



MFA Photography and Related Media Department

School of VISUAL ARTS®

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SHIMON ATTIE, *At Pyramid*, 2003
Lambda photograph, 30" x 35" edition of 15,
40" x 47" edition of 3, 50" x 59" unique print
Courtesy of Jack Shainman Gallery, New York





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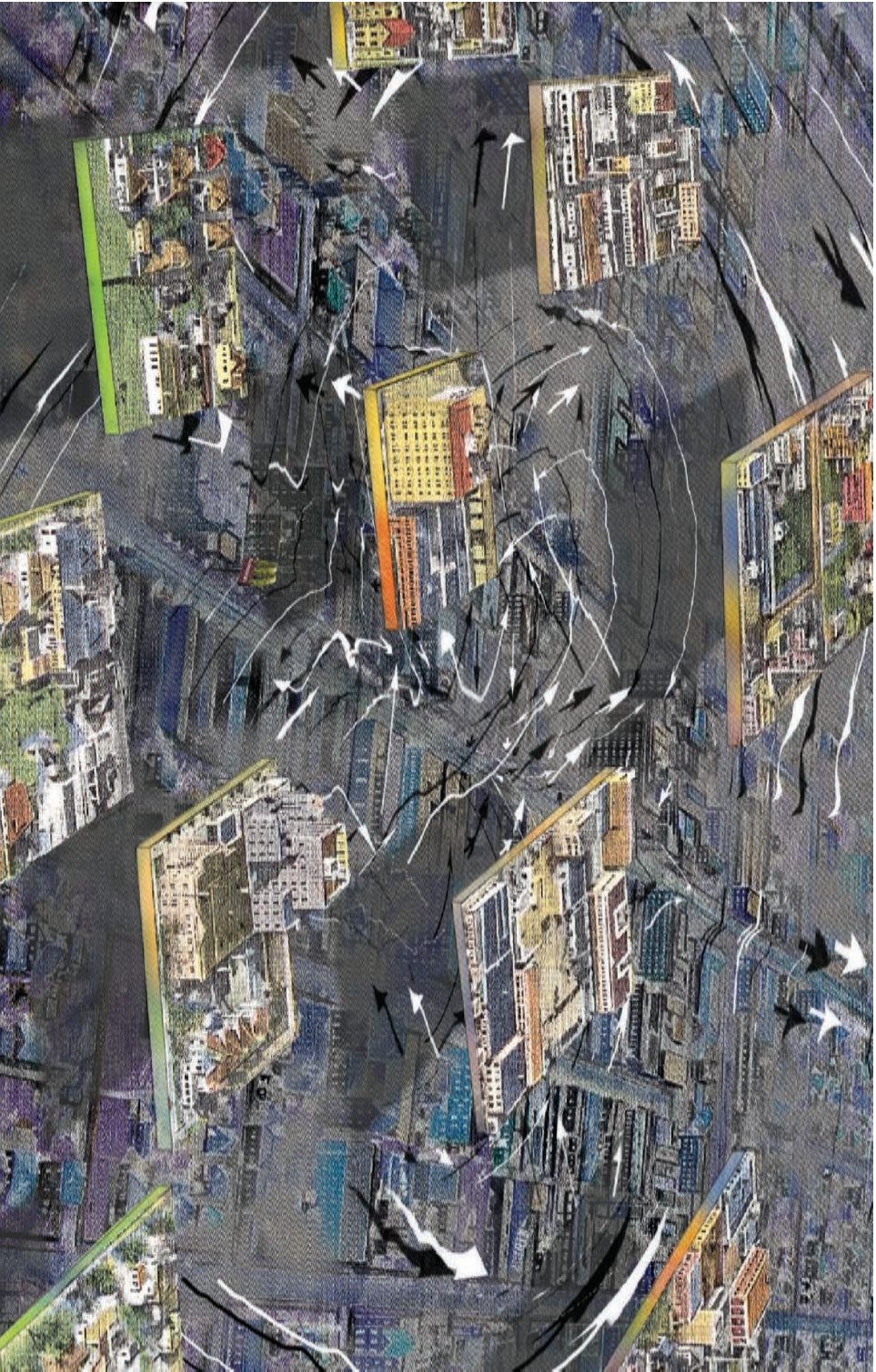
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ROBERT BOWEN, *Urban Planning*, 2003
Archival inkjet print, 20"x24"





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ED BOWES, From the film *Picture-Book*, 2003
51:30





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CHRIS CALLIS, Rennie Harris for *the New Yorker*, 2003
Photography, 10"x10"





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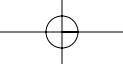
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SARAH CHARLESWORTH, *Pencil*, 2003
Courtesy of Gorney, Bravin tLee

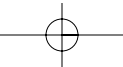




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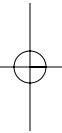
YOLANDA CUOMO, July, 2003
A photograph of an assemblage of books designed and produced by Yolanda Cuomo and her studio.



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GWEN DARIEN
Editor-in-chief, *MAMM* magazine. Formerly, executive director,
LACE; deputy director, Institute for Contemporary Art, P.S. 1
Contemporary Art Center, The Clocktower

I am...
My goal...
My aim...
I am committed to helping each artist develop and articulate the content, context and presentation strategies for their thesis work. My goal is to help each student create a written thesis that is authentic to the nature of her/his visual work, rigorously explore the context of her/his art making practice and engage in a constructive and engaged dialogue with their peers. My aim is to help the artist make her/his work understood.

GWEN DARIEN



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NANCY DAVENPORT, *Bombardment*, 2001
C-Print, 58" x 38"
Courtesy of Nicole Klagsbrun Gallery

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LIZ DESCHENES, Installation View Of Blue Screen Process from
the exhibition *Back Grounds: Impressions Photographiques*
Green Screens #1, #3, and #4, 2001
Photograph courtesy of Galerie Nelson





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STEPHEN JABLONSKY *Untitled 2*, 2003
Digital C-Print, 30"x31.5"





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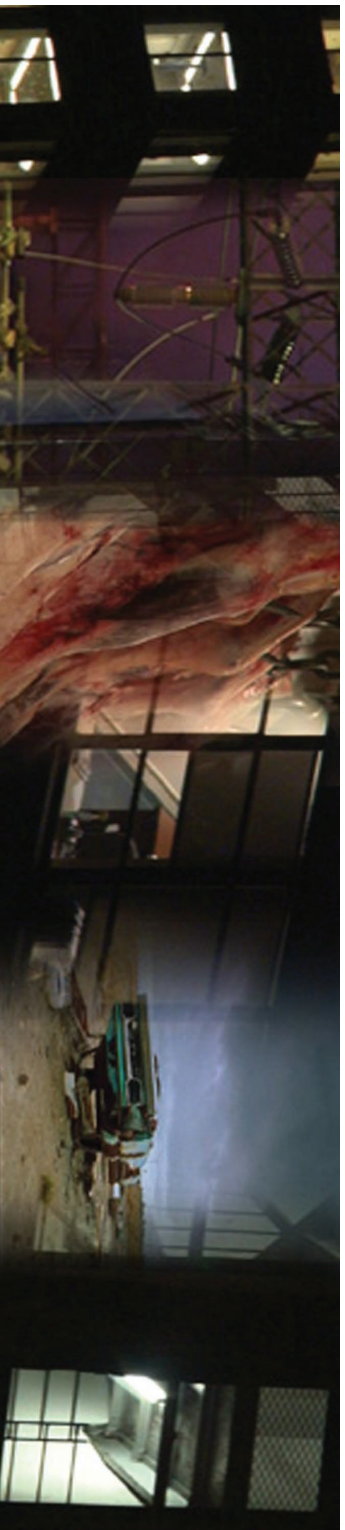
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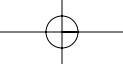
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KEN KOBLAND
Scenes from *Buildings and Grounds/The Angst Archive*, 2003
Digital Video, 45 minute





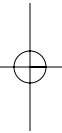
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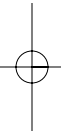
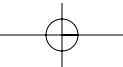
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Images
arise from and
reinvigorate a
social and critical
discourse we call
history.

RICHARD LESLIE

RICHARD LESLIE
Art historian, critic. Formerly, managing editor, *Art Criticism*





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JONATHAN LIPKIN, *Taiwan*, 2002
C-Print, 16" x 20"





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PAOLA MIELI

Psychoanalyst; founding member and president, Après Coup
Psychoanalytical Association; member, training analyst,
Le Cercle Freudien, Paris; member, International Federation for
Psychoanalytic Education

The artist, Freud remarked, brings to the world a new kind of true thing. We can add that she/he makes the invisible visible. The work of art is both a new creation and a tool to bring to our attention what usually escapes from our sight or our awareness, making us reflect upon it. **It is a means to transform our way of living.** Art, which seems to be a gratuitous act, carries with it an essential ethical and political value. PAOLA MIELI



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MARY PATIERNO, *The Most Unknowable Thing*, 1999
Documentary Video, 57 Minutes
Distributor: Cinema Guild





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PHIL PERKIS, *Juarez Mexico*, 1993
Black and White Print, 4.75" x 7"





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CHRISTOPHER PHILLIPS
Curator, International Center of Photography



For the past three years, I've been traveling regularly to China to do research for a major exhibition of recent Chinese photography and video. These trips, and my encounters with a host of young Chinese artists, have given me a new understanding of the richness of visual culture in Asia. As a result, I find myself forced to begin rethinking the Western tradition of visual culture from a very different perspective.



CHRISTOPHER PHILLIPS



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JOHN PILSON, *Interregna (Bathroom Mirror)*, 2000
16" x 20", Courtesy of Nicole Klagsbrun Gallery





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Peter Rad, *Book Club Meeting For Seven Year Old, 2002*
Chromogenic Print, 96" x 75"





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SHELLEY RICE
Art historian, art critic

THE SVA MFA PHOTO DEPARTMENT IS

a laboratory where artists and intellectuals come together to visualize new ways of seeing the medium of photography. This creative environment is always an inspiration to me, and to my work.

SHELLEY RICE



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COLLER SCHORR, *Lina opening braid*, 2001
47.5" x 37.5", Courtesy of 303 Gallery





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STEPHEN SHORE, *Natural Bridge*, NY, 7/31/74
Type C Print, 20"x24"
Courtesy of 303 Gallery





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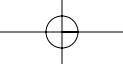
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CLARISSA SLIGH, *Wrongly Bodied*, 2003
Artist's Book, Printed Digitally
Approximately 8 3/16" x 9 1/2" x 1 1/4"





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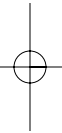
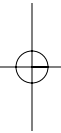
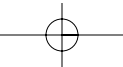
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SHELLY SMITH
Computer artist; fine artist

MEANINGFUL
CONTENT
CONTINUES TO BE THE GREATEST CHALLENGE IN
DIGITAL WORK.

A PERSONAL STATEMENT
SHOULD CARRY THROUGH A BODY OF WORK,
REGARDLESS OF WHETHER ITS
GENERATION
IS BY TRADITIONAL MEANS
OR BY SOME DIGITAL PROCESS.

SHELLY SMITH





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MARK STAFFORD
Psychoanalyst, writer, editor

I am inspired by the artist's search for a **unique voice.** The desire to make images is a desire to make a unique language, which the viewer is then inspired to learn. I don't believe the artist finds his/her voice without a rigorous exploration of the voices of others. To make these languages is to return and rediscover the meaning of poetry. Poetry does not impose itself, a poem exposes.

MARK STAFFORD



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MARY VIRGINIA SWANSON
Photography consultant; founder, Swanstock Agency; Board of
Fellows, Center for Creative Photography

Students in my **professional practices seminar** are exposed to opportunities for photographers as well as opportunities in related fields. It is critical that artists be prepared not only to present themselves and their work, but also to gain the business skills necessary for a successful career in this field.

MARY VIRGINIA SWANSON



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AMY TAUBIN
Filmmaker, curator, film and television critic. Formerly, curator
of video and film, The Kitchen

To paraphrase the now and then relevant Bob Dylan:

Something is happening here and we don't know what it is, except that it's called digital and it's transforming the way we conceive, produce, distribute, and receive moving images. But however exciting or unnerving this technological upheaval may be, it does not render the history of the moving image irrelevant. The greatest filmmakers, whether radical like Jean-Luc Godard or conservative like Martin Scorsese, inhabit the history of cinema as if it were their primary language.

AMY TAUBIN



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Charles H. Traub, *Mystic* New York, 2002
Archival Ink Jet Print, 11" x 14"





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PENELOPE UMBRICO, *Mirrors* (from Catalogs), 2001-02
Chromogenic print, 18" x 12"-25" dia.





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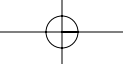
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CHRIS VERENE, 2003
My Twin Cousin's Husband's Brother's Cousin's Cousin
C-Print, 20" x 24"



MY TWIN COUSIN'S HUSBAND'S BROTHER'S COUSIN'S COUSINS.

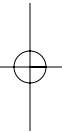


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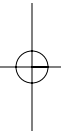
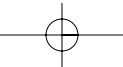
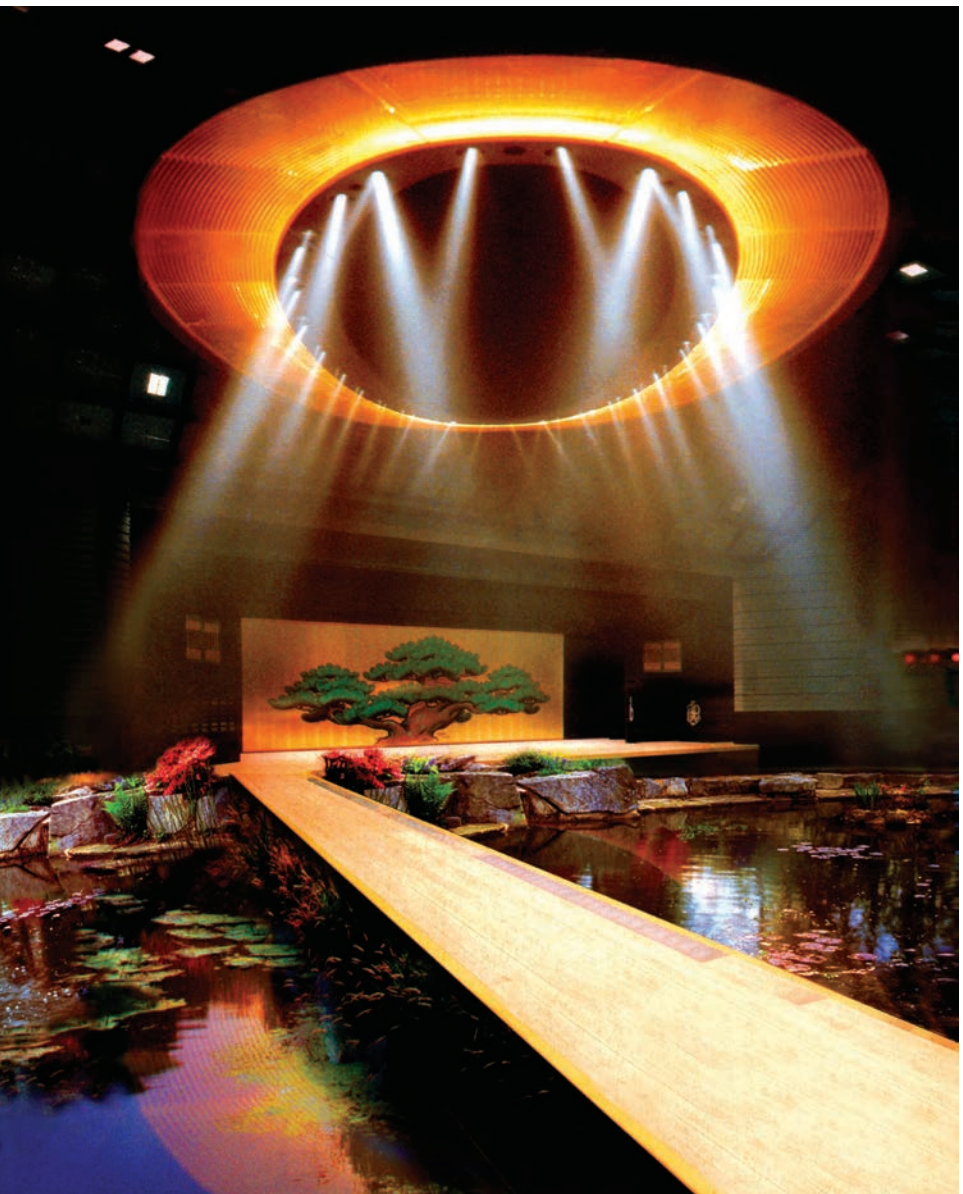


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OLIVER WASOW, *Kirabatake Shrine*, 2000
Archival Ink Jet Print, 30" x 24"
Courtesy of Janet Borden, Inc.





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SIMON WATSON
Founding director, Downtown Arts Projects

For emerging artists, THIS MOMENT ROCKS!

I am convinced this is the most exciting time to be making and showing art since the early '80s. As a curator, I'm committed to working with the best of emerging artists just appearing on the scene. As a teacher, I'm committed to emerging artists' survival. My SVA course and companion Web site www.emergeproject.net encourage young artists to think of themselves as empowered solo businesses charting an art career that makes personal sense.

SIMON WATSON



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GRAHAMME WEINBREN
Frames (1999) 3 screen interactive cinema installation.
Installation View, Beall Center, Irvine, California 2002.





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JEFF WEISS, *Golden Towers*, 2002
Ink Jet Print, 40" x 50"
Courtesy of the Artist





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RANDY WEST, *Pretty*, 1998 Installation, 2002
Chromogenic prints
Courtesy of Yancey Richardson Gallery





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BONNIE YOCHELSON

Curator: 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

I've been teaching in this program since it started in 1988. At that time, I was writing about the Clarence H. White School of Photography, a small program established in 1914 in a townhouse off Union Square whose alumni included such diverse talents as Dorothea Lange, Paul Outerbridge, and Margaret Bourke-White. By teaching at SVA, I wanted to find out who in our time was coming to New York to study photography and why. Over the years, I have strived to adapt my teaching of photographic history to the needs of artists. The most effective approach, I have found, is to introduce students to the vast photographic collections of the city and to look at the history of photography through the lens of museum practice.

BONNIE YOCHELSON