

## Course description (topics)

Title of the course: <b>History and Philosophy of Photography / History of Photography</b>				
Tutors of the course, contact details: <b>Judit Gellér</b> <a href="mailto:geller.judit@g.mome.hu">geller.judit@g.mome.hu</a> +36302464351				
Code: M-FT-202	Related curriculum (programme/level): Photography MA	Recommended semester within the curriculum: 2	Credit: 5	Number of class hours: 24 (48) Student working hours: 102
Related codes: -	Type: seminar, lecture	Can it be an elective course? no	In case of elective what are the specific prerequisites: -	
<b>Course connections (prerequisites, parallelism):</b> Philosophy of Photography				
<b>Aim and principles of the course:</b> The aim of the course is to have a better understanding of European, especially Central European photo-history through lectures from different perspectives. The invited lecturers from various countries and institutes are asked to talk about their research and their results in relation to the history of photography. The presentations will give an insight into the different research topics and methods that give guidelines for the students for their own studies. The course will lay the foundations for students to work on the photo-historical aspect of their thesis, based on in-depth texts and literature work.				
<b>Learning outcomes (professional and general competences to be developed):</b>  <b>Knowledge:</b> They understand the importance of analytical, critical, and historical thinking. Their knowledge is characterised by a broad spectrum of knowledge and a high level of literacy.  <b>Ability:</b> Based on the experience gained during their studies, they are able to analyse, process, and manage basic knowledge, and to express their own opinions and critical approach within their own field of art (photography). They have the ability to collect and interpret relevant data for the development of their creative concept.  <b>Attitude:</b> They think critically, looking for correlations of contexts. They strive to be informed. They persist with their found themes, understanding the role of time in becoming independent artists and authors.  <b>Autonomy and responsibility:</b> They research and develop their professional skills independently. Committed to learning and understanding the historical achievements of photography.				
<b>Topics and themes to be covered in the course:</b> The History of Photography course is a series of lectures in which international experts talk about their specific topics in their fields of research: collections, institutions, eras, movements and case studies in the history of photography and art.  The lectures of the semester-long programme have been compiled in such a way as to present as many European, Central and Eastern European institutions, periods, and artistic attitudes as possible to provide useful and personal inspiration for the students. The lecturers are invited to give presentations on their current research in their institutions and				

its historical aspect, art-photographic trends, so that students can learn about the methods and research areas of different countries and institutions, and thus could make comparative analyses of their own institutions as well as their previous experiences and knowledge of photo history. What are the similarities and differences between photographic attitudes, trends, the establishment and development of collections, institutes and of the way they operate in different countries?

In addition to the exchange of knowledge, meeting the invited lecturers will provide an opportunity for personal discussions, dialogues, questions, and debates. The lecturers invited to the course are important actors and organisers of the international photographic scene: academics, writers, curators, whose in-depth theoretical knowledge, research work and achievements are important information for the knowledge of photo history and for understanding the trends and interconnections of today.

**Specificities of process organisation / organisation of learning:**

Course structure, nature of the individual sessions and their timing (in case of several teachers' involvement, please indicate the distribution of their teaching input:

**Thursdays 15:10-16:30**

1. 23th February: Judit Gellér - Introduction
2. 2nd March Balázs Zoltán Tóth (KEMKI) - The Theoretical Background of Staged Photography
3. 9th March: Gábor Pfisztner - Philosophy of Photography double lesson
4. 16th March: Emese Kürti (KEMKI) - Neo-avant-garde Art Practices in Hungary, Eastern Europe and Yugoslavia
5. 23th March: Kateryna Radchenko (Odessa Photo Days, Ukraine)
6. 30th March: Gábor Pfisztner - Philosophy of Photography double lesson
7. 6th April: Márton Orosz (Vasarely Museum) - "Painterly Abstractions." The Aesthetics of Photogenic in Cameraless Photography
8. 13rd April online: Tuula Alajoki - Photography becoming art in Finland
9. 20th April online: Zuzana Lapitkova - A new generation of experimental photographers appearing in the 60s and 70s in Slovakia
10. 27th April online: Adam Mazur: Ordinary Traumas. Polish Photography Now
11. 04th May: Judit Gellér: Discussion
12. 11th May: Joan Fontcuberta (artist, lecturer from University of Barcelona)  
18th May: Jörg M. Colberg (artist, lecturer USA)

04th June Deadline for students submitting their essays

**Required Literature:**

- Benjamin, Walter: A Short History of Photography, 1931
- Newhall, Beaumont: The History of Photography, 1978
- Coleman, A. D.: The Directorial Mode: Notes Toward a Definition, In: *Light Readings. A Photography Critics Writings 1968-1978*, Oxford University Press, New York, 1979
- L. Moholy-Nagy: Vision in Motion, Chicago: Paul Theobald, 1947

**Recommended Literature:**

- Jean S. Tucker: Light Abstractions: A Photographic Exhibition, exh. cat., St. Louis: University of Missouri, 1980
- Köhler, Michael: Arrangiert, konstruiert und inszeniert - vom Bilder-Finden zum Bild-Erfinden, In: *Das Konstruierte Bild. Fotografie — arrangiert und inszeniert*, Edition Stemmlé, 1989.

- Thomas Kellein: Abstrakte Fotografie, Ostfildern-Ruit: Hatje Cantz, 2001

**Students' tasks and responsibilities:**

Learning environment: (e.g. classroom, studio, off-site, online, in-company placement, etc.)

**Active class attendance****Assessment:**

Based on the submitted essay and on the active class work

**Requirements to be met:**

1000 word essay about one topic in the history of photography that relates to the student's actual researches Deadline: 04th June

**Assessment criteria:**

Relevance of the choice of topic, use of literature, quality of the essay

How is the mark calculated (how is the result of each assessed requirement reflected in the final mark? {e.g. proportions, points, weights}):

10% class activity 90% essay

**Recognition of knowledge acquired elsewhere/previously/validation principle:**

Exemptions from the acquisition of certain competences and the completion of certain tasks may be granted. Such exemption may be granted

**Out-of-class consultation times and location:**

By individual appointments