

Title of the course Photography Project 1.				
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Code M-FT-101	Place in web 1	Semester 1	Credit 15	Contact hours 225 Individual work 225
Connected codes M-FT-101 Audiovisual M-FT-101 Consultation M-FT-101 Networking	Type: seminar lecture, practice, consultation	Optional course: No	Precondition if optional: -	
Course Connections (preconditions, synchrony) Precondition: - Synchronism: Audiovisual studies Production and Networking				
Goal of the Course The goal of Photography Project 1 is to develop the project proposal with which the student applied to the MA program. The course's main objective is to acquire the elements of the preparation for production and the first stages of project development. Participants will learn different methods and strategies to deal with the problems occurring in the process of creating autonomous or commissioned photography projects. By scrutinising current examples of art and related media, students broaden their horizon of creative thinking. They learn to shape an individual concept and verbalise their ideas to participate in the professional discourse. By completing the course, participants will develop the necessary qualities to execute their artistic concepts in an adequate visual form and to operate fluently within the language of photography.				
Themes and Problems Addressed in the Courses Project A _ Individual Project We will work on the proposal introduced at the entrance exam. You will further develop your work or choose a topic that is important to you. What moves you? What would you like to say? Who do you want to convince? What is the contemporary context of your work? How do you see yourself as a creative professional? Describe yourself as a creative professional in images and words!				

Project B _ Energy (Please note that this theme is connected to the course-week program)

The increasing demand for various forms of energy is a central feature of contemporary society and has become key to the greatest challenges we face on local and planetary scale. During our daily routines, we often ignore the countless aspects of energy, which are experienced as its abundance or scarcity. The last decades were highlighted by unfolding crises around fossil, nuclear, sustainable resources, fuelled by competing technologies, and we came to realize how important a role a new perception of growth has to play in our lives. Young artists are able to express and connect these aspects on a personal or even spiritual level and create the much needed consensus by extending the privately experienced concept of energy into the realm of societal discourse.

Artists today are judged more and more on the basis of their working process - the degree to which they supply good or bad collaborative models. This course aims to use a research-based methodology in visual art practice to share a burning issue: our global nuclear past and future. Students participating in the course will have the opportunity to allow a project to emerge through consensual collaboration, experience trans-local, decentralized methods, discuss desires, fears and visions around nuclear energy, experiment collaboration with local people, and learn on site work. The aim of the course is to produce knowledge about local situations embedded in a national, regional and planetary frame, adopting a micro-political approach that addresses and contrasts to the top-down decision-making of nuclear politics. The course consists of an intensive field trip led by international experts who work with socially engaged art projects, and three online lectures given by curators and artists with different professional backgrounds. The knowledge acquired during the field trip and online lectures will help students in working with people involved in the nuclear energy issue, interview design, researching archival material and successfully develop these into a socially engaged work of art.

Art Market and Networking

This course is a two-week workshop seminar which focuses on discussing the challenges contemporary artists and the art network are facing. You will take part in an open conversation about concepts and ideas regarding the role and functions of contemporary photography and art in the wider society. Examples and reading material will help you to phrase your mission statement and you will be able to write a project proposal.

In the assignments there is no limitation in technique or quantity. Any kind of technical apparatus, image-making or altering device can be used. The optimal result is a complete body of work, a complete series, photobook, installation, video, etc, that invites the view to interpretation. In writing record your thoughts throughout the process under the following four callwords: **Concept - Content - Reference - Context**

Specificities of process organisation / organisation of learning

(changes may apply)

Lectures, group critique, individual consultation: Tuesdays 10:00-16:30

4-7 September, 2023 / Audio Visual studies workshop

11-13 September, 2023 / Art Market & Networking (Marc Prüst)

19 September, 2023 / 10:00-16:30 Group critique

Announcement of assignments

Brainstorming and debate

26 September, 2023 / 10:00-16:30 Individual consultation with mentor

3 October, 2022 / 10:00-16:30 Group critique

Presentation of first draft ideas

Portfolio review

6 October, 2023 / BredaPhoto Kick Off Meeting, Breda, NL

10 October, 2023 / 10:00-16:30 Individual consultation with mentor

16-20 October, 2023 / Course week

24 October, 2023 / 10:00-16:30 Individual consultation with mentor

31 October 2023 / 10:00-16:30 Group critique (MA1 and MA2 together)

3 November, 2023 / MOME Open-Day / OFF Bratislava, Bratislava, SK

7 November, 2023 / 10:00-16:30 Individual consultation with mentor

8-12 November, 2023 / Paris Photo, Polycopies, Paris, FR

14 November 2023 / 10:00-16:30 Group critique

21 November, 2023 / 10:00-16:30 Individual consultation with mentor

27-29 November, 2023 / Art Market and Networking (Marc Prüst)

6 December, 2023 / BredaPhoto Curators visit at MOME

10-15 December, 2023 / End of term show

11-12 December, 2023 / End of term evaluation, Evaluation Day

Recommended Literature

- Azoulay, Ariella: *The Civil Contract of Photography*, Zone Books, 2008
- Campany, David: *Art and Photography*, Phaidon, 2014
- Barthes, Roland: *Világoskamra*, Európa, Budapest, 2000
- Bartis, Attila: *Az eltűnt idő nyoma*, Magvető kiadó 2019
- Bartha, Máté: *Common Nature*. Budapest, 2014
- 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
- Csíkzentmihályi, Mihály: *Flow az áramlat, A tökéletes élmény pszichológiája*, Akadémiai Kiadó, Budapest, 2001
- Degiorgis, Nicolo: *Hidden Islam*,
- E. Csorba, Csilla: *Magyar fotográfusnők*, 2000
- Fátyol, Viola: *Ha van szíved, neked is fáj, amit velem tettel*, 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: *Médiamasszás, 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
- Wells, Liz: *The Photography Reader*, Routledge, 2018
- Wells, Liz: *Photography: A Critical Introduction*, Psychology Press, 2004
- Magazines: FOAM, Fotóművészet, Imago, British Journal of Photography, LensCulture, ZoneZero, Conscientious, etc.

Participant's Responsibilities

Developing an individual concept / finding relevant sources and reading / presenting visual ideas, testing and detailing / setting up a written work schedule and technical parameters / consultation with at least 10-15 cm large prints / field work, production, correcting mistakes / planning the installation format of the work / production of artworks

Evaluation

Participants are required to present their work in the most fitting format, in print, installation or moving image. The form of presentation of the work shall be chosen to best fit the content.

At the examination (Evaluation Day), each student has to give a concise and well-illustrated presentation of not more than 15 minutes, describing the process and results of the semester project as well as the experiences and knowledge acquired during the work. Results of the Audiovisual Studies course are to be played on a screen. The Photography Project, the Audiovisual Studies video, and the essays for the Art Market & Networking course are to be completed before the examination (Evaluation Day). Marking is based on the work during the semester, the presentation of the works and the oral presentation. Respective marks of the individual courses will be averaged proportionately of 60-30-10 per cent. Failing any of the three courses will result in failing the Photography Project subject.

Aspects of Evaluation

Presence at consultations and activity in group debate / the relevance and up-to-dateness of the proposed theme / the intensity and effectiveness of individual work and research / the elaboration and technical quality of the final work(s) / quality of written essays and statements

Hand-in (uploading to server)

Presentation (horizontal Full HD format PDF file) Detailing the research stages of the semester and introducing the final work
Project statement (minimum 400 words, vertical A4, PDF file)

Audiovisual Studies video (HD video with sound, MP4 file)

Works (jpg 12, minimum 3000 pixels on the shorter side)

naming of files: MA1_lastname_givename_assignment_worktitle_sequencenumber.extension