

## Course description (topics)

Title of the course: <b>Photography Project 2.</b>				
<b>Tutors of the course, contact details</b>				
Teachers: Ábel Szalontai <a href="mailto:szalontai@mome.hu">szalontai@mome.hu</a> +36204700250 Fabricius Anna <a href="mailto:fabriciusanna1@gmail.com">fabriciusanna1@gmail.com</a> +36702112409 Gábor Kudász Arion <a href="mailto:kudasz@mome.hu">kudasz@mome.hu</a> +36203459038				
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Specialist instructors: István Oravecz <a href="mailto:oravecz@mome.hu">oravecz@mome.hu</a> Richard Usher <a href="mailto:usher@mome.hu">usher@mome.hu</a>				
Guests: Joan Fontcuberta, Yuki Jungesblut, Dorottya Vékony, Kata Geibl, Krisztina Erdei, Andi Schmied, Tomas Opitz, Kim Jieong				
<b>Code</b> M-FT-201	<b>Related curriculum</b> Photography MA	<b>Recommended semester within the curriculum</b> 2	<b>Credits</b> 10	<b>Number of class hours</b> 150 <b>Student working hours</b> 150
<b>Related codes</b>	<b>Type</b> seminar lecture consultation	<b>Can it be an elective course?</b> No	<b>In the case of elective, what are the specific prerequisites -</b>	
<b>Course connections (prerequisites, parallelism)</b> Photography Project 1				
<b>Aim and principles of the course</b> The aim of the 2nd subject of the Photography project is to develop an independent photographic language and individual handwriting, by solving parallel tasks.  <ul style="list-style-type: none"><li>➤ It establishes the unity of the concept, the medium, and the chosen procedures.</li><li>➤ 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.</li><li>➤ The course provides a professional toolbox for publication and exhibition situations of creative results.</li><li>➤ 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.</li><li>➤ 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.</li></ul>				

## **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.

## **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 and 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 professional comments made during the unpacking 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, an installation, etc. Write an updated project statement!

### **Task B – Personalized assignment**

In the course of the course, in addition to the further development of the independently themed work plan brought to the master's program, the students are given individual assignments. The purpose of the individual assignment is to make the student overcome his professional shortcomings and, ideally, to give him a topic in which there is also the possibility of a successful diploma thesis later on. The task 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.  
Record your thoughts in writing under the following chapter headings: Concept - Content - References - Context - Reception

### **Specificities of process organisation / organisation of learning**

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

1. February 22 Task release / Silent presentations
2. March 1 Individual consultation with supervisor and consultant
3. March 9 Group presentation / Invited alumni discussion
4. March 15 National holiday
5. March 22 Group presentation / Invited alumni discussion
6. March 29 Individual consultation with supervisor and consultant
7. April 5 Group presentation / **Curators visit**
8. April 12 Individual consultation with supervisor and consultant
9. April 19 Last group presentation
10. April 26 Individual consultation with supervisor and consultant
11. May 3 Diploma project critique (MA2 exam)
12. May 8-11 Jörg M Colberg workshop

### **Students' 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

### **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.

### **Requirements to be met**

- Preparing a presentation that sums up the phases and outcome of the semester's work,
- Written project statement
- A written essay of at least 4,000 characters on the topic described above, vertical A4 format PDF file
- Finished works (jpg12, minimum 3000x4000 pixels)  
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### **Method of assessment**

oral exam, presentation, an exhibition of works

### **Assessment criteria**

10% class activity, attendance

20% excitement factor and relevance of the questions raised

30% quality, quantity, and intensity of independent work

40% elaboration and technical quality of the completed picture series, photo book, video, installation, etc.

### **Recommended Literature**

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

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

Barthes, Roland: *Világoskamra*, 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

Csikszentmihályi Mihály: *Flow az áramlat, A tökéletes élmény pszichológiája*, Akadémiai Kiadó, Budapest, 2001

<p>E. Csorba Csilla: <i>Magyar fotográfusnők</i>, 2000</p> <p>Fátyol Viola: <i>Ha van szíved, neked is fáj, amit velem tettél</i>, 2018</p> <p>Flusser Vilém: <i>Towards a philosophy of photography</i>, Reaktion Books, 2000</p> <p>Fried, Michael: <i>Why Photography Matters as Art as Never Before</i>, Yale University Press, 2008</p> <p>Galbats, Patrick: <i>Hit me one more time</i>, Peperoni Books, 2017</p> <p>Gulyás Miklós: <i>1 másodperc</i>, Új mandátum kiadó, 2002</p> <p>Heiferman, Marvin: <i>Photography Changes Everything</i>, Aperture, 2012</p> <p>Hevesy Iván: <i>A magyar fotóművészet története</i>, Bibliotheca Kiadó, Budapest 1958</p> <p>Kepes György: <i>A világ új képe a művészetben és a tudományban</i>, Corvina, 1979</p> <p>Korniss Péter: <i>Leltár</i>, Officina Nova, Budapest, 1998</p> <p>Kudász Gábor Arion: <i>Memorabilia</i>, Magyar Fotográfus Háza, 2014</p> <p>Linfield Susie: <i>The Cruel Radiance, photography and political violence</i>, University of Chicago Press 2010</p> <p>McLuhan, Marshall: <i>A Gutenberg-galaxis, A tipográfiai ember létrejötte</i>, Trezor Kiadó, Budapest, 2001</p> <p>McLuhan, Marshall és Fiore Quentin: <i>Médiamassázis, Egy rakás hatás</i>, Typotex Kiadó, Budapest, 2012</p> <p>Marien, Mary Warner: <i>A fényképezés kultúrtörténete</i>, Typotex, Budapest 2011</p> <p>Osborne, Peter: <i>Photography and the Contemporary Cultural Condition...</i>, Routledge, 2020</p> <p>Roters, Katharina: <i>Hungarian Cubes</i>, Park Books, Zürich, 2014</p> <p>Sander, August: <i>August Sander</i>, Taschen, 1999</p> <p>Schmidt, Michael: <i>Ein-heit</i>, Scalo Publishers, 1996</p> <p>Sík Csaba: <i>Ars poeticák a XX. századból</i>, Gondolat 1982</p> <p>Sontag, Susan: <i>A fényképezésről</i>, Európa, Budapest, 2010</p> <p>Sontag, Susan: <i>Regarding the pain of others</i>, Penguin Books, 2004</p> <p>Steyerl, Hito: <i>In Defense of the Poor Image</i>, e-flux.com, November 2009</p> <p>Tatai Erzsébet: <i>A lehetetlen megkísértése...</i>, Új Művészet Alapítvány, 2019</p> <p>Newman, Michael: <i>Jeff Wall: Works and Collected Writings</i>, Ediciones Poligrafia, 2017</p> <p>Liz Wells: <i>The Photography Reader</i>, Routledge, 2018</p> <p>Liz Wells: <i>Photography: A Critical Introduction</i>, Psychology Press, 2004</p> <p><b>Magazines</b> FOAM, Fotóművészet, Imago, British Journal of Photography, Lensculture, ZoneZero, Conscientious, etc.</p>
Other information:
<p><b>Recognition of knowledge acquired elsewhere/previously/validation principle</b> No exemption from attending and completing the course will be granted</p>
<p><b>Out-of-class consultation times and location</b> You can also consult online at a pre-arranged time in addition to regular consultations. Gábor Arion Kudász : Tuesday 2pm-4pm</p>