

<b>Course Title</b> Photography Specifics					
<b>Course</b>		<b>Leaders</b>		<b>and</b>	<b>Contacts</b>
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<b>Code</b> M-FT-102	<b>Place in web</b>	<b>Recommended semester</b> 1, 3	<b>Credit</b> 5	<b>Contact hours 75</b> <b>Individual work 75</b>	
<b>Connected codes</b>	<b>Type:</b> seminar lecture, practice, consultation	Optional course: No	Precondition if optional: -		
<b>Course Connections (preconditions, synchrony)</b> -					
<b>Goal of the Course</b>  The course aims to help develop an individual photographic language and provide knowledge about the relationship between the technical possibilities of photographic expression and the meaning of images. Photography Specifics will give an insight into specific photographic lighting and imaging techniques, as well as into formats, technologies and lighting equipment used in different types of photographic situations.					
<b>Learning Outcomes (professional and general competencies to be developed):</b>  Knowledge: <ol style="list-style-type: none"> <li>1. Knowledge of the photographic processes, materials, methods and techniques underlying artistic creative activity.</li> <li>2. Getting to know the use of different types of light and learning in which situations and how different lighting techniques can help to convey specific pictorial messages.</li> <li>3. Familiarising with the use of different photographic and lighting equipment and learning how these tools can be used to help form visual messages.</li> </ol> Abilities: <ol style="list-style-type: none"> <li>1. Ability to consciously apply the knowledge acquired in the development of different artistic concepts.</li> <li>2. Gain a high level of personal practical experience of the various specific processes of photography, which one can confidently apply in the realisation of their artistic concepts.</li> <li>3. Ability to support one's opinion with professional criteria.</li> <li>4. Ability to think creatively and autonomously</li> <li>5. Ability to use the technical, material and information resources underlying one's artistic practice creatively.</li> <li>6. Ability to absorb and integrate different kinds of knowledge.</li> </ol> Attitude: <ol style="list-style-type: none"> <li>1. Has a creative and experimental approach to the artistic process.</li> <li>2. Handles photographic equipment with care</li> </ol> Autonomy and responsibility:  An autonomous, objective balance characterises their work as an artist Their artistic practice is carried out with increased sensitivity to the environment					

## Themes and Problems Addressed in the Courses

Optical imaging and light sensor eras in the history of photography  
The psychological context of of distance  
Types and properties of optical devices and light-sensing surfaces  
Eras of lighting in the history of photography  
The relationship between light and psychology  
Types and possibilities of lighting devices

## Learning and process organisation:

Lectures and consultations linked to the assignments in seminar classes  
Studio presentations and practice, lectures in the studio classes are as follows:  
Sessions 1, 2: Presentation of basic portrait and subject lighting  
Session 3, 4, 5, 6: presentation of different types of photographic specifications based on students' needs

## Students' Tasks and Duties

Theme: "Mine, only mine!"

One of the main characteristics of successful photography is that it is original, unusual and sometimes surprising, not only in terms of content but also in terms of technique. This is due not only to the choice of the right subject and the idea behind it, but also to the specific photographic tools used or developed by the artist. Many photographers desire to create a unique look which often results in the development of an individual stylistic features. To produce such emblematic images, it is necessary to understand the relationship between content and form, to familiarise with the variety of specific technical possibilities of photography, and to test and apply them in practice. There are many ways to develop a unique visual language, for example by creating new equipment or using an existing photographic tool in a new situation.

Tasks: 1. Research

1.1

Produce a 10-15 minute presentation, interpreting and discussing the images of at least two different photographers in the context of the photographic specificities applied and the meaning of their images. The photographers must be internationally known and significant artists whose work is published by, for example, well-known world-renowned publishers. An important criterion in the selection of artists is that their published books should include some source about their artistic aims.

Dates for the lectures: second and third seminar of the semester

1.2

Hand in a written summary of the presentation. Aim to make as many statements about the different photographic specifications used and the creation of the meaning of the work as possible. Character count doesn't matter.

Deadline:second seminar class of the semester

Format: **google docs**

Submission address: upload into classroom into the relating task folder

2. Image Factory

Photographing objects and people in the studio with hard and soft lights.

To be submitted:

2.1

1 photograph of an object lit using hard light

2.2

1 photograph of an object lit using soft light

2.3

1 portrait lit using hard light  
2.4  
1 portrait lit using soft light

Pictures taken earlier are also accepted

3.

Experimentation

Pick a photographic specificity of your choice and after studying it, take pictures using it.

Aim to produce unique and novel images, even by using photographic techniques previously unknown to the student. The most important creative aspect is technical experimentation. Experimentation may be aimed at testing or designing a special lighting device or light shaper, or at using a special imaging technique (lens, filter, viewpoint) or at testing different light-sensing surfaces.

The topic is optional. It is advisable to strive for a visual experience that is not only unique but also meaningful, i.e. that there is some connection between content and form.

Technical requirements:

3-6 individual images or series

1 printed exhibition image, mounted and/or framed

Deadline for submission:

Jpegs must be submitted on a continuous basis.

Production of the exhibition image: for Evaluation Day

Learning Environment:

Studio T\_-208

Seminar Room, Home Space

#### **Evaluation:**

Five-point grading system

Method of assessment:

The first task group will be graded in a five-point grading system by the course leader

The second group will be graded equally by all course tutors

The third task will be graded equally by all course tutors in the end-of-semester presentation (Evaluation Day).

Evaluation criteria:

Quality and quantity of original insights expressed in the paper linked to the presentation.

Quality of images **in relation to content**

The uniqueness, novelty, artistic merit and quality of the images produced as a result of the experimentation

Quantity of work done during the semester, dynamics of personal development

Calculating the grade:

Each task will be marked in a five-point grading system. The final grade will be calculated as follows:

Task 1: 30%.

Task 2: 30%

Task 3: 40%

#### **Recommended Literature**

Bailey, David: *Masterclass*, The Hamlyn Publishing Group, London 1988

Karsh, Yousuf: *Karsh Portraits*, Little, Brown Company, New York, 1976

Any photographer's album in which the author writes explicitly about the reasons for the technical choices made.

#### **Recognition of Knowledge Acquired Elsewhere:**

Erasmus scholarship holders may be given full credit for similar work done during their studies abroad

Task 4 is compulsory only for those who do not have a BA in Photography.