

# *Master of Fine Arts in Photography*

College of Art and Design

Lesley University



## *Brief Overview – 2013*

**The College of Art and Design** offers a new, 60-credit, two-year, full resident, graduate program in photography, in four traditional semesters, leading to a Master of Fine Arts degree, which is the terminal degree in studio arts. The 2013 – 2014 academic year will be our third year of successful operation as a program.

**Relation to The College of Art and Design's mission:** The College of Art and Design is a professional college of art within Lesley University and is dedicated to professional preparation through intensive studio practice combined with critical theory, art history, and professional practice. As such, this new MFA fits easily within The College of Art and Design's overall mission, especially in its emphasis on preparing future photographic artists for careers in the field.

At the present time, The College of Art and Design is located in the Kenmore Square section of Boston but will be moving to a new The College of Art and Design complex, in Cambridge, in early 2015.

**Rationale & Vision:** The MFA in Photography program at The College of Art and Design at Lesley University, was created to emphasize craft and concept driven photography. Our program is built upon art and photographic history, critical and professional studies, and the fluid integration of contemporary media with traditional, and alternative, photographic practice. This is predicated upon the philosophy that photography is not a single entity, but is unique among the visual arts in its ability to successfully merge new technologies and traditional influences with personal artistic production. It is, more than any other form of visual expression, an ideal nexus of art and culture.

We have had the rare opportunity to create a new MFA program where concentrated studio practice, art history and critical thinking, and a passionate respect for the hand and artist-made image, has been the guiding force. Our program development has been motivated by the premise that the medium of photography is in a state of flux, and that its subsequent identity will be built, in part, upon its past. Contemporary photographic artists, like those in our MFA in Photography program, are creating in a time where the terms antiquarian, and craft, will be synonymous with media innovation and integration... and it is the young artists who will cognitively define the future of photography.

**Program Design:** Of the 60 credits, 33 credits (or 55%) are new graduate-level courses, 15% are Professional Studies opportunities for internships, mentoring, fellowships, and teaching assistantships. The remaining 30% are electives chosen from existing The College of Art and Design studio, critical studies, and art history offerings. Courses are delivered in traditional face-to-face formats and using online enhancements when appropriate. The program fully integrates outstanding Visiting Artists as a key component of the learning experience.

The program design involves an intense focus on studio practice and seminar critique, combined with critical theory and study in each student's area of professional interest. Students will have access to state of the art digital technologies as well as alternative, historical, and integrated media related resources. Building on our current faculty expertise in these areas, we intend to create a flexible curriculum that will be attractive to artists who are pursuing their own individual vision using photographic means, and where traditional media will have new life in the hands of 21<sup>st</sup> century visual communicators and artists.

This program is designed to serve students who have completed their BFA or who, in unique and rare circumstances, have equivalent life-experience; photographers practicing in the field; artists working in photographic media and in cross-disciplinary directions, alternative photographic processes, video, installation, performance, and artist books. The program is built upon the international reputation and contacts of the Director of the MFA program, Christopher James, and resident and visiting artist / scholar faculty. Past, current and committed Visiting Artists include Dan Estabrook, Vicki Goldberg, Keith Carter, Luis Gonzalez Palma, Lyle Rexer, Susan Bright, Roy

Flukinger, Holly Roberts, Matt Saunders, David Hilliard, John Stilgoe, Holly Roberts, Duane Michals, Sebastião Salgado, and Lucy Soutter. The College of Art and Design's program will be unique in its emphasis on professional practice, the hand-made image, and the integration of photographic image making in all media.

**Application Deadline:** March 1

**Next Start Date:** September 2014

**Regulatory Accreditation:** NASAD, NEASC, State of Massachusetts

## **2. MFA Program Goals:**

Three primary learning outcomes make up the philosophy of this program:

**a. Artistic Growth** – The foremost goal of the program is to acknowledge and nurture the existing talent and passion of each MFA candidate. Then, to develop, the necessary expertise and tools to allow for the refinement of a unique, and flexible, artistic vision that will continue throughout a lifelong evolution within the arts. Students will be asked to demonstrate a mastery of artistic accomplishment, both aesthetic and technical, in the context of a personal imagery and style.

**b. Reflection and Analysis** – Through rigorous study of art history, analysis, critical thinking, and culture, students will refine their understandings of the traditions of photographic art making and enhance their awareness of how their own work relates to such traditions. Students will be asked to demonstrate the ability to reflect, analyze, and articulate their own artistic and cultural beliefs.

In addition, a key component of the program will be to enhance each candidate's knowledge of, and preparedness for, the professional practice of photography, including relations with educational environments, galleries and museums, grant writing, public and private commissions, and more.

**c. Critique** – In a pluralistic context, students will be asked to develop a clear understanding of the numerous criteria for making critical judgments about the art of photography, as applied through weekly seminar critiques, one on one meetings with Visiting Artists and core faculty, and critical analysis, of their own creative process, and of their peers, during the course of the program.

## **3. MFA Faculty Biographical Info - Core and On-Going MFA Faculty**

**Christopher James**

**Director, MFA in Photography Program**

Graduate Studio and Thesis Seminar 2011 -

**Christopher James** is an internationally known artist and photographer whose photographs, paintings, and alternative process images have been exhibited in galleries and museums in this country and abroad. His work has been published and shown extensively, including exhibitions in The Museum of Modern Art, The Metropolitan Museum of Art, The George Eastman House, and the Philadelphia Museum of Art. The first two editions of his book, *The Book of Alternative Photographic Processes* (Delmar Cengage -Albany, NY), have received international critical acclaim and are universally recognized by artists, curators, historians, and educators as the definitive texts in the genre of alternative process photography and photographically integrated media and culture. A significantly expanded 850 page, 600 image, 3<sup>rd</sup> edition will be published in 2013. Christopher, after 13 years at Harvard University, is presently University Professor, and Director of the MFA in Photography program at The College of Art and Design - Lesley University. He is also a painter, graphic designer, and a professional scuba diver.

His web site is [www.christopherjames-studio.com](http://www.christopherjames-studio.com)

**Christine Collins** – Graduate Studio Seminar – spring 2013 / spring 2014

**Christine Collins** received her BA from Skidmore College and her MFA from Massachusetts College of Art. In addition to the classes she teaches at AIB, Christine has taught photography and foundation classes at The Maine Photographic Workshops and Massachusetts College of Art. She has exhibited at Massachusetts College of Art, Boston, MA; Storefront Artists Space, Pittsfield, MA; The Maine Photographic Workshops, Rockport, ME; East End Arts Council, Riverhead, NY; and 357 Gallery, Rockland, ME. Her web site is [Christine Collins | Photography](#)

**Dan Estabrook** - MFA Visiting Artist – fall 2011 / Thesis Seminar – 2013-14

For over twenty years **Dan Estabrook** has been making contemporary art using a variety of 19th-century photographic techniques. Recently he has focused on the earliest paper photographs – calotype negatives and salted paper prints – as sources for hand manipulation with paint and pencil. He balances his interests in photography with forays into sculpture, painting, drawing and other works on paper.

Dan has exhibited widely and has received several awards, including an Artist's Fellowship from the National Endowment of the Arts in 1994. He is also the subject of a recent documentary by Anthropy Arts. He is represented by the [Catherine Edelman Gallery](#) in Chicago, [Daniel Cooney Fine Art](#) in New York and [Jackson Fine Art](#) in Atlanta. He lives and works in Brooklyn, New York. <http://danestabrook.com/>

**Ziad H. Hamzeh** - Graduate Studio Seminar – fall 2013

**Ziad Hamzeh** - is a multi-award winner director, producer and writer. His latest film

ALWAYS BRANDO premiered at the TORONTO INTERNATIONAL FILM FESTIVAL 2011. Winner of Black Pearl award for Best producers at the Abu Dhabi Film Festival 2011, The Jury prize at the Algerian Film Festival, and the best picture at Alexandria Film Festival, Ziad's film Woman earned the GOLDEN PALM Award from the Beverly Hills Film Festival. !Henry O! garnered many awards including the audience choice award for Best Documentary from the BHFF, The Accolades award for excellence in film, and best of fest of Latin Cinema from Breckenridge Film Festival. Ziad's other work includes the AFI premier of The Letter: An American Town And The "Somali Invasion". The Letter garnered powerful reviews and won numerous awards. Ziad's award-winning feature film Shadow Glories was called "Powerful and distinctive. A mature, accomplished work. Shadow Glories is strong, stylish and uncompromising." By Kevin Thomas in the LA TIMES. In Los Angeles, Ziad created two extraordinary theatres: The Open Fist Theatre and The Egyptian Arena. As artistic director of these award-winning venues, Ziad brought to the LA theatre community many prestigious international names. Ziad has mentored and empowered numerous artists. Burr Steers (Charlie St. Cloud, 17 again, Igby goes Down) Tony Spiridakis (The Last Word, queens Logic) Dalene Young (Cross Creek, Pale Rider Pale Horse, Little Darlings) Juan Carlos Valdivia (Southern District, Juno and The Pink Whale, American Visa) are among many artists mentored by Ziad. Ziad earned an MFA in Directing from California State University, Fullerton; an MA in Writing and Criticism from California State University, Los Angeles; and a BA in Theatre from the University of Massachusetts, Boston.

### **Bonnie Robinson** – Graduate Studio Seminar - fall 2012

**Bonnell Robinson** is Professor of Photography and Art History at the Art Institute of Boston where she is also the Director of Exhibitions. After graduate studies with Minor White at M.I.T. and receiving her MFA at Rhode Island School of Design, she became Assistant to the Curator of Photographs at the Fogg Art Museum and, later, Historical Consultant in Photography to the Peabody Museum and the Widener Library at Harvard University. Her expertise is in Middle Eastern and East Asian 19th Century photography with emphasis on the Beato Brothers and Japanese photographers of the Meiji period. Her curatorial work includes over 50 exhibitions to date.

After having taken a hiatus from photography to pursue teaching and curatorial work, she began to photograph again in Russia (2003) and Eastern Europe (2004) concentrating on sites associated with critical moments in history. Her current project on the Great War has covered the Western and Southern Fronts (2006-2009) and in 2012, she intends to continue documenting sites on the Eastern Front and in Turkey. Her past photographic work has been exhibited at the Fogg Art Museum, Addison Gallery of American Art, George Eastman House, Smithsonian Institution, and the Museum of Contemporary Art in Caracas. Robinson has taught on the faculties of Mass Art, RISD, Boston University, and Brandeis University as well as the Art Institute of Boston.

**Sunanda Sanyal** – Grad Seminar Professor – spring 2015

**Sunanda K Sanyal** is originally from India and an Associate Professor of Art History and Critical Studies at AIB since 1999, Sunanda is an art historian, with an MFA in Visual Arts (painting and installation) from UCSD (1990); an MFA in Art History from Ohio University (1993); and a Ph.D. in Art History from Emory University (2000). He is interested in politics of representation and identity; representation and otherness; contemporary artists from former colonies in global discourses. In 2008 and 2011, Sanyal produced and directed a two-part documentary film entitled “A Homecoming Spectacle”, which explores the visual culture of *Durga Pujo*, an annual religious/cultural festival held in West Bengal, India. He is currently working on a book on South Asian artists living in the United States.

#### **4. Graduate Studio Seminar I – IV – Visiting Artist Component**

##### **MFA in Photography Visiting Artist:**

##### **Program Description:**

The Visiting Artist program is a key component of the MFA in Photography program in The College of Art and Design and is intended to promote curricular flexibility and a timely reflection, and response, to the constantly changing identity of photography in the 21st century.

Within the MFA curriculum, Graduate Studio Seminar I – IV is designed as the core graduate study experience and is critical to the immediate reputation, success, and evolution of the MFA program. Each semester, a Visiting Artist / Scholar will be teamed up with a core faculty member, and 12 MFA in Photography candidates in a Graduate Studio Seminar for an intensive studio and critical studies experience. These individuals will be leaders in the ever-evolving photographic arts and will include contemporary artists, historians, curators, and theorists.

Past, current and committed Visiting Artists include Dan Estabrook, Vicki Goldberg, Keith Carter, Luis Gonzalez Palma, Lyle Rexer, Susan Bright, Roy Flukinger, Holly Roberts, Matt Saunders, David Hilliard, John Stilgoe, Holly Roberts, Deborah Luster, Sebastião Salgado, Merry Foresta and Andy Grundberg.

##### **Visiting Artist’s 2011 - 2012**

Dan Estabrook - fall of 2012 [Dan Estabrook pathetica: artwork](#)

Vicki Goldberg – spring 2012 [Home - Vicki Goldberg](#)

### **Visiting Artist's 2012 – 2013** (to date)

Keith Carter – fall 2012 [Keith Carter Photographs - Home](#)

Luis Gonzalez Palma – fall 2012 [Luis Gonzalez Palma](#)

Lyle Rexer – spring 2013 [Lyle Rexer Web Site](#)

Holly Roberts – spring 2013 [Holly Roberts](#)

### **Visiting Artist's 2013 – 2014** (to date)

John Stilgoe – fall 2013 [www.people.fas.harvard.edu/~stilgoe/](http://www.people.fas.harvard.edu/~stilgoe/)

David Hilliard – fall 2013 [www.davidhilliard.com](http://www.davidhilliard.com)

Susan Bright – spring 2014 . <http://susanbright.net/>

Roy Flukinger – spr. 2014 [www.utexas.edu/opa/experts/profile.php?id=122](http://www.utexas.edu/opa/experts/profile.php?id=122)

### **Visiting Artist Overview:**

In order to engage the highest caliber Visiting Artists, we do not require that Visiting Artists reside in Boston for the semester. We ask each Visiting Artist to come to The College of Art and Design three times during their semester, and to be in residence for two complete days (6 in total) of work directly with MFA candidates. The specifics of the visits may be adjusted to the individual and the complexities of their travel arrangements.

The first visit should coincide with the beginning of the semester in order to begin the working relationship between the MFA candidates and Visiting Artist. It will consist of a 6 hour Graduate Studio Seminar with a core faculty and 12 MFA candidate cohort on the first day of the visit. The second day will feature one-on-one meetings between the Visiting Artist and each student in their group.

The second visit will be scheduled during mid-semester reviews and will repeat

the structure of the first visit and will include a Visiting Artist's Talk with the University and The College of Art and Design community on a subject of the Visiting Artist's choice. The final visit will take place at the conclusion of the semester where the Visiting Artist will join other faculty and guest critics for mid-year, end of year, and final thesis juries.

Throughout the term, Visiting Artists will be expected to be in timely correspondence with the MFA students in their Graduate Studio Seminar section, via email, telephone, or in person.



Salgado engaged in a Q&A with the audience, moderated by Lesley professor Christopher James (right), director of the new Master of Fine Arts in Photography program.

### **MFA in Photography Visiting Artists & Jurors 2011-14**

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photographic arts and will include contemporary artists, historians, curators, and theorists.

### **Luis González Palma - MFA Visiting Artist – Fall 2012**

Born in Guatemala in 1957, Palma currently lives and works in Córdoba, Argentina. Among his personal exhibitions can be noted: the Art Institute of Chicago (USA); the Lannan Foundation, Santa Fe, (USA); the Australian Centre for Photography, Australia; Palacio de Bellas Artes of México; the Royal Festival Hall in London; Palazzo Ducale di Genova, Italia; Museos MACRO and Castagnino de Rosario, Argentina. He has also exhibited in photographic festivals such as Photofest in Houston, Bratislava in Slovakia, Les Rencontres de Arles in France, PhotoEspaña in Madrid, Singapore, Bogotá; San Pablo and Caracas, among others.

He has participated in collective shows including the 49th and 51st Biennale di Venezia, Fotobienal de Vigo, XXIII Bienal de Sao Paulo, Brazil, V Bienal de la Habana; the Ludwig Forum for International Kunst in Aachen, Germany; The Taipei Art Museum in Korea, Museo de Bellas Artes of Buenos Aires, Argentina; Foundation Daros in Zurich, Switzerland; Palacio del Conde Duque in Madrid, España and the Fargfabriken in Stockholm, Sweden.

His work is included in various public and private collections including the Art Institute of Chicago, the Daros Foundation in Zurich, Switzerland, La Maison European de la Photographie in Paris, the Houston Museum of Fine Arts, la Fondation pour l'Art Contemporain in Paris, France; la Fondazione Volume! in Rome, Italy; La Biblioteca Luis Angel Arango in Bogotá, Colombia; the Fogg Museum at Harvard University, the Minneapolis Institute of Art; and the Kiyosato Museum of Photographic Arts, Japan.

He received the Grand Prize Photo España “Baume et Mercier” in 1999 and collaborated in the staging of “Death and the maiden” in the Opera of Malmö, Sweden in 2008. He has three monographs of his work published including “Poems of Sorrow” by Arena Editions, and “El silencio de la Mirada” by Pelliti Editions in Rome. [www.gonzalezpalma.com](http://www.gonzalezpalma.com)

### **Keith Carter – MFA Visiting Artist – Fall 2012**

Keith Carter holds the Endowed Walles Chair of Art at Lamar University in Beaumont, Texas. He is the recipient of the Texas Medal of Arts, the Lange-Taylor Prize from the Center for Documentary Studies at Duke University, and the Regent's Professor Award from the Texas State University System. His work has been shown in over 100 solo exhibitions in thirteen countries. He is the author of eleven books: *Fireflies*, *A Certain Alchemy*, *Opera Nuda*, *Ezekiel's Horse*,  *Holding Venus*, *Bones*, *Mojo*, *Keith Carter Photographs: Twenty-Five Years*, *Heaven of Animals*, *The Blue Man*, and *From Uncertain to Blue*. A DVD documentary of his work titled *The Photographer's Series: Keith Carter* was produced by Anthropy Arts. Carter's work is included in numerous private and public collections, including the National Portrait Gallery, Art Institute of Chicago, San Francisco Museum of Modern Art, J. Paul Getty Museum, Los Angeles, Museum of Fine Arts, Houston, George Eastman House, Smithsonian American Art Museum, and the Wittliff Collections at Texas State University. [www.keithcarterphotographs.com](http://www.keithcarterphotographs.com)

### **Dan Estabrook - MFA Visiting Artist – Fall 2011 / Thesis Seminar V.A. - 2013**

For over twenty years Dan Estabrook has been making contemporary art using a variety of 19th-century photographic techniques. Recently he has focused on the earliest paper photographs –

calotype negatives and salted paper prints – as sources for hand manipulation with paint and pencil. He balances his interests in photography with forays into sculpture, painting, drawing and other works on paper.

Dan has exhibited widely and has received several awards, including an Artist's Fellowship from the National Endowment of the Arts in 1994. He is also the subject of a recent documentary by Anthropy Arts. He is represented by the Catherine Edelman Gallery in Chicago, Daniel Cooney Fine Art in New York and Jackson Fine Art in Atlanta. He lives and works in Brooklyn, New York. <http://danestabrook.com/>

### **Lyle Rexer – MFA Visiting Artist / Scholar / Author – Spring 2013**

Lyle Rexer was born in 1951. He was educated at the University of Michigan, Columbia University, and Merton College, Oxford University, which he attended as a Rhodes Scholar. He is the author of several books, including *Photography's Antiquarian Avant-Garde: The New Wave in Old Processes* (2002); *Jonathan Lerman: The Drawings of an Artist with Autism* (2002); *How to Look at Outsider Art* (2005); and *The Edge of Vision: The Rise of Abstraction in Photography* (2009). In addition to his book projects, Lyle Rexer has published many catalogue essays dealing with contemporary artists and collections and contributes articles on art, architecture, photography, and culture to a variety of publications, including *The New York Times*, *Art in America*, *Modern Painters*, *Aperture*, *Metropolis*, *Parkett*, and *Raw Vision*. As a curator, he has organized exhibitions in the United States and internationally. For the Aperture Foundation he curated *The Edge of Vision*, an exhibition of contemporary abstract photography, which is traveling through 2013. Lyle Rexer teaches at the School of Visual Arts in New York City and is a columnist for *Photograph* magazine. <http://lylerexer.com/>

### **Holly Roberts – MFA Visiting Artist – Spring 2013**

Holly Roberts received her BA from the University of New Mexico and an MFA from Arizona State U. University. A two time recipient of the National Endowment for the Arts award, she has had numerous solo and group exhibitions including those at SF MOMA, the Museum of Contemporary Photography in Chicago, and the Los Angeles County Museum of Art. Her work is in many important collections including LA MoCA, The Art Institute of Chicago, Museum of Fine Arts, Houston, and the Center for Creative Photography in Tucson.

*".....Roberts excels by rewarding us with her sensuous presentations of complex ideas that switch on our senses and logical facilities. Her slow-time pictures extend the most vital experience of photography, the interaction period between the subject and the maker, to express potential realities that comprise human consciousness and ask for a studied examination. Hopefully, Roberts's fingerprints, that critical juncture where nature, knowledge, and knower intersect, will lead us to more carefully notice how vast, interrelated, and astonishing our world really is."*

Robert Hirsch

[www.hollyrobertsstudio.com](http://www.hollyrobertsstudio.com)

### **John Stilgoe – MFA Visiting Artist / Scholar / Author - Fall 2013**

John Stilgoe is the author of many books and has taught at Harvard University since 1977. As Orchard Professor in the History of Landscape, he divides his time equally between the Department of Visual & Environmental Studies in the Faculty of Arts and Sciences and the Department of Landscape Architecture in the Graduate School of Design. His courses focus on learning to see acutely (and sometimes serendipitously): the ordinary built environment forms his core subject. His introductory course explores ways of seeing the national built landscape since Spanish colonial times: his modernization course explores the ways advertising and other forces changed national attitudes and visions after 1890: his seminar on the North American seacoast lately emphasizes the depiction of the seacoast in period literature that now shapes tourism attitudes: and his course on fantasy centers on those elements of real landscape that morph into envisioned ones so much a part of modern childhood. He directs undergraduate and graduate theses that reflect the interests of individual students.

His books include *Common Landscape of America, 1580 to 1845*, *Metropolitan Corridor: Railroads and the American Scene*, *Borderlands: Origins of the American Suburb, 1820 to 1939*, and *Outside Lies Magic*. More recently they have focused on the maritime and marine topics: *Shallow-Water Dictionary: A Grounding in Estuary English*, *Alongshore*, and *Lifeboat: A History of Courage, Cravenness, and Survival at Sea*. Lately he has emphasized image making, in *Landscape and Images*, and extrapolating the future of parts of the built environment, in *Train Time: Railroads and the Imminent Reshaping of the United States Landscape*. He has a book in press on the intersections of post-1920 glamour photography, camera types, and fantasy imagery. A Fellow of the Society of American Historians and the winner of the Francis Parkman Medal, the George Hinton Prize, the Bradford Williams Medal, and other awards, he is a determined film photographer, often using one of his Rolleiflex medium-format cameras in his drives around the United States. He lives on an old farm and rebuilds antique small boats for relaxation. John will be a Visiting Artist in the MFA in Photography Program in the fall of 2013. [www.people.fas.harvard.edu/~stilgoe/](http://www.people.fas.harvard.edu/~stilgoe/)

John was featured in a 60 Minutes profile segment a short time ago and you can watch it by clicking on this link. This works best in Safari and less so in Firefox.

<http://www.cbsnews.com/video/watch/?id=7423228n>

### **Susan Bright – MFA Visiting Artist / Scholar / Author – Spring 2014**

Susan Bright is a curator and writer based in New York. She was formally Assistant Curator of Photographs at the National Portrait Gallery (London), Curator at the Association of Photographers and Acting Director for the MA at Sotheby's Institute of Art in London. Her previous exhibitions include: *Something Out of Nothing* (Fotogalleriet, Oslo), *How We Are: Photographing Britain* (co-curated with Val Williams; Tate Britain, London) and *Face of Fashion* (National Portrait Gallery, London). She is the author of *Art Photography Now* and *Auto Focus—The Self Portrait in Contemporary Photography*, both published by Thames and Hudson. She is currently a PhD candidate at Goldsmiths College (University of London) pursuing a PhD in Curating. Here's a MOCAtv video of Susan in action. [YouTube Curated by Susan Bright - MOCAtv - YouTube](#). Susan will be a Visiting Artist in the MFA in Photography Program in the spring of 2014. <http://susanbright.net/>

### **Roy Flukinger – MFA Visiting Artist / Scholar / Curator – Spring 2014**

Roy Flukinger - as Senior Curator of Photography & Film at the Harry Ransom Humanities Research Center, Mr. Flukinger is currently in charge of the development, administration and application of the collections. He has and continues to lecture and publish extensively in such fields as: regional, cultural and contemporary photography, the history of art and photography, and film. He has produced nearly fifty exhibitions ranging from classical photo history to contemporary photography, and from photographers' retrospectives to American/regional/Texas photography. He serves as juror, reviewer and evaluator for contemporary photographic events, institutions and support organizations, as well as finds and develops acquisitions for the HRHRC Photography & Film Department. Mr. Flukinger serves as liaison for the Department with fellow professionals worldwide throughout the fields of Photography & Film. <http://www.utexas.edu/opa/experts/profile.php?id=122>

### **Vicki Goldberg - MFA Visiting Artist / Author - Fall 2012**

Vicki Goldberg is one of the leading voices in the field of photography criticism, having written for *New York Times* for thirteen years, and has published several books and the texts for more than twenty photographic monographs. Her books "*The Power of Photography: How Photographs Changed Our Lives*" and "*Margaret Bourke-White: A Biography*" were each named one of the Best Books of the Year by the American Library Association, and the anthology she edited, "Photography in Print: Writings from 1816 to the Present," was cited in the *Wall Street Journal* in 2006 as one of the five best books ever written on photography. Most recent book: "*The White House: The President's Home in Photographs and History*," 250 photographs from the 1840s to 2010 of the house, the presidents, their wives, children, staffs, guests, pets, relations with the media and involvement with technology. She has received numerous awards for writing, including the International Center of Photography's Infinity Award, the Royal Society's Dudley Johnston Award, and the Long Chen Cup (China). Ms. Goldberg, who has taught courses at the Institute of Fine Arts in New York, the Centro de la Imagen in Mexico City, and the Rhode Island School of Design, lectures internationally (in Russia this past November) and writes on photography for various magazines. [www.vickigoldberg.com/](http://www.vickigoldberg.com/)

### **David Hilliard – Visiting Artist - Fall 2013**

David Hilliard creates large-scale multi-paneled color photographs, often based on his life or the lives of people around him. His panoramas direct the viewer's gaze across the image surface allowing narrative, time and space to unfold. David received his BFA from the Massachusetts College of Art and MFA from the Yale University School of Art. He worked for many years as an assistant professor at Yale University where he also directed the undergraduate photo department. He has also taught at Harvard and the School of the Museum of Fine Arts in Boston. He currently teaches in Boston at the Massachusetts College of Art & Design and was a visiting faculty at Harvard University during the 2011-12 academic year. David spent the spring of 2010 at Dartmouth College as their artist in residence.

David Hilliard exhibits his photographs both nationally and internationally and has won numerous awards such as the Fulbright and Guggenheim. His photographs can be found in many important collections including the Whitney Museum of American art in New York, the Museum of Fine Arts Boston, the Museum of Contemporary Art in Los Angeles and the Philadelphia Museum of Art.

His work is represented by the Yancey Richardson Gallery in New York, Carroll and Sons Gallery

in Boston, Jackson Fine Art in Atlanta, The Schoolhouse Gallery in Provincetown, MA and in Paris at La Galerie Particuliere. In 2005 a collection of his photographs was published in a monograph by Aperture Press. [www.davidhilliard.com](http://www.davidhilliard.com)

### **Matt Saunders - Visiting Artist - Fall 2014**

Matt Saunders' works cross boundaries between paintings, photographs, and animated films. Recent one-person exhibitions include those at Tate Liverpool, Marian Goodman Gallery, The Renaissance Society in Chicago and Harris Lieberman Gallery in New York. His work has been seen in group exhibitions at the DeCordova Biennial, the Sharjah Biennial, San Francisco Museum of Modern Art, Deutsche Guggenheim, Aspen Art Museum, University of Michigan Museum of Art, Sabanci Museum in Istanbul, and Artists Space in New York, and can be found in the collections of MoMA, SFMoMA, the Guggenheim, the Whitney, UCLA Hammer, and the Harvard Art Museums. Saunders earned his A.B. from the department of Visual and Environmental Studies at Harvard in 1997, and his MFA from Yale in 2002. Since then he has been primarily living and

Working in Berlin. As a writer, Saunders is an occasional contributor to *Artforum* and *Texte zur Kunst*, among others. From 2007 to 2008 he collaborated with Katarina Burin, Philipp Ekardt, Heike Föll, and Jan Kedves on a project series and exhibition space – the “Institut im Glaspavillon”—on Rosa-Luxemburg-Platz in Berlin. <http://www.decordova.org/matt-saunders>  
- <http://www.ves.fas.harvard.edu/saunders.html>

### **Andy Grundberg - Visiting Artist - Spring 2015**

Andy Grundberg (BA Cornell University, MFA University of North Carolina at Greensboro) is a writer, curator, teacher, and arts consultant who has been involved with photography and art for more than 25 years. As a critic for the *New York Times* from 1981 to 1991 he covered the rapid ascent of photography within the art world. From 1992 to 1997 he was the director of The Friends of Photography in San Francisco, where he founded the quarterly journal *see*. Among the major exhibitions he has organized are *Photography and Art: Interactions Since 1946* (1987), *Points of Entry: Tracing Cultures* (1996), *Ansel Adams: A Legacy* (1997), and *In Response to Place: Photographs from The Nature Conservancy's Last Great Places* (2001). His books include *Crisis of the Real* (Aperture, 1999), *Alexey Brodovitch* (Abrams, 1989), and *Mike and Doug Starn* (Abrams, 1990). He is one of the contributors to *William Christenberry* (Aperture, 2006) and the Corcoran exhibition catalog *Helios: Eadweard Muybridge in a Time of Change* (Steidl, 2010).

Grundberg is Associate Provost and Dean of Undergraduate Studies at the Corcoran College of Art and Design in Washington, D.C., where he has taught since 2002.

### **Merry Foresta - Visiting Artist - Spring 2015**

Merry Foresta served as the founding director of the Smithsonian Photography Initiative from 2000 to 2010. Having received her bachelor's and master's degrees from Cornell University, she was a curatorial assistant at the Herbert F. Johnson Museum of Art in Ithaca, New York, before joining the Smithsonian Institution in 1978. She first served as an assistant curator for twentieth-century art at the National Collection of Fine Arts (now the Smithsonian American Art Museum). There she was named the museum's first curator of photography in 1982 and

subsequently was appointed senior curator of photography in 1992. In 2000, she was appointed Director of the Smithsonian Photography Initiative, a web-based, multi-disciplinary project about photography in Smithsonian collections. During this time, Ms. Foresta also has taught at a number of Washington, D.C. area universities and colleges.

During her tenure at the Smithsonian, Ms. Foresta has built one of the world's premier collections of American photography. She has curated many exhibitions and authored catalogues on art and photography, including "Perpetual Motif: The Art of Man Ray;" "Photography of Invention: Pictures of the 1980s;" "Between Home and Heaven: Contemporary American Landscape Photography;" "Secrets of the Dark Chamber: The Art of the American Daguerreotype;" and "American Photographs: The First Century. For the inaugural project of the Smithsonian Photography Initiative," Ms. Foresta authored At First Sight: Photography and the Smithsonian, which featured a broad sampling of photographs from collections throughout the Institution as well organized and authored an institution-wide website devoted to photography. "Click: Photography Changes Everything," co-curated and co-authored with Marvin Heiferman, was the Smithsonian's first online exhibition and publication site. Aperture published the printed version, Photography Changes Everything, in 2012. More recently she curated "A Democracy of Images: Photographs from the Smithsonian American Art Museum," and is the curator for the forthcoming Irving Penn Retrospective exhibition that will open at the Smithsonian in 2015.

Currently she is an advising fellow at the Voinovich School of Leadership and Management at Ohio University, and works as an independent curator and advisor for the arts at various museums and libraries, including the Museum of Photographic Arts, San Diego and the University of Virginia Arts Initiative.

## **5. Relation to Lesley University Mission:**

The MFA in Photography program fits perfectly within Lesley University's overall mission as the program is committed to: "active learning, scholarly research, critical inquiry, and diverse forms of artistic practice through close mentoring relationships among students, faculty, and practitioners in the field."

## **6. Admissions Requirements**

Applicants will be required to hold a BFA, BA, BS, or other comparable degree from a recognized college or university, preferable in the field of the visual arts. Waivers will be considered for candidates with exceptional portfolios demonstrating their promise for success in the program.

### **Applicants must submit:**

1. A completed graduate application form and application fee.

2. A portfolio of work completed within the past three years consisting of 20 images electronically submitted on Slideroom. Please check with Graduate Admissions regarding the optional submission of the written and visual components in your application via Slideroom, Flickr, Vimeo, or personal web site.
3. A resume reflecting the student's education, art and work experience, exhibitions, awards, publications, etc.
4. Official transcripts from all undergraduate and graduate work.
5. Two letters of recommendation
6. A written statement reflecting the students' artistic goals and work.

An admissions committee consisting of representatives from the Graduate Admissions Office, The College of Art and Design's Photography program, and other designated individuals will review all applications for admission to the MFA program.

### **How do you evaluate a candidate for the MFA program in Photography?**

#### **What is the process?**

The primary component of a candidate's application will be a representative portfolio of 15 – 20 works, submitted to Slideroom , that demonstrate a clear and coherent vision. It is expected that a candidate for the MFA in Photography will have strong technical skills, coherent syntax, and the ability to discuss their work on a conceptual and historical level. Applicants should also be able to discuss where they see themselves and their work within the context of the medium.

Applicants will be asked to submit a personal, and concise, essay discussing their art and relevant autobiographical / artistic influences that have contributed to its creation. This essay, incorporating a statement of purpose describing the candidate's intentions during the degree program, and transcripts, are also instrumental in defining the candidate to the Admissions Committee.

Letters of reference will be requested for MFA finalists invited to Boston for interview. Finalists will be asked to bring actual work to this interview.

## 7. Degree Requirements:

1. Successful completion of four semesters in residence in the program, earning a total of 60 graduate credits. This will include full participation and satisfactory evaluations from all components of the program.
2. Demonstrate accomplishment in their self-selected arena of artistic work, through both aesthetic and technical achievement that reflects the development of personal imagery.
3. Demonstrate an understanding of the various criteria used for making critical judgments about the visual arts, especially photography, including the relationship of visual culture to a societal context.
4. Satisfactory participation in the seminar critiques of other students' work during the course of study.
5. Participate in a final group thesis exhibition of their work, which must be satisfactorily reviewed by the MFA program faculty and Visiting Artists.

### **MFA Degree Requirements - Photography** Two -year program - 4 semesters - 60 credits

#### **Semester 1**

* IGRPH 6100 - Graduate Studio Seminar I	6
IAHIS 5100 – Issues in Art History & Visual Culture	3
IGRPH 5100 - Photography as a Cultural Practice	3
Studio Elective	3

#### **Semester 2**

* IGRPH 6200 - Graduate Studio Seminar II	6
Art History or Critical Studies Elective	3
IPHOT 3740 - Art in Context - or - Professional Studies Elective	3
Studio Elective	3



### **Semester 3**

* IGRPH 7300 - Graduate Studio Seminar III	6
Art History or Critical Studies Elective	3
Professional Studies Elective II	3
Studio Elective	3

### **Semester 4**

* IGRPH 7400 - Graduate Studio Seminar IV	6
* ITHPH 7500 - Thesis Studio (studio exclusively for thesis work)	6
Professional Studies Elective III	3

#### **\* New MFA Generated Course**

*NASAD MFA Guidelines: At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only. Critique and Critical Studies Seminar, Thesis Studio = 30 credits*

#### **\* Professional Studies- (May fit into any of the categories listed below)**

Internship and Fellowship - IGRPH 7880

Studio Assistantship - IGRPH 7089

Independent Study - IGRPH 7999

Art in Context – IPHOT 3740

## **MFA Photography**

### **Program Structure and General Course Descriptions**

#### **24.0 credits Graduate Studio Seminar I - IV**

*Core graduate study experience; 4 semesters at 6 credits each. \**

**Graduate Studio Seminar I - IV:** This component of the MFA curriculum will be designed as the core graduate study experience. Each semester, a core Photography faculty member, in collaboration with a Visiting Artist / scholar, will offer an intensive seminar experience which will include in-depth critique of MFA candidate work produced outside of class, discussion, written work, lectures, demonstrations, and field trips. In semesters 3 & 4, projects include generation and support of written thesis, as well as the development of the

thesis exhibition. The curriculum will support 2 Graduate Study Seminars, 4 per year, once the program has reached capacity in 2012-2013.

**12.0 credits    Studio Elective**

Students choose four studio electives – one, plus Photography as a Cultural Practice, in Semester I and one each in Semester II and III – from a pre-selected list of eligible courses at The College of Art and Design, largely inclusive of most current studio courses. (These do not need to be graduate level courses.)

**9.0 credits    Art History or Critical Studies Elective**

Students choose three courses – one course each semester for the first three semesters – from a pre-selected list of eligible course offerings from the either the Art History and Critical Studies Department, or other critical studies courses that may be offered by studio departments. (See sample list of courses attached.)

**9.0 credits    Professional Studies Elective**

**Students choose a 3-credit option each semester (3 in total) to advance their individual professional aspirations.** These can include (but are not limited to): internships, teaching fellowships or undergraduate teaching assistantships, mentored independent studies, or traditional coursework (in areas such as art therapies, business, or art education).

**6.0 credits    Thesis Studio**

A one-semester course – in the final semester – that focuses entirely on work being produced for the student’s thesis exhibition. \*

**60.0 credits    Total**

\* *MFA students would be required to attend a Graduate Studio Seminar for each semester of the program, and to complete the Thesis Studio in order to graduate.*

## **Photography MFA**

(See current Degree Sheet for updated listings and new course offerings)

Requirements: 60.0 credits

**Graduate Studio Seminar- a 6 credit course taken in all 4 semesters \*: 24 credits**

**Studio Elective- choose 4 courses from the existing The College of Art and Design studio electives: 12 credits**

3 credits \_\_\_\_\_  
3 credits \_\_\_\_\_  
3 credits \_\_\_\_\_  
3 credits \_\_\_\_\_

**Art History of Critical Studies Elective- choose three courses from the list below: 9 credits**

3 credits IGRPH5200 Advanced Topics in Photography  
3 credits IAHS 2200 History of Photography  
3 credits IAHS 2210 Testament: A History of Documentary Photography  
3 credits IAHS 2220 The Power of German Film and Photography  
3 credits IAHS 2460 The History of Animation  
3 credits IAHS 3025 Cinema Eye, Cinema Art  
3 credits IAHS 3043 Curators, Critics & Collectors  
3 credits IAHS 3290 Art and Photography in Contemporary China  
3 credits IAHS 3311 Gender in Focus: History of Women in Photography  
3 credits IAHS 3313 Photography and the Multicultural  
3 credits IAHS 3380 New Media: History and Process  
3 credits IAHS 3600 Art Since 1945  
3 credits IAHS 3610 Design Discourse  
3 credits IAHS 3900 Alternating Currents: Experimental Film and Video  
3 credits IAHS 4200 Representing Representation  
3 credits IAHS 4500 Art and Popular Culture  
3 credits IAHS 4600 Postmodernism  
3 credits IAHS 4620 Hyperculture: Art and Technology  
3 credits IAHS 4910 Critical Theory  
3 credits IAHS 5100 Issues in Art History and Visual Culture  
3 credits IPHOT 2330 Contemporary Trends  
3 credits IPHOT 2340 Beauty and Fact: 19th Century Photography in the Digital Age  
3 credits IPHOT 2460 Cinema and Visual Response  
3 credits IPHOT 3390 Photography and Power  
3 credits IPHOT 3480 The Critical Eye  
3 credits IPHOT 3740 Art in Context

**Professional Studies Elective- choose three 3 credit options: 9 credits**

Options can include: internships, teaching fellowships, mentored independent studies, practicum or traditional course work in an area such as business management or art education.

3 credits \_\_\_\_\_  
3 credits \_\_\_\_\_  
3 credits \_\_\_\_\_

**Thesis Studio- a one-semester course taken in the final semester \*: 6 credits**

MFA students would be required to attend a Critique and Core Studies Seminar for each semester of the program, and to complete the Thesis Studio in order to graduate.

Thesis Title \_\_\_\_\_

• **Graduate Studio and Critical Studies plus the Thesis Studio equals 50% graduate core experience.**

## **MFA in Photography Additional Requirements in Studio Electives**

Any course cross-listed as a MFA in Photography Studio Elective must have additional

assignments/expectations to reflect the appropriate level or the amount of student learning expected of the MFA candidate. This can be in the form of extra writing, studio projects, critical thinking research, communications and / or participation. This will need to be reflected in the syllabus and defined for the MFA student. The instructor will be contacted by the Senior Associate Dean of Academic Affairs or the Director of the MFA in Photography program to advise them of this requirement. Every MFA student is required to accomplish the added requirements and demonstrate a higher level of achievement and / or proficiency in the studio electives as determined and required by the instructor. The faculty member will determine what the additional expectations will be.

**To Apply:**

<http://www.lesley.edu/mfa/photography/>

If you are planning to apply, please contact Liana Caffrey at [lcaffrey@lesley.edu](mailto:lcaffrey@lesley.edu) or 617.349.8201 so she can assist you through the process. Applications are reviewed shortly after the deadline date. Get more information and the [application for the MFA in Photography program](#) or contact the Office of Graduate Admissions at Lesley University 888.LESLEY.U or by email at: [info@lesley.edu](mailto:info@lesley.edu).