

Name	Photography Project 1.: Group Critique / Individual Consultations
Codes	M-FT-101 Group Critique, M-FT-101 Individual Consult / ER-PHOT-MA-262701-01
Host	MA School
Location	Classroom/Studio or workshop/ External venue/ Online

Course info			Subject info			
Course Type	Contact hours	Home study hours	Comprehensive Subject	Subject type	Semester	Subject credit value
Group critique, consultations	48+6	72+9	Photography Project	Group critique, consultations	1	5+2

Recommendation
The course is mandatory

Short description
The core subject Photography Project 1 consists of four courses: Group Critique (4), Mentor Consultation (3), Production and Networking (4), and Taiyo Onorato Workshop (4). The Group Critique develops the photographer's independent photographic language and individual voice by completing 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, and gets to know the creative, strategic, and receptive problem areas typical for the implementation of photographic projects. ➤ 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 their independent artistic concept and participate in the professional discourse. Students become able to express their independent creative ideas in an adequate visual form - around a complex concept - with a photographic toolkit suitable for the purpose. The topic of the semester: the multiple faces of Photography The MA1 Photography course explores the multiple faces of photography through collaborative, concept-driven projects. Students work in small groups, choosing a conceptual statement—such as photography as a tool for documenting social change or as a medium of personal storytelling—as a

starting point for artistic research. Through discussion, experimentation, and visual exploration, participants translate abstract ideas into photographic form while developing collective working methods. The semester culminates in a cohesive photographic project presented and critically discussed at the end of the course.

Teachers

Name	Contact information	Teaching hours	Short BIO	Open hours
Krisztina Erdei	erdei@mome.hu	48	www.krisztinaerdei.com	by appointment
Arion Kudász	kudasz@mome.hu	48	www.arionkudasz.com	by appointment

Course scheduling

Course format	Weekly class appointments
Group and individual consultations according to a pre-announced schedule	listed below

Details of each session's type and schedule, showing the teacher's role

Week	Date	Weekly educational content	Studio/workshop
1	September 7 10:00-12:50	Group Critique	M_206
	September 16	Mentor consultations	M_206
2	September 23 10:00-16:30	Group Critique	M_206
3	September 30	Mentor consultations	M_206
	October 6 10:00-16:30	<i>Manifesto Writing Workshop</i>	M_206
4	October 7 10:00-16:30	<i>Manifesto Writing Workshop</i>	M_206
5	October 12-16.	Course Week	M_206
6	October 21	Mentor consultations	M_206
7	October 28 10:00-16:30	Group Critique	M_206
8	November 4	Mentor consultations	M_206
9	November 11 10:00-16:30	Group Critique	M_206
10	November 18	Mentor consultations	M_206
	November 25	Group Critique / Curators' Visit	M_206
11	December 2	Mentor consultations	M_206
	December 7-11 10:00-14:00	Group consultation (optional)	

Course completion requirements, prerequisites, and evaluation

Students' duties				
Requirements, assignments	Form of evaluation	Evaluation criteria	Deadline	% in evaluation

Written assignment Write and update your project statements. Record your thoughts under the following chapter headings: Concept, Content, References, Context	The end-of-term exam consists of a group show at the home space and a screen presentation.	Written statement for the semester's work	End-of-term show has to be up two days before the exam date and on show until the end of the exam week.	10 %
The project has relevant topic proposal, relevant literature, developing visual ideas, defined a schedule, technical parameters, consultation images printed at a minimum size of 10-15 cm, regular fieldwork, careful execution, repetition if needed, cool presentations, Sufficient final artworks	The end-of-term exam consists of a group show at the home space and a screen presentation.	Keynote or PPT presentation that summarizes the phases and outcome of the semester's work. Works uploaded to the archive (jpg12, minimum 3000x4000 pixels) File name: 2026_MA1_surname_first_name_serial_address_working_address_serial.jpg	End-of-term show has to be up two days before the exam date and stay up until the end of the exam week.	20% activity, attendance 50% relevance, quality, quantity, intensity 20% elaboration and technical quality of the completed work (picture series, photo book, video, installation, etc.)
General requirements				
Students are expected to actively participate in all sessions, including group discussions, critiques, and collaborative work. Regular attendance is essential, as the course is based on teamwork and continuous feedback.				

Course materials and literature
Mandatory literature
Azoulay, Ariella – <i>Civil Imagination: A Political Ontology of Photography</i> (2015) Batchen, Geoffrey – <i>Apparitions: Photography and Dissemination</i> (2018) Cotton, Charlotte – <i>Photography Is Magic</i> (2015) Fontcuberta, Joan – <i>Pandora's Camera: Photogr@phy After Photography</i> (2014) Marien, Mary Warner – <i>Photography: A Cultural History</i> (2002) Ritchin, Fred – <i>Bending the Frame: Photojournalism, Documentary, and the Citizen</i> (2013)
Recommended literature
Campany, David – <i>A Handful of Dust</i> (2015) Hirsch, Marianne – <i>The Generation of Postmemory</i> (2012) Linfield, Susie – <i>The Cruel Radiance: Photography and Political Violence</i> (2010) Lushetich, Natasha – <i>Fluxus: The Practice of Non-Duality</i> (2014) Manovich, Lev – <i>Instagram and Contemporary Image</i> (2017)

Learning outcomes	
Knowledge	Students will develop an understanding of key contemporary debates on the role and function of photography, including its relationship to social change, technology, aesthetics, memory, and imagination. They will gain familiarity with relevant theoretical frameworks and artistic practices that inform concept-driven photographic work.
Skills	Students will be able to translate abstract concepts into coherent photographic projects. They will strengthen their visual, technical, and conceptual skills, including

	research, image-making, editing, and presentation. Additionally, they will develop the ability to articulate and critically reflect on their work both verbally and in writing.
Attitude	Students will cultivate a critical and reflective approach to photography, questioning assumptions about the medium and its uses. They will develop openness to experimentation, collaborative thinking, and constructive critique, while engaging responsibly with the social and cultural implications of image-making.
Autonomy and Responsibility	Students will take responsibility for their individual contributions within group work, managing time, tasks, and project development collaboratively. They will demonstrate increasing independence in decision-making, while remaining accountable to the group process and course requirements.

Exemption

No exemption may be granted from participation in or completion of the course.

Exemption may be granted from completing certain tasks or attending specific sessions.

Certain tasks may be replaced by equivalent activities.

Full exemption may be granted

The student must discuss the details of a full or partial exemption with the instructor and the programme lead.

Curricular connections

Subject	Parallel courses	Course proportion in subject
Photography Project 1	Production and Networking Taiyo Onorato Workshop	7/15
Subject prerequisites	Special subject prerequisites	Is it available as an elective?
-	-	Yes/ <u>No</u>

Guidelines and rules for the use of artificial intelligence in the course

The use of artificial intelligence at the university is subject to the Artificial Intelligence and Plagiarism Policy of the Moholy-Nagy University of Art and Design. You are encouraged to use AI in an ethical and artistically justifiable manner.

Materials needed for the course	Who provides the materials?
Computer with image processing and publication editing software	Student
Paper and printing	Programme / Student

Other information, comments

This course, and the activities carried out during it, fall under the scope of Section 6 (1) of the University's Intellectual Property Management Regulations, effective September 1, 2021. Accordingly, participating students will enter into an agreement with the University in line with Section 6 (3) of the Regulations, including the transfer of economic and usage rights of

intellectual creations produced during the course to the University under the terms specified in the contract. Furthermore, the student is obligated to maintain full confidentiality regarding the entire course—especially concerning the subject of the course, the activities, the works, creations, and other results, as well as the circumstances of their creation—and may not disclose, publish, or make any information public, except as otherwise specified in a signed written agreement necessary for completing the course.

Acceptance of these conditions is a prerequisite for enrolling in the course. By selecting the 'Course Registration' option, the student acknowledges awareness of these conditions and agrees to participate in the conclusion of the relevant agreement.