

M O M E

PHOTOGRAPHY

M A

D I P L O M A

2 0 2 5

Published on the occasion of the 2025 Photography MA degrees at Moholy-Nagy University of Art and Design Budapest.
Published by the Photography department of Moholy-Nagy University of Art and Design Budapest.
(1121, Budapest, Zugligeti út 9.)

Head of Photography MA:	Krisztina Erdei	DLA
Department manager:	Márton Erdei	Ballagó
Editor-in-Chief:	Krisztina Erdei	DLA
Project manager:	Márton Erdei	Takács
Proofreader:	Richard Ballagó,	Usher
Graphic design:	Sára EPC	Ladányi
Printed by:		Nyomda
Print run:		600

T e a c h e r s :
Imre Drégely, Natália Fabics, Krisztina Erdei DLA, Anna Fabricius DLA, Viola Fátyol DLA, Kata Geibl, Judit Gellér PhD, Gábor Kopek DLA, Gábor Arion Kudász DLA, Balázs Máté, Gábor Máté DLA, habil., István Oravec, Ábel Szalontai DLA habil., Éva Szombat, Richard Usher

S p o n s o r s :



Diploma	defense:	MOME	Auditórium
05 – 06 June 2025			
Diploma	exhibition:	MOME	
14 – 20 June 2025			

The content of this publication are the intellectual property of MOME and the authors, copying and use in total or in part without written consent of the authors will result in legal actions.

www.mome.hu
© 2025



The Photography MA at Moholy-Nagy University of Art and Design is far more than an academic program – it represents a dynamic and diverse community, a space of exchange and a shared vision. It is a place of cultural hybridity where students from many nationalities come together to collaborate; where Hungarian and international photographic practices intertwine; where we position ourselves within a regional context while reflecting on the global language of photography. It's a space for critical thought, where photography intersects with other media, where art and applied photography engage in dialogue, and where we examine photography's role in society. This is where international careers begin to take shape, where knowledge gained here travels beyond borders as students take what they have learned back to their home countries. At the same time we continue to seek and support the contemporary voices who carry forward the legacy of those Hungarian photographers who helped define 20th-century photography on the world stage. This year I took on the role of head of the Photography MA program. I see this position as a liminal space – to work closely with our dedicated faculty and to connect with the next generation of photographic professionals. Our aim is to help students build their own networks and develop a personal photographic practice that resonates with the present moment. Today students have countless

Krisztina Erdei

paths to explore and we are here to support them in navigating this complexity. Whether they begin from a personal or collective theme, we all share a desire for their ideas not to remain isolated, but to become accessible, comprehensible and meaningful to others. I am proud to work alongside a young yet experienced team of colleagues, who are open to new approaches and counter-narratives while remaining rooted in the traditions of photography. And I am equally proud of this year's graduating class whose critical lens reveal unfamiliar perspectives, personal struggles and temporal layering, expanding our understanding of photography and the polyphonic world it reflects.

Every year we wait with curiosity for the photo diploma presentations of the finalist students. The reason for our desire to see their series is to understand what that year brings as a topic, as the focus of their interest. Even though we do know that there is no such keyword as they work individually following their personalities, but even so, we all wish to be surprised by their behaviour. Every year is different from an artistic point of view. We can notice trends, inspirations, what comes from photo festivals or general public speaking. To see if these factors appear in arts or not, are always doubtful. Regarding the last one and a half year, we witnessed crucial changes: the war in Ukraine continued, global warming

got new proves, the global economic recession and local inflation did not stop. But even such notable signs marked our everyday life experiences, we deeply understand that there is not any of them that would generate a guideline for young photographers to express. There are topics that can be described by using the language and tool of photography, and there are more complex ones, which need other approaches. We have arrived at an age where the artistic expression is less and less direct regardless of its medium and artists speak of the state of the world more through metaphors than direct reference. Nevertheless, if we investigate the topics of the Photo Diploma in 2025, we can discover that the young artists all circulate around an approach that we could name as new identity definitions. They create series which would describe more their makers, rely on their position and their orientation in this world surrounded by crisis's and traumas. We experience that their answers for this year are more personal, sometimes related to their past, environment, living conditions or everyday experiences, to define themselves as artists and as mediators of general problems. Their reaction is pointing to the future: if we know ourselves, we better define how to act and how to build a better world!

Zsolt Petrányi

EDDIE

@dreddie

BOTSTEIN

eddiegur7@gmail.com

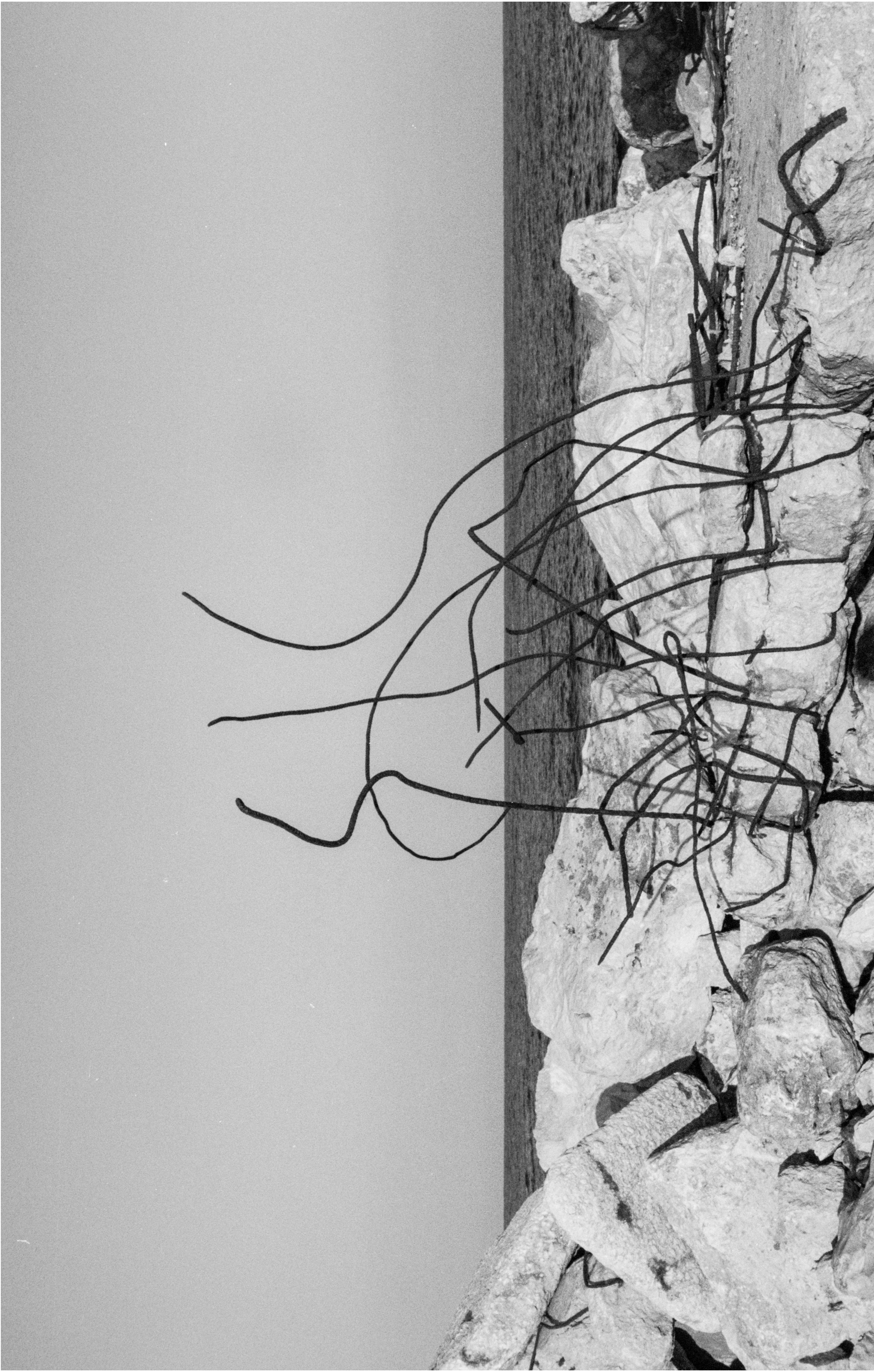
Since childhood, we have all been taught the histories and legends of our homelands. These stories also recount our nation's relations with neighboring peoples. In times of conflict, it is only human to believe our own side is just and its actions are sound – a conviction we pass to our children. Yet we all understand that reality is always more complex than the stories we inherit and pass on. How, then, can we know that our belief in those stories is grounded in factual events? If we want to reach the truth, we cannot rely on just one source



of information. Genuine understanding of historical and current conflicts emerges only when we also listen to the side whose story has not been heard. This is especially true for nations that use such myths to justify long-standing structures of oppression, domination, and military rule over another people, as in the case of Israel and Palestine. Under such circumstances, listening to – and seeing – the Other, through photography or other means, challenges dominant narratives and becomes an act of resistance and solidarity.

Supervisor: Gábor Arion Kudász DLA
Thesis consultant: Márton Szentpéteri PhD, habil.

Frames of Resistance and Solidarity



LAURA

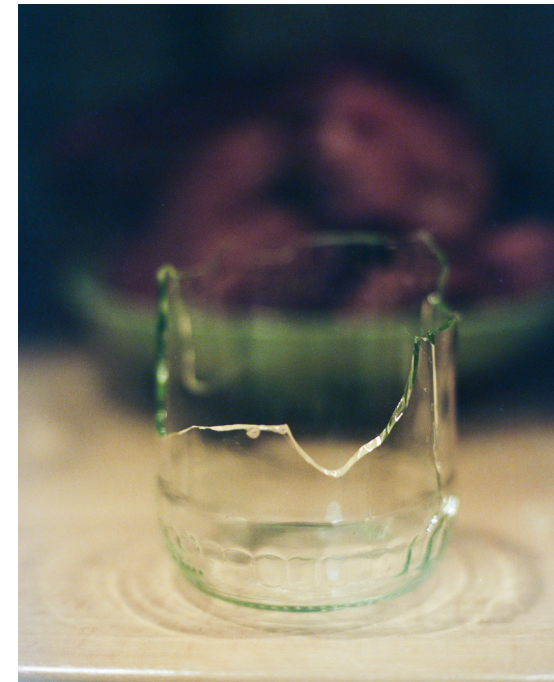
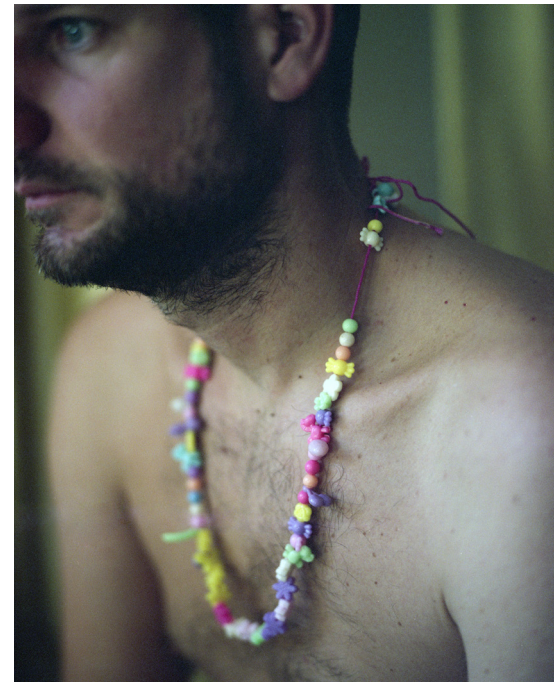
@laura_czirjak

czirjaklaura.com

CZIRJÁK

czirjaklaura@gmail.com

My photo project focuses on the seemingly uneventful, monotonous moments of everyday life – those simple, often overlooked fragments that actually form the backbone of our existence. I capture the soft, almost imperceptible rhythm of everyday life: the rushed mornings, the tired smiles at night, the endless stream of tasks. Since the birth of our children, life has accelerated: daily tasks like housework, rushing to kindergarten, and grocery shopping have become almost mechanical, and an ongoing home renovation adds even more to our busy days. We keep ticking off items from endless to-do lists – buying a house, renovating, choosing a school, designing a garden – but rarely find time to pause and



truly experience that we have created together. Through this project, I want to highlight how essential it is to find value in these small, ordinary moments, as they hold the true intimacy and meaning of our everyday lives.



Supervisor:
Thesis

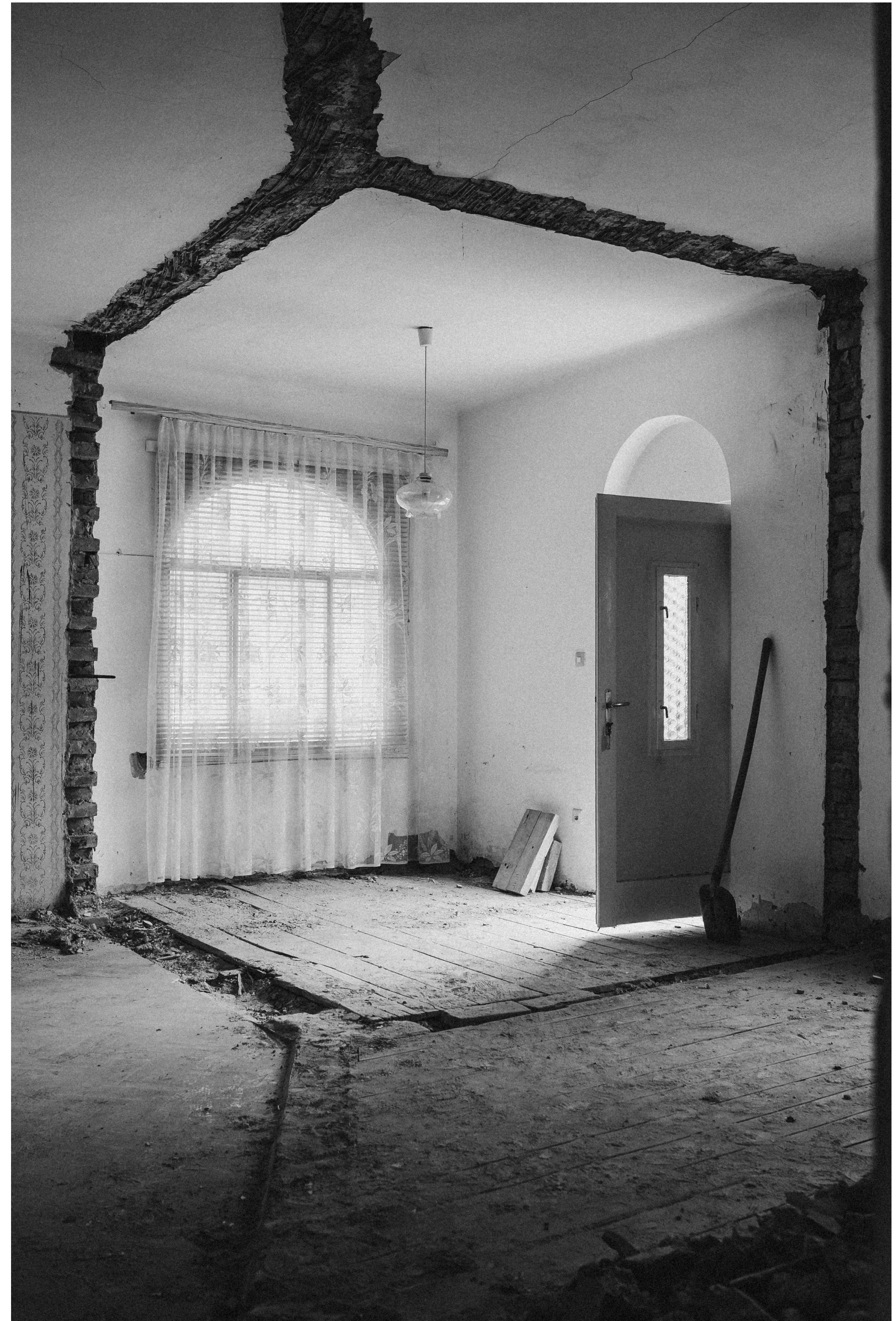
consultant:

Éva

Anna

Szombat
Sidó

After the Applause



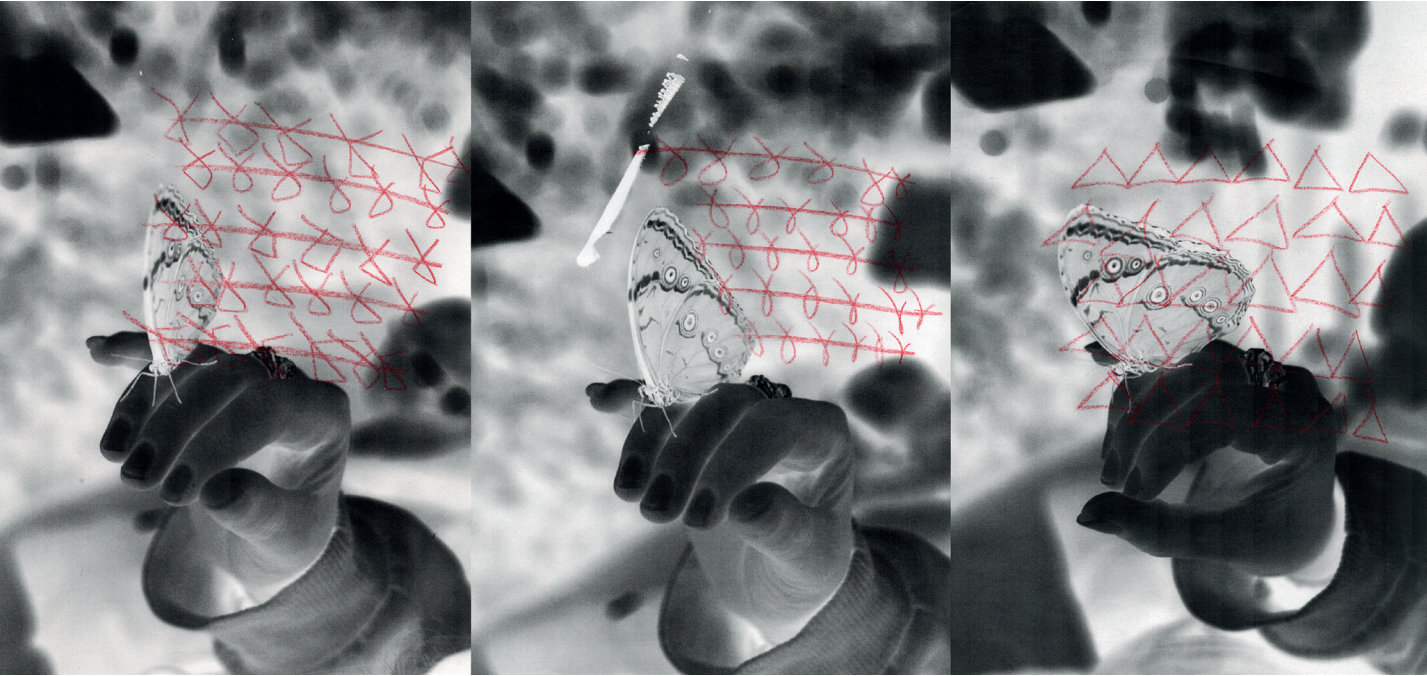
DANIELLA

@daniella.grinberg

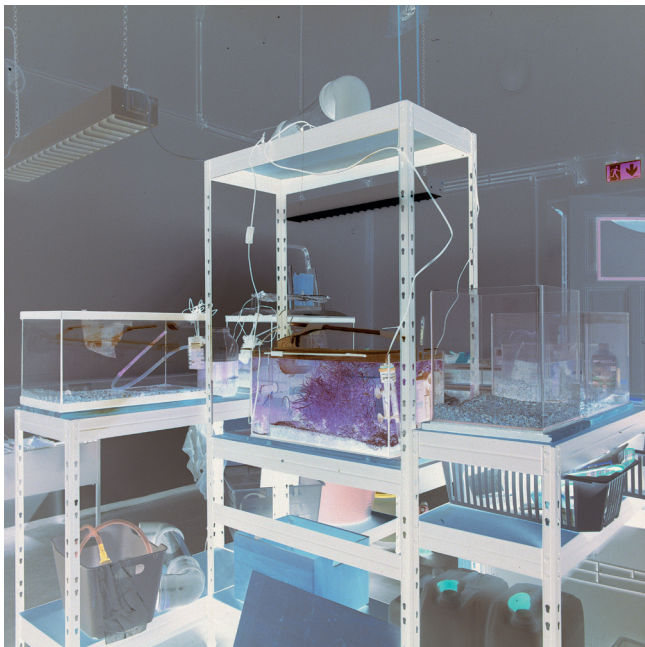
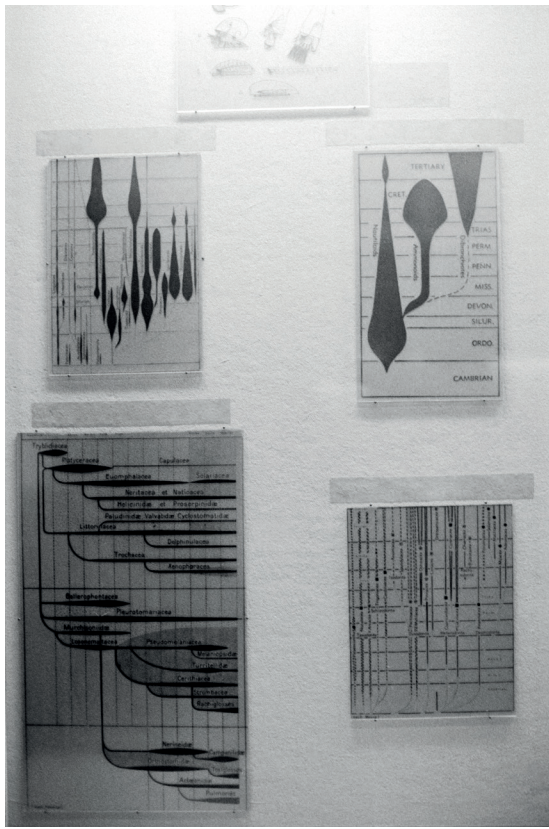
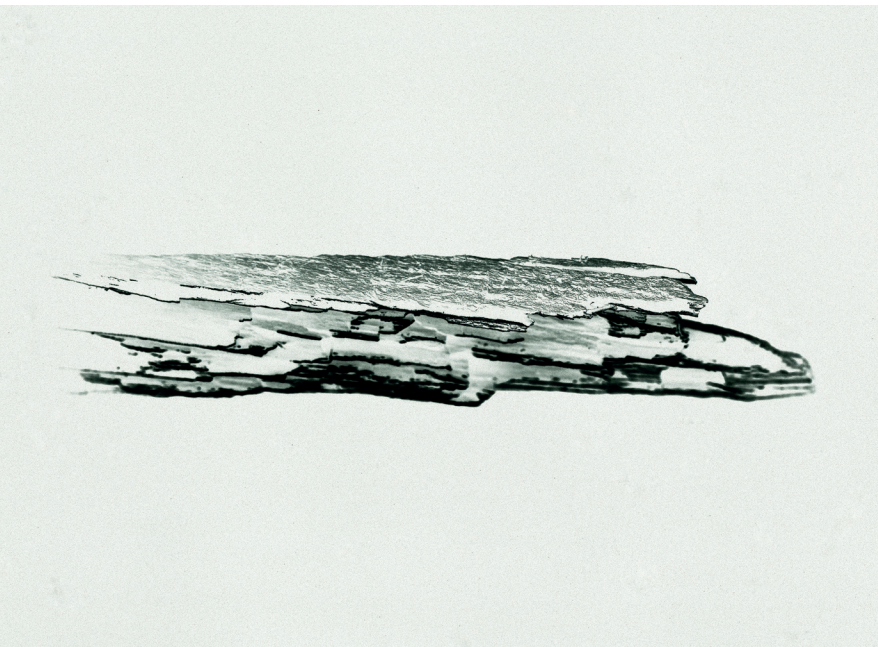
GRINBERG

daniellagrinerberg.com

Fieldwork Laboratory engages with the on-going narrative of human intervention in the natural world, exploring the contradictory and often absurd outcomes of these interactions. Focusing on spaces where human systems confront and control other ecosystems – such as agriculture, museology and entertainment – I document the tensions between civilization and the living world. These hybrid spaces make boundaries between culture and nature unclear, revealing unintended consequences of our attempts to control and categorize the natural environment. In the modern scientific



context, the photographic image system itself serves as an epistemological grid of understanding. Through a conceptual narrative of control and chaos, I combine photographs with essays, interviews, and found objects, reflecting on larger ecological tensions at play. The work revolves around human desire for mastery and its paradoxical results, by examining spaces of invisible conflict, both in the ecosystems we engage with and in the very act of photographing them.



Supervisor: Ábel
Thesis consultant:
Masterwork consultant:

Bálint Szalontai
Gábor Veres
Arion

DLA, PhD, DLA,
Kudász habil.
habil.

Fieldwork

Laboratory

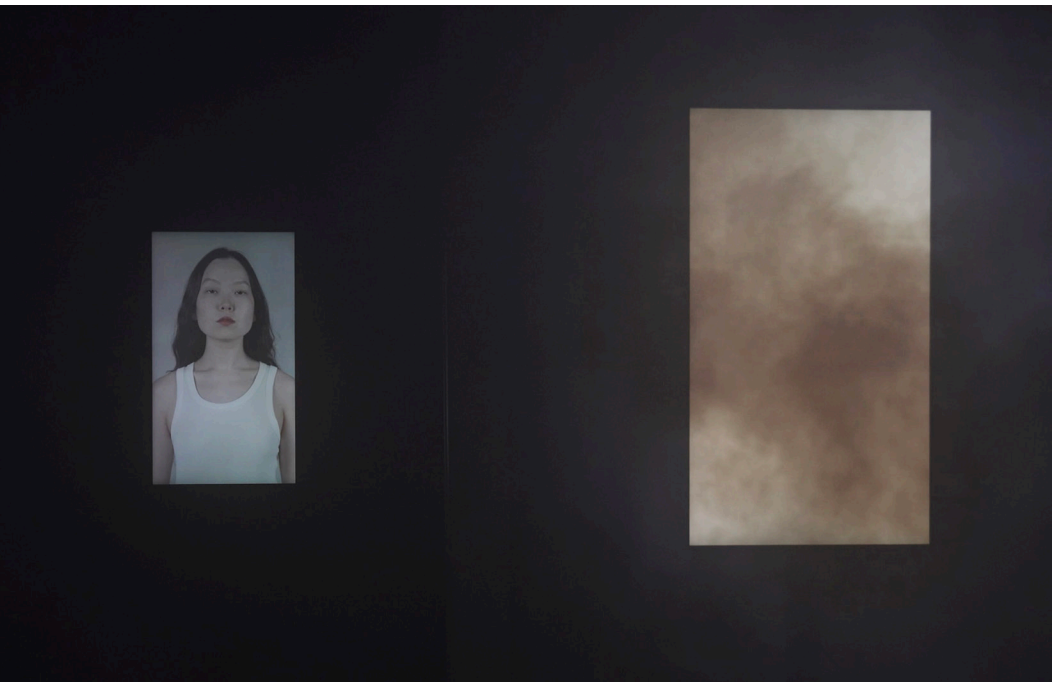
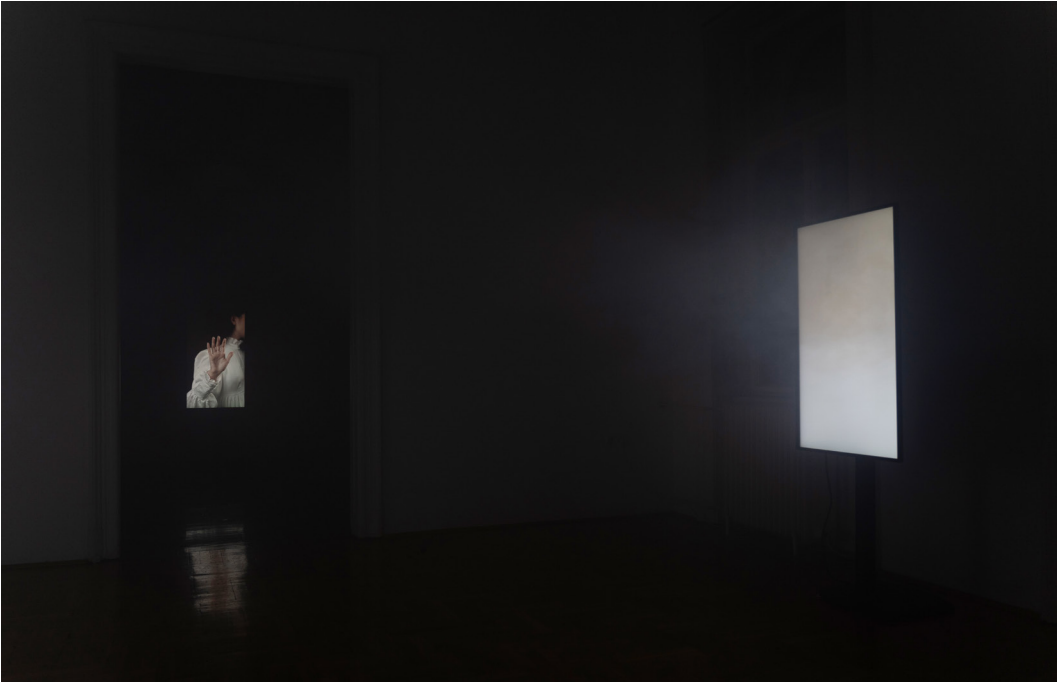
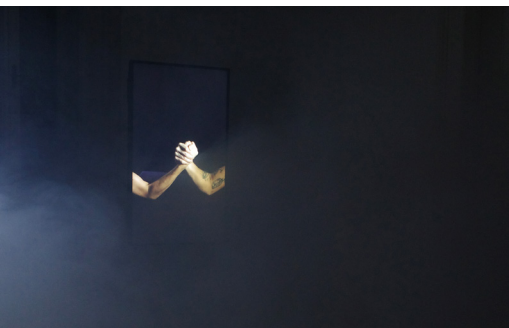
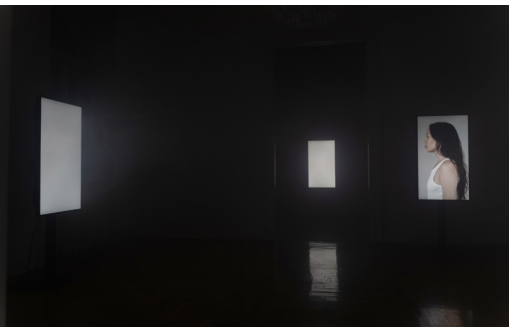
SVETA

@thesvetamaksimova

MAXIMOVA

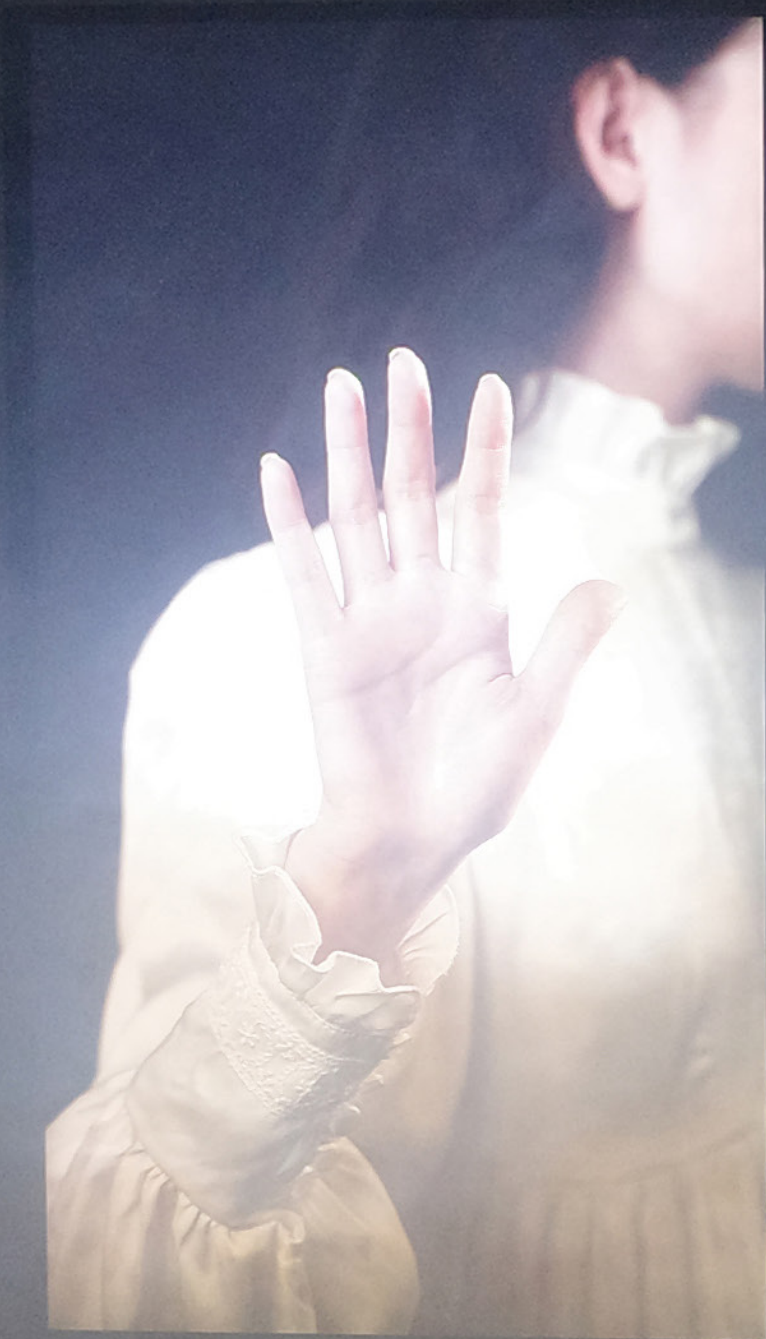
thesvetamaximova@gmail.com

‘Whoever wandered in these
fogs,
whoever suffered much be-
fore death,
whoever flew over this earth,
carrying an unbearable load,
knows this.
Fair is foul, and foul is fair,
Hover through the fog and
filthy air.’
Master and Margarita,
Bulgakov
Macbeth, Shakespeare



Coming from a culture in which the state teaches children how to march and how to assemble a Kalashnikow,

FOG gathers the icons and post-icons of a political present, and so refers to a general dilemma of digital autocracies. The flashing images, mystically woven into a spatial fog, let us experience the ungraspability of images in times of Digital Politics. We think the world is more and more about images/imagery. While, in fact, imagery is collapsing and becoming unreadable due to the digital acceleration of censorship. You can't look fast enough anymore to see the truth, as systemic lies and digital censorship are always even faster: 1 and 0 are faster than the truth.



Supervisor: Anna
Master Thesis project consultant: consultant:
Fabricius Judit Gellér Horányi
DLA PhD PhD
F O G



This project highlights the challenges of suburban living, where sprawling neighborhoods shape the lives of residents and force compromises like: the reliance on cars, lack of amenities, weak infrastructure, and limited public spaces. My project takes place in Érd-Parkváros, a suburban area in the Budapest agglomeration. My frustrations with living here are channelled into the photos, where the emptiness and isolation caused by poor urban planning and development become visible. The city's financial difficulties, worsened by government policies, prevent improvements to the lives of the growing population of mainly young people. While affordability attracts newcomers, the long-term challenges of living in a neglected suburban environment becomes increasingly evident to its residents.



LEVENTE

@nemethlev

NÉMETH

leventenemeth@gmail.com

“I used to believe I was incapable of feeling anger. I saw it as a gift, as if I had been chosen for some higher purpose – someone born to be patient, composed, endlessly understanding. I took pride in being calm, in never raising my voice, in offering myself to others, always listening, helping, enduring. I wore my tolerance like armour, convinced that my strength laid in how much I could carry without breaking.”

– quote from the book *You end there, I start here*



In my project I explore the importance of boundaries, deriving from a journey of self reflection rooted in childhood trauma and the either unfelt, or unspoken emotions it left behind. The work challenges the dynamics of emotional health and safety, focusing on reconnecting with negative emotions as necessary tools for survival. Through symbolic and staged imagery, I embark on a process of reevaluating my relationship with myself and others, addressing harmful patterns that have shaped my character, my actions, and my sense of self-worth.



Supervisor:
Thesis

consultant:

Éva
András

Beck

Szombat
PhD

You End There, I Start Here



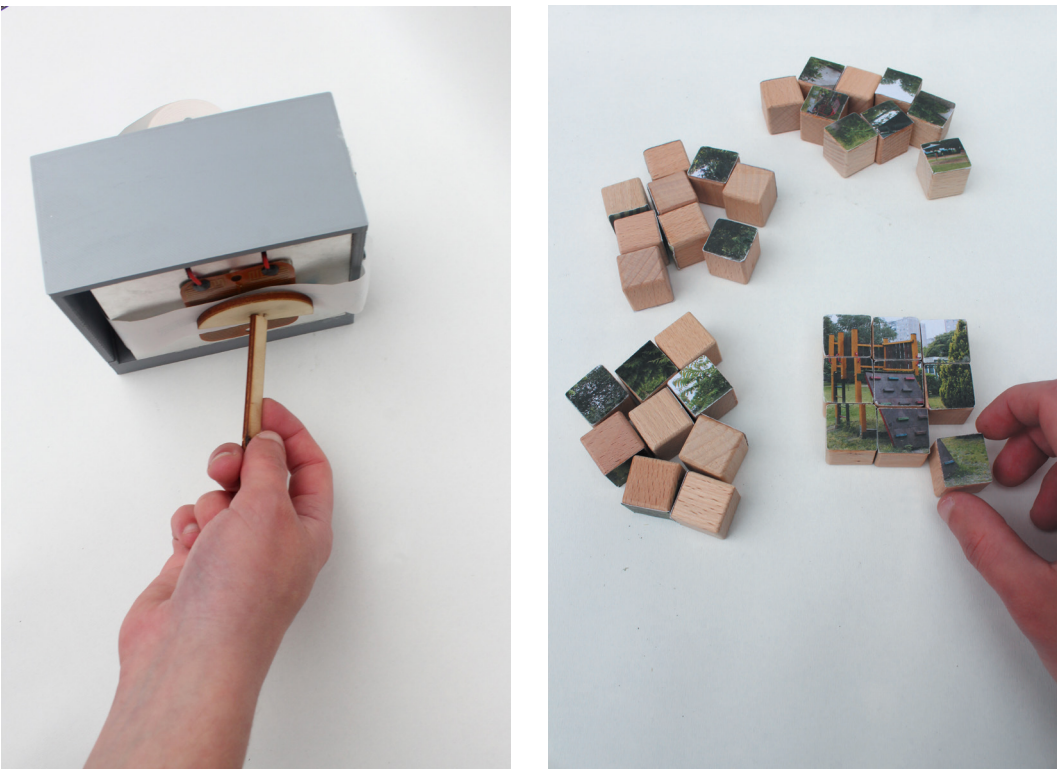
ANDRÁS

@andras__pal

PÁL

palandras108@gmail.com

In my project I create interactive installations and development tool prototypes based on the effect and the medium of photography. In my view, photography, as the first technical medium, has the essence of being accessible to the public, yet it has high artistic qualities, which allow it to create a bridge between the visual thinking of the everyday recipient and the connoisseur. My installations and experiments deal with photography as a means of conveying thought and content in an intentionally elemental, accessible, experiential way, looking behind the image and the processes of image-making, exploring its meaning and its impact on people. The installations also includes development tool prototypes that convey the same as installations, but in a different medium, in a different context. This environment consists of children, including both those developing typically



and those with disabilities. The places where the developmental tools are presented and used are schools and alternative educational settings. It's very important for me to use the medium of photography to influence them, to help them develop and learn in a playful and easy way. The reason for this is that communication and understanding of the world is increasingly done through images and symbols rather than through the interpretation of written content. This can be observed both in my age group and in the younger age groups as well. For people with autism and intellectual disability, the most effective way of understanding the world may be through images. Through photos and images, a deeper, more tangible, experiential understanding can be created in

my experience. In each case, I simplified the artwork in the development tools, which was transformed into a tool. It loses its artistic character, only because in that way it can speak to a different audience by repositioning the message of the installations. My aim is to use the influence of art and photography to make it easier for the viewer to understand more abstract views, thoughts and connections about world phenomenas. It is important for me to be able to stimulate ideas through the artworks and the developmental tools that grow out of them.



This is the process of In Between, which I present in 3 modules.

Supervisor: Ábel Szalontai DLA, habil.
Master project consultant: Antal Lakner
Thesis consultant: Judit Béneyi

The In Between Process



TAMARA

@_tamaravalentina

VALENTINA

SÜLE

tamaravalentinacom



Family photos of my grandmother and mother tell the stories of their journeys into womanhood. These images describe what it meant to be a woman in 20th-century Hungary and how those experiences have been passed down through generations of women. The family portraits represent fragments of social history and visual codes of certain roles. I was fascinated by the stories embedded in the photographs, but I also became interested in what is left unsaid, the roles these women took on in those moments, their dreams, expectations, and limitations, quietly carried from one generation to the next. By observing the lives of the women who came before me, I am questioning what I have inherited: a toolkit of roles, possible narratives, memory, and identity.



Supervisor:
Master
Thesis

project

Gábor

consultant:
consultant:

Arion

Judit

Anna

Kudász

Gellér

DLA
PhD
Sidó

Through

Their

Eyes

LAURA

@szekereslauravirag

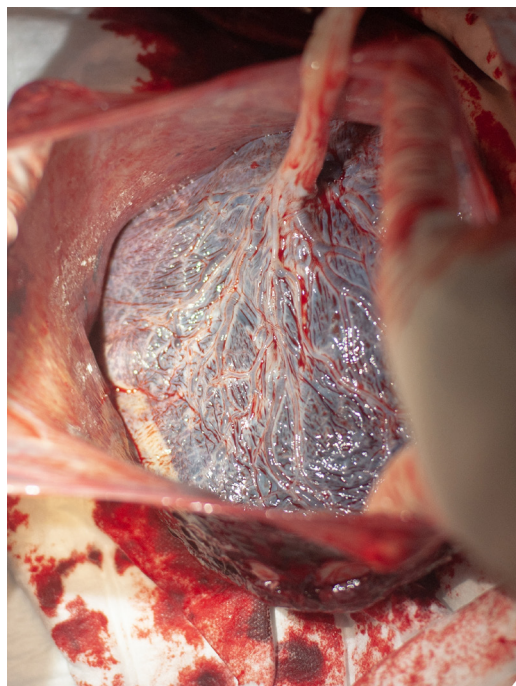
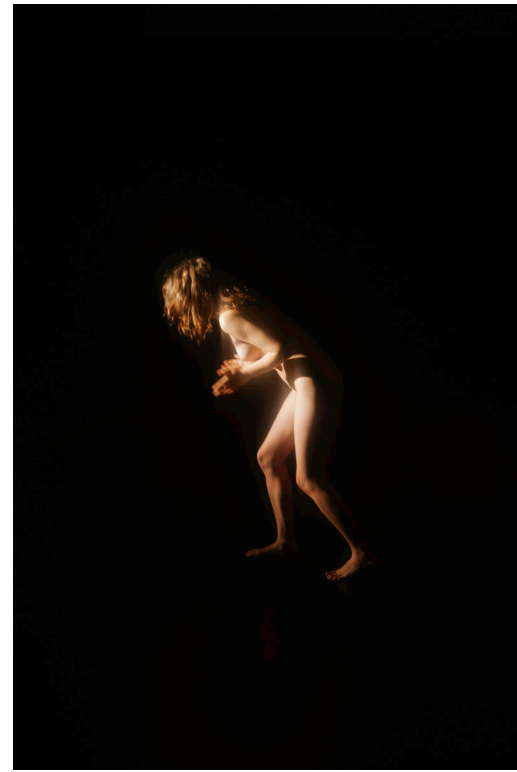
VIRÁG

szekereslauravirag.com

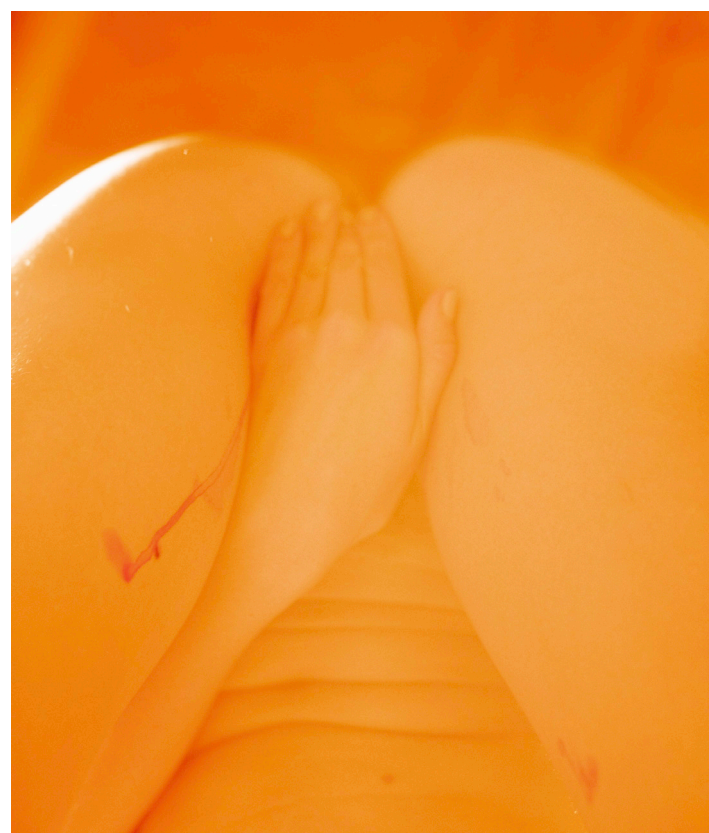
SZEKERES

sz.laura.v@g.mome.hu

Led by her own curiosity, Szekeres photographs child-births, the physical and emotional intensity of which is accompanied by a deeper and deeper connection to her own desires, fears, and struggles. This series explores childbirth from the perspective of someone who has not yet experienced it by abstractly depicting the idea of fertility, the sensations of menstruation, and the temperature and nature of the different phases of the cycle. Through these images, we can relate to the process by which Szekeres began to discover and explore symbols of fertility and sexuality in everyday situations: reflections, botanical surfaces, mould, a pudding covered in sauce in which the shape of an embryo is drawn, or even a light bulb resembles a cell. The birth images depict home births, a possible form of autonomy of the



female body, which is in sharp contrast to the medicalised, institutionalised practice of childbirth. Everyone from the government to our own family members want women to give birth. How can we, in the face of this pressure, make our intentions clear? Attitudes to the body are inevitably political: every system has its own set of rules about the body, especially the female body. We know, for example, that under capitalism, a lack of female self-confidence is one of the biggest driving forces behind the beauty industry. Szekeres strives to photograph what happens when we step outside of this framework and make way to experience our bodies from the inside rather than the outside.



Supervisor:
Thesis

Gábor
consultant:

Máté

DLA,
Anna

habil.
Sidó

Allowing

Myself

to

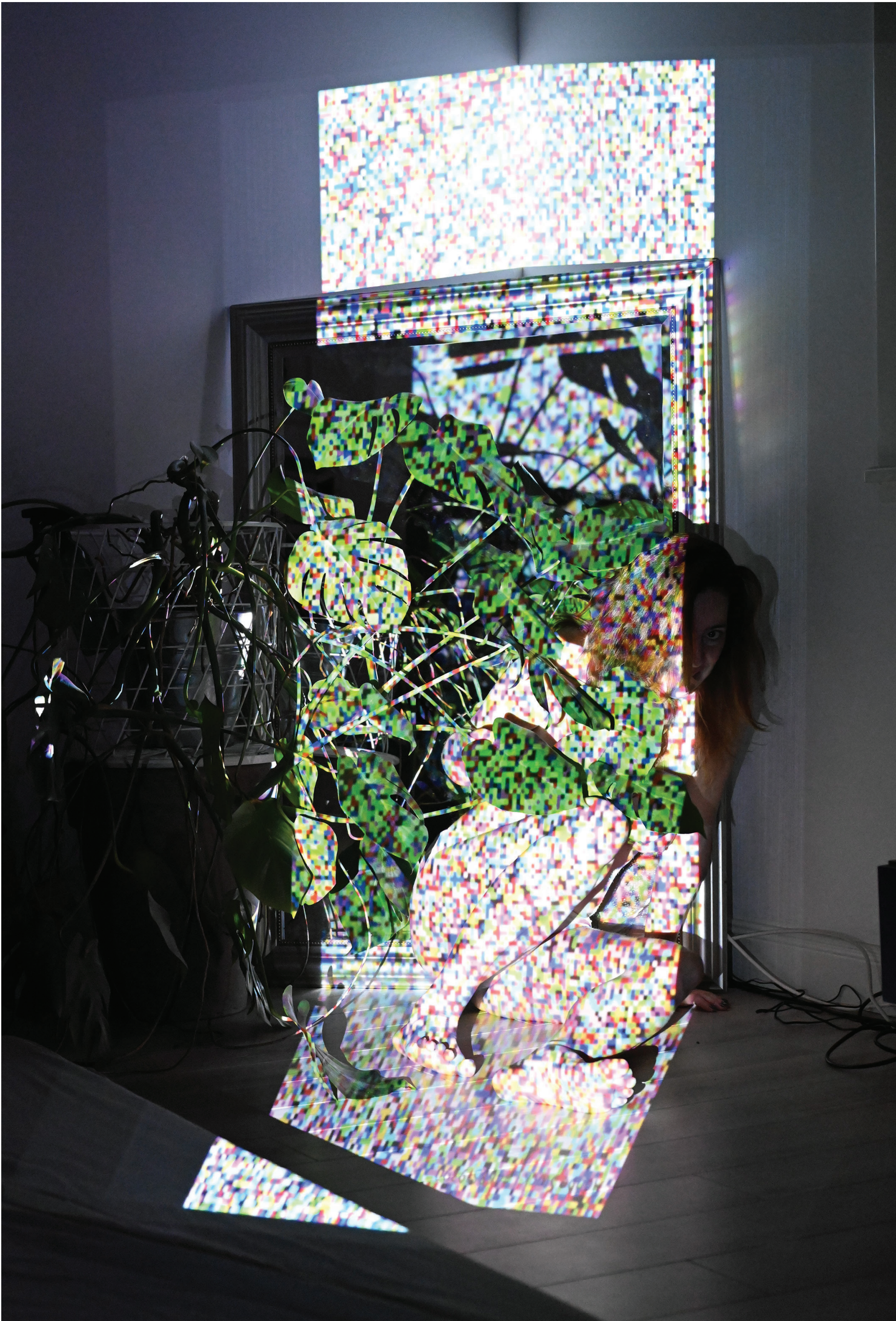
Be



My series deals with the effects of emotional trauma suffered in childhood that continue to this day. Childhood emotional abuse affects all of us, everyone has been a victim of verbal abuse. The range of these abuses is very wide, their impact on personality development also depends on whether the abuse occurs regularly, how close the abuser is to the victim, how long it lasts, what other abuse occurs, and how much and what positive counteractions the child experiences. Through my photographs, I would like to show the lasting traces of trauma on the personality, the fragmentation of the personality, the long-term effects of (micro)abuse, the struggle of a person who longs for redemption, looking for the answer to whether it is possible to overcome the past



and traumas. The blackness in the photographs symbolises the difficulty of expression, hiding, uncertainty; the overlaps and the fractures in the images symbolise the fragmentation of personality, the layers of trauma stacked on top of each other. The overflow of visual communication displays the brutality of emotional abuse and its lasting distortions on the personality, while the images come together into a universal longing and redemption story.



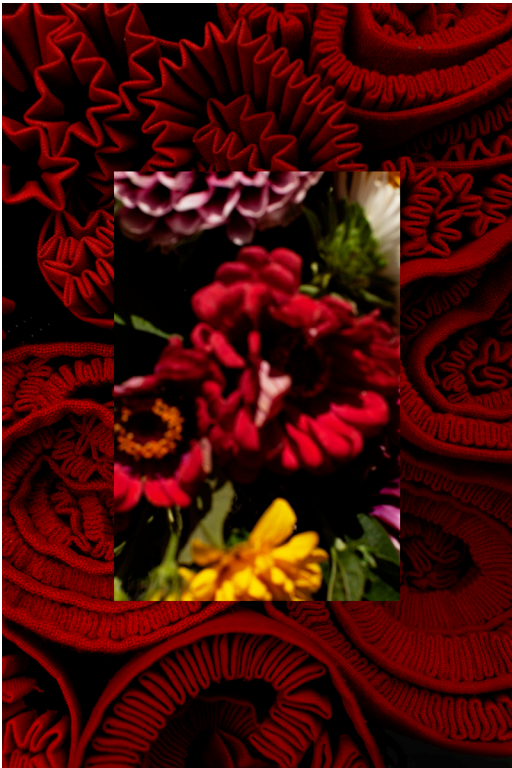
KAMILLA

kamillatakacs.com

TAKÁCS

info@kamillatakacs.com

Upon losing my beloved Grandmother I was faced with a set of challenges as I realised I do not know how to mourn. The lack of handrails to hold onto is not something unique to me but true to my generation and is the direct result of the erasure of traditions. It is a sign of times: we as a society are in a constant pursuit to ignore death and grief, placing them out of sight. This has a profound effect on our lives. But what is there to do with someone's absence? How do you photograph someone who is no longer here? You try to find the closest thing resembling the one you have lost. From a cultural point of view preserving traditions has immeasurable importance. Yet when one thinks of heritage it usually appears as a limit-



ed and rigidly constrained concept that leaves little to no room for imagination. Through these photographs I attempt to keep my Grandmother here by being conscious about her legacy. With this process came a set of adjusted traditions that are injectable into my current lifestyle. “The most powerful mourning dress is the one that reminds us most strongly of the person we have lost. (This is why children love to dress up in their parents' clothes, because it gives the illusion of [...] identification)” said Alaine Polcz in her book “Being in mourning” in 2000. Guided by this idea that any dress could be a mourning dress if you wanted it to be, I realised all the clothes I inherited from her have another layer of importance and meaning. Me wearing them daily is a newly adapted tradition that seamlessly fits into my life. The pieces of clothes from her became snippets of her past actively participating in my present. This project is set out to find a solution to how. Trying to find where the past's place is in my modern life and how do I integrate it. Through action, how to remember, how to keep, how to change, how to grieve. To preserve. To conserve. To protect. To save. All this in the immense realm of grief.

Supervisor: Anna DLA
Master project consultants: Gábor Máté DLA, habil., Judit Gellér PhD
Thesis consultant: Ágnes Kapitány DSc, Gábor Kapitány DSc

You're Everything I Am
You're Everything I'll Never Be



ADI

@adi_tudose

TUDOSE

adrian.v.tudose@gmail.com

The project Pink Fish of Insomnia doesn't just describe an external condition, but rather speaks to a deeper, more emotional experience of being disconnected, searching for belonging. It's about being in a space of constant motion, without fully understanding the path, yet being driven by the need to find meaning or a sense of peace. It is a fictional universe populated by solitary figures behind glass, lost in thought, or wandering through urban landscapes. Difficult to describe and even harder to confess, loneliness carries an unspoken shame. It carries a quiet stigma, a sense of failure as if isolation is something one brings upon oneself – by being too timid, withdrawn, and difficult to love. Yet loneliness is self-reinforcing. It inhibits empathy, creating a kind of self-protective amnesia: once we are no longer lonely, we



struggle to remember what it felt like. Empathy and vulnerability lie at the core of my creative process. They allow me to form deeper connections with the people I photograph and to uncover relationships that might otherwise remain hidden. For me, photography is about connection. It's about stepping into someone else's world and trying to see things from their perspective. My work moves through questions of social identity, representation, and the fragile nature of being human.

Supervisor:
Thesis

Gábor
consultant:

Arion
András

Kudász
Beck

DLA
PhD

Pink Fish of Insomnia



EDDIE

BOTSTEIN

LAURA

CZIRJÁK

DANIELLA

GRINBERG

SVETA

MAXIMOVA

BENJÁMIN

MELEGH

LEVENTE

NÉMETH

ANDRÁS

PÁL

TAMARA

VALENTINA

SÜLE

LAURA

VIRÁG

SZEKERES

LILLA

SZEPSI

SZÜCS

KAMILLA

TAKÁCS

ADI

TUDOSE