

**Course description (topics)**

Title of the course: <b>Master Project</b>				
<b>Tutors of the course, contact details</b>				
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<b>Code M-FT-402</b>	<b>Related curriculum</b> Photography MA	<b>Recommended semester within the curriculum</b> 4	<b>Credits</b> 15	<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 3				
<b>Aim and principles of the course</b> The purpose of the Master Project subject is to synthesize the concept of the diploma thesis and the independent photographic language and autonomous creative attitude developed during Photography project 1-3 in previous semesters.				
Goals to be achieved: <ul style="list-style-type: none"><li>➤ Extensive photographic production with high-quality execution to form a foundation of a long-term autonomous creative career.</li><li>➤ Thinking about the theoretical and historical aspects of photography on a broad horizon, enabling students to interpret and place themselves in the context of international contemporary photography.</li><li>➤ Practicing formulating and expressing new ideas and participating in the professional discourse by conducting independent and in-depth research.</li><li>➤ Acquiring professional know-how to be used in publishing and exhibiting creative results.</li><li>➤ The ability to defend autonomous artistic ideas and creative concepts supported by mature arguments in a professional artistic debate and the readiness to present them in public.</li></ul>				

## **Topics and themes to be covered in the course**

### **A master project**

Continue the photography project you started in the fall semester and systematize the theoretical knowledge you gained by writing the thesis in connection to your diploma project. Find innovative solutions to convey your creative message to a wider professional audience. There are no genre, technical, or quantitative restrictions, the use of any technical apparatus, image recording or image modification process is accepted during the implementation of the task, as long as it serves the goals of the diploma project. A masterpiece is a connected work that conveys complex ideas and invites interpretation, which, depending on its genre, can be a series of pictures, a photo book, an installation or else.

By the end of the semester, the goal is to have a finished masterwork suitable for exhibition and publication that can be interpreted within the context of photography and it is ready for diploma defense.

### **Master project description**

The master project description includes a description of the process of the master work and gives the students the opportunity to formulate the thoughts and aspects motivating them in developing the concept of the master project and creation of the final work of art. The description of the work can be considered as an itinerary for the interpretation of the work, in which the creators explain in detail the artistic, professional, intellectual and technical circumstances of the entirety of their creative process.

The description of the work is an informative, well-structured and well-illustrated documentation that visually matches the presentation at the diploma defense, which, in addition to the thesis and portfolio, enables the entire spectrum of the diploma to be mapped. The document is a written work consisting of the following units with a minimum length of 10,000 characters, in vertical A4 format PDF file.

- Project Statement / What is the project's purpose, object, operating mechanism? ...
- Description of the process / How did the work go? Where, who, how did you photograph? ...
- Description of the final works / What technique did you choose and why? How was it made? What are the elements of the work and how do they relate to each other? ...
- List of images / containing the index images, titles, dimensions and other technical parameters of the masterpiece
- Installation plan and documentation / representing the ideal and the actual installation of the work

### **Self Branding course**

The purpose of the three-unit course is to support the soon-to-be graduate in finding the most appropriate presentation of the master's thesis. It provides assistance in creating a unified image of various printed, online and live presentations that reflects the creator's personality.

During the course, the students will

- formulate the written description of their master project. (tutor: Zsolt Petrányi)
- prepare for the expected oral discourse at the diploma defense. (tutor: Ádám Bethlenfalvy)
- plan an integral appearance of the work, its installation and the accompanying material that reflects the message of the master project and the personality of the student, including the compilation of a grant application package and pitching their work. (tutor: Peter Puklus)

### **Tasks and responsibilities**

- the high-level photographic execution of the masterpiece and its presentation in exhibition quality
- writing the project description in accordance with the above requirements
- intellectual harmony between the thesis and the masterpiece
- a thorough and convincing presentation of the issues discussed in the master project
- active presence at consultations and productive use of the periods in-between consultations
- continuous contact and consultation with the supervisor and consultants
- preparation of diploma documentation, images and texts ready for university communication
- creation of an individual website, where the master project is published in detail
- contributing to the design and preparation of the diploma publication of the graduating class
- installation, supervision and promotion of the diploma exhibition

**You are required to actively take part both in Group critiques and to consult with your assigned mentor on a biweekly basis.**

### Specificities of process organization / organization of learning

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

We start each session with a joint brunch with both MA classes at 9 am

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|-----------------|--|
| 1. February 19  | Task release / Silent presentations / Polycopies workshops             |
| 2. February 26  | Consultation with supervisor   |
| 3. March 5      | Group presentation / Guest program                                     |
| 4. March 10-13  | Self Branding workshop with <b>Zsolt Petrányi</b>                      |
| 5. March 12     | Consultation with supervisor   |
| 6. March 19     | Group presentation / <b>Curators visit</b>                             |
| 7. March 26     | Consultation with supervisor   |
| 8. April 2      | Group presentation / Guest program                                     |
| 9. April 9      | Consultation with supervisor   |
| 10. April 16    | Group presentation / Aft: Self Branding workshop 1 with Zsolt Petrányi |
| 11. April 23    | Consultation with supervisor   |
| 12. April 21-24 | Self Branding workshop with <b>Peter Puklus</b>                        |
| 13. April 30    | Group presentation / Guest program                                     |
| 14. May 7       | Individual consultation with mentor                                    |
| 15. May 5-8     | Self Branding workshop with <b>Andrew Hefler</b>                       |
| 16. May 12-16   | Preparation week / Visit of Ostkreuzschule                             |
|                 |  |
| June 3-14       | MA diploma period (Photography MA days are finalized later)            |
| June 15-21      | MA diploma exhibition on campus  |

### 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  
Campany, 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  
Csíkszentmihályi Mihály: *Flow az áramlat, A tökéletes élmény pszichológiája*, Akadémiai Kiadó, Budapest, 2001  
E. Csorba Csilla: *Magyar fotográfusok*, 2000  
Fátyol Viola: *Ha van szíved, neked is fáj, amit velem tettem*, 2018  
Flusser Vilém: *Towards a philosophy of photography*, Reaktion Books, 2000  
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  
Korniss Péter: *Leltár*, Officina Nova, Budapest, 1998  
Kudász Gábor Arion: *Memorabilia*, Magyar Fotográfus Háza, 2014  
Linfield Susie: *The Cruel Radiance, photography and political violence*, University of Chicago Press 2010  
McLuhan, Marshall: *A Gutenberg-galaxis, A tipográfiai ember létrejötte*, Trezor Kiadó, Budapest, 2001  
McLuhan, Marshall és Fiore Quentin: *Médiamasszázs, 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  
Sontag, Susan: *Regarding the pain of others*, Penguin Books, 2004  
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  
Liz Wells: *The Photography Reader*, Routledge, 2018  
Liz Wells: *Photography: A Critical Introduction*, Psychology Press, 2004

### Magazines

FOAM, Fotóművészet, Imago, British Journal of Photography, Lensculture, ZoneZero, Conscientious, etc.

### **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.

### **Recognition of knowledge acquired elsewhere/previously/validation principle**

No exemption from attending and completing the course will be granted

### **Out-of-class consultation times and location**

You can also consult online at a pre-arranged time in addition to regular consultations.