Master Media Studies
Track Film and Photographic Studies

Ali Shobeiri and Pepita Hesselberth
Friday, 2 November, 2018
Objectives of the Master in Film and Photographic Studies:

• Comparative study of photography, video and film

• Development of critical and theoretical perspectives on the combined field of photographic, video and cinematic practices.

• Attention to the specific nature of media practice as well as to the complex interconnections between photography, film, and video.
a photograph showing a complete film
&
a film consisting of photographs

Chris Marker, *La Jetée* (1962)
The intersection between media forms…

Antonioni’s *Blow-up* (1966)

…the intersection between different fields of media practice


Steve McQueen, *12 Years a Slave* (2013) & *Ashes* (2016)
... and we compare various sites of presentation


Stanley Kubrick, EYE museum (2012)
Multi-media environments, past and present
More general objective of Master’s in Film and Photographic Studies:

• Broadening and deepening of historical knowledge and critical skills in the field of Film and Photographic Studies

Objectives looking ahead

• Preparation for an academic career and/or post-graduate education

• Preparation for a professional career as a film and photo historian, visual historian, curator, critic, photo-agency manager, image editor, teacher, exhibition maker or film programmer
The collaborating partners are:

• Leiden University Centre for the Arts in Society (LUCAS)
• The Department of Art History and Department of Film and Literary Studies of Leiden University
• The Division of Special Collections at the University Library: The Photography Collection
• The Royal Academy of Fine Arts in The Hague
• And several professionals and institutes that work in the curatorial field of film, video and photography
Website Co-op projects
Some programme details:

• Title: Master of Arts

• Duration: 1 year, full-time

• Starting date: September 1 (or February 1)

• Language of instruction: English
Programme Master’s in Media Studies, track Film and Photographic Studies (FPS)

Semester I
Lecture series Topical Debates on Photography 10 EC
Lecture series Media, Art, Theory 10 EC
Elective: 
- Curating Film and Video 10 EC
- Editorial Curatorial Training Programme

Semester II
Lecture series Contemporary Theories of Film 10 EC
Internship (extracurricular)
Master’s Thesis 20 EC
60 EC
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<th>Programme Master FPS, Starting February 2019</th>
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<tr>
<td><strong>Semester I</strong></td>
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<tr>
<td>Lecture series Debates on Documentary Strategies in Photography</td>
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<tr>
<td>Lecture series Contemporary Theories of Film</td>
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<td>Master Thesis (Proposal &amp; First Chapter)</td>
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<td><strong>Semester II</strong></td>
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<td>Media, Art, Theory</td>
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<td>Master Thesis</td>
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<p>| Total                                       | 60 EC |</p>
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<tr>
<th>Core Staff</th>
<th>Courses</th>
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<tbody>
<tr>
<td>Pepita Hesselberth</td>
<td>Media</td>
</tr>
<tr>
<td>Janna Houwen</td>
<td>Contemporary Theories of Film; Curating Film en Video</td>
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<tr>
<td>Peter Verstraten</td>
<td>Contemporary Theories of Film; Curating Film en Video</td>
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<tr>
<td>Bas Vroege</td>
<td>Editorial Curatorial Training Program</td>
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<tr>
<td>Helen Westgeest</td>
<td>Topical Debates on Photography</td>
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<tr>
<td>Ali Shobeiri</td>
<td>Documentary Debates in Photography + Topical Debates on Photography</td>
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... and some of their publications:
Topical Debates in Photography

- Discussion of seminal theoretical texts about photography.
- Time and movement in relation to photography.
- Examination of the relation between artistic and documentary modes of photography.
- The consequences of digital technology.

The course also includes a collaborative project with photography students at the KABK (Royal Academy of Fine Arts).
Media, Art, Theory

- What is the relation between media, art (film, video, digital media) and the dominant systems of media technology and their politics?

Dan Graham, *Present Continuous Past(s)* (1974)  
Media, Art, Theory

• Discussion of most important media theories that emerged in the past century

• Discussion of alternative media practice that have been established within avant-garde cinema, artist’s video & film, and other critical (new) media practices and theories that challenge these media systems.
Contemporary Theories of Film

• Discussion of seminal theories of film in light of recent debates in field of film studies.

• Two central concepts:

1) **Index.** How have transformations of media technology altered the way in which film relates to reality and produces meaning?

2) **Affect.** What does it mean to be “touched” by film?

• The relation between film and photography, motion and stillness

• Subjectivity and spectatorship
Elective: Curating Film and Video

• Introduction to the past and current practice of film exhibition and presentation in festivals, galleries and museums.

• Aim is to gain **practical knowledge**, through various research assignments, and a final project that is presented to film curators or programmers.

• Meetings with curators and programmers in various art, film and media institutes provide insight into diverse aspects of film exhibition, programming and presentation.

Collaborating Institutions: Stedelijk Museum, Amsterdam; EYE Film Museum, Amsterdam; LIMA media institute, Ams; Stedelijk van Abbemuseum, Eindhoven; Argos, Centre for Art and Media, Brussels; Impakt Film Festival Utrecht
Elective: Editorial and Curatorial Training Program

• Introduction to the current practice of exhibition makers and (on-line) magazine+book editors in the field of photography and film.

• Meetings with photographers, curators, and designers will provide insight into diverse aspects of curatorial work in a variety of platforms and media focusing on the curator’s many but integrated tasks.

• Introduction to a wide range of interconnected presentation platforms, such as multimedia installation, print, internet, tablet media (iPad), augmented reality.
Recent Thesis Topics

• A Scale That Surpasses Us: Edward Burtynsky, Richard Misrach and the Photography of Ecology

• Cinephilia, Cultism, Cinemania: Changing Trends in the Film Culture from the 1950s to the Present

• Blissfully Ephemeral: A Genealogy of a Photographic Paradox

• Cinema of Morphing: Storytelling Strategies in the Age of Digital Media

• New Strategies in Contemporary Documentary Photography: Richard Mosse

• The Long Take in Digital Filmmaking: Realism in the Post-Indexical Age

• Onoplosbare paradoxen: Dissensus en de representatie van het Mexicaans-Amerikaanse grensgebied in hedendaagse media
Admission requirements

• **Dutch students**: BA degree in *film studies, art history, cultural studies, visual anthropology, media studies or a related academic discipline* is required.

• **International students**: BA degree in *art history, cultural studies, visual anthropology, media studies, film studies or a related academic discipline* at the level of a Dutch Bachelor degree is required. If you did not obtain your degree at an English language university you are required to pass a IELTS or TOEFL exam with 7 as an average grade (and a minimum of 7 for writing)

• **Students from art academies** (BFA or MFA degree) as well as students that don’t meet the above criteria are required to enroll in the Pre-Master. The Pre-Master programme usually consists of 60 EC and starts in September. The admissions committee determines which students must follow the Pre-Master (and for how many credits).

• All aspiring students are expected to have insight into one or more media and must possess basic academic skills.
Admission Procedure and Admission Form:

Co-ordinator of Studies
Jurjen Donkers
j.donkers@hum.leidenuniv.nl
Telephone: +31 (0)71 527 4153
Some last points…

- The required courses are generally concentrated on three days of the week for about 26 weeks.
- Timetable is ready around 1 May
- Independent study is an integral part of MaFPS
- Master’s Media Studies, track Film and Photographic Studies is a full-time programme
Questions?

Universiteit Leiden
The Netherlands