



MPS

FASHION

PHOTOGRAPHY



Graduate Programs

The MPS Fashion Photography graduate program

was founded in 2011 to give precedence to the concepts that underpin photographic practice within the space of fashion. A one-year intensive graduate curriculum, taught by faculty and guest speakers that make up some of the most innovative and influential people in the industry, its aims are rooted in extending the visual language of the students. Fashion photography always acts as a mirror of the times, and in response to today's sociopolitical climate, we have seen an increased exploration of identity through the medium. As a result, a new generation has come to the fore to explore issues of race, sexuality and gender, globalization and sustainability. Students are invited to engage with these factors, and in turn the work they produce goes far beyond displaying garments or accessories for commercial consumption.

The only degree of its kind in the U.S., one of its goals is to dismantle the place of fashion photography and film in contemporary society, and students are encouraged to scrutinize their practice. Aiding the discourse around what makes a fashion image successful both aesthetically and conceptually, the classes also equip students to work within the industry, providing the tools to collaborate and build bridges to stakeholders. The ideal candidate for the program will already be fully versed in the technical tools and apparatuses of photography and possess professional experience.

The yearlong curriculum is constructed around producing an original body of work to be displayed in a group exhibition at the end of the term as well as a short film screened at a private event. The success of both of these projects hinges on the ability of the student to present a unique vision and personal viewpoint.

—Barry Sutton, program director

About the Program

At the core of the program are the weekly Fashion Photography Critique and Symposium courses. The Critique is a gathering in which the students discuss and challenge each other's work, guided by a faculty moderator. Symposium is a flexible format that acts as a framework for critiques with fashion photographers, creative directors, museum directors and fashion designers as well as for field trips, lectures, readings and exhibitions, and for various dialogues with industry professionals. An emphasis is placed on the synthesis of diverse and unexpected cultural information as pictorial inspiration.

Video and its increasing importance in fashion will be central to the program, and what constitutes fashion video will be developed and defined and shaped. The influence of the Internet, social networking and transformations in media and publishing will be part of the conversation, and each student will be expected to complete a fully realized video piece.

One-semester courses will be held on fashion photography topics such as history, logistics, career development, digital practice, narrative and cinema.

Degree candidates must successfully complete 30 credits, including all required courses; earn a cumulative GPA of 3.0 or higher; and create an original, challenging and provocative portfolio of images.

ARTIST IN RESIDENCE

The annual SVA MPS Fashion Photography artist in residence position names an individual fashion photographer or director whose endeavors contribute to the ongoing definition of the genre and provide a context for involvement with the graduate students. The work of the artist in residence represents creativity, innovation and dedication to the evolving field of fashion imagery. Recipients of the artist in residence award will collaborate with students throughout the school year as well as present a lecture on their work at the SVA Gallery. Previous artists in residence include photographers Erik Madigan Heck, Jamie Hawkesworth, Brianna Capozzi and Charlie Engman.

Guanru Feng (MPS 2019).

A Photographer Brings a Fashion Focus Back to Her Hometown

Growing up in China's Xinjiang Uyghur Autonomous Region, Hailun Ma (MPS 2018) would have her picture taken in a photo studio each year on her birthday. For the occasion, she used to dress in themed outfits and pose in front of various backgrounds. This kind of photography, called *yishu-zhao*, is popular in China—and was Hailun's first encounter with the art form. ▶

From a young age, Hailun knew that she wanted to pursue photography professionally. So, she decided to move to New York City to study it at SVA. Her parents were very supportive of her journey and were the first people Hailun would show her work to.

Her experience in the MPS program was very inspiring. She garnered more expertise in fashion photography, from concept development and treatment to more practical aspects of the industry. She felt prepared and confident to pursue photography as a career. Both the guest speakers and the diverse, accomplished faculty were eye-opening and pivotal to her growth.

Though there were times when Hailun felt unfit and questioned what fashion meant to her—having come from a small and remote city where “high fashion” wasn’t

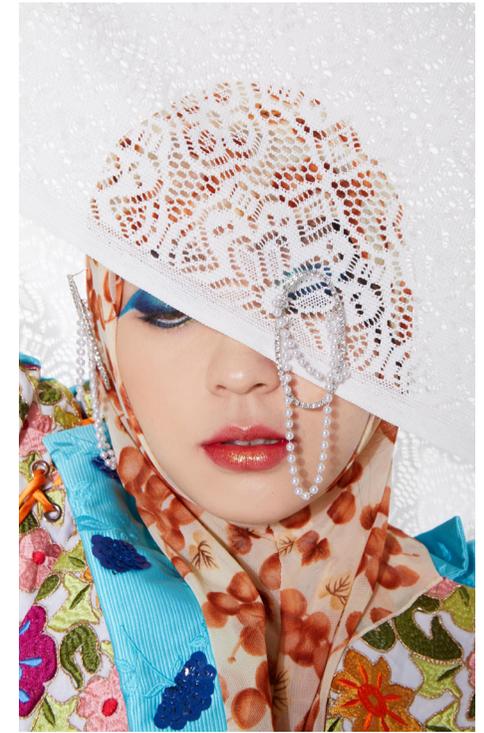
really big—she benefited from the guidance of her professors, who not only understood her struggles but also supported her creative growth, her particular narrative and her unique vision.

The work that she completed during her graduate studies at SVA brought her a lot of attention and opportunities, and she decided to move back to China to be closer to her hometown and her roots. Relocating to Shanghai was a difficult transition at first, but since having practiced the business aspect of the industry during the MPS program, she felt well equipped to handle it. Hailun is now able to sustain herself as a full-time freelance photographer. Her fashion work prominently features portraits of local people from her native village, where a large population of Muslims live and are subject to discrimination and oppression by the Chinese government.





Hailun's work has received international attention and has been highlighted in publications including *New York Magazine*, *It's Nice That*, *i-D* and *Nylon* magazine. Her future looks colorful and brimming with opportunities. She is creating a photo book related to her *Hometown* series, and is excited for other projects that she has lined up.





Curriculum/ Sample Program

Degree candidates must successfully complete 30 credits, including all required courses and the thesis project. A residency of two academic semesters is required.

FALL

CREDITS

Fashion Film I	3
Fashion Photography Critique I	3
History of Fashion Photography	3
Ideation	3
Symposium I	3

SPRING

CREDITS

Collaborative Process	3
Fashion Film II	3
Fashion Photography Critique II	3
Fashion Photography Today	3
Symposium II	3

Hailun Ma (MPS 2018).

“The faculty and guest lecturers include some of the most creative and influential professionals in the industry.”

—Barry Sutton, program director

Course Offerings

A sample of our course descriptions follows.
All course descriptions can be found online at:
sva.edu/mpsfashionphoto/curriculum.

Tyler Hooks (MPS 2020).

FASHION FILM I & II

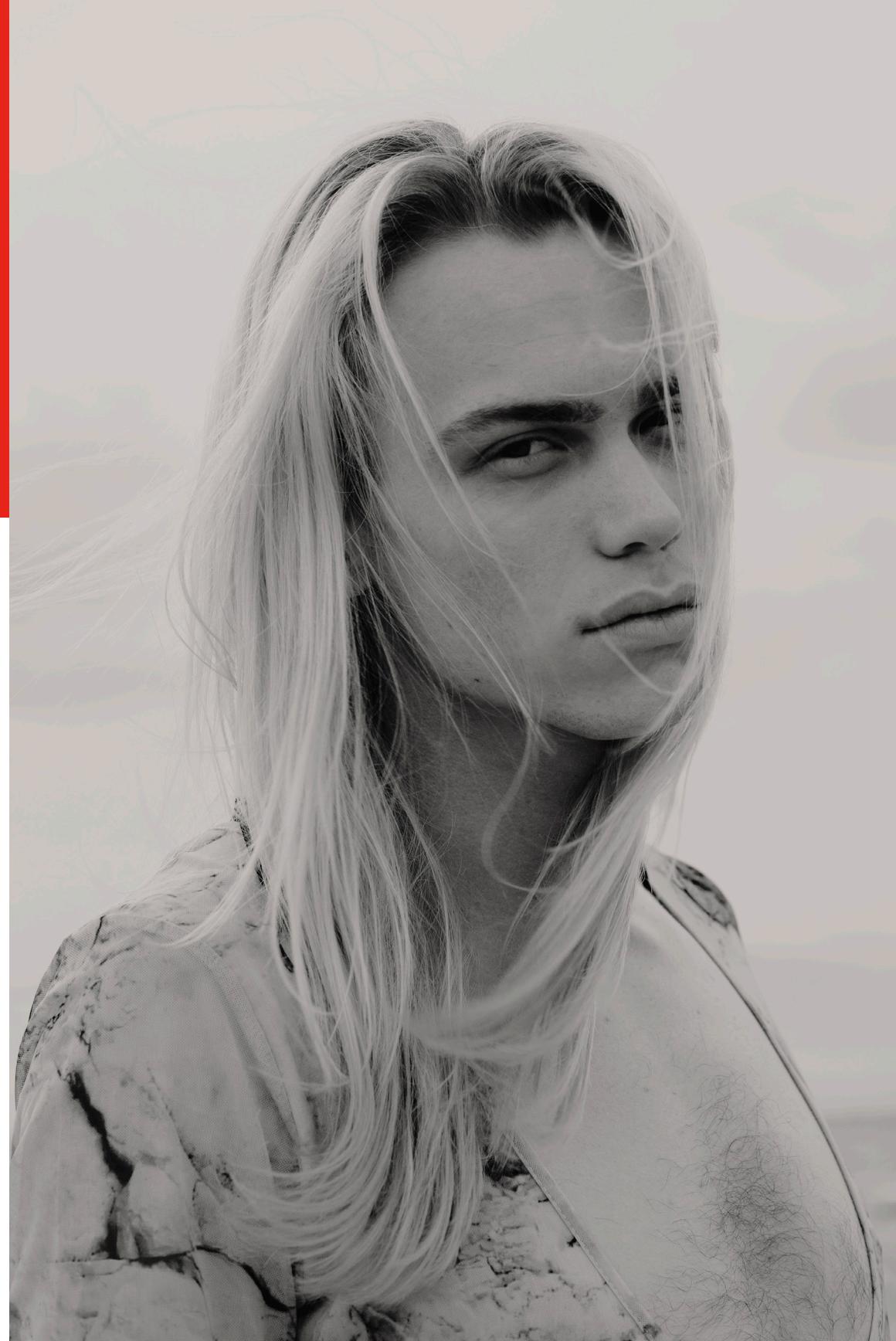
Partly as a result of the rapid transformations in media and publishing, and the influence of the Internet and social media, fashion film has become increasingly important and the subject of much speculation. As a fashion venue, it increases narrative and contributes sound, music and motion. This course will focus on the production of a short fashion film. Sessions will include digital lab time with editing instruction.

FASHION PHOTOGRAPHY TODAY

Today's ever-changing commercial world and our increased consumption of images pose new challenges for emerging photographers. The democratization of photography and its craft is modifying how we answer commercial briefs. Through discussion, practice and assignments, students will learn how to navigate this fast-paced and dynamic business, and they will be better equipped to produce images that answer the briefs they face and fulfill client demands.

FASHION PHOTOGRAPHY CRITIQUE I & II

At the conceptual core of the program is the weekly discussion of each student's images, followed by a rigorous and thorough analysis of those pieces. As an intimacy with one another's creations and objectives develops, the photos become refined through being challenged. A vigorous participation in the conversation about each person's work, and a balance of generosity and useful criticism, is expected.





Sihan Wang (MPS 2020).

COLLABORATIVE PROCESS

Similar to cinema, fashion photography is a collaborative medium and its success lies in the photographer's ability to work with a crew of individuals to produce the desired image. This course will address the logistics of that effort and will emphasize the importance of creative collaboration. Students, based on their sensibilities and aesthetics, will form teams from the ranks of the professional photographic community.

IDEATION

This course centers on developing ideas. Leading students through different spaces, places and conversations, it will encourage them to see the world in their own way and, in turn, influence the ideas that underpin their photographic practice. Beginning with dismantling preconceived notions of fashion photography, it will outline the ideas and references behind some of the most interesting images in the industry. Lectures and field trips will focus on inspirational settings, as we journey through contemporary dance, film, architecture and other artists' work to give students a foundation in creative thinking and how to incorporate this into their photos.

HISTORY OF FASHION PHOTOGRAPHY

Serving as a chronological examination of fashion photography, this course will begin with fashion photography's inception as society reportage and its early flowering alongside pictorialism, surrealism and modernism in the 1920s and '30s. We will then follow the creative developments of the genre both during the Second World War and the postwar era, when the American fashion industry emerged, and through the great social and stylistic changes of the 1960s and '70s. Finally, the course will consider the influence of social liberalization on fashion imagery; the growth and globalization of the fashion image; and the impact of digital photography, the Internet and Photoshop from the 1990s to the present.

SYMPOSIUM I & II

Throughout the year of study, Symposium acts as a weekly gathering of program participants for an array of activities: guest lectures and guest critiques as well as trips to museum and gallery exhibitions. The emphasis will be on bringing a broad range of cultural ideas to the conversation and taking advantage of all the resources New York City offers.

Notable Alumni

Mikey Asanin
mikeyasanin.com

Ina Jang
inajang.com

Hailun Ma
hailunma.com

Dario Calmese
dariocalmese.com

Paul Jung
ayotoataraxia.com

Ricardo Rivera
ricardo-rivera.com

Bon Duke
bonduke.com

Peter Ash Lee
peterashlee.com

Tory Rust
toryrust.com

Michael Groeger
artinaction.de

Wenjun Liang
wenjunliang.com

Matin Zad
matinzad.com

Faculty

To learn more about our faculty, visit:
sva.edu/mpsfashionphoto/faculty.

Barry Sutton
program director, MPS
Fashion Photography

Mark Fina
chief creative officer,
Air Paris

Lyle Rexer
writer; critic; curator;
columnist, *Photograph*
Magazine

Elizabeth Bick
photographer

Shonagh Marshall
curator, writer

Carol Squiers
writer; editor; curator,
International Center of
Photography

Chiara Clemente
filmmaker, director, producer

Lecturers

Justin Aversano,
photographer

Su Barber
creative director,
Opening Ceremony

Olivia Bee
photographer

Edward Brachfeld
producer

Zoë Bruns
creative director

Below is just a sample of
guest lecturers who have
spoken with our students.

Anne Christensen
stylist

Grace Coddington
Vogue

Petra Collins
photographer

Jessica Craig-Martin
photographer

Tracy Doyle
creative director

Mark Fina
VP creative direction,
Aveda

Alexander Galan
Co-Founder, Vidoun Group

Keith Grossman
president, *TIME*

Nathaniel Kilcer
art director, Bruce Weber/
Little Bear Press

Matthew Leifheit
photographer, writer

Glen Luchford
photographer

Quynh Mai
Moving Image & Content

Tyler Mitchell
photographer

Caroline Murphy
agent, MAP

Robert Nethery
photographer

Catherine Newell-Hanson
stylist

Glenn O'Brien
writer, creative director

Randall Peacock
production, set design

Phyllis Posnick
Vogue

Bob Recine
hairstylist

Emmett Shine
founder/CEO, Pattern

Leslie Simitch
EVP, Trunk Archive

Mario Sorrenti
photographer

Sølve Sundsbø
photographer

Lindsay Thompson
senior agent

Tim Walker
photographer

Jack Webb
cinematographer

Application Process

APPLICATION REQUIREMENTS

For a full list of application requirements and detailed instructions, visit:

sva.edu/grad/howtoapply

- Online Application and \$80 Application Fee: sva.edu/apply

DEADLINES

For information on application deadlines, visit: sva.edu/grad/timeline

IMPORTANT LINKS

- FAQ: sva.edu/grad/faq
- International students: sva.edu/grad/intl
- Tuition and fees: sva.edu/tuition
- Visit SVA: sva.edu/grad/visit

Jiajun Wu (MPS 2020).

MPS FASHION PHOTOGRAPHY



Contact Us

We encourage applicants to visit our department. Contact us directly to schedule a departmental tour or sign up to attend an Information Session. For more information and to register, go to: sva.edu/grad/visit.

If you have any questions about the application process, contact Graduate Admissions at 212.592.2107 or email: gradadmissions@sva.edu.

Barry Sutton, program director, bsutton1@sva.edu

Tel: 212.592.2368

Email: mpsfashionphoto@sva.edu

Site: sva.edu/mpsfashionphoto

Department site: mpsffashionphoto.sva.edu

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 twitter.com/svafashionphoto

 vimeo.com/mpsfashionphoto

 **MPS Fashion
Photography**

**gave me the support and
confidence to push beyond
what would have been possible
outside the program.”**

—Paul Jung (MPS 2013)

ACCREDITATION

The School of Visual Arts has been authorized by the New York State Board of Regents (www.highered.nysed.gov) to confer the degree of Bachelor of Fine Arts on graduates of programs in Advertising; Animation; Comics; Computer Art, Computer Animation and Visual Effects; Design; Film; Fine Arts; Illustration; Interior Design; Photography and Video; Visual and Critical Studies; and to confer the degree of Master of Arts on graduates of programs in Art Education; Curatorial Practice; Design Research, Writing and Criticism; and to confer the degree of Master of Arts in Teaching on graduates of the program in Art Education; and to confer the degree of Master of Fine Arts on graduates of programs in Art Practice; Computer Arts; Design; Design for Social Innovation; Fine Arts; Illustration as Visual Essay; Interaction Design; Photography, Video and Related Media; Products of Design; Social Documentary Film; Visual Narrative; and to confer the degree of Master of Professional Studies on graduates of programs in Art Therapy; Branding; Digital Photography; Directing; Fashion Photography.

The School of Visual Arts is accredited by the Middle States Commission on Higher Education (msche.org), 1007 North Orange Street, 4th Floor, MB #166, Wilmington, DE 19801, 267-284-5011. The Commission on Higher Education is an institutional accrediting agency recognized by the U.S. Secretary of Education and the Council on Higher Education Accreditation.

The Interior Design program leading to the Bachelor of Fine Arts in Interior Design is accredited by the Council for Interior Design Accreditation (accredit-id.org), 206 Grandville Avenue, Suite 305, Grand Rapids, MI, 49503-4014.

The School of Visual Arts' Department of Art Education is a member in good standing of the Association for Advancing Quality in Educator Preparation (AAQEP), a national accrediting organization recognized by the Council for Higher Education Accreditation (CHEA). The School of Visual Arts' Department of Art Education is currently pursuing accreditation of its educator preparation programs under the AAQEP standards with an anticipated quality assur-

ance review in fall 2023. Pursuant to Section 52.21 of the Regulations of the Commissioner of Education, the educator preparation programs offered by the School of Visual Arts are therefore considered to be continuously accredited for purposes of meeting the New York State requirement that all such programs maintain continuous accreditation. The School of Visual Arts' Master of Arts in Teaching in Art Education program was previously accredited by the Council for the Accreditation of Educator Preparation (CAEP).

The Master of Professional Studies in Art Therapy degree program is approved by the American Art Therapy Association, Inc., and as such meets the Education Standards of the art therapy profession.

CREDITS

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School of Visual Arts

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