

PAUL SLAUGHTER © COLLEGE OF SANTA FE



school profile

Marion Center for the Photographic Arts

Santa Fe, New Mexico, has long been a mecca for photographers, its striking adobe architecture the subject of many familiar images. But that magnetism is sure to increase this spring when the College of Santa Fe's Marion Center for the Photographic Arts cuts the ribbon on its new state-of-the-art building. Created by former George Eastman House director James Enyeart, who

himself was lured to the desert Southwest in 1995, the program has a mission every bit as ambitious as its facility: to redefine the standards of undergraduate photographic education. "We want to upgrade the expectations of what a visual-arts student should be doing," says Enyeart. "The idea is to give undergraduates the equivalent of a graduate education."

Designed by world-renowned architect Ricardo Legoretta, the building is truly stunning. In addition to full black-and-white and color darkrooms, a digital lab, a nonsilver lab, and spacious studios that can be either left wide open to the light or baffled into darkness at the touch of a button for experimental and multimedia work, it will house extensive photographic libraries (both Enyeart's and that of photo historian Beaumont Newhall), a lecture hall, a photographic preservation lab, and a huge gallery adjoining a courtyard that has been fitted with a special cover to let in just the right amount of New Mexican light—eight foot-candles of light, to be photographically precise.

The building's various components reflect the three-part structure of the Marion Center's curriculum: museum studies, photographic history, and studio work. Learning in all three areas means lots more credit hours for students, and that doesn't even include planned apprenticeships with resident artists, curators, historians, and writers. Students will of course work directly with the school's permanent faculty, which includes David Scheinbaum, Roxanne Malone, Steve Fitch, and Nancy Sutor. Two more full-time members will join the faculty in the near future.

LAURA BALDERAS



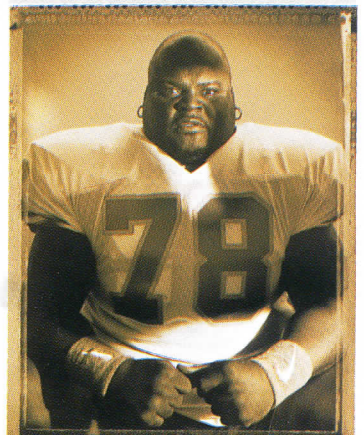
contest win a copy of the new Walter Ioss book

The art of portraiture (not to mention glamour photography and sports photography) is alive and well in Walter Ioss's latest book, *Walter Ioss: A Lifetime of Sports & Beauty* (Graphis). And we're giving away a copy of the book (the cover of which is shown below) to some lucky reader.

As you'll see in our profile of Ioss on page 14, the veteran *Sports Illustrated* photographer is brilliant at more than just capturing the action of a football or basketball game. He's an accomplished mainstream photographer as adept in a studio, or on location with supermodels in the Caribbean, as he is in sports stadiums. He is, in fact, one of the great commercial image-makers of our time, and this book looks back at his long and varied career.

Send a postcard or letter with your name, address, phone number, and school affiliation to Ioss Book, *American Photo on Campus*, 1633 Broadway, New York, NY 10019. Entries must be received by January 1, 1999.

Congratulations to Emilie Lind-back of the New England School of Photography, who wins Mark Harris's *Faces of the 20th Century*, and Ting-Li Wang of Ohio University, who wins *James Cameron's Titanic* by Douglas Kirkland. —D.S.



MELISSA WALKER

Body art is the focus of Marion Center student Melissa Walker.

AT A GLANCE: MARION CENTER FOR THE PHOTOGRAPHIC ARTS

- Founded: 1995 • Enrollment: 1,600 (College of Santa Fe); 40 photography majors • Maximum class size: 15 • Programs: All students take classes in studio work, photographic history, and museum studies, in addition to core liberal arts requirements
- Tuition: \$14,000 per year • Contact: (505) 473-6341; or e-mail jenyearth@csf.edu; or visit the school's Website at www.csf.edu •



technology next generation Elph

One of the success stories of the Advanced Photo System (APS) has been the Canon Elph—an ultracompact, stainless-steel point-and-shoot so hiply handsome that it appears regularly as jewelry in fashion photographs. The Elph line has since been filled out by other, equally stylish models, including the 4X zoom Elph 490Z and the fixed-focal-length Elph Jr. Now there's the Elph 370Z. The new model packs a 23-69mm zoom—the equivalent of 29-87mm in 35mm—into an unbelievably tiny body, thanks in part to the smaller-than-35mm APS cassette. Its seven-element lens is all glass. And it's full of both point-and-shoot features (fill-flash and slow-sync flash among them) and APS niceties, our favorite being the shot-by-shot choice of three print formats—4x6-inch C, 4x7-inch H, or 4x10-inch P.—R.H.

"We want to insure a direct relationship between teachers and students," says Enyeart.

"Every faculty member brings special strengths to teaching," says senior Laura Balderas, who works with digitally-output mixed media. "Basically, you can find support for whatever you're interested in." Students also say the program's small size—classes typically run to about a dozen students—gives it a huge advantage in learning terms. "You feel as if the whole process is more focused on you," says Nicole Coté, also a senior. Coté has been taking an ongoing series of curatorial seminars (with Enyeart) in which participating students have helped put together actual photography shows; at the moment they're working on the exhibition that will open the Center itself this spring.

"We've been able to go into the Santa Fe Museum of Fine Arts' print vaults, make selections, and do research on the photographers," says Coté. In fact, the efforts of Coté and her cohorts are already on display at the museum. The fitting title of that show: "Land, Sky, and All That is Within: Visionary Photographers in the Southwest, 1870-1970." —RUSSELL HART