

PHOTO WORKSHOPS DES RENCONTRES D'ARLES

TRAININGS 2009 SPRING & SUMMER



DIGITAL / FILM

More than twenty workshops varying from 1 to 6 days offer the chance to explore all sorts of techniques – digital, film, publishing, etc – and a host of subjects including the portrait, landscape and photojournalism. The town of Arles provides a marvellous setting in the heart of Provence and the Camargue.



LES RENCONTRES D'ARLES
PHOTOGRAPHIE

WWW.STAGEPHOTO-ARLES.COM
WWW.RENCONTRES-ARLES.COM

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tél. : +33 (0)4 90 96 76 06 / fax : + 33 (0)4 90 49 94 39



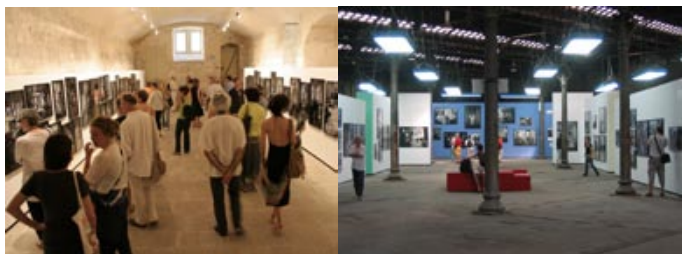
LES RENCONTRES D'ARLES 2009



With over fifty exhibitions on show in splendid heritage venues all over Arles, the Rencontres have been contributing for forty years to the dissemination of the world's photographic legacy. And via the new talents uncovered by its annual Discovery prize, the festival has established its role as a crucible for contemporary creativity.

Since 1970 the Rencontres have been playing a major part in achieving recognition for photography as an art form, and in helping photographers and photography lovers hone their gaze. Revolving mainly around work not previously shown elsewhere, this is now the iconic international photo festival. Presentation of the exhibitions is an impressive exercise in scenography, and some of the historic venues are only open to the public during festival time.

Keeping an eye on changes in subject matter and formal approaches. Staying up to date with the latest technical advances. And offering the broadest possible audience a different way of showing photography and a real relationship with the image. This is what the Rencontres d'Arles are all about.



ARLES

A charming town has become a focal point for the image

Arles is a charming town often praised for its architectural variety. A hundred or so of its Roman and Romanesque monuments have been part of the Unesco World Heritage listing since 1981. The best known of them are the Roman amphitheatre, the Théâtre Antique and the Cloître Saint-Trophime. Outside the town itself, the commune of Arles – 72,000 hectares – is the largest in France and includes three remarkable wilderness areas: the Alpilles to the north, the Camargue to the south and the Crau to the east. The river Rhône has left an indelible mark on the region: it flows through Arles and its delta forms the Camargue.

A host of museums and cultural events also contribute to Arles' reputation in fields like archaeology, ethnography, music and photography.

Arles has become a focal point for the image, notably because of the influence of the National School of Photography, the work of a university hub dedicated to the digital image and the annual presence, for more than thirty years, of the Rencontres Internationales de la Photographie.



THE PHOTO WORKSHOPS

Issues of photographic creation / Technical evolutions



Opened to both amateurs and professionals, the proposed cycle of trainings in April, July and August, follows the issues of photographic creation and considers the latest technical evolutions in this discipline. The photo workshops allow to get into detail various topics and techniques: from shooting to digital developing, from portrayal to landscape, not forgetting edition, fashion and reportage. They also offer the possibility to involve or develop a personal creation approach.



SPRING AND SUMMER 2009

April, July and August

The Rencontres d'Arles propose a cycle of workshops during the 2009 spring and summer holidays. A new experience, allowing you to meet the greatest professionals and to be guided by them, taking advantage of an exceptional setting.

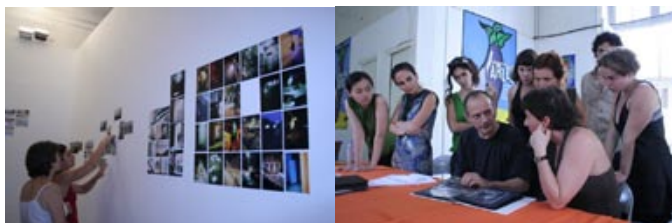


ACCREDITED TRAINING CENTER

The Rencontres d'Arles are accredited Training Centre since more than 25 years, and they provided on this account more than 500 workshop, all directed by the greatest photographers. These trainings are opened to both amateurs and professionals as a continuing education.

INFORMATION AND REGISTRATION

Go to the web site www.stagephoto-arles.com



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stage@rencontres-arles.com

JEAN-CHRISTOPHE BÉCHET

The Heart of the Feria: Achieving a Grounded Point of View
4 days: 9–12 April 2009

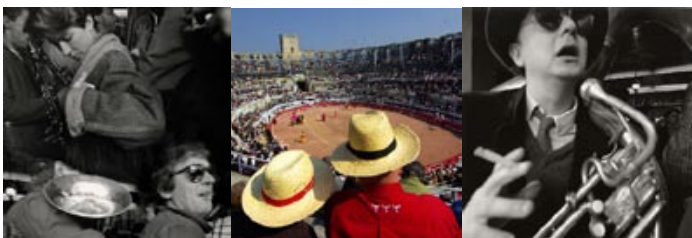


Easter sees Arles in Feria dress, as an irresistible frenzy takes the city outside time. Night and day aficionados, the curious and straight-out party people meet and cross in the streets, the Arena and the bodegas, while everyday routine is dropped in favour of tradition, bullfights, music and a rumbustious good time.

Jean-Christophe Béchet will accompany his workshop flock on a four-day plunge into a cultural ferment as entrancing as it is difficult to photograph.

The goal is to cover the event the way a photo magazine would, with as many points of view as there are participants; and the challenge is total involvement that doesn't exclude the photographic eye and creative positioning.

The workshop will open with a quick information and briefing session that will allot assignments according to the interests and inclinations of each. Discussion will define a specific approach for the subject chosen, with aesthetic and technical choices, stance, format and use of colour or black and white all converging to determine originality and relevance of treatment. As the reportages and editing sessions go ahead, participants will hone their capacity for anticipation and discreet infiltration. They will affirm their point of view by precisely defining their angle of approach and choosing the images that set them apart as individuals. This combination of separate ways of seeing the same event will result in an original approach to documenting the 2009 Feria in Arles, with a group exhibition to round off the workshop.



Jean-Christophe Béchet has for many years combined creative photography with the role of assistant editor in chief at Réponses Photo magazine. Among his books are *Electric'Cités* (Marval), *Tokyo Station* and the film photography manifesto *Vues no. 0* (both published by Trans Photographic Press). His *Politiques Urbaines* series was chosen by Raymond Depardon for exhibition at the Rencontres d'Arles in 2006, and in the same year *Vues no. 0* was on the program at the Photo Month Festival in Paris. At Réponses Photo he also carries out reportages, covers the medium's latest technical, aesthetic and political aspects and provides monthly advice much appreciated by the magazine's many readers.

Workshop content

- Introduction to photography as a profession
- Personal interview and definition of a project
- Analysis of participant's earlier work and assessment of his/her skills level
- Daily photography sessions
- Daily individual and group analysis of the previous day's images
- Discussion of possible outlets
- Final one-to-one interview

Bring

All material (photos, portfolio, etc.) relevant to your work.
Film or digital cameras.

TINA MÉRANDON

Body Language(s): Beyond Mise en Scène

5 days: 14–18 April 2009

Frankly focused on the theme of other people, this workshop takes two main tacks: the body and the photographer's approach to his/her subject.

In the course of these five days participants will look beyond the standard concept of the portrait to a real exploration of the body: the body in movement, the body as it expresses a standpoint, reveals personality and speaks to others.

Beginning with exercises within and then outside the group, the workshop will generate encounters that traverse the physical facade and show the body not only as an intermediary between the private and the public, but also as a terrain for communication. The project will not stop at simple anatomical portrayal: via the body's fluctuations, gestures and changes of place it will seek a better understanding of the person inside.

Any photographic account of the body requires a coming-together with one or more other people.

This means that the photographer has to find appropriate positionings and strategies in order to perceive, approach and ultimately reach the other. He must also make certain choices that will define a personal *modus operandi*. Tina Mérandon will guide participants through these decisions and the techniques for getting close to the subject.

How to manage a portrait without paralysing the subject? How to set up a situation while leaving genuine scope for improvisation? How to make the right technical choices in terms of the setting and the intended results?

The photography and analysis sessions will provide participants with answers to all these questions.



Tina Mérandon has for many years been pursuing a personal exploration in which bodies play a primary part: bodies that are fantasised, acrobatic, standardised or desired. Her work is regularly exhibited and is to be found in a number of collections including France's National Contemporary Art Collection. She is a longtime contributor to *Libération*, *Le Monde*, *Télérama*, *Biba*, *Le Monde Diplomatique*, *L'Express* and other publications, and is the creator of book covers for the publishers *J'ai Lu*, *Havas Poche*, *Belfond* and *Rivages*.

Tina Mérandon is represented by the Griesmar & Tamer gallery in Paris.

www.tinamerandon.com

Workshop content

- Introduction to photography as a profession
- Personal interview and definition of a project
- Analysis of participant's earlier work and assessment of his/her skills level
- Daily photography sessions
- Daily individual and group analysis of the previous day's images
- Discussion of possible outlets
- Final one-to-one interview

Bring

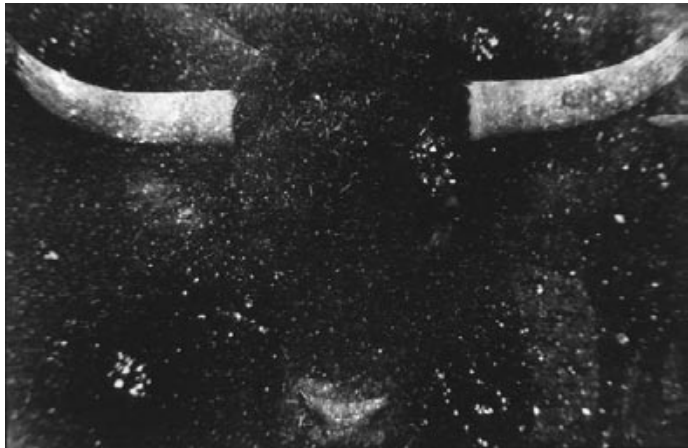
All material (photos, portfolio, etc.) relevant to your work.

Film or digital cameras.



CAROLINE FEYT

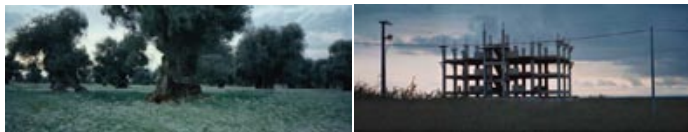
Putting Your Vision on the Line: In Quest of the Bull
5 days: 14-18 April 2009



Just a few days after the Arles Feria with its thousands of bullfight fans, the participants in this workshop will get together to hone their photographic skills on the bull, that Arles emblem and symbol of masculinity, courage – and darkness.

Guided by Caroline Feyt, each photographer will commit to a personal creative process calling for originality of approach and treatment. Participants will have to decide on a personal angle and take their pictures knowing that the subject is far from new: creature of myth and icon of virility, the bull has been generously depicted in art for millennia. Obviously the photo sessions will be crucial, the aim being to obtain images as close as possible to what's planned while still leaving room for chance and finding fresh intensity in visual surprises and totally unforeseen sensations. This will involve working hard on your way of seeing and transcending the trap of the academic by «putting your vision on the line» – in other words, by sharpening your capacity to imagine, see and anticipate; by choosing an approach that offers the pleasure of coming up with images you may not even have thought of yourself.

The second phase will be deciding what to do with the material obtained: making an exact, demanding choice. All the possibilities – cropping, retouching, assemblage, overlaying, etc. – will be looked into in line with the attitudes, sensibility and imagination of each individual participant. In Arles the bull is a symbol of cultural belonging and loyalty: to the Camargue and the vast expanses that are the bull's domain. Over recent years this unique status has found expression in countless advertising, retailing and decorative knick-knacks to be seen all over Arles. The bull is the focal point of an obsessive quest, but one that also leaves room for poetry and personal originality. What better guide, then, than Caroline Feyt, whose longtime dedication to her subject in Andalusia and Arles has culminated in the series «Toros»?



Caroline FEYT's photographic work is characterised by a poetry, intelligence and originality that have won her many awards and grants, notably a residency at the Villa Medicea in Rome in 1996. Her work has been widely shown in France and elsewhere in Europe and has been acquired by the National Contemporary Art Collection, the Maison Européenne de la Photographie and the Musée Nicéphore Niépce.

www.caroline-feyt.fr



Workshop content

- Introduction to photography as a profession
- Personal interview and definition of a project
- Analysis of participant's earlier work and assessment of his/her skills level
- Daily photography sessions
- Daily individual and group analysis of the previous day's images
- Discussion of possible outlets
- Final one-to-one interview

Bring

All material (photos, portfolio, etc.) relevant to your work.
Film or digital cameras.

ERIC BOUVET

Reportage: Technical Skills and Personal Commitment
6 days: 20-25 April 2009

More, perhaps, than any other photography discipline, reportage demands a real ability to spot and immediately capture a given situation. Providing an account of an event, a context or some human activity hinges on the capacity to identify certain crucial but often ephemeral elements which alone will communicate the meaning and implications of the subject.

Eric Bouvet will show his workshop group how to develop their observation skills, how to behave under specific circumstances and how to get free of technical constraints. Practical exercises will put special emphasis on lighting and framing.

In a broader sense participants will be asked to think about commitment by the photographer and how to slip into context, get involved and give chance a chance. There will also be opportunities to consider aesthetic and other choices which will allow participants' work the fullest possible scope. After deciding on a personal project, participants will construct a reportage out of a series of pre-planned encounters. Individually or in groups they will visit organisations, atypical places or local events picked out in advance by the Rencontres d'Arles and go on to develop their own photographic approaches. With each day divided up between photo sessions and analysis of the previous day's work, participants will fine-tune their practice and technical skills, and benefit from on-the-spot feedback on the way others react to their work.

Another feature of the workshop will be exercises based on the contact sheets of Eric Bouvet's own reportages: this will be an opportunity to weigh up choices – those of the photographer himself and those of the photo editors who have published his work.



Eric Bouvet made his reputation with the Gamma Agency in the 1980s. A freelance since 1990, he is currently associated with the famous Agence VII. He has produced hard-hitting accounts of many of the major conflicts and historic events of recent decades and his work has appeared in such major dailies and leading international publications as Time, Life, Newsweek, Paris-Match and the Sunday Times Magazine. Among the events he has covered are the Tiananmen massacre, the funeral of Ayatollah Khomeini, the fall of the Berlin Wall, the Gulf War, both wars in Chechnya, the famines in Somalia and Sudan, Lebanon, the Israel-Palestine conflict, Yugoslavia and Afghanistan. In France he has undertaken subjects demanding months of work, among them the Paediatric Ward at the Institut Curie in Paris, firemen, coalminers and the police in «sensitive» neighbourhoods.

This dedication has not gone unrecognised: the Bayeux award for war correspondents, the Paris-Match Prize, Visa d'Or, the gold medal for the 150th anniversary of photography and five World Press Photo Awards have come his way. His books *Femme du Rwanda* (Woman of Rwanda) and *La Dernière Mine* (The Last Mine) have been published by Catleay and Editions de la Martinière respectively.

www.ericbouvet.com

www.viiphoto.com/vii_network.html

Workshop content

- Introduction to photography as a profession
- Personal interview and definition of a project
- Analysis of participant's earlier work and assessment of his/her skills level
- Daily photography sessions
- Daily individual and group analysis of the previous day's images
- Discussion of possible outlets
- Final one-to-one interview

Bring

All material (photos, portfolio, etc.) relevant to your work.
Film or digital cameras.



CLAUDINE DOURY
A Photographic Notebook: Shaping a Series
 6 days: 20–25 April 2009



Working on the dividing line between reportage and mise en scène, Claudine Doury will lead participants through the creation of a photographic series and the designing of a small personal book. After establishing the outlines of a subject with Claudine, each participant will be immersed in an outside group and will take part in its personal and professional activities. The camera will function as a passport, giving access to the everyday activities of one or more people and allowing the user to cross the divide between photographer and subject. Claudine Doury will assist participants by spinning out with them the guiding thread of a story made up of encounters and interactions.

One part of the exercise will thus consist in slipping discreetly into a specific environment; getting onto a special (and even intimate) footing with a certain person or persons; tuning in to atmospheres, ways of behaving and expectations; little by little highlighting certain things or leaving them in shadow; and actively creating situations that will fill out the narrative as a whole. Participants will be helped via contacts and arrangements made prior to their arrival in Arles.

As the days go by, alternation of photo and selection sessions will lead participants to the creation of a personal series, a narrative reportage in the form of a book to which they can add their own texts and graphics. This will represent the final stage of a process allowing for aesthetic choices and work on the ordering of one's images.

Claudine Doury has been a member of the Vu agency since 1991. Before becoming a photographer, she was a picture editor for the Gamma agency, then the Contact agency in New York and Libération, the Paris daily. Her photographic work on people and their everyday lives has earned her the top awards: the Niépce Prize (2004), the Leica Oscar Barnack Prize (1999), the World Press Nature and Environment Stories award (1999), and the Villa Medici Hors les Murs prize (1996). She works for many different magazines and has published a number of books including Artek, un Été en Crimée (La Martinière), Peuples de Sibérie (Seuil) and Loulan Beauty (Editions du Chêne). Often on a large scale, her projects are exhibited regularly: «Beyond the Steppes» was presented at the 2006 Rencontres d'Arles as part of Raymond Depardon's «fellow travellers» category.
<http://www.agencevu.com>



Workshop content

- Introduction to photography as a profession
- Analysis of participant's earlier work
- Personal interview and definition of a project
- Finding locations
- Definition of a personal subject
- Daily photography sessions
- Daily individual and group analysis of the previous day's images
- Selection process with a view to a series
- Creation of a personal notebook including photographs and other material
- Final one-to-one interview

Bring

Photography, portfolio or book. Carnet baux-art vierge (format A3 max)

PRICES 2009



	4 days	5 days	6 days
Price Individual (in euros)	520	620	720
Continuing education french (in euros)	640	760	890

ENROLMENT

Enrolment for a workshop is only confirmed after reception of the enrolment form and a deposit of 50% of the fee at the Rencontres d'Arles office (10 Rond-point des Arènes/BP 96/13632 Arles Cedex). Enrolment is subject to availability of places. The balance of the fee must be paid one month before the workshop begins.

Subject to availability of places, and except in the case of workshops cancelled because of too few participants, enrolment is possible up until the day before the workshop begins.

Excluding exceptions stipulated on the workshop information sheet, participants are accepted in the order of arrival of enrolment forms.

No enrolment or booking can be accepted by telephone.

PAYMENT

For holders of a French bank account, payment of the workshop deposit and balance (see ENROLMENT, above) must be made with a cheque in euros made out to the Rencontres d'Arles.

For applicants living abroad or not having a bank account in France, payment of the deposit and balance (see ENROLMENT, above) must be made by postal order (sent from a post office) made out to Rencontres d'Arles, 10 Rond-point des Arènes/BP 96/13632 Arles Cedex. All payment-related costs are borne by the workshop participant.

EQUIPEMENT

Generally speaking participants bring their own equipment so as to be able to continue with it once the workshop is over. It should be noted, however, that some formats cannot be developed or printed.

Participants working in digital must bring 2 memory cards.

Each participant must bring material – photos, portfolio, etc. – illustrating his previous work. For ease of consultation during group sessions, we advise you not to come solely with digital format photographs.



CANCELLATION OF ENROLMENT

Cancellation of enrolment is possible if the Rencontres d'Arles are informed at least 45 days before the beginning of the workshop. In the event of a cancellation prior to this deadline, the participant's deposit will be reimbursed, with a deduction of 60 euros for administrative expenses.

For cancellations made less than 45 days in advance, no reimbursement will be made except in cases of force majeure.

CANCELLATION OF A PHOTOGRAPHY WORKSHOP

Rencontres d'Arles workshops are rarely cancelled, but this can happen when the number of applications is insufficient or the workshop director becomes unavailable.

Should a workshop be cancelled, the Rencontres d'Arles will work together with those enrolled to try to find an alternative Rencontres workshop. For this reason it is advisable to indicate a second choice on the enrolment application. Should no acceptable solution be found, the Rencontres d'Arles undertake to reimburse the enrolment fee paid.

The Rencontres d'Arles reserve the right to cancel a photography workshop because of a shortfall in participant numbers up until a maximum of 20 days before the workshop is scheduled to begin.

No expenses will be paid or reimbursement made for costs (transport, accommodation) incurred by a participant whose workshop has been cancelled.

INSURANCE

Liability for accidents and expenses entailed by damage either to the equipment provided by the Rencontres d'Arles or that brought by participants, falls to the person responsible.

Participants should thus take out the necessary insurance.

The Rencontres d'Arles are not responsible for any transport and accommodation expenses incurred by workshop participants; this also applies in the event of the cancellation of a workshop. It is thus advisable to buy exchangeable tickets and take out appropriate insurance.



LES STAGES PHOTO 2009 DES RENCONTRES D'ARLES



REGISTRATION FORM

SURNAME:

FIRST NAME:

Address :

City : State :

Telephone: Mobile:

Email:

Nationality:

Year of birth:

Languages(s) spoken: French / English / Spanish / Italian / German

WORKSHOP(S) CHOSEN:

.....

.....

Date :

Second choice (in case of cancellation):

Deposit enclosed (50% of total fee): €

By : Bank transfert* (date :) / Postal order (date :)

contact us to get our banking references

Estimated level:

Professional / Amateur / Beginner

Is the workshop being paid for by your employer or an organisation? Yes / No

If yes, please provide details and address

.....

The camera you intend using during the course:

24 x 36 film

medium format film

Digital reflex (if possible bring two memory cards)

Film treatment times mean that view cameras cannot be used

Have you already taken part in a Rencontres d'Arles workshop?

Yes / No

Will you have a car during your stay in Arles?

Yes / No

How did you discover Arles's workshops ?

.....

Post this form with payment to:

LES RENCONTRES D'ARLES / 10 rond point des Arènes / BP 96 / 13632 ARLES cedex

LES STAGES PHOTO DES RENCONTRES D'ARLES

Tél : +33 (0)4 90 96 76 06

Fax : +33 (0)4 90 49 94 39

stage@rencontres-arles.com

www.stagephoto-arles.com

SUMMER PROGRAM

Will be present in arles this summer:

Klavdij **SLUBAN**, Antoine d'**AGATA**, Diana **LUI**, Claudine **DOURY**, Philippe **CHAN-CEL**, Gilles **LEIMDORFER**, Patrick **TOURNEBOEUF**, Jean-christophe **BÉCHET**, **MEYER**, Léa **CRESPI**, David **BALICKI**, Mat **JACOB**, Grégoire **ALEXANDRE...**

OTHERS WORKSHOPS PHOTO will be programm soon, contact us to be inform :
stage@rencontres-arles.com