

# MA Photography



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For more information  
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## Postgraduate Admissions

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London College of  
Communication  
Elephant & Castle  
London SE1 6SB  
[www.lcc.arts.ac.uk](http://www.lcc.arts.ac.uk)  
Tel: +44 (0)20 7514  
6569

**Study mode:** Full time & Part time  
**Duration:** FT 45 weeks, PT 90 weeks  
**Start date:** January  
**Course Director:** Anne Williams  
**Application route:** Direct to College  
**Application deadline:** There is no formal deadline and we continue to accept applications up to the beginning of December. However we do start to look at applications in mid-September, so it is a good idea to get your application in early. If you need to know whether you have a place on the course earlier than this, eg if applying for funding or a visa, or if you have been offered a place on an October start course elsewhere, please let us know. Please contact Admissions for further information.

## Distinctive Features/Course content

MA Photography at London College of Communication is a leading fine art photography programme renowned for producing some of the most successful contemporary emerging photographers and artists. Part of the Faculty of Media, the course offers a unique opportunity for photographers to develop a major body of research-based practice in the context of a critical understanding of contemporary photographic culture. The course encourages students to work experimentally and produce work that tests the boundaries of the medium, encompassing the still image, video, installation, performance and digital media, and culminating in a public exhibition. The Faculty of Media offers a longstanding tradition of photography education with a highly regarded research culture, and the course has close ties with the Photography and the Archive Research Centre, also situated at LCC.

The course attracts a broad range of practitioners, from backgrounds in fine art photography, documentary photography, commercial photography and other areas of media practice. They are united by a desire to develop a distinctive personal practice with a high level of conceptual resolution. Graduates of MAP go on to be successful fine artists as well as documentary and commercial photographers, gallerists, curators and writers, academics and teachers, and arts facilitators and organisers of various kinds. Many prefer to find ways of supporting their art practice through combining it with teaching, commercial photography or other related activities. Students who may wish to progress to practice-led PhD are encouraged to develop their practice as research.

University of the  
Arts London \* \*  
London College \* \*  
of Communication \*

The course commences in January and operates in a one-year full-time mode for those who wish to fast track their careers, or a two-year part-time mode for those who wish to remain in employment as freelancers, teachers or in other areas. The full-time mode runs for 45 weeks over one year and attendance is for two days per week plus access to facilities. The part-time mode runs for 90 weeks over two years and attendance is for one day per week plus access to facilities. Whether full-time or part-time, the course is demanding of time and commitment in addition to attendance, and you will need considerable capacity for self-directed study to fulfill the aims of the programme.

NB The course assumes that you are technically proficient and able to research and develop any further skills you require. Technical tuition is restricted to the tutorial support of individual projects. If you need to acquire a significant skill base, then you are advised to do so before you apply for the course. You can follow LCC MA Photography through the Facebook site at <http://www.facebook.com/groups/283071458370616/>

## **Course structure**

### **Phase One: Exploring the Possibilities – 60 Credits**

In Phase One, you begin to research and develop your body of work. You are encouraged to work in an experimental manner and to explore and consider different ideas. At the same time you begin to develop your research framework for your practice through the Critical Context Seminars. Technical support is provided through tutorials. Throughout the course, Visiting Speaker and Professional Studies programmes inform your practice and direction.

### **Phase Two: Taking an Idea Forward – 60 credits**

In Phase Two you focus on and develop one of the ideas explored in Phase One. You also continue to develop the critical framework for your practice through the Critical Context Paper. In Phase Two students take increasing responsibility for leading seminars and group tutorials with staff acting as facilitators. You research and review ways in which photography practice is sited in the public domain in relation to your own practice.

### **Phase Three: Resolving Outcomes – 60 credits**

In Phase Three you finalise and present the body of work for the exhibition, in which it is assessed. You also submit the Critical Context Paper and the Critical Rationale. Through both practice and written submissions you demonstrate a reflective understanding of the medium, the critical and professional context, and the position of your practice within it. You are expected to contribute fully to the process of organisation, production and promotion of the exhibition.

## **Application process**

Application form to be accompanied by:

- Portfolio of 10-20 images, either print or digital. Prints must be no more than A4 in size and presented in a folder rather than box. It is preferable to show projects rather than individual images. Applicants from a commercial background are encouraged to develop personal projects before they apply. The portfolio may be accompanied by an explanatory statement about the projects of no more than 300 words.
- Study proposal of no more than 300 words indicating the intended practice project and accompanying research.

All applicants should come with an existing strong body of distinctive personal practice and an understanding of contemporary fine art photography culture and critical theory.

Applicants who do not have a first degree in photography are encouraged to read the following books before the course begins:

Liz Wells ed. Photography: A Critical Introduction Routledge 2005 (used as a textbook on UK photography BA courses)

Charlotte Cotton The Photograph as Contemporary Art Thames & Hudson 2004 (or another survey of contemporary art photography eg Susan Bright or David Campany)

James Elkins Photography Theory Routledge 2007 (or another survey of photography theory eg Ashley La Grange)

If you have difficulty obtaining these books, please see the LCC MA Photography Facebook site for a list of major contemporary photographic artists whose work you can look at and read about via Google.

### **Entry requirements**

An applicant will be considered for admission who has already achieved an educational level equivalent to an Honours Degree in a field such as Photography, Fine Art, Film and Video or Graphic Design.

This educational level may be demonstrated by:

- a) possession of the qualifications named above;
- b) possession of equivalent qualifications;
- c) prior experiential learning, the outcome of which can be demonstrated to be equivalent to formal qualifications otherwise required, as indicated by at least three years of experience which has led to a demonstrable level of expertise in the understanding and use of photography.
- d) a combination of formal qualifications and experiential learning which, taken together, can be demonstrated to be equivalent to formal qualifications otherwise required.

### **English Language Ability**

Applicants whose first language is not English must demonstrate their competence in English to IELTS Level 6.5 by the production of an IELTS Certificate or evidence of an equivalent level of achievement.

### **Admission with Academic Credit**

An applicant may be considered for admission at a point in the course later than the start of the planned programme of study, provided that the applicant has fulfilled, in a way judged to be equivalent, the requirements of the intended programme of study prior to the proposed point of entry.

In order for an applicant to be admitted with academic credit, the University must be satisfied that by successfully completing the remaining part of the course, the applicant would have fulfilled the objectives of the course and have the opportunity to attain the standard required for the award.

### **Selection Process**

Submission of application form, study proposal and portfolio, followed by interview for suitable applicants.

### **Attendance requirements**

PT mode: 5 hrs per week on average, weighted towards Phases 1 and 2.  
FT mode: 10 hrs per week on average, weighted towards Phases 1 and 2.

### **Facilities**

Black and white and colour darkrooms, photography studios, digital facilities, equipment including medium and large format cameras, digital cameras and back, HD video cameras, portable lighting kits, sound recording kits.

### **Equipment and materials**

Students should have their own camera. They will need to budget for production and exhibition costs. Specialist equipment is available for loan.

### **Teaching, learning, assessment & projects**

Students research, develop and produce a personal project during the course, supported by written submissions. The project is produced in three phases: Exploring the Possibilities – research and experimentation; Taking an Idea Forward – development; Resolving Outcomes – finalising and producing for exhibition.

Teaching and learning methods include lectures, seminars, symposia, group/individual tutorials, crit sessions, workshops and educational visits. Assessment methods include practice and written submissions. The final assessment will take place in exhibition.

The course emphasises research-based practice. The main written submission is a research paper in support of the project and is 5-7000 words long. The percentage of practice to theory is approximately 70/30.

NB The course assumes that you are technically proficient and able to research and develop any further skills you require. Technical tuition is restricted to the tutorial support of individual projects. If you need to acquire a significant skill base, then you are advised to do so before you apply for the course.

### **Students and Staff**

Course Director: Anne Williams

Anne Williams is one of the founders of contemporary photography education. Specialist subjects – conceptual art and art photography, art documentary photography, photography and digital culture.

Current research interest: The future of photography

Year Tutor: Dr. Wiebke Leister – artist and writer.

Main research interest: Portraiture, the face, identity and the self.

Year Tutor: Sophy Rickett (maternity cover) – internationally exhibiting photographic and video artist.

Main research interest: Photographic visuality especially in relation to landscape.

Theory Tutor: Paul Tebbs – writer and critic.

Theory Tutor: Ed Dimsdale – artist and writer.

Visiting tutors and speakers include established practitioners from art, documentary, curatorial and theoretical backgrounds, such as Jananne Al Ani, Suky Best, Rut Blees Luxemburg, Susan Butler, Sacha Craddock, Sarah Dobai, Anna Fox, Anne Hardy, Tom Hunter, Steffi Klentz, Melanie Manchot, Sophy Rickett, Barry Schwartz, Francis Summers, Esther Teichmann, Danny Treacy and Bettina von Zwehl.

### **Career prospects**

The course prepares graduates to research, develop and produce an individual fine art project to a high exhibition standard. They will also have developed the practical, critical and conceptual skills to work at a high level in related areas of photography and media practice. The course also provides graduates with a critical and professional understanding of the contemporary photography and fine art sectors which will prepare them for a number of career directions within the arts and media.

Graduate destinations include exhibiting fine artists winning awards, commissions, bursaries and residencies, documentary and commercial (editorial/fashion/advertising) photographers, community artists and arts organisers, organisational roles in independent and publicly funded photography bodies, curators, archivists and gallerists, art buyers, journal editors, teachers at secondary, FE and university level, and PhD studies.

## Alumni

Significant examples of alumni achievements include:

- Winners of awards and competitions such as the Sony World Photography Awards, Deutsche Bank Photography Awards, Jerwood Photography Prize, Nikon Endframe Awards, Magenta Foundation Emerging Photographer Awards, Pavilion Commissions and the Arts Council & Rhubarb-Rhubarb Bursaries.
- Peter Ainsworth of MAP 08 won the Dazed/Converse Emerging Artist of the Year Award 2010. Renhui Zhao of MAP 10 won the Sony World Photography Award for Constructed and Conceptual Photography 2010.
- Both Alicja Dobrucka and Renhui Zhao have won the Deutsche Bank Photography Award, in 2010 and 2011.
- Selected for major exhibitions such as Bloomberg New Contemporaries, Fresh Faced & Wild Eyed, Kay Saatchi's Anticipation, the Prix Pictet and ReGeneration2 at the Musee de l'Elysee at Lausanne.
- Exhibited in galleries such as Yossi Milo Gallery (New York), Impressions Gallery (Bradford), National Media Museum (Bradford) and Tate Britain.
- Books accepted by major photographic publishers such as Dewi Lewis.
- Included in leading photography collections such as the Victoria and Albert Museum and the Museum of Fine Arts Houston.
- Freelance curators and In curatorial posts including at Autograph ABP and the Whitechapel Gallery.
- Co-founders and editors of academic journals Philosophy of Photography and the Journal for Artistic Research.
- Graduates taken on as assistants to the painter Anselm Kiefer in the production of a new body of work for a major exhibition in 2012.
- Academic and practice-led PhDs at the RCA, Goldsmiths and UAL.
- A significant number of graduates teach on HE photography and fine art courses.

## Contact details

### Information Centre:

Telephone No: 020 7514 6569

**EU:** All administration and enrolment enquiries to applications should be directed to the Postgraduate Admissions Office at LCC

Email: [pgadmissions@lcc.arts.ac.uk](mailto:pgadmissions@lcc.arts.ac.uk)

**Non-EU (International):** All administration and enrolment enquiries to applications should be directed to the International Admissions Office at LCC,

Email: [v.gavulic@lcc.arts.ac.uk](mailto:v.gavulic@lcc.arts.ac.uk)

Course Director: Anne Williams

[a.williams@lcc.arts.ac.uk](mailto:a.williams@lcc.arts.ac.uk)