

Title of the course

Photography Project 3.

Tutors of the course, contact details

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Code M-FT-301	Related curriculum 3	Recommended semester 3	Credit 10	Number of class hours 96 Student working hours 150
Related codes M-FT-301 Thesis and Diploma M-FT-301 Group critique	Type seminar consultation lecture	Can it be an elective course? no	In case of elective what are the specific prerequisites: -	

Course connections (prerequisites, parallelis)

Photography Project 2

Aim and principles of the course

The aim of the subject Photography Project 3 is that in their proposals, students respond to complex social contexts and participate in a wider professional and social discourse. Participants define the foundations of their diploma project plan and formulate appropriate thesis questions, develop the working methods and distill the conditions of photographic execution. Students will understand the creative principles typical of autonomous photographic production, they master the appropriate artistic strategies, current trends of photography are drawn into the horizon of their creative thinking and through trial and error they understand the difficulties of message transfer and art reception.

The Photography Project 3 subject follows the same structure as the Photography Project 2 subject, as it is comprised of a biweekly Group Critique where students present their progress in front of the class, and a biweekly Mentor Consultation where the supervisor teacher, the student and occasionally the thesis consultant teacher discuss the work in detail.

Topics and themes to be covered in the course

Thesis and Diploma Project

The aim of the autumn semester is to set the goals and methods of the two main units of the diploma, the thesis and the master photography project. Students will be able to declare the creative goals to be achieved in the diploma semester and to formulate the contents of their search. The semester is sufficient for the preparation, research and execution of the thesis, writing the thesis, as well as distilling the visual language of the master project. Photographic experimentation parallel to the development of the thesis is a valuable tool in creating a production plan, searching for connections and partnerships, the testing of ideas, deepening knowledge, and building the framework of the written and visual elements. The explicit goal of this semester is to allow space for independent experimentation, error, pathfinding, enriching the knowledge, deepening the research work and laying the foundation of a highest standard diploma.

The works may be created within the realm of photography and its related mediums. There are no restrictions of genre, technique, or quantity. Any technical apparatus, image recording device or image modification process may be used during the implementation of the task, keeping in mind that the aim is to find the most efficient method. By the end of the semester, an advanced state of the photography project is reached, which can be interpreted within the context of photography in the form of a complex work which invites for interpretation, which can be a series of images, a photo book, an installation, a video work, etc., which ideally can become part of the final work.

Work Log

During the semester, a physical sketchbook is to be kept week by week. It will document the thinking process related to the project in a relaxed yet readable form, illustrated with sketches, snapshots, screen grabs, drawings and other samples. Partial results, difficulties, dead-ends, title ideas, the status updates of the work, inputs received during consultations or personal comments, as well as information related to the research that can be interesting, should all be recorded. The purpose of this diary is to capture the continuity of the research process and to improve traceability, to record the intermediate states of the progress, and to formulate verbal statements about visual problems. The Work Log can be considered a sketch of the thesis description which is a written documentation of the master project and is to be presented alongside the diploma project at the thesis defense. The Work Log is public and is part of the end-of-semester exhibition!

Writing

In the project description, record your thoughts under the following four headings: **Concept - Content - Reference - Context**

Specificities of process organization / organization of learning

(changes may apply)

Group critiques and Individual consultations are on every Wednesday from 10:00 to 16:30

September 3, 2025 / 10:00-16:30 Announcement of assignments, thesis info and consultant selection ideas

September 10, 2025 / 10:00-16:30 Thesis and Diploma Supervisor consultation

September 17, 2025 / 10:00-16:30 Group Critique, thesis titles, short descriptions

September 24, 2025 / 10:00-16:30 Thesis and Diploma Supervisor consultation

October 1, 2025 / 10:00-16:30 Group Critique

October 4-5, 2025 / **FOTO WIEN BOOK DAYS - optional**

October 8, 2025 / 10:00-16:30 Thesis and Diploma Supervisor consultation

October 13-17, 2025 / Course Week

October 23, 2025 / Group Critique - FIRST presentation of Master project criterias

October 29, 2025 / 10:00-16:30 Thesis and Diploma Supervisor consultation

November 5, 2025 / 10:00-16:30 Group Critique

November 7-9, 2025 / Off Bratislava - optional

November 12-16, 2025 / Paris Photo, Polycopies - optional

November 12, 2025 / 10:00-16:30 Thesis and Diploma Supervisor consultation

November 19, 2025 / 10:00-16:30 Group Critique - SECOND presentation of Master project criterias

November 26, 2025 / 10:00-16:30 Thesis and Diploma Supervisor consultation

December 3, 2025 / 10:00-16:30 Preparation Week

December 8-12, 2025 / **End of term presentations**

Recommended Literature

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

Students' tasks and 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

<p>Evaluation</p> <p>Participants are required to present their work in the most fitting format, in print, installation or moving image, etc. The form of presentation and the installation of the work shall be chosen to best fit its content with attention to quality and detail.</p> <p>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. The project description essay is to be completed before the exam (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 two courses (Mentor Consultation, Group Critique) will result in failing the Photography Project 3 subject.</p>
<p>Aspects of Evaluation</p> <p>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 / visual quality, detailedness and depth of the Work Log</p>
<p>Hand-in (uploading to server)</p> <p>Presentation (horizontal Full HD format PDF file) Detailing the research stages of the semester and introducing the final work</p> <p>Project statement (minimum 400 words, vertical A4, PDF file)</p> <p>Work Log (a physical book in any size or format, sketchbook or printed document)</p> <p>Works (jpg 12, minimum 3000 pixels on the shorter side)</p> <p>naming of files: MA1_lastname_givenname_assignment_worktitle_sequencenumber.extension</p>
<p>Recognition of knowledge acquired elsewhere/previously/validation principle</p> <p><u>Exemptions from the acquisition of certain competences and the completion of certain tasks may be granted</u></p>
<p>Out-of-class consultation times and location</p> <p>Online or in-person individual consultations are available upon appointment</p>