; Victoria Miro Gallery, London; Otis College of

Art and Design, Los Angeles; Deutsche Guggenheim, Berlin; Museum

of Contemporary Art, Denver

**PUBLICATIONS INCLUDE:** Harper’s Bazaar, Metropolis, Artforum,

Purple Fashion, Out, Frieze, Interview, Monopol. Catalogs

for: Solomon R. Guggenheim Museum, Parkett

### Caroline Shepard

Photographer

**EDUCATION:** BA, Sarah Lawrence College; MFA, School of Visual Arts

**EXHIBITIONS INCLUDE:** Aperture Gallery; Art Institute of Boston;

Aftermodern Gallery, San Francisco; Pingyao International

Photography Festival, China; Galleria Carla Sozzani, Milan; Musée de

l’Elysée, Lausanne

**CLIENTS INCLUDE:** IBM, Associated Press, Sony Music, Dirt Records,

Rockport Company, Mercury Records, Thirteen/WNET, Columbia

Records, Artemis Records, Nonesuch Records, Aronson’s Flooring,

A&E

**PUBLICATIONS INCLUDE:** New York magazine, Details, Keyboard,

Acoustic Guitar, O magazine, The New York Times, Inc. magazine,

The London Independent, American Photography, ReGeneration:

50 Photographers of Tomorrow

**AWARDS INCLUDE:** Paula Rhodes Memorial Award, School of Visual

Arts; Aaron Siskind Foundation

### Shelly Silver

Media artist  
**EDUCATION:** BA, BFA, Cornell University; Whitney Museum Independent Study Program  
**EXHIBITIONS INCLUDE:** Centre Georges Pompidou, Paris; Shanghai Duolun Museum of Modern Art, China; Yokohama Museum of Art, Japan; Museum of Modern Art; Museum of Contemporary Art, Los Angeles; Museo Nacional Centro de Arte Reina Sofia, Madrid; Wexner Center for the Arts, Columbus, OH; International Center of Photography; Smithsonian Institution, Washington, DC  
**FILM FESTIVALS INCLUDE:** New York; London; Berlin; Singapore; Moscow; International Documentary Film Festival, Amsterdam; Newport Film Festival, Rhode Island; International Leipzig Festival for Documentary and Animated Film; Cinema du Réel, Paris  
**COLLECTIONS INCLUDE:** Museum of Broadcasting, ZKM Center for Art and Media, Goethe Memorial Museum, J. Paul Getty Museum  
**AWARDS AND HONORS INCLUDE:** New York State Council on the Arts, New York Foundation for the Arts, DAAD, John Simon Guggenheim Memorial Foundation Fellowship, Anonymous Was a Woman, Japan/United States Creative Artists Fellowship

### Amresh Sinha

Filmmaker  
**EDUCATION:** BA, Patna University; MA, Jawaharlal Nehru University; MA, SUNY Buffalo; PhD, York University  
**DIRECTOR:** Convict & the Trial, Quit India Movement  
**PUBLICATIONS INCLUDE:** Connecticut Review; Spectacular Optical; The Making of Modern Bihar; Patriot; Lost in the Archives; German Culture and Society; The Review of Education, Pedagogy, and Cultural Studies; In Practice: Adorno, Critical Theory and Cultural Studies; Subtitles: On the Foreignness of Film; Film-Philosophy; Colloquy: Text, Theory, Critique; Scope; Transformations

## Professional Opportunities

MFA Photography, Video and Related Media graduates present their work each year in a group exhibition in the SVA Gallery. Graduates of the program participate in all aspects of photographic culture. Their works are exhibited in major galleries throughout the world, both private and public. Many students exhibit regularly in international magazines, in fashion, cultural and public events, as well as festivals and salons.

### Mark Stafford

Director, Marsilio Publishers; publisher  
**EDUCATION:** MA, University of Edinburgh  
**PROFESSIONAL EXPERIENCE INCLUDES:** Consultant, Symposia Project; publisher, Penguin Putnam, USA; director of special sales, New York, HarperCollins Publishers  
**PUBLICATIONS INCLUDE:** Being Human: The Technological Extensions of the Body; W.E.B. DuBois: A Biography

### Zoe Strauss

Photographer; executive director, founder, Philadelphia Public Art Project  
**ONE-PERSON EXHIBITIONS INCLUDE:** Philadelphia Institute of Contemporary Art; Silverstein Photography; Gallery Etc., Prague; Acuna-Hansen Gallery, Los Angeles  
**GROUP EXHIBITIONS INCLUDE:** Philadelphia Museum of Art; Whitney Biennial; Centraal Museum, Utrecht, the Netherlands  
**PUBLICATIONS INCLUDE:** Art on Paper, Photo District News, Philadelphia magazine  
**AWARDS AND HONORS INCLUDE:** Pew Fellowship, Leeway Foundation

### Amy Taubin

Filmmaker, curator, film and television critic. Formerly, curator of video and film, The Kitchen; film critic, columnist, The Village Voice  
**EDUCATION:** BA, Sarah Lawrence College; MA, New York University  
**PUBLICATIONS INCLUDE:** Taxi Driver, BFI Film Classics book series; contributing editor, Film Comment, Sight and Sound; contributor, Artforum, The New York Times, New York Daily News, Millennium Film Journal, LA Weekly  
**PROJECTS INCLUDE:** Producer, T.N.T., The Kitchen Screen, Spitting Glass; film, In the Bag  
**AWARDS AND HONORS INCLUDE:** New York State Council on the Arts; Exceptional Achievement in Film Criticism, Cinemarati Award; CAPS; Distinguished Art Historian-Teacher Award, School of Visual Arts

### Penelope Umbrico

Fine artist  
**EDUCATION:** MFA, School of Visual Arts  
**ONE-PERSON EXHIBITIONS INCLUDE:** Montgomery Museum of Fine Art, AL; Bernard Toale Gallery, Boston; International Center of Photography; Julie Saul Gallery  
**GROUP EXHIBITIONS INCLUDE:** Museum of Modern Art; Santa Barbara Museum of Art, CA; Denver Art Museum; Numark Gallery, Washington, DC; Ansel Adams Center for Photography, San Francisco; Jan Kesner Gallery, Los Angeles; Bruce Museum, Greenwich, CT; Art in General; Creative Time: Art in the Anchorage, NY; Spaces Gallery, Chicago; WallSpace; Dazibao, Montreal; Space Force, Tokyo; Memphis College of Art  
**PUBLICATIONS INCLUDE:** The Village Voice, The New York Times, Washington Post, Art in America, Boston Globe  
**COLLECTIONS INCLUDE:** Museum of Modern Art, The Metropolitan Museum of Art, International Center of Photography, Rhizome Art Base, Tampa Museum of Art  
**AWARDS AND HONORS INCLUDE:** New York Foundation of the Arts; Distinguished Scholar-Teacher Award, School of Visual Arts

### Grahame Weinbren

Filmmaker; interactive cinema producer; film and video editor; principal, Typhoon Sky Inc.; editor, Millennium Film Journal  
**EDUCATION:** BA, University College, London; PhD, SUNY Buffalo  
**GROUP EXHIBITIONS INCLUDE:** Whitney Museum of American Art; Centre Georges Pompidou, Paris; Solomon R. Guggenheim Museum; Fogg Art Museum, Cambridge, MA; Museum of Contemporary Art, Los Angeles; The Kitchen; Zecher Sollern, Dortmund, Germany; NTT/ICC, Tokyo  
**INTERACTIVE CINEMA INSTALLATIONS INCLUDE:** Frames, The Erl King, Tunnel, March, Sonata  
**AWARDS AND HONORS INCLUDE:** Massachusetts Council on the Arts and Humanities, Arts Council of Great Britain, New York Foundation for the Arts, National Endowment for the Arts, New York State Council on the Arts  
**WEB SITE:** www.grahameweinbren.net

### Randy West

Fine artist; director of operations, MFA Photography, Video and Related Media Department, School of Visual Arts  
**EDUCATION:** BFA, Ball State University; MFA, California Institute of the Arts  
**ONE-PERSON EXHIBITIONS INCLUDE:** Bruce Silverstein Gallery; Yancey Richardson Gallery; Jan Kesner Gallery, Los Angeles; Houston Center for Photography; Stephen Wirtz Gallery, San Francisco  
**GROUP EXHIBITIONS INCLUDE:** Queens Museum of Art; Architecture and Design Museum, Los Angeles; Paul Robeson Center for the Arts, Princeton, NJ; International Academy of Fine Arts, Salzburg; Hunterdon Museum of Art, Clinton, NJ; International Center for Photography; Museum of Contemporary Art, San Diego, CA  
**PUBLICATIONS INCLUDE:** The Edge of Vision: The Rise of Abstraction in Photography; The Education of a Photographer; Concrete Photography; The New York Times; Los Angeles Times  
**AWARDS INCLUDE:** Brooks Project, Venice Collaborative, CA; Aaron Siskind Fellowship; Hedda Sterne Residency

### Christina Yang

Senior manager, public programs, Solomon R. Guggenheim Museum; director, media arts, The Kitchen  
**EDUCATION:** BA, University of California, Berkeley; MA, Williams College

### Bonnie Yochelson

Consulting curator for photography, New-York Historical Society. Formerly, curator, Prints and Photographs, Museum of the City of New York; assistant curator, Department of Prints and Drawings, National Gallery of Art, Washington, DC  
**EDUCATION:** BA, Swarthmore College; MA, PhD, New York University  
**PUBLICATIONS INCLUDE:** Berenice Abbott: Changing New York, The Complete WPA Project; Pictorialism Into Modernism: The Clarence H. White School of Photography; From New York to Hollywood: The Photography of Karl Struss  
**CURATORIAL WORK INCLUDES:** New York Historical Society, Museum of the City of New York, Paine Webber Art Gallery  
**AWARDS AND HONORS INCLUDE:** Andrew Mellon Fellowship, The Metropolitan Museum of Art, Department of Prints and Drawings; National Endowment for the Humanities

# Lecturers, Mentors and Thesis Advisors

Lecturers, mentors and thesis advisors play an active role in the program.

Past participants include:

**Vito Acconci**  
artist

**Dennis Adams**  
artist

**Peggy Ahwesh**  
filmmaker

**Vince Aletti**  
critic, *New Yorker*

**Michael Almereyda**  
filmmaker

**Cory Arcangel**  
artist

**Tina Barney**  
artist

**Ester Bell**  
filmmaker

**Sally Berger**  
assistant curator of Film and Video, MoMA

**Alan Berliner**  
filmmaker

**Dara Birnbaum**  
artist

**Mel Bochner**  
artist

**Sophie Calle**  
artist

**Jim Campbell**  
artist

**James Casebere**  
artist

**Paul Chan**  
artist

**Cathy Cook**  
filmmaker

**Charlotte Cotton**  
curator of Photographs, LACMA

**Eileen Cowin**  
artist

**Renee Cox**  
artist

**Sue De Beer**  
artist

**Jennifer Dworkin**  
filmmaker

**Mitch Epstein**  
artist

**Roe Ethridge**  
artist

**Adam Fuss**  
artist

**Hans Haacke**  
artist

**Peter Halley**  
artist

**Ed Halter**  
critic, curator, founder/  
director of Light Industry

**Suki Hawley**  
filmmaker

**Kathryn High**  
artist

**Dana Hoey**  
artist

**Eiko Hosoe**  
artist

**Alfredo Jaar**  
artist

**Ken Jacobs**  
filmmaker

**Miranda July**  
artist

**Tom Kalin**  
filmmaker

**Susan Kismaric**  
curator of Photography,  
MoMA

**William Klein**  
artist

**Max Kozloff**  
critic

**Sanford Kwinter**  
writer, co-founder of  
Zone Books

**Miranda Lichtenstein**  
artist

**Barbara London**  
curator of Video and  
New Media, MoMA

**An-My Lê**  
artist

**Mary Lucier**  
artist

**Mary Ellen Mark**  
artist

**Anthony McCall**  
artist

**Susan Meiselas**  
artist

**Duane Michals**  
artist

**Vik Muniz**  
artist

**Tony Oursler**  
artist

**Martin Parr**  
artist

**Paul Pfeiffer**  
artist

**Jack Pierson**  
artist

**Sylvia Plachy**  
artist

**Sam Pollard**  
filmmaker

**Walid Raad**  
artist

**Hani Rashid**  
principal, Asymptote  
Architecture

**Jennifer Reeves**  
artist

**Jeff L. Rosenheim**  
curator of Photographs,  
Metropolitan Museum  
of Art

**Michal Rovner**  
artist

**Kathy Ryan**  
photography editor, *The  
New York Times Magazine*

**Andres Serrano**  
artist

**Gary Sharfin**  
filmmaker

**Laurie Simmons**  
artist

**Lorna Simpson**  
artist

**Alec Soth**  
artist

**Joel Sternfeld**  
artist

**Robert Storr**  
curator, writer, educator

**Rea Tajiri**  
artist

**Alan Trachtenberg**  
educator

**Sze Tsung Leong**  
artist

**Fred Wasserman**  
curator, The Jewish  
Museum

**Alex Webb**  
artist

**William Wegman**  
artist

**Lawrence Weiner**  
artist

**Fred Wilson**  
artist

**Krzysztof Wodiczko**  
artist, educator

**Mark Wyse**  
artist



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**[www.sva.edu/grad/photovideo](http://www.sva.edu/grad/photovideo)**

We strongly encourage applicants to visit our department prior to submitting application materials.

Come to our Departmental Information Session, or contact us directly to schedule a tour.

Departmental Information Session: Saturday, November 7, 2009, 2 – 4 pm

To register for a departmental information session, please visit our Web site or contact the Office of Graduate Admissions at: [gradadmissions@sva.edu](mailto:gradadmissions@sva.edu).