

SFP PHOTO



WWW.MSUPHOTO.BLOGSPOT.COM

The MSU photo blog, courtesy of Professor Ian van Coller, is an excellent way to keep up with the SFP photo student activities.



Ian and Nola, gum print on vellum, copyright Keegan Fields 2008



WEDNESDAY, MAY 12, 2009

Mark Hoppus Video

Oh, so most of you know what I was working on in LA before my trip home to Montana. If not you should go HERE to check out the behind the scenes footage of my shoot with Mark Hoppus from Blink 182. At the end I look like I rode home with my head out the sunroof. It's worth checking out just for that dazed look.

POSTED BY KEEGAN F. THOMPSON AT 2:45 PM 8 COMMENTS LINKS TO THIS POST

TUESDAY, MAY 12, 2009

Forever Families - Stories of Adoption

Hello everyone! I don't know if anyone is checking this, but I finally got my multimedia show I created for my adoption portrait project uploaded to YouTube. Check it out if you have a few minutes and let me know what you think. Thanks, and enjoy the summer! Leslie

POSTED BY LESLIE H. THOMPSON AT 11:31 PM 8 COMMENTS LINKS TO THIS POST

SUNDAY, MAY 10, 2009

Art Sale!

I wanted to send a HUGE thank you to everyone who donated their work to the Benefit Art Sale and everyone who attended!! It was an enormous success! Everyone was so generous with their donations and the attendees were so thrilled to be able to purchase work at affordable prices that Anna at Tut has decided to leave the sale open for another week! Thanks again to everyone for their support!

POSTED BY BETHAN THOMPSON AT 8:38 PM 8 COMMENTS LINKS TO THIS POST

Senior Show



POSTED BY JENNIFER AT 12:38 PM 7 COMMENTS LINKS TO THIS POST

MONTANA STATE UNIVERSITY

PHOTOGRAPHY LINKS

MSU Graphic Design
MSU Photography Club
MSU Student Database
Steve Jackson's Photo History Database
School of Film and Photography

UPCOMING EVENTS

Senior Critique - Monday May 4th
Huller and Babcock Scholarship
Applications Due by 5pm
MSU Senior Photography Show
Britney Nelson's Benefit Art Sale

FACULTY

Brittany Nelson
Christina J. Anderson
Ian van Coller
Jan Long

CURRENT STUDENTS

Byard Lewis
Ben Corvish
Leslie McDaniel
Ryan Krueger
Zach Allen

ALUMNI

Adam Caltier
Bryce Vickmark '06
Cali Franklin
Candice Hardy
Chris Tolson
Kelly Gorham '05
Kris Erickson '06
Lauren Brown
Lynn Donaldson '04
Lynne Lohof
Margaret Waterston
Regan Thompson
Mike Hess
Peter Hand
Tom Clements '05
Tom Ferris '05

PHOTOGRAPHY BLOGS

40 Watt
A Photo Editor
Art Fag City
Art Photo
Artiscentian
Brian Ulrich
Brittany Nelson
Broken Groundglass
Candice Hardy
Chris Tolson
Dennis Dahlart
Exposure Compensation
Fashion Photography
Follow us to Antarctica
Hippolyte Bayard
Hilga Style
I Heart Photograph
Ian van Coller
Jill Colberg
Joe McNally
Magnum
Helling Room
Marta Wolden
Megan Pictorialist
Modern Art Division
MSU in Italy
Ofer Weisberger
Pause to Begin
Persimmon
Peter Hand
Politics, Theory, & Photography
State of the Art
Ström
Swanee
The Daily Polaroid
The Exposure Project

MONTANA STATE UNIVERSITY SCHOOL OF FILM AND PHOTOGRAPHY PHOTOGRAPHY OPTION

The Photography faculty at Montana State University is pleased about your interest in our Photography Option. We are 7 dedicated professors teaching a total of 42 sections of 16 different classes per year. In these pages you will see how we have structured the program, major and minor descriptions, class descriptions, and a handy FAQ. We hope that all questions are answered to your satisfaction, but if not, we are only an email or phone call away.

Sincerely,

Christina Z. Anderson (christinaZanderson@gmail.com)

Alexis Pike (apike@montana.edu)

Ian van Coller (ianvancoller@gmail.com)

Kyle Bajakian (kyle.bajakian@montana.edu)

Steve Jackson (sjackson@montana.edu)

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Dan Wise (dwise@montana.edu)

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PHOTOGRAPHY OPTION MINOR

The School of Film and Photography offers a photography minor on a space-available basis. The minor consists of 28 credits. Due to the sequential nature of the photography classes, a minor will require a minimum of 2 ½ years to complete.

Photography majors/minors will both complete the same sequence of classes their first year. At the end of spring semester of that year, a portfolio review for acceptance into the program is conducted. All applicants who have maintained a B average in MTA 103 and MTA 106 are welcome to apply. A panel of faculty will assess and rank the student work presented in the portfolios. After the 36 seats are filled in rank order, remaining applicants who still have a successful portfolio review outcome can choose to be wait listed and notified should vacancies occur in the fall immediately following their portfolio review. Accepted majors/minors are required to purchase a MAC laptop of their choosing upon entrance into the fall semester classes of their second year.

FRESHMAN YEAR (6 cr., sequential)	
MTA 103RA	Understanding Photography (F, 3 cr.)
MTA 106	Intermediate Photography (Sp only, 3 cr.)
SOPHOMORE YEAR (8 cr. sequential)	
MTA 264	View Camera (F only, 4 cr.)
MTA 260	Introduction to Color Photography (Sp only, 4 cr.)
JUNIOR YEAR (11 cr.)	
<i>Take 2 of the following: (4 cr. ea.)</i>	
MTA 319	Alternative Processes (Sp only)
MTA 341	Portraiture (on demand)
MTA 342	Advanced Lighting Practices (on demand)
MTA 343	Non-Fiction Photography (Sp only)
MTA 344	Experimental Photography (F only)
MTA 360	Advanced Color Photography (on demand)
MTA 361	Photography Professional Practices (on demand)
MTA 400	Production Seminar (on demand)
<i>Take one of the following (3 cr.):</i>	
MTA 303	Early History of Photography (Sp only, every other yr)
MTA 304	Recent History of Photography (Sp only, every other yr)
ANY YEAR (3 cr.)	
<i>Take one of the following (3 cr.):</i>	
MTA 101IA	Film in America (F, Su)
MTA 104	Theatre and Mass Media (Sp)
MTA 218D	International Film and Television (F)
MTA 301	Investigations Into Photography (F)
<i>Total credits: 28</i>	

BACHELOR OF ARTS IN PHOTOGRAPHY

FRESHMAN YEAR (9 cr.)
MTA 103RA Understanding Photography (3 cr.) MTA 106 Intermediate Photography (3 cr.) <i>Choice of one:</i> MTA 101IA Film in America (3 cr.) MTA 102 Aesthetics of Film Production (3 cr.) MTA 104IH Theatre and Mass Media (3 cr.) MTA 218D International Film and Television (3 cr.)
SOPHOMORE YEAR (11 cr.)
MTA 260 Intro to Color Photography (4 cr.) MTA 264 View Camera (4 cr.) MTA 301 Investigations into Photography (3 cr.)
JUNIOR YEAR (16 cr.)
<i>Take 4 of the following: (4 cr. ea.)</i> MTA 319 Alternative Processes MTA 341 Portraiture MTA 342 Advanced Lighting Practices MTA 343 Non-Fiction Photography MTA 344 Experimental Photography MTA 360 Advanced Color Photography MTA 361 Photography Professional Practices MTA 400 Production Seminar
SENIOR YEAR (10 cr.)
MTA 473 Senior Production (2 cr. ea. X 2 semesters) MTA 475 Independent Senior Production (3 cr. ea. X 2 semesters)
ANY YEAR (9/10 cr.)
<i>Take one of the following (3/4 cr.):</i> Art 110RA 2-D Fundamentals (4 cr.) Art 111RA 3-D Fundamentals (4 cr.) Art 112RA Drawing Fundamentals (3 cr.) <i>Take all of the following (6 cr.):</i> MTA 303 Early History of Photography MTA 304 Recent History of Photography
<i>Total Credits: 55/56 credits</i>

BACHELOR OF ARTS SHOWN IN SEMESTER SEQUENCE

**Courses in bold are sequential. If a student takes off a semester at the freshman or sophomore level, studies will be delayed one calendar year.*

FRESHMAN YEAR

Cr.	FALL	SPRING	√
3/3	MTA 103RA Understanding Photography* (F, Sp, Photo majors must take in the fall)	MTA 106 Intermediate Photography* (Sp only)	
3	<i>Take one of the following: MTA 101IA Film in America (F, Su), MTA 102 Aesthetics of Film Production (Sp), MTA 104IH Theatre and Mass Media (Sp), MTA 218D International Film and Television (F)</i> (Can take any of these so., jr., or sr. year, too)		

TOTAL: 9 Photography Option credits fr. year, take 21 other credits outside major requirements

PORTFOLIO REVIEW FOR ACCEPTANCE INTO THE PROGRAM and GRADE GATE 103/106--3.0/B

SOPHOMORE YEAR

	FALL	SPRING	
4/4	MTA 264 View Camera* (F only)	MTA 260 Intro to Color Photography* (Sp only)	
4 or 3	<i>Take one of the following: ART 110RA-2-D Fundamentals (F only), or ART 111RA-3-D Fundamentals (Sp only) or ART 112RA- Drawing Fundamentals (F, Sp, 3 cr only) (Can take any fr., so., jr., or sr. year)</i>		
3	MTA 301 Investigations into Photography (F only)	MTA 303 Early History of Photography (Sp only, alternate years--08, 10, 12, 14) OR MTA 304 Recent History of Photography (Sp only, alternate years--07, 09, 11, 13) Take so., jr., and/or sr. year -- BOTH are REQUIRED)	

TOTAL: 18/17 Photography Option credits sophomore year, take 12/13 other credits outside major requirements

SOPHOMORE GRADE GATE TO MOVE FORWARD IN THE PROGRAM: 103/106/301/260/264/--2.75/B-

JUNIOR YEAR

	FALL	SPRING	
8/8	<i>Take two of the following (classes rotate availability on demand but these are usually offered fall semester):</i> MTA 342 Advanced Lighting Practices, MTA 344 Experimental Photography, MTA 361 Photography Professional Practices, MTA 400 Production	<i>Take two of the following (classes rotate availability on demand but these are usually offered spring semester):</i> MTA 319 Alternative Processes, MTA 341 Portraiture, MTA 343 Non-Fiction Photography, MTA 360 Advanced Color Photography	
3		MTA 303/304 Early/Recent History of Photography (see above)	

TOTAL: 19 Photography Option credits junior year, take 11 other credits outside major requirements

SENIOR YEAR

	FALL	SPRING	
5/5	First MTA 473 Senior Production Photo (2 cr, F, Sp) and MTA 475 Independent Senior Production Photo (3 cr, F, Sp)	Second MTA 473 Senior Production Photo (2 cr, F, Sp) and MTA 475 Independent Senior Production Photo (3 cr, F, Sp)	

TOTAL: 10 Photography Option credits senior year, take 20 other credits outside major requirements

GRAND TOTAL: 56/55 credits, 35 Upper Division in Photography Option

OPTIONAL/NON-REQUIRED CLASSES

1-3, Max 12	233 Basic Production Operations and Techniques (F, Sp, Su)	
1-3, Max 12	333 Advanced Production Operation and Techniques (F, Sp, Su)	
1-3, Max 6	470 Individual Problems (Subject to faculty availability)	
2-12	476 Career Internship (F, S, Su)	

CLASS DESCRIPTIONS

MTA 103 UNDERSTANDING PHOTOGRAPHY

This course is a rigorous beginning B&W analog wet darkroom course, teaching camera use, film processing, printing, final presentation of finished work, and the beginnings of visual literacy and critique skills.

MTA 106 INTERMEDIATE BLACK AND WHITE PHOTOGRAPHY

This is an intermediate B&W class, continuing with 35mm and the analog wet darkroom, but with more attention paid to theory, image control, use of different lenses, films, advanced methods of developing film, printing fine art prints, as well as toning and the zone system. The students develop a coherent photography portfolio ready for the portfolio review gate.

MTA 112 EXPLORING DIGITAL PHOTOGRAPHY (A NON-MAJOR CLASS)

This is a class for non-majors and does not count toward the photography degree. It introduces technical and aesthetic ways of creating digital photographic images. Emphasis is on the production of photographic images, from acquiring them with digital cameras to manipulating them using computer software. Instructor and peer critique are integral components of this course.

MTA 260 INTRODUCTION TO COLOR PHOTOGRAPHY

This is a mostly digital class that explores image capture via film, scanning, and digital cameras. It is also a critical exploration of color visual language and aesthetic issues, meaning that it is not a technique-driven class in Photoshop but a class in color photography.

MTA 264 VIEW CAMERA

This class serves as an introduction to view camera techniques. Students apply knowledge gleaned from MTA 103 and 106 to the view camera. Topics covered in this class include camera movements, zone system, basic studio lighting, large format color photography, digital view camera, as well as large format digital and analog printing techniques.

MTA 301 INVESTIGATIONS INTO PHOTOGRAPHY

This is a lecture-based class which explores photography as a cultural phenomenon, personal expression and art form. The emphasis is on aesthetic, ethical, and political issues raised through application of this medium and consumption of its products. This class requires a fair amount of reading of historical and contemporary essays/books and response through written and verbal presentations.

MTA 303 EARLY HISTORY /MTA 304 RECENT HISTORY OF PHOTOGRAPHY

These are full historical surveys of photography from prehistory to 1913 and 1913, the beginnings of the Modern Era, to present day, exploring the visual and technical evolution of photography in Europe and America within the context of social, political, and aesthetic trends of 19th century culture and criticism.

319 ALTERNATIVE PROCESSES

This class centers on image creation through the use of historical contact printing processes such as cyanotype, van dyke brown, salted paper, gum bichromate, and platinum. Extensive aesthetic exploration is supported through a blend of the old processes and state of the art digital negatives.

MTA 341 PORTRAITURE

This is a class on advanced portrait techniques, theory, and practice in studio and on location. Emphasis is on creative exploration and application of a variety of styles in portraiture, such as informal, editorial, environmental, etc.

MTA 342 ADVANCED LIGHTING PRACTICES

This class teaches advanced photographic theory and practice in studio and on location. Emphasis is given to creative aspects of artificial lighting and staged subject matter in all camera formats. This class is highly recommended for both commercial and fine art applications.

MTA 343 NONFICTION

This class discusses truth in photography and its application in image-making in two, two-hour weekly lectures. Assignments are narrative based, whether using text or working on a semester-long documentary project. About 100 nonfiction photographers as well as videos about nonfiction/documentary photographers and timely social issues are introduced.

MTA 344 EXPERIMENTAL PHOTOGRAPHY

This class is a 100% analog wet darkroom class that explores experimental methods of image capture and darkroom practice such as pinhole, Holga, lith printing, liquid emulsion, Sabatier, hand coloring, experimental toning, etc. Around 50 experimental processes are introduced, with discussion on how to make a good "marriage" between content and process.

MTA 360 ADVANCED COLOR PHOTOGRAPHY

This class explores ways to integrate analog and digital media, such as the integration of large format analog photography with large format digital print output, and the dissemination of web content with regards to how they relate to color photography. This exploration includes (but is not limited to) the use of Adobe Flash and After Effects to animate still images and to create interactive websites, photography book publishing using online resources.

MTA 361 PROFESSIONAL PRACTICES

The goal of this course is to introduce students to some of the career options and professional practices in photography. Topics covered include: employment options, and the fundamentals of business and marketing strategies to help prepare for the professional world of photography. Weekly guest speakers offer their own insights and describe their personal career paths and experiences. Students will hone professional writing skills, create a successful portfolio, assemble a "packet" with which to apply to galleries; editors; commercial photographers; magazines; art directors; etc.

MTA 473/5 SENIOR PRODUCTION

This is the senior capstone project wherein students are expected to work independently to produce a complete body of work that will be part of a student-run show at the end of each semester. Faculty meets with students once a week for 2 hours where students present their work-to-date every several weeks. This class is taken twice so that every student finishes the degree with two realized portfolios of work.

MTA 476 CAREER INTERNSHIP

This is an individualized assignment arranged by the student with an agency, business, or other organization to provide guided experience in the field. Internships are a perfect way to make connections between the community and the student while the student gets real life experience and necessary upper division credits.

PHOTOGRAPHY FAQ

The photography program at MSU offers both artistic (fine art) and applied (commercial) approaches to the medium, providing a solid foundation for those entering a professional field and those choosing to pursue postgraduate education. It is one of the few comprehensive four-year photography degree programs in a sizable geographical area of the north central and northwest United States. It is also one of the few remaining programs that continue to teach analog wet darkroom practices fully, as well as being fully digital. On top of that, we offer a full semester of historic 19th century processes, and two art history survey courses completely devoted to photography. MSU has become a “top 100” research university as well; thus extensive research expectations of its faculty means that we are actively exhibiting in shows and publications, therefore remaining contemporary. This is of great benefit to our students. Our program is accredited by the National Association of Schools of Art and Design.

The following questions are the ones that students usually ask when they come to check out our program. If your question is not on this list, please email us so we can add it!

What kind of degree do you offer?

We currently offer a Bachelor of Arts (BA) in Photography, but a BFA is in the works which will include more art history and studio art requirements, a plus for those going to graduate school.

Why should I pursue a 4 year BA degree and not a 2 year AA degree—wouldn't that be enough to work in the field successfully?

Technically, to work in the field of photography doesn't even require a degree, if you can receive adequate training in some fashion. The purpose of a 4 year liberal arts education is to develop your mind and broaden your exposure to more than just a single area of knowledge. Therefore we encourage you to take classes throughout the university, a minor in another area, or even a second major.

Does the program have a fine art or a commercial emphasis?

The program is primarily a fine arts program. Our strengths are in fine art and theory and though all of our classes apply to commercial use, we are not technically and solely a commercial program. Most of our students expect to work in the field in some manner, but we feel it is most important to train students to become visually “literate” in this mass media culture.

What is the “gate” for the photo program?

The photography program is in heavy demand; therefore in order to preserve the integrity of student education there is a GPA gate of B required for the freshman classes (MTA 103RA and MTA 106) to allow a student to participate in the portfolio review at the end of the freshman year. The portfolio is the cohesive project created during the spring in MTA 106. Admission to MSU does not mean that you have automatically been accepted into the sophomore sequences in the program; this decision is made during an all-faculty portfolio review in May of every year.

Why is there a gate—this seems unfair?

The gate is necessary for our program due to high demand and limited capacity of both faculty and facilities. The enrollment controls result in smaller class sizes, more faculty contact, better use of the facilities, which are all of benefit to your education.

How is the gate decided?

All faculty on portfolio review day give each project a numerical score to any student who has maintained a B average and submitted a portfolio. There is also a score given to work ethic. Thus, it is

important that you maintain good working practices in your photo classes. The scores are tallied and the 36 top scoring students are accepted into the program. Additionally, a small wait list will be kept should any of the top 36 decide not to attend MSU in the fall.

Now I'm worried--what do I do if I don't pass the gate?

There is always the option to apply again the following year, but we also recommend the Liberal Studies degree or the American Studies degree as options. But the gate is not something to panic about if you are a good student who manages time well. Generally we find that students "self edit"--that they don't spend the required amount of time their freshman year devoted to their coursework, so perhaps they don't maintain the B average or end up not spending enough time on their portfolios.

What kind of GPA do you need after the gate?

After the gate, you need to maintain at least a 2.75 (B-) average in all photo classes. This allows for an occasional low grade. Keep in mind, though that university requirements state that any class below a C- cannot count towards your major.

How long will it take for me to graduate?

There is a sequential nature to the photography program with some classes only offered in fall or spring. This enables us to offer more class options—a good thing! Therefore, it usually takes a full 4 years to complete the degree. If you take off a semester at the freshman or sophomore year, you will delay graduation a full year.

How many students are there in the program and what is the average size class?

There are about 50-60 freshmen who apply for the gate every year. 36 of those students are selected to continue on in the program, based on a grade gate of B or higher and portfolio review. There are approximately 110 sophomores, juniors, and seniors at any one time. We limit studio classes to 18 students so there is always a high teacher/student ratio.

What is the breakdown of the classes that are required?

Photography students take 40 credits of studio classes, 6 credits of photo history, 3 credits of photo theory, 3 credits of film, and 4 credits of art, for a total of 56 credits of their 120 credit BA degree.

Is it all digital or also film?

We do both. The foundations year is almost completely analog/film based. Digital is introduced in the sophomore year. After sophomore year, with the menu plan of junior classes in place, it is your choice whether to emphasize analog, digital, or both.

Do you need to know Photoshop before entering the program?

No, but it would be helpful.

Do I have to take digital classes?

Absolutely. Aside from the fact that all color is done digitally nowadays, in order to be current in the field this is no longer merely optional.

Do I have to take traditional/analog classes?

Yes. The freshman year is fully analog/black and white. Sophomore year requires one digital semester and one black and white semester. After that, with the menu plan it is possible to be fully digital, fully analog, or both.

Are scholarships available?

There are MSU scholarships that you should ask admissions about upon your admittance. There are also two scholarships for just photo majors at the end of sophomore level. These are advertised in the spring of every year in our program so watch for them.

What should I minor in outside of my photography major?

Your advisor will have suggestions for you, but some that might dovetail nicely with photography are business, English, anthropology, and philosophy, for instance.

Is there a minor option if I don't want to major in photography?

We have just instituted a photo minor. The photo minor takes the same freshman and sophomore classes, but the total credits required are 28 versus 56 for the major. Due to the sequential nature of some of the classes, the minor takes about 2 ½ years to complete.

Can I double major in film? (or graphic design, etc.)

It is very possible to double major, because the photography degree only takes up 56 credits of your 120 credit requirement for a 4-year degree.

How many professors are there?

There are 3 full time tenure track faculty and 3 adjuncts teaching a total of 16 different offerings.

How do you expect MSU's program to grow/change in the future?

We wish we had a crystal ball to predict this! Every two years our program undergoes a catalog "update" where we take a hard look at what we offer and what we might offer. This way the photo program stays active and contemporary.

I see you have internships; are they required?

Internships are not required, but strongly encouraged. You get real world experience and great connections in the field. Internships also help you fulfill some of your required 42 upper division credits (courses numbered 300 and 400 level) for the BA degree. Faculty do not find internships for you, but it seems every semester the local community is asking for our students more and more.

How much interaction is there between the photography and film programs?

You are required to take one film course. All film students are required to take one photography course. However, both majors after the freshman year move on different tracks.

How much homework is there?

Each credit represents 3 hours total of combined inside/outside class time, and thus a 15 credit load requires about 45 hours of time a week.

Why would I choose Montana State University's photography program over others?

The Photography Option at MSU has chosen to keep the black and white traditional darkroom alive unlike many programs across the U.S. At the same time, our digital program is strong and thorough, as is our alternative process program. Therefore, it is one of the few "full meal deals" left in the country. The facilities are quite good. We have an intimate yet large photography student body. Moreover, as our program exists in the School of Film and Photography, students are able to cross-pollinate with film students and classes. Better yet, we have a "program within a program" of theatre with a newly built

Black Box theatre, acting opportunities, and Shakespeare in the Parks. Bozeman is a trendy college town nestled in the beautiful Rocky Mountains, 90 miles from Yellowstone Park, 36 miles from Big Sky, and 16 miles from the Bridger Bowl ski area. Thus outdoor activities and photographic splendor abound. And did we mention skiing?

How do I know your program is the right one for me?

It is best to come for a visit. Submit a housing application and make arrangements to visit through the Office of Admissions (1-888-MSU-CATS) or by emailing admissions@montana.edu. We look forward to meeting you in person. Our web address is: <http://sfp.montana.edu/docs/photog.html>

What are the facilities like?

There are two large 20-station gang labs and 18 individual darkrooms attached to a large finishing room equipped with lockers, film and print dryers, dry mount presses, and matting equipment. There are also two digital labs equipped with Mac computers, large format printers, and film and flatbed scanners. There is also a 2500 sq. ft. studio space featuring four electronic flash-equipped work stations.

What equipment is available for checkout?

Our Equipment Checkout is staffed with two full time managers and student workers. There are approximately 2000 pieces of equipment that are maintained and checked out to students continually, including 24 Cambo 4x5 cameras with lenses from 65-300mm, 5 Hasselblad medium format cameras with various lenses, a Nikon 35mm camera system, digital cameras, lighting equipment, other types of cameras such as pinholes and Rolleiflexes, and, of course, all enlarger equipment, contact printing frames, and film developing equipment.

What expenses are there outside of tuition?

Expenses vary per class, so this is a hard question to answer. All freshmen are assessed a lab fee of \$100 per semester. All photo majors, once accepted, pay a standard fee of around \$300 per semester for increased access to equipment and digital labs. Additionally, there is an ink share fee each semester of \$95 if you need to print at school. This only covers part of the ink costs our program incurs. In addition, you should expect to spend anywhere from \$250-500 per class on books, photo paper, film, matting supplies, etc. as a very rough estimate.

What equipment will I need to buy?

When entering the program as a freshman, you will need a 35mm SLR *film* camera that can be fully manual. It does not need to be fancy. In your sophomore year, upon acceptance into the program through the gate process, a MAC laptop computer is required. Specifications will be handed out after the portfolio review, but if you are in the market for a computer now, buy MAC. Otherwise, most equipment can be checked out from our program.

Is a digital camera required?

No, but there are so many inexpensive, adequate digital cameras available that most students end up owning their own. We recommend you buy a digital SLR camera that matches your film SLR camera so your lenses will fit both and save you some money. If money were no object, we would suggest buying a speedlight attachment as well to have the advantage of flash.

I've studied photography in high school/community college/college... do my credits transfer?

The university transcript evaluation team makes these kinds of decisions, but usually photography at the college level transfers in as a substitute for MTA 103RA Understanding Photography. However, we

encourage all transfer students to still take MTA 103RA in the fall and MTA 106 in the spring and apply for portfolio review like everyone else, since the review is quite competitive. The added benefit is continual access to the lab because the lab is only open to students registered in photo.

I'm a transfer student wanting to get into your program; am I automatically accepted if I have taken the equivalent of your two pre-gate classes MTA 103RA Understanding Photography and MTA 106 Intermediate Black and White Photography?

Not necessarily. We still encourage all transfer students to take MTA 103RA in the fall and MTA 106 in the spring and apply for portfolio review like everyone else, since the review is quite competitive. However, there are certain photography programs that students come from that are extensive enough so that a student *may* be accepted in at the junior level. This is decided on a case by case basis by all faculty.

I have 2 years of college under my belt already; how quickly can I move through the Photo program?

This depends whether you have taken photo or not. If not, a full 4 years. Expect a *minimum* of 2 full years even if you have taken photo and transfer in as a junior, because of the sequential nature of our program. There is no “fast track” to graduation—which we think is a good thing.

Are summer courses offered?

There is always MTA 103RA offered in the first summer session, and occasionally there is a junior level summer school offering in photography, but generally summer can be a time to fulfill film or art requirements for our major or other classes toward the BA degree.

Is there an overseas program?

There are overseas programs that MSU offers yearly that come highly recommended. Our students have the option of photography and film classes in Italy that they can take advantage of their junior or senior year.

What kind of jobs can I get with my photography degree?

The job possibilities are numerous. Here are some options our students have chosen: gallery manager, wedding photographer, fine art photographer, photographer's assistant, camera store employee, teacher/professor, workshop assistant, lab manager, photo magazine editor, and the list goes on.

Does the faculty do job placement?

No, the faculty does not do job placement. That said, there is nothing better than forming a good relationship with your faculty so you can procure great letters of recommendation. This is not to discount faculty connections throughout the country as well that may be of benefit to your future work.

How many students find work in the field once they graduate?

Photography requires hard work in the beginning to establish oneself—it is not a “get rich quick” profession! If you are willing to put in the hours, you will have success. About 50% of our students stay in the field over the next decade, but more than that stay in related visual fields as well. That said, photography is not a “wasted” degree if you don't work in the field as long as it teaches visual/cultural literacy.

TWICE-YEARLY SENIOR PHOTOGRAPHY SHOW

At the end of each semester, the senior photography students mount a one-night opening reception and show of their senior thesis projects at a venue in Bozeman. These shows are the highlight and culmination of the semester for all of us. Because they are open to the public, they are an excellent advertisement for the excellence of our students and our School of Film and Photography. Our graduating students get the experience of putting on a show, and adding another line to their resumé's doesn't hurt!

SENIOR THESIS PHOTOGRAPHY EXHIBITION

PRESENTING WORKS BY:

ZACHARY ALLEN PENNIE ALLSOP DARBY ASK
LEANN BENNETT SARAH BURNS MATT CAVANAUGH
CARLY COPENHAGEN DANIEL CORNISH AMY DRUSE
NUBIA GARCIA AMANDA GUY MANDY JO HARRINGTON
JACKSON HARRIS BEK HEREM NICHOLAS KRUEGER
RYAN KRUEGER BAYARD LEWIS TESSA LYKINS
IAN McEWEN AMY NEUBERT CECILIA OSBORNE
BEN PORTER IAN RODERER CASEY ROST KATHY SLACK

JOIN US 6-11PM
FOR A ONE NIGHT **MAY 7TH 2009**
EXTRAVAGANZA FEATURING THE WORKS OF MONTANA STATE
UNIVERSITY SENIOR PHOTOGRAPHY STUDENTS AT THE
GALLATIN COUNTY FAIRGROUNDS
BUILDING #1 FOR FOOD, DRINKS, AND ART

cardsncopies



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FACULTY BIOS

CHRISTINA Z. ANDERSON: Christina Z. Anderson came to photography by way of painting. She received a degree in French from the University of Minnesota; second and third undergraduate degrees in painting and photography from Montana State University; an MFA in photography from Clemson University in 2005. Anderson is now an assistant professor of photography at Montana State University, Bozeman, Montana where she specializes in alternative process and experimental photography. She is one of 16 national board members of the Society for Photographic Education (SPE) as well as an Educational Advisory Board member of Freestyle Photo. Anderson has authored three books: Tutti Nudi, Reflections on the Reemergence of the Nude during the Italian Renaissance, The Experimental Photography Workbook, and Alternative Processes, Condensed. In the works is a comprehensive book on the history and practice of gum printing. Her work concentrates on the 21st century cultural landscape expressed in 19th century processes and can be viewed at christinaZanderson.com.

ALEXIS PIKE: Alexis Pike received her BFA degree from Boise State University and her MFA degree from the University of Iowa, with departmental honors. Pike joined the School of Film and Photography faculty fall 2009. Her work explores themes tied to her personal experience as a sixth generation Idahoan. Pike has been published in *Exposure*, *A Field Guide to the North American Family* and *Rivet*. She's exhibited at Newspace Center for Photography, 23 Sandy Gallery, Gallery Bar NYC, Humble Arts Foundation and Blue Sky Gallery. She was one of five finalists for the Seattle Art Museum's Betty Bowen Award, a recipient of Photolucida's Oregon Award, and lectured about her work at Photo Alliance in San Francisco and at Blue Sky Gallery in Portland Oregon. In 2009, she received a career opportunity grant from the Oregon Arts Commission, to help fund her current body of work, *Claimed: Landscape*.

IAN VAN COLLER: Ian van Coller is an artist and photographer who grew up in apartheid era South Africa. After receiving a National Diploma in Photography in 1991 from Technikon Natal in Durban, van Coller moved to Arizona in the southwestern United States. He spent nine years in Tempe where he completed his BFA degree in Photography (from Arizona State University) and worked for 5 years as a photogravure collaborative printer and partner at Segura Publishing, a small fine art printing company in Tempe (www.segura.com). In 2000 Van Coller moved to Albuquerque, New Mexico where he received his MFA in photography from the University of New Mexico. He joined the photography faculty at Montana State University in 2006 as an Assistant Professor. Van Coller returns to South Africa every year to work on art and photography projects. His work has been widely exhibited in the United States and South Africa. His work is included in many museum collections including The Philadelphia Museum of Art, The Fogg Museum, The Scottsdale Museum of Contemporary Art and The South African National Gallery (IZIKO).

DAN WISE: Daniel Wise is above all a teacher and an aesthetic realist, whose photographic style is indicative of his strong formal and technical background and (to quote Eli Siegel) his belief that art and life are one through composition as individuality. Although he used a Polaroid Swinger extensively in his teenage years, his photographic journey started in 1967 as Navy Photographer. In this position, Wise photographed everything from astronauts and penguins in Antarctica, to slaughterhouses throughout the Pacific Rim, the President of the United States as well as riots in Washington, D.C. Wise has worked as a color and black and white photographic technician in many custom photo labs, acquired a B.S. in Photography, and worked as Public Relations Photographer for the University of Nevada. He has managed custom photo labs, worked for and managed one of the largest photo retail stores in the southwest, paid his dues in the studio/commercial/wedding business and survived the in-between years as a freelance photographer. Wise came to MSU in 1990 as the technician, archivist, and gallery

coordinator for the School of Architecture. He started teaching as part time Adjunct Instructor in 1991, became the first year Photography Coordinator in 1995 and left the School of Architecture in 2003 to become a full time Adjunct Instructor in photography. Teaching is his one true professional love as well as his artistic outlet. Wise is an accomplished artist, photographer, and technician, but teaching is his passion.

KYLE BAJAKIAN: Kyle Bajakian has photographed extensively in the West, and led numerous field workshops to some of its most beautiful and austere locations. He was a member of the Third View Project which investigated and recorded change in the Western landscape since it was first photographed in the 19th Century, and is a contributing author to the project's book, *"Third View - Second Sights: A Rephotographic Survey of the American West."* He served as Director of Photography and Digital Imaging at Anderson Ranch Arts Center in Aspen from 1998 to 2004. Before moving out west in 1993 to earn an M.F.A. at Arizona State University, Kyle was Chief Photographer for the Marlboro (MA) Enterprise. Currently, Kyle is Adjunct Professor of Photography at Montana State University. He lives in Bozeman with his wife, Sabrina and daughter, Sophie.

STEVE JACKSON: A native Montanan, Steve grew up dividing his time between summers working and fishing on the family cattle ranch and school in Bozeman, Montana. "I have felt a strong family heritage in the arts since I was young. There have been painters, photographers and art teachers in my family for at least four generations." Steve began his study of photography during his years in high school and entered Montana State University with an interest in studying photography and printmaking. He earned his BS in Photography from Montana State University in 1978 and an MFA in Photography and Printmaking in 1980 from the University of Florida. Following his graduate work, Steve began working for the Museum of the Rockies at Montana State University as a photographer in 1981, became Curator of Photography in 1984, Curator of Art and Photography in 1989, Head of Research and Collections in 1996 and Assistant Director for the museum since 2003. He has held an adjunct instructor position since 1984 with the School of Film and Photography teaching studio, history, theory and workshop courses in photography. Steve's work has been exhibited in numerous one-man and group shows throughout the U.S. and is represented in many public and private collections. His past works feature extensive use of mixed-media on the photographic print. "Through a studio, camera and computer process, I have chosen to alter the photograph through techniques that change and manipulate the medium. The photograph becomes a ground or beginning upon which my ideas can evolve. I use the camera and photography as a means of collecting from the surrounding world for my studio and digital based processes."

JONATHAN LONG: Jonathan Long is a fine art photographer, exhibiting artist and photography instructor at Montana State University. Prior to moving to Bozeman to teach in the School of Film and Photography, he worked as an assistant to world renowned wildlife photographer Thomas Mangelsen in Jackson Hole, Wyoming. Jonathan's work has been widely exhibited both nationally and internationally, including the Ping Yao International Photography Festival in China, and recently in a photography exhibit at the National Museum of Canada. Surrounded by the Greater Yellowstone Ecosystem, Jonathan lives in an area where he is able to use his camera to highlight many of the issues currently facing the Intermountain West. These include land development, water allocation, ecosystem fragmentation and loss of open space. Some of his recent works address these environmental issues and the affect politics have on the landscape. Born and raised in Eastern Idaho, he returned to the area following his graduate studies to pursue his fine art photography. He hopes that through his imagery viewers will take interest in subjects he photographs and develop a respect for the environment.