

Name	Contemporary Photography
Codes	M-FT-302
Host	MA School
Location	M_211

Course info			Subject info			
Course Type	Contact hours	Home study hours	Comprehensive Subject	Subject type	Semester	Subject credit value
seminars lectures	48	72	Contemporary Photography	seminars lectures	1	5

Recommendation
The course is dedicated to Photography MA students. The course aims to help students understand the connections between the history of photography and postwar art movements. They will study various creative approaches, styles, and techniques by renowned and emerging contemporary artists as well as the field of the contemporary art scene.

Short description
The course focuses on the various fields, theoretical and philosophical questions of photography as a visual medium, through analysing contemporary examples. In the first sessions, we will explore the meaning of the words "contemporary" and "photography", as well as the aspects of their approach. In the later sessions, we will look at Hungarian and international artists' oeuvres and works of art in thematic groups, with the help of literature related to the themes. During the semester, we also get to know institutions, exhibitions, and workshops that deal with contemporary photography and visit some artist studios.

Teachers				
Name	Contact information	Teaching hours	Short BIO	Open hours
Judit Gellér	geller.judit@g.mome.hu	48	https://gellerjudit.wordpress.com/	

Course scheduling			
Course format		Weekly class appointments	
Lectures		Tuesdays: 13:40-16:30	
Details of each session’s type and schedule, showing the teacher’s role			
Week	Date	Weekly educational content	Studio/workshop
1	September 8	Introduction Texts: Cotton, Charlotte. The Photograph as Contemporary Art. London: Thames & Hudson, 2009. Wells, Liz. Photography: A Critical Introduction. London–New York: Routledge, 2004.	M_211
2	September 15	Avant-Garde Movements Influencing Contemporary Art: Dada, Surrealism	M_211

		Texts: Greenberg, Clement. Avant-Garde and Kitsch. https://cpb-us-e2.wpmucdn.com/sites.uci.edu/dist/d/1838/files/2015/01/Greenberg-Clement-Avant-Garde-and-Kitsch-copy.pdf Artists: AES+F; Zsófia Bérczi; András Bozsó; Claude Cahun; Ágnes Eperjesi; Joan Fontcuberta; John Heartfield; Balázs Telek Tools / Methods: Montage, Collage	
3	September 22	Neo-Avant-Garde Movements Influencing Contemporary Art: Actions, Performance, Happening, Land Art Texts: Szilágyi, Sándor. Neo-Avant-Garde Trends in Hungarian Art Photography, 1965–1984. https://szilagysisaci.wordpress.com/wp-content/uploads/2020/11/neoavantgard_angol_compressed.pdf Artists: Christo and Jeanne-Claude; Scarlett Hooft Graafland; Andy Goldsworthy; Tibor Gyenis; Walter De Maria; Robert Smithson; János Szirtes; Erwin Wurm Tools / Methods: In the 1960s and 1970s, performances were primarily documented through photography. In contemporary practice, this has shifted: actions and performances are often staged specifically for the camera.	M_211
4	September 29	Conceptual Art Texts: Kosuth, Joseph. Art After Philosophy and After. Cambridge, MA: MIT Press, 1991, pp. 13–32. https://monoskop.org/images/4/46/Kosuth_Joseph_1969_1991_Art_After_Philosophy.pdf Artists: John Baldessari; Duane Michals; Marcell Esterházy; Miklós Erdély; Barna Illés; Joseph Kosuth; Dezső Szabó; Düsseldorf School (Bernd & Hilla Becher and their students); Axel Hütte; Candida Höfer; Andreas Gursky; Thomas Ruff; Thomas Struth Tools / Methods: Questioning the definition of art, Integration of philosophy, Photography combined with text, books, and installations	M_211
5	October 6	Postmodernism in Photography Texts: Crimp, Douglas. Photographs at the End of Modernism. https://monoskop.org/images/c/c1/Crimp_Douglas_1993_Photos_at_the_End_of_Modernism.pdf Koepnick, Lutz. "Aura Reconsidered." In Benjamin's Ghosts, edited by Gerhard Richter. Stanford, 2002. Artists: Sophie Calle; Lajos Csontó; Richard Prince; Cindy Sherman; Hiroshi Sugimoto; Lorna Simpson; Gillian Wearing	M_211
6	October 20	"New Pictorialism" and the Tableaux Form Texts: https://www.youtube.com/watch?v=99gOPABmVUM https://etudesphotographiques.revues.org/3440 Artists: Julie Blackmon; Gregory Crewdson; Thomas Demand; Philip-Lorca diCorcia; Gilbert & George; Mátyás Missetics; Gábor Kasza; Jeff Wall Tools / Methods: Tableaux form, Large-scale prints, Carefully staged scenes	M_211
7	October 27	"New Documentary" Photography Texts: Heilbrunn Timeline of Art History. New Documentary Photography. http://www.metmuseum.org/toah/hd/ndoc/hd_ndoc.htm Artists: Luc Delahaye; Tamás Dezső; Pieter Hugo; Péter Korniss; Simon Norfolk; Boris Mikhailov; Richard Mosse; Nadav Kander; Zsófia Pályi; Péter Szabó Pettendi; Alec Soth; Lenke Szilágyi	M_211
8	November 3	Body and Face Texts: Bright, Susan. Auto Focus: The Self-Portrait in Contemporary Photography. London: Thames & Hudson, 2010. Artists: Rineke Dijkstra; Luca Gobbolyös; Thomas Mailaender; Jan Saudek; Andres Serrano; Malick Sidibé; Lilla Szász; Bill Viola; Kimiko Yoshida	M_211
9	November 10	Intimate Life Texts: Cotton, Charlotte. "Intimate Life." In The Photograph as Contemporary Art. London: Thames & Hudson, 2009. Artists: Corinne Day; Nan Goldin; Péter Puklus; Jari Silomäki; Jo Spence	M_211
10	November 17	Photography and Archives Texts: Company, David. "Memories and Archives." In Art and Photography: Themes and Movements. London: Phaidon, 2007. Artists: Gergely Barcza; Eszter Biró; Christian Boltanski; Erik Kessels; Annette Messager; Gerhard Richter	M_211

11	November 24	Photobook Texts: Parr, Martin, and Gerry Badger. The Photobook: A History, Vols. 1–3. London: Phaidon. Spowart, Doug. "Every Photo Deserves a Book: The Rise of the Photobook." The Blue Notebook, Vol. 5, No. 1, October 2010. Artists: Máté Bartha; Peter Beard; J.H. Engström; Ed Ruscha	M_211
12	December 1	Institutions of Photography Museums, galleries, exhibitions, art fairs, dummy awards, portfolio reviews, etc.: Documenta; Paris Photo; Photo Saint-Germain; Photo London; Unseen; AIPAD; Istanbul Biennale; Venice Biennale; Photo Brighton; Łódź Fotofestiwal; European Month of Photography (EMOP); Robert Capa Contemporary Photography Center; Mai Manó House; Hungarian Museum of Photography; acb Gallery; Faur Zsófi Gallery; MyMuseum Gallery; Supermarket Art Fair; VILTIN Gallery; Vintage Gallery	M_211

Course completion requirements, prerequisites, and evaluation				
Students' duties				
Requirements, assignments	Form of evaluation	Evaluation criteria	Deadline	% in evaluation
Intense classroom activity	Attendance documented in the catalogue is a prerequisite for the semester signature	85-100%: excellent 60-84%: good 40-59%: medium 20-39%: sufficient 0-19%: insufficient	Last class	10
Test at the last session	Written exam at the last class	85-100%: excellent 60-84%: good 40-59%: medium 20-39%: sufficient 0-19%: insufficient	Last class	10
Written paper to be handed in: By individual discussion, a structural outline of a reading of your choice from the literature given in class (1-2 pages, 10x1 points).	Structure of the essay, relevance of the argumentation, critical approach, use of literature, appropriate use of references,	85-100%: excellent 60-84%: good 40-59%: medium 20-39%: sufficient 0-19%: insufficient	Last class	40
Written paper to be handed in: By individual arrangement, a seminar paper of 6,000 characters related to the thesis/master thesis/research area	Structure of the essay, relevance of the argumentation, critical approach, use of literature, appropriate use of references	85-100%: excellent 60-84%: good 40-59%: medium 20-39%: sufficient 0-19%: insufficient	Last class	40
General requirements				
The semester grade will be composed of the grades for the classwork (10%), the test (10%) and the papers to be submitted (40- 40%).				

Course materials and literature
Mandatory literature
see at the weekly content
Course notes and presentations
https://classroom.google.com/u/1/c/ODU5MDk3MTM4Mzg3 classroom code: os5ykhce
Recommended literature
Magazines: PRINT Practical Photography (UK) EOS magazine (UK) Photo (France) Vis a Vis (France)

American Photo (United States) PDN (United States) Rangefinder (United States) Foto 8 (UK) Daylight Magazine (United States) British Journal of Photography (UK) Black and White Magazine (United States) Blind Spot (United States) JPG Mag (United States) Hotshoe International (UK) Photolcon (UK) ON-LINE https://www.lensculture.com/ http://lens.blogs.nytimes.com/ http://fotografiamagazine.com/ http://photopaper.world/ http://photography-now.net/ http://www.loeildelaphotographie.com/ https://www.smashingmagazine.com/2009/04/40-amazing-online-photography-magazines/
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Learning outcomes	
Knowledge	They well-versed in the fields of contemporary art and contemporary photography and understands the importance of analytical, critical, and historical thinking. They are familiar with key movements, artists, and discourses, and are able to place these within broader cultural and social contexts. They are aware of current issues in visual culture as well as their historical antecedents. Their knowledge enables them to interpret complex artistic phenomena in a nuanced way.
Skills	Capable of conducting independent research, engaging with theoretical and visual materials, critically assessing sources, and articulating informed, well-structured opinions and arguments. They can apply different methodological approaches and adapt them to their research goals. They communicate effectively both orally and in writing, and can actively participate in professional discussions. They creatively connect theoretical knowledge with practical experience.
Attitude	They think critically, seeking correlations between contexts. They strive to be well-informed and understand the importance of time investment in theoretical work. They are open to new perspectives and approaches, and appreciate diverse interpretations. They reflect on their own work and development. They are committed to continuous learning and self-improvement.
Autonomy and Responsibility	They independently research and develop their professional skills. They are committed to learning about and understanding the latest achievements in photography. They take responsibility for their own learning processes and professional progress. They are capable of making independent decisions and taking responsibility for their consequences. They consciously build their professional path and actively seek opportunities for development.

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

Subject prerequisites	Special subject prerequisites	Is it available as an elective?
		Yes/No

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?
Workbook	Tech Park / Programme / Student / Other

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.