

Name	Theory-based project development - Embodied Narratives Body, Space and Visual Narratives
Codes	M-AE-E-102-B
Host	MA School
Location	M_012a

Course info			Subject info			
Course Type	Contact hours	Home study hours	Comprehensive Subject	Subject type	Semester	Subject credit value
Seminar	36	114	Theory-based project development	Compulsory elective	1-3	5

Recommendation
The course is intended for students interested in the relationship between body, space, perception and visual research. It combines theory, observation and project-based practice.

Short description
<i>Embodied Narratives</i> explores how space can be approached as an embodied and subjective experience through visual practice. The course combines theoretical and artistic references, image analysis, discussion and project-based work. Theory is not treated as an isolated field of knowledge, but as a tool shaping visual and spatial inquiry. The course focuses on perception, repetition, spatial experience and the question of how meaning emerges through relationships between images, bodies and spaces, approaching the body as a repository of memory and time.

Teachers				
Name	Contact information	Teaching hours	Short BIO	Open hours

Katharina Roters	katharina.roters@gmail.com https://katharinaroters.de/	Thursday, 10:40–12:50	Katharina Roters is a trans-disciplinary artist working with photography, painting and spatial research. Her work explores body, space and historical contexts through visual practice. Her publications include <i>Hungarian Cubes</i> and <i>Utopia & Collapse</i> .	By appointment via email
Teacher 2...				

Course scheduling			
Course format		Weekly class appointments	
E.g. group and individual consultations according to a pre-announced schedule			
Details of each session’s type and schedule, showing the teacher’s role			
Week	Date	Weekly educational content	Studio/workshop
1		Introduction to the course and working methods; body, space, perception and narrative structures in contemporary art and theory; introduction to the Visual Notebook.	
2		Discussion of selected texts and artistic positions; perception, repetition and spatial observation as methods of visual inquiry.	
3		Repetition, sequence and first image relations; further development of spatial study and the Notebook.	
4		First presentations from the Notebook; discussion of image relations, sequences and spatial narratives.	
5		Space, memory and traces in artistic practice; discussion of selected texts and artistic positions.	

6		Presentation and discussion of working processes; body, memory and traces in visual inquiries; the body as a repository of memory and time.	
7		Sequence, montage and narrative relations between images; further development of the individual projects and the Notebook.	
8		Archive, document and the construction of narrative spaces; image systems, virtual spaces and forms of visual research.	
9		Presentation and discussion of the individual projects; condensation of image material and visual narratives.	
10		Image sequences, spatial arrangements and forms of visual presentation; further development of the individual projects and the Notebook.	
11		Preparation of the final presentations; discussion of focus, structure and relations within the individual works.	
12		Final presentations and collective discussion of the individual projects and Notebook; submission of the reflection text and final materials.	
13			
14			
15			

Course completion requirements, prerequisites, and evaluation				
Students 'duties				
Requirements, assignments	Form of evaluation	Evaluation criteria	Deadline	% in evaluation

Continuous active participation in the seminar and development of an individual visual inquiry through an ongoing Visual Notebook throughout the semester. The journal may include images, texts, sketches, archival material, photographs, found objects, notes, image sequences, spatial studies, as well as reflections on theoretical and artistic references. Throughout the semester, students regularly present intermediate stages of their work during seminar sessions. At the end of the semester, students present their Notebook together with the developed focus of their inquiry and additionally submit a short reflection text (approx. 400–500 words) summarizing the development of their work and the connection between theory and practice. The Notebook together with the reflection text must be submitted digitally as a PDF at the end of the semester.	Continuous evaluation of the working process based on active participation in discussions and presentation, the development and presentation of the Notebook, and the final reflection text.	Active participation in discussions and presentation; continuity and engagement in the working process; quality of observation, visual research and reflection; ability to connect theoretical and artistic references with one's own work; development of a coherent focus throughout the semester.	Continuous throughout the semester; final presentation and submission during the last session.	100 %
Requirement 2...				
General requirements: Maximum number of absences: 3. Regular and active participation in discussions, presentations and critiques is required.				
e.g. eligibility criteria for the exam, free-form description: Course completion is based on the requirements listed above.				

Course materials and literature	
Mandatory literature	
- Gaston Bachelard: The Poetics of Space (selected excerpts) - Georges Didi-Huberman: What We See Looks Back at Us (selected excerpts) - Juhani Pallasmaa: The Eyes of the Skin: Architecture and the Senses (selected excerpts) - Xavier de Maistre: A Journey Around My Room (selected excerpts)	
Course notes and presentations	
Additional course materials include presentations, image references, films, interviews and selected artistic positions related to the course themes. Artists discussed during the semester include VALIE EXPORT, Sophie Ristelhueber, Maria Lassnig, Miriam Cahn, Lebohang Kganye, Walid Raad, Hito Steyerl, Forensic Architecture, Orshi Drozdk and Tibor Hajas.	
Recommended literature	
- Jan Assmann: Cultural Memory and Early Civilization - Michel de Certeau: The Practice of Everyday Life - Marc Augé: Non-Places: Introduction to an Anthropology of Supermodernity - Susan Sontag: <i>On Photography</i> - Vilém Flusser: Towards a Philosophy of Photography - Hito Steyerl: The Wretched of the Screen	

Learning outcomes	
Knowledge	Students acquire knowledge of spatial perception, visual research, and narrative image strategies. They learn to connect theoretical and artistic references with their own visual inquiries and to analyse spatial, bodily, and subjective experiences of places.
Skills	Students are able to develop independent visual projects, incorporate theoretical and artistic references into their work, and document, present, and reflect on working processes through images, texts, and visual research.
Attitude	Students develop a reflective and independent approach to theoretical and visual research.
Autonomy and Responsibility	Students work independently and organize their working process continuously throughout the semester.

Exemption

No exemption may be granted from participation in or completion of the course.

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
Theory-based project development	N/A	N/A
Subject prerequisites	Special subject prerequisites	Is it available as an elective?
N/A	N/A	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?
Material requirement 1: Projector or LCD screen for presentations; computer connection for image and video presentations.	<u>Tech Park / Programme</u> / Student / Other
Material requirement 2	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.