

Name	Photography Project 3.: Group Critique / Thesis and Diploma Supervisor consultation
Codes	M-FT-301 Group Critique, M-FT-301 Thesis and Diploma
Host	MA School
Location	M_211, M_206

Course info			Subject info			
Course Type	Contact hours	Home study hours	Comprehensive Subject	Subject type	Semester	Subject credit value
Group critique and consultations	48+6	72+9	Photography Project 3	Group critique and consultations	1	10

Recommendation
This course is mandatory.

Short description
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**

Teachers				
Name	Contact information	Teaching hours	Short BIO	Open hours
Judit Gellér	geller.judit@g.mome.hu	48	https://gellerjudit.wordpress.com/	by appointment
Anna Fabricius	fabriciusanna1@g.mome.hu	48	https://www.fabriciusa.com/about/	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	09/09/26 10:00-16:30	Group critique: Announcement of assignments, thesis information and consultant selection ideas, intro about the thesis consultation process	Homespace
2	16/09/26 10:00-16:30	Individual consultation with the thesis and diploma supervisor	Homespace
3	23/09/26 10:00-16:30	Group critique: Thoughts and suggestions about the thesis, finalize the title of the thesis, discussion about the master project and the importance of the sketchbook insight to printed thesis from previous years - Q/A	Homespace
4	30/9/26 10:00-16:30	Individual consultation with the thesis and diploma supervisor	Homespace
5	07/10/26 10:00-16:30	Group Critique: Silent presentation and feedbacks, discussion and presentation of the thesis statement of written materials	Homespace
6	21/10/26 10:00-16:30	Individual consultation with the thesis and diploma supervisor	Homespace

7	28/10/26 10:00-16:30	Group Critique: Thesis discussion: table of content, introduction, visual examples with credits. Q and A master project discussion, role of the sketchbook	Homespace
8	4/11/26 10:00-16:30	Individual consultation with the thesis and diploma supervisor	Homespace
9	11/11/26 10:00-16:30	Group Critique	Homespace
10	18/11/26 10:00-16:30	Individual consultation with the thesis and diploma supervisor	Homespace
11	25/11/26 10:00-16:30	Group Critique	Homespace
12	02/12/26 10:00-16:30	Individual consultation with the thesis and diploma supervisor	Homespace
	06/12/26	<i>submission of the thesis with at least 90% completion to the supervisor and thesis consultant</i>	
13	7-11/12/26	<i>preparation week</i>	
14	14-18//12/26	<i>end of term presentations</i>	
	cca 4-10/01/27	<i>thesis presentation</i>	
	cca 20/02/27	<i>final submission of the thesis</i>	

Course completion requirements, prerequisites, and evaluation				
Students' duties				
Requirements, assignments	Form of evaluation	Evaluation criteria	Deadline	% in evaluation
class presence				
Requirement 2...				
General requirements				
e.g. eligibility criteria for the exam, free-form description				

Course materials and literature
Mandatory literature
-
Course notes and presentations
-
Recommended literature
Azoulay, Ariella: <i>The Civil Contract of Photography</i> , Zone Books, 2008 Campany, David: <i>Art and Photography</i> , Phaidon, 2014 Barthes, Roland: <i>Világoskamra</i> , Európa, Budapest, 2000 Bartis, Attila: <i>Az eltűnt idő nyoma</i> , Magvető kiadó 2019 Bartha, Máté: <i>Common Nature</i> . Budapest, 2014 Bright, Susan: <i>Art Photography Now</i> , Thames & Hudson, 2005 Bright, Susan: <i>Auto Focus: The Self Portrait in Contemporary Photography</i> , Thames & Hudson, 2010 Colberg, Jörg: <i>Understanding Photobooks: The Form and Content of the Photographic Book</i> , Focal Press, 2016 Colberg, Jörg: <i>Photography's Neoliberal Realism</i> , 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

Degioris, Nicola: *Hidden Islam*,

E. Csorba, Csilla: *Magyar fotográfusok*, 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

Kopeczky, 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: *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

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

Learning outcomes	
Knowledge	They know the creative process, which has a completely independent theme, but is supported by individual consultations. / They are aware of current artistic and social issues. / They understand the different phases of the creative process and how they are realized in their own creative work. / Knows the aspects of photography's social role and responsibility. / Their attention extends to the basic content and general principles of some other fields (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. / Their knowledge is characterized by a wide spectrum of education. / They thoroughly understand their own weaknesses and strengths in learning and how lifelong learning can be useful in their later professional development.
Skills	Able to explore and analyze topical issues at a basic level and formulate an independent opinion. / They are able to formulate these topics in their creative activity in an individual way, creatively and innovatively, 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 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. / Their skills are characterized by a high level of reflection. / Able to control and develop his own creativity. / Able to think in context.
Attitude	They are experimental, able to flexibly consider or dynamically change their opinion in joint work with their 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	Their professional self-perception is characterized by creative power, independence, autonomy, and self-knowledge. / Regularly initiates, leads, and shapes projects. / Plans and manages medium-sized visual art projects independently.

Exemption
<u>No exemption may be granted from participation in or completion of the course.</u> 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 3	-	10/10
Subject prerequisites	Special subject prerequisites	Is it available as an elective?

Photography Project 2	-	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 Arts.

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.