

## Syllabus

Creative Photography 5				
Contact details of the teachers of the subject:				
1. Photography Project course: Éva Szombat <a href="mailto:szombat.eva@mome.hu">szombat.eva@mome.hu</a> András Ladocsi <a href="mailto:andrasladocsi@gmail.com">andrasladocsi@gmail.com</a>				
2. Photographic Environment course: Imre Drégely <a href="mailto:idregely@mome.hu">idregely@mome.hu</a>				
3. Applied Photography course: Viktor Gálos <a href="mailto:galosviktorstudio@gmail.com">galosviktorstudio@gmail.com</a>				
Code: ER-PHOT-BA-2020211-03	Related curriculum (programme /level):  BA	Recommended semester within the curriculum:  Erasmus	Credit: 15	Number of lessons: 225 Individual student hours: 225
Related codes	Type: seminar, class work, consultation	Can it be an elective course?  No	In case of elective what are the specific prerequisites:	
Course connections (prerequisites, parallelis): No prerequisites; No parallelis				
<b>The aim and principles of the course //</b>				
The aim of the course is to practice the methods of autonomous and applied photographic creation, based on the principle of promoting free thinking and developing creative skills.				
To familiarize students with and master various methods and genres of specific photographic representation of <b>space</b> , and to gradually deepen and practice the student's conscious, subject-centered, project-based image-making and the methods of gathering and processing information required for it. Become familiar with the integrative creative process in collaboration with other disciplines.				

## Topics and themes to be covered in the courses in the subject //

1. Éva Szombat, András Ladocsi: selection of a photographic project theme from the given umbrella theme, and then the creation of a series of creative works in the border areas of photography and other artistic disciplines
2. Imre Drégely: (methodology of creation, transfer of theoretical knowledge)
3. Viktor Gálos: solving applied photographic problems

### Calculation of the subject grade:

#### The percentage of credit given for the three courses:

1. Photography Project course: 80 %.
2. Photographic Environment course: 10 %
3. Applied Photography course: 10 %.

### Photography Project course

#### Lecturer:

Éva Szombat  
András Ladocsi

#### Topic:

### Space and photography

What makes us feel at home? Our home is part of our identity, we try to make it express that. Who do we allow into our intimate space? Sharing a secret can also be a sign of intimacy - but what about when these most guarded secrets are exposed on social media? How long does private space last and where does public space begin?

To the extent that people influence and change their environment, the environment influences them. The built environment, layout, lighting can all influence our moods and feelings. Shopping malls are designed to make us spend as much time there as possible, and shop shelves are arranged to make us buy as much as possible. Offices used to be placed in an open space to show who was working on what, but the compulsory home office has redefined the meaning of this. Unlit streets are avoided, but society sometimes makes its way through the grass when it blazes a trail for itself.

#### Key concepts:

Space Identity, Territoriality, Environmental psychology, Intimate space, Personal space, Social space, Public space, Virtual space, Mechanism of action

### **1. Space - Sensations**

In this studium-style exercise, you will explore how physical and environmental factors such as color, lighting, sound and the layout of space affect people's moods, behavior and experiences, and how they can influence social life and social relationships between people. How natural light and green environments reduce stress How does a crowded urban space make you aggressive? How does space design affect group discussion and community building? The problem observed need not be complex.

**Task:** choose two different spaces and investigate how people behave in those spaces - how people's reactions are influenced by lighting, the layout of the space, the placement of furniture, accessories - this could be a series of photographs based on observation, or perhaps a photo or collage staged after preliminary observations, but it should be backed up by real empirical research, observation and data collection.

**Requirements:** : 2-6 images

### **2. My House, My Castle**

Everyone's intimate space has a different boundary, some at the front door, some at the bedroom door, and some don't even draw the line there. In photography, as important as the boundaries of the image are the boundaries that you have to experience as a creator and then try to cross for the sake of the photograph.

**Task:** To present a person or a closed community as closely as possible, so that the series of photographs shows a sense of mutual trust. Subjects should give an insight into their environment, but it is important to keep empathy in mind and to respect ethical standards. The aim is not to take explicit or offensive images, but to explore the intimate space of someone else, which they allow access to almost for the sake of the task.

**Requirements:** 5-10 photo series + short project description / artist statement min. 1000 max 2000 characters

### **3. No Man's Land**

If space defines how we behave, it must affect everyone in the same way. And if it affects everyone in the same way, it is a systematic phenomenon. If it is a systematic phenomenon, then it can tell us something about a social group, and perhaps even a society, and perhaps even humanity.

**Task:** Moving away from the intimate, this task focuses on the public space. Look for a social issue in which the influence of the environment on human behaviour can be characteristically represented

**Requirements:** 5-10 photo series + short project description / artist statement min. 1000 max 2000 characters

**Semester schedule:**

Lesson 1: Whole group together - Introduction of all topics and assignments for the semester, discussion, lecture, consultation, tutorial, first assignment

Lesson 2: Whole group together - Presentation of pictures for the first exercise, group consultation

Lesson 3: Whole group together - Presentation of pictures for the first exercise, group consultation

**Group A:**

Lesson 3: Presentation of topic 2, discussion, presentation, consultation

Lesson 4: Presentation of pictures for the exercise, group consultation

Lesson 5: Presentation of images for the exercise, group consultation

Lesson 6: Presentation of the images for the exercise, group consultation

Lesson 7: Presentation of topic 3, discussion, presentation, consultation

Lesson 8: Presentation of images for the exercise, group consultation

Lesson 9: Presentation of images for the exercise, group consultation

Lesson 10: Presentation of the images for the exercise, group consultation

Lesson 11: Presentation of images for the exercise, group consultation

**Group B:**

Lesson 3: Presentation of topic 2, discussion, presentation, consultation

Lesson 4: Presentation of images for the exercise, group consultation

Lesson 5: Presentation of topic 2, discussion, presentation, consultation

Lesson 6: Presentation of the images for the exercise, group consultation

Lesson 7: Presentation of topic 3, discussion, presentation, consultation

Lesson 8: Presentation of the images for the exercise, group consultation

Lesson 9: Presentation of images for the exercise, group consultation

Lesson 10: Presentation of the images for the exercise, group consultation

Lesson 11: Presentation of images for the exercise, group consultation

Lesson 12: End of the semester, individual consultations

**ASSIGNMENTS**

New pictures must be brought for every class from the 2nd class of the semester.

1. SPACE - SENSATIONS: 2-6 pictures based on observation on the given topic

2. MY HOUSE, MY CASTLE: create a series of 5-10 pictures on the given theme, reflecting the creator's opinion on the theme
3. NO MAN'S LAND: 5-10 series of images on the given theme, reflecting the creator's opinion on the theme

+ Short project description for tasks 2 and 3

#### **FULFILLMENT**

Presentation: presentation of the starting point, process, references and the finished series; presentation of the installation plan

Project description for tasks 2 and 3, minimum 1000, maximum 2000 characters

#### **EVALUATION CRITERIA**

Class attendance, active participation in consultations, critical commenting and helping each other's work, strict adherence to deadlines, complexity of the message of the individual solution, quality, quantity and intensity of independent work, elaboration and technical quality of the series of images produced

**Attendance at the end-of-semester examination/assessment is required:**

**Attendance in more than two thirds of the classes. A tardiness of more than 15 minutes will be considered as absence.**

**Two days before the exam, upload the images to the archive. Only images uploaded as follows will be accepted:**

**file name:**

**author name, underline, course title, underline, line number, underline, season**

**So, if the author's name is say Károly Kovács, the course title is to infinity and beyond and it was taken in spring, then it should be named like this:**

**kovacskaroly\_lennivagytenni\_01\_tavas**

**file extension: jpeg 12 compression**

**file size: original size, minimum 3000pixel on shorter side**

**Examining teachers:**

Drégely Imre

Geibl Kata

Kopek Gábor

Kudász Gábor Arion

Máté Gábor

Szalontai Ábel

Szombat Éva

Oravec István

Usher Richard

### **WEIGHTING OF THE ASSESSMENT**

Instructor's assessment: 20%, exam board assessment: 80%

### **RECOMMENDED LITERATURE, AUTHORS, FILMS**

Hall, Edward T.: The Hidden Dimension

Han, Byung-Chul: The Burn-out Society

Han, Byung-Chul: Saving Beauty

Kern, Leslie: Feminist City: Claiming Space in the Man-Made World. [S.I.]: Verso. 2020.

Kurland, Justine: Girl Pictures. New York: Aperture, 2020.

Schmied, Andi: Private Views: A High-Rise Panorama of Manhattan. Prague: VI PER Gallery, 2021.

Nan Goldin, Larry Clark, Rinko Kawauchi, Andreas Gursky, Elinor Carucci, Sophie Calle, Hiroshi Sugimoto, Leigh Ledare

Ulrich Siedl: Im Keller, 2014

Gaspar Noé: Love, 2015

Orson Welles: The Trial 1962

Terry Gilliam: Brazil, 1985

Agnès Varda Daguerréotypes, 1976

Godfrey Reggio: Koyaanisqatsi, 1982

Alejandro Jodorowsky: The Holy Mountain, 1973

Harmony Korine: Gummo, 1997

Lars von Trier: Dogville, 2003

### **Photographic environment course**

Teacher: **Imre Drégely**

Main topics covered during the course:

- Photography and space

- Environment and assemblage in photography, the image arranged in space

- Intermedia interfaces, interactions
- Image and its environment, exhibition forms
- Interactive installation

task:

**Create a stand-alone visual material and installation model**

Students will produce independent works at the interface of photography and environment as a spatial compositional genre.

Aim: experimenting with space through the photographic medium, creating photo-environments. An important criterion for the project: conceptual design and development of the image material and the exhibition method, bearing in mind the specific characteristics of the environment and the assemblage. The work may focus on spatial composition or reflect on thematic issues related to space and environment.

The thematic and narrative of the installations: modelling positions of insertion and exclusion, the passage between the world inside and the world around, orientation between the aspects of the host and the visitor. Main motifs: The fourfold unity of archetypes, archetypes and related topos, symbol systems, is used to model the "guest" and "host" position in creative space.

**Timing:**

Session 1: Genre overview, presentation, programme and exercises

Session 2: Review of student portfolios, references, presentation

Session 3: Exhibition visit, Budapest Light Art Museum

Session 4: Presentation of references, sketches, consultation

Session 5: Presentation of technical and visual designs, discussion

Session 6: Modelling of installation plans, consultation

Session 7: Design of individual projects, spatial modelling, mock-up

Session 8: Design of a common exhibition situation, technical solutions, consultation

Session 9: site-specific exhibition design, virtual modelling, consultation, consultation, consultation, consultation

Session 10: Spatial installation, design, consultation

Session 11: pop-up exhibition presentation, joint consultation

**To be submitted:**

- one half A4 page of fiction
- one-half page (1.5-1.5) of visuals and visual design documentation
- installation design and modelling
- development of visual material with regular consultation
- Presentation of the project in real space in the form of a pop-up exhibition

**How to assess:**

Presentation, demonstration of 1-1 completed installation model/mock-up

**Applied Photography course**

**Teacher:**

**Viktor Gálos**



Main topics covered during the course:

1. Introduction. Introduction.

Clarification of the concepts of photo assignment vs. editorial, brief, presentation, moodboard, layout, media forms, quotation, production-execution, versions-consultations, handover of finished work from a purely creative point of view. Only the part on the creative brief and the part on the mid-term assignment would be included here, i.e. it would not trump what is said in your class.

The delivery would look like bringing the layout in one class and discussing it in the next class and the finished work in the next class. That way you would have six assignments in six months.

2. Tasks:

2.1. Create a soft drink commercial for any international soft drink brand. Giant poster in landscape format

2.2 Create a record cover for any artist. Album cover and Insta-posting.

2.3. visual interpretation of a film and reinterpretation of its visual atmosphere in the context of an editorial work. To evoke the visual world of the film, in a 4-page editorial in a prestigious magazine.

2.4. An editorial treatment of a fellow student/teacher's work. e.g. a fashion photo for a design student's work, a jewellery advertisement with a jewellery photo, etc. for a silicate catalogue...

2.5. The photographer's treatment of a building in Budapest for a fictional architectural journal or book. A series of at least 15 photographs.

2.6 A fragrance advertisement for an international fashion brand. Brand of your choice. Poster photo, A1 portrait format.

Órák menete:

1. alkalom:

2. alkalom:

3. alkalom:

4. alkalom:

5. alkalom:

6.alkalom:

7.alkalom:

8.alkalom:

9.alkalom:

10.alkalom:

11.alkalom:

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**Értékelési szempontok:**

- A konzultációkon való aktív részvétel, egymás munkáinak kritikai véleményezése, segítése
- A határidők pontos betartása
- Az egyéni megoldás üzenetének komplexitása
- Az egyéni megoldás megvalósításának kreativitása, innovativitása
- A félév során végzett kutatás és az új tudások beépülése az egyéni megoldásokba
- A csapatmunka során tanúsított kooperativitás

<p>– <i>nem adható felmentés a kurzuson való részvétel és teljesítés alól</i></p>
<p>Tanórán kívüli konzultációs időpontok és helyszín:</p>
<p>Szombat Éva: csütörtök 13.40-16.30, online is, előzetes egyeztetés szükséges</p>