

### Course Description - Theme

Name of the course: AUDIOVISUAL STUDIES (M-FT-101 Audiovisual Studies)
Teachers, contacts: ANNA FABRICIUS email: <a href="mailto:fabriciusanna1@gmail.com">fabriciusanna1@gmail.com</a> ÁDÁM KRASZ email: <a href="mailto:krasz.adam@mome.hu">krasz.adam@mome.hu</a>
<b>Connection with other courses</b> The course forms an individually working unit but also establishes links to the further activities of the semester. During this warm-up workshop the participants create artworks in video format, and also prepare for their semester-long artistic projects. This year the topic of the semester-long artistic project is: <b>Polarization: Futures of Photographic Art and Technology, a Bicentennial outlook</b> . The audiovisual course concentrates for the question and the visualisation of .....
<b>Course focus and target</b> The theme of the course is the shift from the still to the moving image. We will explore how story is created by leaving the static viewpoint of still photography, through the expansion of time, spatial movement and action. We will compare, examine and interiorize the fundamental differences between the grammar of photography and the moving image through practical and creative exercises. Our goal is to widen and deepen our range of artistic tools to tell the durational stories we want. The second part of the course is about sound. Everybody will create individually their own soundscape and work with special programme to create and develop sound patterns for the visual by the end of semester.
<b>Competence and skills</b> <ul style="list-style-type: none"><li>- building and expanding sets of artistic tools (video shooting and editing, sound creation and editing)</li><li>- exploring and acquiring new ways of artistic articulation and expression</li><li>- conscious and self-conscious use of skill set</li><li>- artistic co-operation</li></ul> Skills: <ul style="list-style-type: none"><li>- participants will be able to consciously use visual grammar to express artistic impression messages</li><li>- participants will gain knowledge of the technical of moving image making (camera use, editing, etc. )</li></ul>
The topic of the course is closely linked to the central theme of the semester ' <b>Polarization: Futures of Photographic Art and Technology, a Bicentennial outlook</b> '.

### **Course structure**

Part 1 (course with Anna Fabricius)

First week of the semester (off-campus location) 3 days (1-3 September)

introduction - course introduction - theme introduction - examples and analysis - participants form working pairs -  
course project development - video shooting - video editing

4<sup>th</sup> day of the course (on campus) (4 September)

work-in-progress presentation - discussion - feedback

Part 2 (course with Ádám Krasz)

3<sup>rd</sup> week of semester – end of semester (on campus)

sound development for the videos

From middle of November (with both tutors)

presentation - discussion - feedbacks

What to expect and how to prepare

- bring your own video camera, tripod or gimbal, lap-top with editing software
- you will work in pairs or three
- embrace course and semester theme

### **Required outcome**

Presentation of 2 self-created, finished, elaborate video works, including their self-created sound track.

Participants work in pairs to create two double-channel video pieces.

### **Evaluation process**

Participants will have to give a live presentation of their artworks accompanied by a brief presentation of the working process and its takeaways.

Evaluation focus

originality and/or quality and/or artistic strength an/or relevance of the prepared artwork - unique viewpoints and ideas - openness to co-operate - motivation and activity

### **Evaluation:**

At the exam (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 Art Market & Networking 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. Failing any of the courses will result in failing the Photography Project subject.

### Recommended Literature

David Company: *Art and Photography*. Phaidon, 2014  
Charlotte Cotton: *The Photograph as Contemporary Art*. Thames & Hudson, 2014  
Mary Warner Marien: *A fényképezés kultúrtörténete*. Typotex, Budapest 2011  
Hevesy Iván: *A magyar fotóművészet története*. Bibliotheca Kiadó, Budapest 1958  
Sik Csaba: *Ars poeticák a XX. századból*. Gondolat 1982  
Oswald Spengler: *A nyugat alkonya I-II.*, Noran Libro Kiadó, 2011  
Yuval Noah Harari: *21 lecke a 21. századra*, Animus Kiadó, 2021  
Konrad Lorenz: *A civilizált emberiség nyolc halálos bűne*, Helikon Kiadó, 2019  
Justine Kurland: *Girl Pictures*. Aperture, New York, 2020  
Geert van Kesteren: *Baghdad Calling*, Episode Publishers, 2008  
Nicoló Degiorgis: *Hidden Islam*, Rorhof, 2014  
Ute és Werner Mahler: *Kleinstadt*. Hartmann Books, Stuttgart, 2019  
Patrick Galbats: *Hit me one more time*, Peperoni Books, 2017  
Katharina Rothers: *Hungarian Cubes*, Park Books, Zürich, 2014  
*August Sander* (Taschen, 1999)  
Bartha Máté: *Common Nature*. Budapest, 2014  
Szalai Dániel: *Novogen*, the Eriskay connection, 2021  
Kopoczky Róna: *Thirtythree, A New Horizon of Photography*. Hatje Cantz, Berlin, 2018  
Aldous Huxley: *Szép új világ*, Cartaphilus Kiadó, 2021  
John Updike: *Az idő vége felé*, Európa Kiadó, 1998  
Michel Houellebecq: *Behódolás*, Magvető Könyvkiadó, 2020  
George Orwell: 1984, Helikon Kiadó, 2021  
Juliusz Machulski: *Szexmisszió* (film) 1984  
...



