

Course description (topics)

Title of the course: Photography Project 2				
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Code M-FT-201	Related curriculum Photography MA	Recommended semester within the curriculum 2	Credits 10	Number of class hours 150 Student working hours 150
Related codes	Type seminar lecture consultation	Can it be an elective course? No	In the case of elective, what are the specific prerequisites -	
Course connections (prerequisites, parallelism) Photography Project 1				
Topics and themes to be covered in the course Task A - Independent project Continue the work you started in the fall semester or choose a topic from among the problems that are most important to you! What is important to you? How do you see yourself as a creator? What do you think is important, has urgency that is worth communicating? Who are you trying to convince? In what contemporary creative context can you place your work? Define yourself as a creator! What are the feedbacks from the professional community or the audience that you would like to follow? There are no genre, technical, or quantitative restrictions, and any technical apparatus, image recording, or image modification process can be used during the implementation of the task. The goal is that by the end of the semester, a time-proportional result that can be interpreted within the limits of photography will be produced in a new, coherent work that invites interpretation, which can be a series of pictures, a photo book, zine or an installation, etc. Task B – Personalized assignment In addition to the further development of the independent project, the students are given personalized assignments. The purpose of these assignments is to make the student overcome their professional shortcomings and, ideally, to give them a topic that bears the promise of a successful diploma thesis later on. The given task is to be taken quite literally as it aims at dynamic technical and creative development. We put pressure on those weak points that are different from everyone else's, which, in our opinion, could be an obstacle to the development of talent or to further thinking about the given topic. It is reasonable for student answers to be adapted to the individually assigned task. Plan so that you "see" the end result. How and in what form do you want to show the material - installation, photo book, questions of size and quantity, technical expectations, etc. - and take this into account from the beginning, build along these lines. Look at the individual tasks as a round-the-clock question that will help you better understand your basic assumptions.				

Written assignment

Write and update your project statements for both assignments (A and B) and keep track of your progress in your physical sketchbook! Record your thoughts under the following chapter headings

- > **Concept**
- > **Content**
- > **References**
- > **Context**

Tasks and responsibilities

independent topic proposal / searching for and familiarizing with relevant literature / proposing, modeling, and developing visual ideas / defining an implementation schedule and technical parameters / consultation based on visual images printed at a minimum size of 10-15 cm / fieldwork, execution, repetition, presentations, creation of works / written papers

You are required to actively take part both in group meetings and to consult with your assigned mentor on an alternating weekly basis.

Aim and principles of the course

The aim of the 2nd subject of the Photography project is to develop an independent photographic language and individual voice of the photographer, by solving parallel tasks.

- > It establishes the unity of the concept, the medium, and the chosen procedures.
- > Acquires professional knowledge of photographic production preparation and project conception, gets to know the creative, strategic, and receptive problem areas typical for the implementation of applied and autonomous photographic projects, and applies methods.
- > The course provides a professional toolbox for publication and exhibition situations of creative results.
- > The course broadens the horizon of creative thinking by introducing relevant examples of photographic art and the social context. Students are encouraged to verbalize the independent artistic concept and participation in the professional discourse.
- > Students become able to express their independent creative ideas in an adequate visual form - along a complex concept - with a photographic toolkit suitable for the purpose.

Specificities of process organization / organization of learning

Lectures, group presentations, individual consultations, special meetings held together with MA second-year students, every Wednesday at 10:00-16:40

We start each session with a joint brunch with both MA classes at 9 am

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| 1. February 19 | Task release / Silent presentations / Polycopies workshops |
| 2. February 26 | Individual consultation with mentor |
| 3. March 5 | Group presentation / Guest program |
| 4. March 12 | Individual consultation with mentor |
| 5. March 19 | Group presentation / Curators visit |
| 6. March 26 | Individual consultation with mentor |
| 7. April 3 | Group presentation / Guest program |
| 8. April 9 | Individual consultation with mentor |
| 9. April 16 | Group presentation / Guest program |
| 10. April 23 | Individual consultation with mentor |
| 11. April 30 | Group presentation / Guest program |
| 12. May 7 | Individual consultation with mentor |
| 13. May 12-16 | Preparation week / Visit of Ostkreuzschule |
| 14. May 23-24 | End-of-term exams (details to be announced later) |

Assessment

The students will exhibit their work prepared for both assignments. Any work created for any task - or even both - can be a photo book. The work prepared for both tasks is presented in the form deemed most suitable for it. In the exam, the experiences of the semester's work are presented in a well-illustrated presentation of a maximum of 15 minutes. The finished ensemble created for the two tasks, a photo book mockup and a series of images, video work, or installation, installed in a format suitable to the ideas and adapted to the conditions, will be presented.

Method of assessment

oral exam, presentation and exhibition of works

Assessment criteria

20% class activity, attendance

20% excitement factor and relevance of the topics investigated by the work

30% quality, quantity, and intensity of independent work

30% elaboration and technical quality of the completed picture series, photo book, video, installation, etc.

Requirements to be met

- Preparing a Keynote or PPT presentation that sums up the phases and outcome of the semester work
- Written project statement for both assignments (A and B)
- A written essay of at least 4,000 characters on the topic described above, vertical A4 format PDF file
- Works for the archive (jpg12, minimum 3000x4000 pixels)
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Recommended Literature

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

Campany, David: *Art and Photography*, Phaidon, 2014

Barthes, Roland: *Világokamra*, Európa, Budapest, 2000

Bartis Attila: *Az eltűnt idő nyoma*, Magvető kiadó 2019

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

E. Csorba Csilla: *Magyar fotográfusnők*, 2000

Fátyol Viola: *Ha van szíved, neked is fáj, amit velem tettél*, 2018

Flusser Vilém, *Towards a philosophy of photography*, Reaktion Books, 2000

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

Korniss Péter: *Leltár*, Officina Nova, Budapest, 1998

Kudász Gábor Arion: *Memorabilia*, Magyar Fotográfus Háza, 2014

Linfield Susie: *The Cruel Radiance, photography and political violence*, University of Chicago Press 2010

McLuhan, Marshall: *A Gutenberg-galaxis, A tipográfiai ember létrejötte*, Trezor Kiadó, Budapest, 2001

McLuhan, Marshall és Fiore Quentin: *Médiamasszázs, 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

Sontag, Susan: *Regarding the pain of others*, Penguin Books, 2004

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.

Learning outcomes (professional and general competencies to be developed)

Knowledge: You get to know the creative process, which has a completely independent theme, but is supported by individual consultations. / Get to know current artistic and social issues. / He understands the different phases of the creative process and how they are realized in his own creative work. / Knows the aspects of photography's social role and responsibility. / His attention extends to the basic content and general principles of some other fields (e.g. economy, culture, future research, ecology, technology). / Has a high level of understanding of creativity in the visual arts. / Has self-renewable knowledge. / Is aware of analytical and critical thinking. / Characterized by critical, free-thinking. / His knowledge is characterized by a wide spectrum of education. / He thoroughly understands his own weaknesses and strengths in learning and how lifelong learning can be useful in his later professional development.

Ability: Able to explore and analyze topical issues at a basic level and formulate an independent opinion. / He is able to formulate these topics in his creative activity in an individual way in a creative and innovative way in images and installations. / He strives to shape his own, individual creative language. / When creating the images, the final presentation and exhibition format is taken into account. / Relying on the experiences gained during his studies, he is able to basically analyze, process and manage the knowledge material, and he is able to formulate his own opinion within his own art (photography) and assert his critical attitude. / Collects and interprets relevant data to develop his creative concept. / Can effectively and individually express the sources and knowledge that form the basis of his activity. / Able to create and implement independent themed projects. Adapts and develops visual art skills, techniques and technologies to new types of problems. / Develops and evaluates photographic concepts. / Develops and analyzes idea development principles and practices that are well suited to his own artistic path. / Able to pose and solve problems independently. / Analyzes and further develops his own visual art creative processes. / His skills are characterized by a high level of reflection. / Able to control and develop his own creativity. / Able to think in context. / Builds international relations and cooperates with foreign colleagues or students in professional processes.

Attitude: He is experimental, able to flexibly consider or dynamically change his opinion in joint work with his teacher. / Thinks critically and creatively. / He creates confidently and persistently. / Strives to find problems and create works independently, or to participate in the creation of joint art productions in which he works together with representatives of other disciplines. / Strives for authentic, empathetic opinion formation. / He thinks about the social aspects of his works. / Strives to comply with the ethical standards of his profession. / He is socially sensitive and committed in choosing the subject of his designs and works of art and in creating them. / It is characteristic of his creative attitude that he strives to creatively participate in the creation of plans, artistic productions, and independent works. / Oriented along values. / Actively searches for new knowledge, methods, creative and dynamic implementation opportunities. / He deals permanently with his found design and creative themes, understanding the role of time in becoming a designer/creative personality.

Autonomy and responsibility: His professional self-perception is characterized by creative power, independence, autonomy and self-knowledge. / Regularly initiates, leads and shapes projects. / Independently plans and manages medium-sized visual art projects.

Recognition of knowledge acquired elsewhere/previously/validation principle

No exemption from attending and completing the course will be granted

Out-of-class consultation times and location

You can also consult online at a pre-arranged time in addition to regular consultations.