

Spatial Photography

Language of instruction is English

Course lecturer

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Online workgroup

<https://classroom.google.com/c/NzY1Nzc4Mzl5OTkx?cjc=le3q3k3o>

Google classroom course code: le3q3k3o

Levels BA2 BA3 MA1 MA2	Position in the Curriculum Fotográfia BA Photography MA	Recommended semester autumn	Credits 5	Teaching hours 48 Student workload 36
Codes M-SZ-E-301-FS-252601-07, M-SZ-301-FS-252601-07, B-SZ-401-FS-252601-05	Type (combined) lecture, seminar, practice	Is it open to sign up as an elective? yes	Specific pre-conditions to sign up as an elective none	

Interlinkages (prerequisites, parallel units)

This course cannot be completed simultaneously with **Photo Book for Dummies** course

Aims and Principles

While photography is commonly perceived as a technological medium that translates the three- (or more) dimensional world into two dimensions, this view overlooks the significant spatial qualities inherent in consuming both analog and digital photographs. The course will delve into these spatial characteristics, demonstrating their potential for acknowledgement, exploration, and integration within a photographer's artistic practice.

Intended learning outcomes (professional and transitive competencies)

Knowledge: Students understand the importance of analytical, critical, and historical thinking. Their knowledge is characterised by practical experience contextualized by literary sources.

Ability: Based on the experience gained during their studies, they are able to analyse, process, and manage specialized knowledge. They develop the ability to detect and 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.

Attitude: They think critically, looking for correlations of contexts. They strive to be informed and experiment with new and old technologies in the realm of media arts. They are persistent in their actions and understand the role of time investment in becoming an independent artist.

Autonomy and responsibility: They research and develop their professional skills independently. Committed to learning and understanding the newest and historical achievements of photography.

Course content (topics and themes)

1. **Within the Frame: Spatial Perception in Photography** Deconstructing the 2-dimensional illusion and exploring space in photographic representations. The influence of painting and perspective on photographic composition. Techniques and strategies of capturing space in the photographic image. Avant-garde movements disrupting conventional spatial representations. Philosophical considerations of space. The ethics of spatial representation.
2. **Beyond the Frame: The Photograph as Object:** Physical qualities of a photograph—size, substrate, mounting, framing, etc—transform it from image into a sculptural object that occupies and influences space. What else is there to notice? Art piece body language.
3. **Jumping off the Wall: Installation Strategies for Photographs:** Moving beyond traditional installation approaches like grids, sequences, clusters, clouds, salon-style hangs, layers, modular arrangements. Need for visual relationships, narratives, chronologies, meaning.
4. **Smoke and Mirrors: Light, Shadow, and Reflection:** Strategic use of exhibition lighting to sculpt the photographic object and the surrounding space. How colors, light and shadow, reflections and the lack of can create mood, direct attention, and even cast images onto walls or floors, adding layers to the spatial experience. Explore the role of reflective surfaces within the installation itself.
5. **Floating in Space: Movement, Proximity, and Perspective:** Physical arrangement of photographs dictates the viewer's movement through the exhibition. Varying distances, heights, and angles force different perspectives and create a dynamic relationship between the viewer's body and the photographic work.
6. **Still Moving: Projections and Screens as Spatial Elements:** Projections, video, displays and screens in the exhibition. Ephemeral and time-based photographic forms. Dynamic visual fields, temporary illusions, informative, narrative and interactive environments.
7. **Lost in the Moment: Sensory and Immersive Spaces with Photography:** Photographs integrated into larger environments or installations engaging multiple senses. Projections, photographic wallpaper, AR, VR, freestanding structures, and the use of other elements (sound, objects, airflow, maze, touch, etc) to create truly immersive experiences. If working

8. **Size Does Matter: Scale and Monumentality:** Psychological and spatial effects of varying photographic scales, from intimate miniature prints to monumental large-format installations. How does size and scale alter the viewer's relationship to the image and their perception of the exhibition space and the magnitude of the endeavour?
9. **Outside the Box: Photography Responding to a Place:** Photographic installations created specifically for a particular space, responding to its architecture, use, history, or other conditions. How do site-specific works transform or recontextualize the space they inhabit?
10. **The Professional: Curatorial Vision and Spatial Storytelling:** Space and words gain growing importance in contemporary practices. Curatorial decisions enhance the accessibility and thematic coherence of the work. Leaflets, textual contexts, data, and other aids in reading the room. Co-authorship and reshaping the spatial experience of a photographic exhibition.

Questions to be asked and answered

What is the purpose of a (photography) exhibition? Where do we encounter it? What is it's lifespan? What is the importance of first encounter at an exhibition? Does your exhibition have a personality? What toolkit can we utilize while planning an exhibition? What kinds of spatial arrangements/strategies are out there? What are the next technologies at your disposal? How much does it cost? Why should an artist or curator choose to show installative pieces?

Specificity of the learning process

Knowledge sharing: Key concepts, historical precedents, and contemporary practices will be introduced in the form of lectures. During each meeting various aspects will be further dissected in in-class group debates, and conclusions will be reached by peer learning outside of the class settings by visiting suggested exhibitions. This format requires a high level of independent activity, but allows students to exercise critical thinking, and follow their individual artistic instincts. Practice: While students will discuss general concepts of installing photography, they individually or collaboratively seek opportunities offered at TechPark to realize specific ideas for a unique piece, which will require developing practical skills, material experimentation, and prototyping. this collaborative or individual work is then subject to regular feedback and peer critique sessions.

Teaching method

At each meeting we are going to examine a different aspect in the relation of photography and space. Following the brief introduction to the topic, students are encouraged to question their pre-existing notions, and discover new and interesting ways to extend the function of photography as art and photograph as object, and quietly mastering the basics of exhibition planning.

Schedule

Weekly scheduled meetings as in Neptun

Assessment

The students will exhibit their installation supported by a brief oral presentation of the artistic goal they achieved. The work prepared for the course should be executed and presented in the form deemed most suitable for it. In the exam, each student will have 5 minutes to explain their decisions and thinking behind the chosen format.

Assignments

Participating in group work during classes and presence studio or exhibition visits

<p>One mid-semester video-essay (due mid-November)</p> <p>Production and presentation of one “artwork” (due by the last class meeting)</p> <p>Method of assessment</p> <p>oral presentation and group evaluation of pop-up exhibition</p> <p>Assessment criteria</p> <p>40% technical quality of the completed installation piece</p> <p>40% class activity, attendance</p> <p>20% video-essay /or exhibition plan maquette</p> <p>Calculation of grade (weights of the achievements, assignments, and ranges of rates or points)</p> <p>Lack of attendance cannot be compensated by extra assignments</p> <p>Only video essays or maquettes worth a 5 will qualify the author for an overall mark of 5</p>
<p>Requirements to be met</p> <ul style="list-style-type: none"> → Be present in class meetings and join the discussion → Take part in group work, contribute to outcomes → Do your own reading, research, studies → Visit the shows and exhibitions suggested in class → Create the video essay /or exhibition plan maquette → Installation shots of the final product for the archive (jpg12, minimum 3000x4000 pixels) <p>file name: 2025_spatial_photography_surname_firstname_serial.jpg</p>
<p>Recommended readings</p> <ul style="list-style-type: none"> → Cotton, Charlotte: The Photograph as Contemporary Art → Berger, John: Ways of Seeing → Kepes, György: Language of Vision → https://monoskop.org/images/a/af/Kepes_Gyorgy_Language_of_Vision.pdf → Kepes, György: The New Landscape in Art and Science → Read, Shirley: Exhibiting Photography: A Practical Guide to Displaying Your Work → Van Alphen, Ernst: Failed Images: Photography and Its Counter-Practices
<p>Prior learning recognition (based on application)</p> <p>Recognition of prior learnings is not applicable.</p>
<p>Schedule and venue for personal consultation</p> <p>Individual consultations are possible before the class starts, only by prior agreement.</p>
<p>Additional information</p> <p>Visit to the following public collections is advised during the semester: Ludwig Museum, Hungarian National Gallery, Hungarian Museum of Photography, Robert Capa Center</p> <p>Visit to the following events is advised during the semester: Art Market Budapest, Budapest Contemporary, OFF Bratislava, Paris Photo, Foto Wien</p> <p>Further exhibitions and venues will be suggested as their programs are made available.</p>



Constellation, Diane Arbus at LUMA Arles, 2023