POSTGRADUATE / PHOTOGRAPHY AND VISUAL DESIGN

academic master in

PHOTOGRAPHY AND VISUAL DESIGN

AREA
Visual Arts

COURSE ADVISOR LEADER
Milan
Francesco Zanot

The Academic Master prepares professionals for their entry into the world of photography, arts, and national and international communication, integrating theoretical study with projects, workshops and guided visits to research centers and exhibition spaces, audiovisual production facilities, publishing houses, theatres, artists' studios, museums and contemporary art galleries. The second part of the programme is dedicated to a period of internship in collaboration with a network of partner companies and institutions that facilitate the entry of students into the job market.

LANGUAGE
Italian - English

CAMPUS
Milan

DEGREE AWARDED
First Level Academic Master Degree

CREDITS
60 CFA

LENGTH
One year

CURRICULUM

INTERNATIONAL ACADEMY
OF ART & DESIGN

design
mundo
afora

NABA
NUOVA ACCADEMIA
DI BELLE ARTI

CURRICULUM

CAREER OPPORTUNITIES

Photographer in the advertising, fashion, architecture and art fields

Curator, cultural operator, events manager for photographic exhibitions, festivals and fairs

Photo editor and image consultant for companies and publishing houses

Photo research specialist and archivist for image banks and stock photography agencies

LEARNING OBJECTIVES

To acquire a solid base of historical and cultural knowledge

To develop the technical and practical skills necessary for success in national and international markets

To learn a number of professional methods and presentation techniques that will be useful in the working environment

COURSES	CFA
Curatorial studies and exhibition design	6
Photography - Magazine	8
Visual communication	6
History of photography	6
Photo documentation - System of photography	8
Phenomenology of image	2
Computer graphic	4
Digital photography	6
Portfolio	4
TOTAL CREDITS COURSES	50
Internship	10
TOTAL CREDITS MANDATORY TRAINING ACTIVITIES	10
TOTAL CREDITS MASTER	60

COURSES

CURATORIAL STUDIES AND EXHIBITION DESIGN

Starting with the analysis of the historic and theoretical context, the course leads to the organisation of an exhibition through the development of all the different preparatory phases: from its conception to the creation of the artwork, to the actual exhibition design and the creation of the necessary communication tools. Beside putting the acquired knowledge into practice, the students have the chance to meet and confront an actual audience. Alongside the lecturers, the course sees the collaboration of curators, artists and exhibition designers to go in-depth into specific topics and to analyse relevant case-histories.

PHOTOGRAPHY MAGAZINE

The course's goal is the creation of students' individual works that will merge into a magazine, entirely designed and developed by the class. Distributed in Italy at public and private institutions, the magazine represents a fundamental opportunity to disseminate the class work and confront real audiences. All the creation phases of the magazine are discussed, turning the class turns into an editorial room with several both theoretical (from publishing grammar to the object of the magazine) and technical focuses. The course is completed by a single-subject section about the relation between photography and architecture, that is the photographic representation of the relation between men and nature, and urban living.

VISUAL COMMUNICATION

The course focuses on three specific aspects of artistic research through the photographic language: first, the use of archives in the creation of artistic projects – from "found photography" to the internet; second, photography and words – relations and interactions among media, from captions to journals; third, photography and travels – images as a tool for discovery and definition of new geographies. Mixing theory, creation of new images and use of existing photographs, the idea itself of authorship is questioned, due to the multiple competences that are usually associated with different figures: artist, curator, editor, publisher.

HISTORY OF PHOTOGRAPHY

The course introduces to the main figures, currents, and periods of the history of photography. Following both a chronological order and a thematic one, the lesson focus on the technical, semantic, social and artistic itinerary of this language, starting with the invention of the photographic medium to the most recent trends on the international artistic scene. The work of some key-figures in the history of photography, as well as specific photographic practices (such as street photography, reportage, conceptual photography), are the object of dedicated in-depth study, together with the main theoretical studies on grammar, semiotics, structure and working principles of the photography language, from a historic and philosophical point of view.

PHOTO DOCUMENTATION SYSTEM OF PHOTOGRAPHY

This course focuses, in particular, on three topics. The first one is the relation between photography and publishing, both as periodical publishing (magazines) and books. Starting with a study of the publishing system, the peculiarities of working on these supports are analysed both from a photographer's point of view, and from a curator's and editor's viewpoint. Special attention is devoted to self-publishing, that is artist's books, analysing their recent history, production methods, financing and distribution. The second topic is the relation between photography and web. Beside studying case-histories, the course will introduce web strategies and work processes from websites to blogs, to social networks. The third part deals with photography rights, explaining both Italian and international norms, copyright, and author's rights.

PHENOMENOLOGY OF IMAGE

The course goes in-depth in the use of photography for the creation of public art projects. The language of photography, increasingly cross-discipline and contaminated, is currently capable of embracing very diverse instances. Residencies and other forms of cultural projects are pointing out a kind of permeability between photographer works and their surrounding contexts, while many public art experiences prove how citizens can be involved in processes of representation and activation of their territory. The workshop focuses on the different ways authors and the public community interact to create shared projects. Part of the course is also devoted to public clients and the necessary tools to take part in support and funding tenders.

COMPUTER GRAPHIC

The course is divided in two complementary parts. The first part provides advanced competences in the use of photo editing softwares, colour adjustment (i.e. Photoshop, Bridge) and specific plug-ins for the digital editing of photographic images. The students will start analysing the work of authors from the end of the last millennium, reaching then the most recent declinations of this research line in our days and combining theoretical analysis, technique and practice in a dedicated classroom. The second part deals with digital photo printing, from file preparation to their transfer on paper, and techniques and materials are experimented within the laboratory. Particular relevance is given to colour, from the related optical-physical properties to the meanings it conveys.

DIGITAL PHOTOGRAPHY

The course increases awareness in the creation and interpretation of photographic images seen as open containers of meanings. Centred on the practice of documentary photography, this course focuses on two aspects: territory photography as a mapping, re-vision and transformation tool; and reportage photography, used as a tool of social investigation and as a personal standpoint. By providing high-level skills in the field of photographic design, the course makes a comparison between the analogue production experience and tradition, and the contemporary digital universe.

PORTFOLIO

The course is divided in two fundamental parts: the first one is devoted to the acquisition of the photographic technique, from its basics (cameras, shutter speed, aperture, lenses, exposure, films, digital sensors) to specialised and professional expertise. Beside the use of the most common small-format cameras, the peculiar features of specific medium and large-sized equipment (view cameras) are analysed in detail. Also, the photography studio environment is studied, in order to become familiar with the equipment and develop set-shooting skills. The second part focuses on the creation of an images portfolio, starting with the acquisition of those self-assessment skills that are necessary to the selection of the most representative images of individual authors and projects. This part is completed by competences in sequencing, narration through images, and layout that help creating an essential tool for the presentation of every photographer's work. The course aims at giving the students an in-depth knowledge of the realisation and reading of the photographic images. The conclusion of the didactic path is the Final project where the students have to present and discuss their Portfolio in front of a Committee, made up by their lecturers and the Course Advisor Leader.