

Course Title

Photography Project 1

Course Leaders and Contacts

Supervisors:

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Mentors:

Viola Fátyol fatyol@g.mome.huGábor Máté mate@g.mome.huÁbel Szalontai szalontai@g.mome.huÉva Szombat szombateva@gmail.com

Guest speakers:

Marc Prüst, Jörg M. Colberg, Dorottya Vékony, Kata Geibl, Péter Puklus, Laia Abril, and more

Audiovisual Studies:

Anna Fabricius fabriciusanna1@gmail.comCsaba Hajnóczy hajnoczy.zene@gmail.com

Code	Place in web	Semester	Credit	Contact hours
M-FT-101	1	1	15	225 Individual work 225
Connected codes M-FT-101 Audiovisual M-FT-101 Consultation M-FT-101 Networking M-FT-101 Politics	Type: seminar lecture, practice, consultation	Optional course: No	Precondition if optional: -	

Course Connections (preconditions, synchrony)

Precondition: -

Synchronism:

Audiovisual studies

Goal of the Course

The goal of Photography Project 1 is to develop the project proposal with which the student applied to the MA program. The course's main objective is to acquire the elements of the preparation for production and the first stages of project development. Participants will learn different methods and strategies to deal with the problems occurring in the process of creating autonomous or commissioned photography projects. By scrutinising current examples of art and related media, students broaden their horizon of creative thinking. They learn to shape an individual concept and verbalise their ideas to participate in the professional discourse.

By completing the course, participants will develop the necessary qualities to execute their artistic concepts in an adequate visual form and to operate fluently within the language of photography.

Themes and Problems Addressed in the Courses**Project A _ Individual Project**

We will work on the proposal introduced at the entrance exam. You will further develop your work or choose a topic that is important to you. What moves you? What would you like to say? Who do you want to convince? What is the contemporary context of your work? How do you see yourself as a creative professional? Describe yourself as a creative professional in images and words!

There is no limitation in technique or quantity. Any kind of technical apparatus, image-making or altering device can be used. The optimal result is a complete body of work, a complete series, photobook, installation, video, etc, that invites the view to interpretation.

Media Production

This course is a seminar which focuses on discussing the challenges contemporary artists and the art network are facing. You will take part in an open conversation about concepts and ideas regarding the role and functions of contemporary photography and art in the wider society. Examples and reading material will help you to phrase your mission statement and you will be able to write a project proposal. Record your thoughts throughout the process under the following 4 callwords:

Concept - Content - Reference - Context

Schedule

Lectures, group critique, individual consultation: Wednesdays 10:00-18:00

5-8 September, 2022. Audiovisual studies workshop

12-15 September, 2022: Art Market & Networking

21 September, 2022. 10:00-16:30 Group critique

Announcement of assignments

Brainstorming and debate

Choosing mentors

28 September, 2022. 10:00-12:50 Individual consultation with mentor

5 October 2022.

9:00 International Breakfast

10:00-16:30 Group critique

Presentation of first draft ideas

Portfolio review

6-9 October 2022. Art Market Budapest

12 October, 2022. 9:00-12:50 Individual consultation with mentor

17-21 October, 2022. Course week

26 October, 2022. 9:00-12:50 Individual consultation with mentor

2 November 2022.

9:00 International Breakfast

10:00-16:30 Group critique

9 November, 2022. 9:00-12:50 Individual consultation with mentor

16 November 2022.

9:00 International Breakfast

10:00-16:30 Group critique

23 November, 2022. 9:00-12:50 Individual consultation with mentor

29 November – 1 December 2022. Politics of Photography (Jörg Colberg)

2 December 2022. Work in Context Symposium

5-7 December 2022. Art Market and Networking (Marc Prüst)

12 December, 2022. Evaluation Day

Recommended Literature

Azoulay, Ariella: *The Civil Contract of Photography*, Zone Books, 2008

Company, David: *Art and Photography*, Phaidon, 2014

Barthes, Roland: *Világoskamra*, Európa, Budapest, 2000

Bartis, Attila: *Az eltűnt idő nyoma*, Magvető kiadó 2019

Bartha, Máté: *Common Nature*. Budapest, 2014

Bright, Susan: *Art Photography Now*, Thames & Hudson, 2005

Bright, Susan: *Auto Focus: The Self Portrait in Contemporary Photography*, Thames & Hudson, 2010

Colberg, Jörg: *Understanding Photobooks: The Form and Content of the Photographic Book*, Focal Press, 2016

Colberg, Jörg: *Photography's Neoliberal Realism*, MACK, 2020

Cotton, Charlotte: *The Photograph as Contemporary Art*, Thames & Hudson, 2014

Csíkszentmihályi, Mihály: *Flow az áramlat, A tökéletes élmény pszichológiája*, Akadémiai Kiadó, Budapest, 2001

Degiorgis, Nicolo: *Hidden Islam*,

E. Csorba, Csilla: *Magyar fotográfusnők*, 2000

Fátyol, Viola: *Ha van szíved, neked is fáj, amit velem tettél*, 2018

Fried, Michael: *Why Photography Matters as Art as Never Before*, Yale University Press, 2008

Galbats, Patrick: *Hit me one more time*, Peperoni Books, 2017

Gulyás, Miklós: *1 másodperc*, Új mandátum kiadó, 2002

Heiferman, Marvin: *Photography Changes Everything*, Aperture, 2012

Hevesy, Iván: *A magyar fotóművészet története*, Bibliotheca Kiadó, Budapest 1958

Kepes, György: *A világ új képe a művészetben és a tudományban*, Corvina, 1979

Kopeczky, Róna: *Thirtythree, A New Horizon of Photography*. Hatje Cantz, Berlin, 2018

Korniss, Péter: *Leltár*, Officina Nova, Budapest, 1998

Kudász, Gábor Arion: *Memorabilia*, Magyar Fotográfus Háza, 2014
 Kurland, Justine: *Girl Pictures*. Aperture, New York, 2020
 Mahler, Ute and Werner: *Kleinstadt*. Hartmann Books, Stuttgart, 2019
 McLuhan, Marshall: *A Gutenberg-galaxis, A tipográfiai ember létrejötte*, Trezor Kiadó, Budapest, 2001
 McLuhan, Marshall és Fiore Quentin: *Médiamasszás, Egy rakás hatás*, Typotex Kiadó, Budapest, 2012
 Marien, Mary Warner: *A fényképezés kultúrtörténete*, Typotex, Budapest 2011
 Osborne, Peter: *Photography and the Contemporary Cultural Condition...*, Routledge, 2020
 Roters, Katharina: *Hungarian Cubes*, Park Books, Zürich, 2014
 Sander, August: *August Sander*, Taschen, 1999
 Schmidt, Michael: *Ein-heit*, Scalo Publishers, 1996
 Sík, Csaba: *Ars poeticák a XX. századból*, Gondolat 1982
 Sontag, Susan: *A fényképezésről*, Európa, Budapest, 2010
 Spengler, Oswald: *A nyugat alkonya I-II.*, Noran Libro Kiadó, 2011
 Steyerl, Hito: *In Defense of the Poor Image*, e-flux.com, November 2009
 Tatai, Erzsébet: *A lehetetlen megkísértése...*, Új Művészet Alapítvány, 2019
 Newman, Michael: *Jeff Wall: Works and Collected Writings*, Ediciones Poligrafia, 2017
 Liz Wells: *The Photography Reader*, Routledge, 2018
 Liz Wells: *Photography: A Critical Introduction*, Psychology Press, 2004
 Magazines: FOAM, Fotóművészet, Imago, British Journal of Photography, LensCulture, ZoneZero, Conscientious, etc.

Participant's Responsibilities

Developing an individual concept / finding relevant sources and reading / presenting visual ideas, testing and detailing / setting up a written work schedule and technical parameters / consultation with at least 10-15 cm large prints / field work, production, correcting mistakes / planning the installation format of the work / production of artworks

Evaluation

Participants are required to present their work in the most fitting format, in print, installation or moving image. The form of presentation of the work shall be chosen to best fit the content.

At the examination (Evaluation Day), each student has to give a concise and well-illustrated presentation of not more than 15 minutes, describing the process and results of the semester project as well as the experiences and knowledge acquired during the work. Results of the Audiovisual Studies course are to be played on a screen. The Photography Project, the Audiovisual Studies video, and the essays for the Media Production course are to be completed before the examination (Evaluation Day). Marking is based on the work during the semester, the presentation of the works and the oral presentation. Respective marks of the individual courses will be averaged proportionately of 60-30-10 per cent.

Aspects of Evaluation

Presence at consultations and activity in group debate / the relevance and up-to-dateness of the proposed theme / the intensity and effectiveness of individual work and research / the elaboration and technical quality of the final work(s) / quality of written essays and statements

Hand-in

Presentation (horizontal A4 format PDF file) containing the research stages of the semester and the final work

Project statement (minimum 400 words, PDF file)

Audiovisual Studies video (HD video with sound, MP4 file)

Works (jpg 12, circa 4000 pixels on the longer side)

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