



DAVID BUSH

Left: "Untitled,"  
by David  
Bush. Below:  
"Landscape,  
1999," by  
Kristine Foley.

# SCHOOL PROFILE BARD COLLEGE



KRISTINE FOLEY

If anyone still questions whether photography is a legitimate fine-art medium, Bard College lays that doubt to rest. "Our photo program gets extraordinary support from the school," says director Stephen Shore, a highly respected landscape photographer. "The fine arts at Bard, including photography, are not an afterthought."

They are woven, in fact, into the school's liberal arts fabric. Just as science and social studies majors take art classes, photo majors take science and social studies classes. "Light and Color," a course in the physics of light,

who want to concentrate in photography but prefer to do it in a liberal-arts setting, Bard is ideal," says Shore.

It helps that the school's 600-acre campus, created from two old estates in New York's Hudson River Valley, is just an hour and a half from New York City. "I go at least once a month to see shows," says senior Kristine Foley, who spent a summer internship at Professor Shore's Manhattan gallery, Pace Wildenstein MacGill. "But we also get amazing people coming up here from New York." Recent lecturers have included photographers Nan

## Where every faculty member is a working artist.

for example, is a requirement for photo majors. ("Taking courses in the sciences and humanities can improve a person's photography," says Shore.) What's more, every full-time member of the photo faculty, which includes Larry Fink, Barbara Ess, Mitch Epstein, and Jenny Gage, is an accomplished working artist. ("Our faculty is on par with any graduate school's," says Shore.) Part-time teachers—often working artists who don't get much academic respect—are eligible for tenure, making it possible for the program to tap a larger talent pool. "For students

Goldin, Philip-Lorca DiCorcia, and Thomas Roma, as well as top curators Maria Morris Hambourg (of New York's Metropolitan Museum of Art) and John Szarkowski (formerly of the Museum of Modern Art). "Between the faculty and visitors, we're exposed to radically different kinds of work and approaches," says senior Tessa van der Werffe, who used her Junior Fellowship (one of five awarded annually) to spend last summer assisting photographer and Yale professor Gregory Crewdson. Recent classes, typically with ten students or less, have



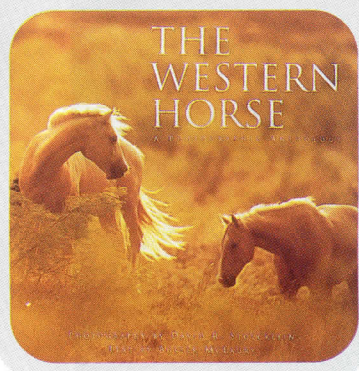
## contest:

### Win a copy of David Stoecklein's ode to the West

Photographer David Stoecklein's passion is portraying the romance and reality of the American West (see Field Test, page 34). So the subject of his new book, *The Western Horse* (Stoecklein Publishing), lies close to his heart. This is a lavish homage to the spirit of the West and its colorful people.

To win a copy of Stoecklein's book, send a postcard with your name, address, phone number, and school affiliation to *American Photo On Campus*, 1633 Broadway, New York, NY 10019. Indicate "Horse Book" on the postcard.

Congratulations to Mark S. Wilson of the Southeast Center for Photographic Studies in Daytona Beach, Florida, who wins a copy of *No Ordinary Land: Encounters in a Changing Environment*, by Laura McPhee and Virginia Beahan.



included Photographic Seeing, Documentary Photography, and Literature and Photography. In addition to working one-on-one with faculty on senior projects, Foley and van der Werffe are taking Photography Exhibitions, a course taught by photo historian Laurie Dahlberg in which students create their own shows and catalogs from work they find in New York. Their efforts will be shown at Bard's Center for Curatorial Studies this spring.

But given that Bard's philosophy "is to teach both aesthetic and practical issues at the same time," according to junior David Bush, technique never gets short shrift. "We take beginning photography very seriously," says Shore, who is teaching Photo 101 this semester. Advanced

#### AT A GLANCE: BARD COLLEGE

- Founded: 1860 • Enrollment: 1,140 undergraduates (approximately 50 photo majors) • Typical class size: ten (photo courses)
- Other arts: Division of Fine Arts also offers programs in film, dance, theater, music, studio arts, electronic media • Advanced studies: Postgrad (certificate) Master Classes are offered in the summer; MFA program at the Milton Avery Graduate School of the Arts • Tuition: \$23,480 • Contact: (914) 758-7472; [admission@bard.edu](mailto:admission@bard.edu) (e-mail); [www.bard.edu](http://www.bard.edu) (Website) •



TESSA VAN DER WERFFE

## stable mates

If you're an aspiring sports and wildlife photographer, here's some news that could change the way you shoot: Canon has built its exclusive optical Image Stabilizer (IS) technology into all four bread-and-butter EOS-system supertele lenses. The EF 300mm f/2.8L IS USM, EF 400mm f/2.8L IS USM, EF 500mm f/4L IS USM, and EF 600mm f/4L IS USM let you shoot at much slower shutter speeds than you'd ordinarily have to use to keep camera shake from blurring the image.

Why would you want the steadying effect of an Image Stabilizer system in optics that are ordinarily used on a tripod or monopod? Because at such high magnifications, even a tripod- or monopod-mounted lens is vulnerable to shake—and shake may simply cause an exasperating softness rather than a visible blur. We even shot handheld with the new 300mm at 1/60 second, something we'd never do with a standard 300mm of any speed. (For easier handholding, the new lenses' center of gravity has been shifted to the rear and their weight reduced with magnesium construction.) We got tack-sharp results, and were able to shoot ISO 100 film in much dimmer light than usual. For more information, call (516) 328-5000 or visit [www.canonusa.com](http://www.canonusa.com).

coursework covers everything from view-camera operation to digital imaging, with lots of available hardware. "There's enough equipment for every sophomore, junior, and senior to have a camera from the department," says Shore. That inventory includes an assortment of medium-format cameras from 6x4.5cm to 6x9cm, nearly 30 4x5 view cameras, and a couple of 8x10's. Labs—including three group and eight private darkrooms—are comparably equipped. A brand new 5,000-square-foot addition to Bard's photography building houses a 25x35-foot shooting studio, an exhibition space, and a digital-imaging lab with more than a dozen Macs, film and flatbed scanners, and a variety of printers.

That said, Bard's photo program emphasizes traditional darkroom technique. "The danger of digital imaging is that it can do almost anything," says Shore, who uses Photoshop himself. "If you don't know what you want to do with it, you can turn out a lot of junk. We want young photographers to start finding their voices first." Kristine Foley, who has taken upper-level digital classes, thinks Bard's approach is just fine. "There's been a lot more digital work since I arrived," she says. "But the same principles are being taught: how to experiment with the medium, and how to see photographically." ■

This page:  
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Tessa van  
der Werffe.