

# PHOTO WORKSHOPS DES RENCONTRES D'ARLES SUMMER 2009



## DIGITAL / FILM

More than 20 workshops from 1 to 6 days offer the chance to explore a range 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.

Workshops are open to both amateurs and professionals.



**LES RENCONTRES D'ARLES  
PHOTOGRAPHIE**

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

10, rond-point des Arènes / BP 96 / 13632 Arles cedex  
tél. : +33 (0)4 90 96 76 06 / fax : + 33 (0)4 90 49 94 39

# LES RENCONTRES D'ARLES 2009



Created in 1969, the Rencontres d'Arles were the first photographic event of their kind. Every year, thousands of professionals and amateurs come from all over the world to discover the 50+ exhibitions offered and to attend screenings, talks, conferences and workshops at these photographic crossroads.

For their 40th anniversary, the Rencontres d'Arles are bringing together 15 of the previous years' exceptional commissioners who have contributed to making the Rencontres an unmissable cultural event for the last four decades.

The programme will bring together numerous other talents and discoveries, and the opportunity to experience almost 60 exhibitions that will be on show from the 7th July to the 13th September 2009.

The following will be present this year : Nan Goldin, Martin Paar, Robert Delpire, JH Engström; Cristian Caujolle, Lucien Clergue, Antoine d'Agata, Joan Fontcuberta, Sarah Moon and many more.



## ARLES

**A charming town that has become a focal point for the image**

Arles is 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 areas of outstanding natural beauty: 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, flowing through Arles, 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

Tackling photographic creation / Technical evolutions



Open to both amateurs and professionals, numerous workshops, ranging from 1 to 6 days, are organised during April, July and August. The training courses confront issues of photographic creation and take into consideration the latest technical advances in this discipline. The workshops allow students to approach various topics and techniques in depth. From shooting to digital developing, from portrait to landscape, not forgetting edition, fashion and reportage photography. Participants are encouraged to develop a personal approach whilst being guided by today's biggest names in photography.



## 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 that allows you to meet the greatest professionals and to be guided by them, whilst taking advantage of this exceptional setting in the south of France.

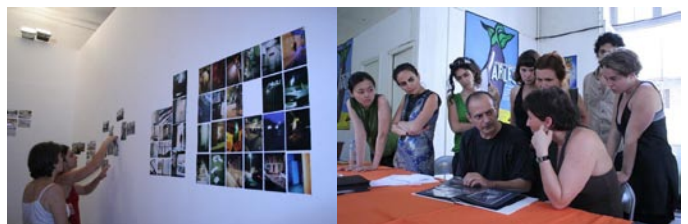


## ACCREDITED TRAINING CENTER

The Rencontres d'Arles have been an accredited training centre for more than 25 years, and they have provided on this account more than 500 workshop, all directed by renowned photographers. These training courses are open to both amateurs and professionals.

## INFORMATION AND REGISTRATION

Go to the web site [www.stagephoto-arles.com](http://www.stagephoto-arles.com)



**LES RENCONTRES D'ARLES** / Fabrice Courthial  
10, rond point des Arènes / BP 96 / 13632 Arles cedex  
Tél. : +33 (0)4 90 96 76 06 / Fax. : +33 (0)4 90 49 94 39  
[stage@rencontres-arles.com](mailto:stage@rencontres-arles.com)

## BRUNO CHALIFOUR

Photographic Issues

3 DAYS : 8th-10th July 2009



This workshop is designed to make full use of the opportunities provided by the opening week of the Rencontres d'Arles: its exhibitions, night projections, presentations, visits of exhibitions by their authors and/or curators, panel discussions, the presence of photographers and curators from around the world. The general goal of this workshop is to help participants get a better and deeper understanding of photography, from the very moment when a photograph formulated in the photographer's mind to its reception by an audience with all the esthetic, ethical, cultural, and socio-political issues at play. This workshop is designed for all audiences and levels: the general public, photographers (amateurs or professionals), teachers, critics, all who want to build skill and knowledge, and discuss the medium. Students are invited to bring their own portfolios for discussion by the group.



### Bruno Chalifour:

Bruno Chalifour is a photographer, as well as a photography teacher, critic, and historian trained both in France and the US.

He has lived in Rochester (NY) for the past 12 years working as a fine art photographer, teacher (various workshops in the US and France), and critic (writing for publications in the USA, Canada, and France). In 2001 he graduated from SUNY Buffalo with an MFA (photography) and has taught at SUNY Buffalo, the University of Rochester, and Visual Studies Workshop at undergraduate and graduate level. From December 2002 to January 2005 he was the editor of *Afterimage*, a magazine of visual and cultural criticism published since 1972 by Visual Studies Workshop. He is a co-founder of the New York Artist Guild. His work has been published over the past 25 years in various newspapers, and magazines, and can be seen in the numerous private and public collections. He is currently working on a PhD dissertation on American Landscape Photography and occasionally writes for *Afterimage* (USA), *Choice* (USA), *Ciel Variable* (Canada), *Réponses Photo* (France), [www.photographie.com](http://www.photographie.com), [www.photophiles.com](http://www.photophiles.com) [www.brunochalifour.com](http://www.brunochalifour.com)

### Workshop content

Presentation of the festival and the workshop  
Group visits and critiques of a selection of exhibitions  
Contextualization of the works seen within the history of the photography and the contemporary scene  
Discussions of exhibitions, access and analyse of projections evenings at the Théâtre Antique (8th and 9th July)  
Meetings with professionals and participants of the festival  
Review of contemporary issues in photography  
Review of students' portfolios

### Bring

Photographs/ portfolio

## PHILIPPE CHANCEL

Documentary photography: Method, Ethics and Aesthetic in the Digital Age

6 DAYS: 13th-18th July 2009



While the scope and accuracy of a work of photography do not necessarily depend on the technical means available, it has to be said that the type and efficiency of the tools used plays a considerable part in limiting or expanding the artist's range of choices.

Like many other technological changes, digitisation has given rise to new approaches, new ways of giving an account of reality. A camera screen, for example, by actually providing the actual image the viewfinder only suggested, alters considerably the photographer's relationship with the space and time he has decided to freeze. This new situation makes his imaging of reality more awe-inspiring, but at the risk of diluting it into a discontinuous pseudo-capturing.

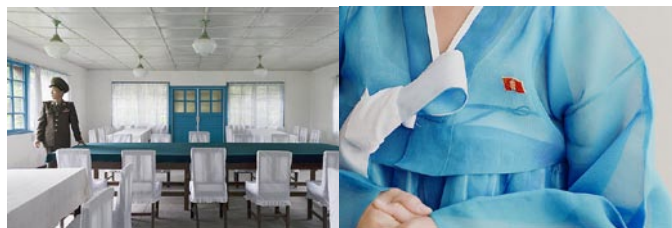
And so, before undertaking their documentary project, participants will take a close look at their own practice and, with Philippe Chancel, evaluate the advantages and the dangers inherent in digitisation from both the aesthetic and ethical points of view.

The answers to their questions will take shape via experimentation in the field. Participants will work within a shared space offering a sufficient range of activities and settings for each to be able to choose his own subject. The human issue will be central to all projects.

The approach will be all-embracing and open-ended, including nature, landscape, architecture and urbanism. The aim will be to investigate society via people: their interaction with their environment, their acts and their failures to act.

Via the decisions they make participants will build up a body of photographs relevant to their subject. In the course of the sessions Philippe Chancel will work with them on distance in relation to the subject, neutrality, frontality and decisive choices.

As they accumulate photos and then edit their work, participants will construct a personal, meaningful series reflecting carefully thought-out courses of action.



### Philippe Chancel:

For over 20 years now Philippe Chancel's photography has investigated the shifting, richly complex relationship between art, documentary and journalism.

A work in progress around images and their status when they confront themselves in the images of the contemporary world.

His work has been shown and published in France and abroad, notably in the *Face of Art* and *Souvenirs Series*, in collaboration with Valerie Weill.

DPRK series, his vision of North Korea, was shown for the first time at the Rencontres d'Arles in 2006, followed by others such as C/O Berlin and London's Photographers' Gallery for the Deutsche Borse photography prize (public prize 2007).

His Emirates project will be exhibited for the first time at the Venice biennial this summer (Abu Dhabi pavillon), curated by Catherine David.

A book will be published in November 2009 (éditions Xavier Barral).

[www.philippechancel.com](http://www.philippechancel.com)

### Workshop content

Introduction to photography as a profession  
Analysis of participants' earlier work  
Personal interview and definition of a project  
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  
Final one-to-one interview

### Bring

All material – photos, portfolios, etc – relevant to your work.  
Digital camera with 6 memory cards (1G).



## LUDOVIC CARÈME

Portrait: Another Myself

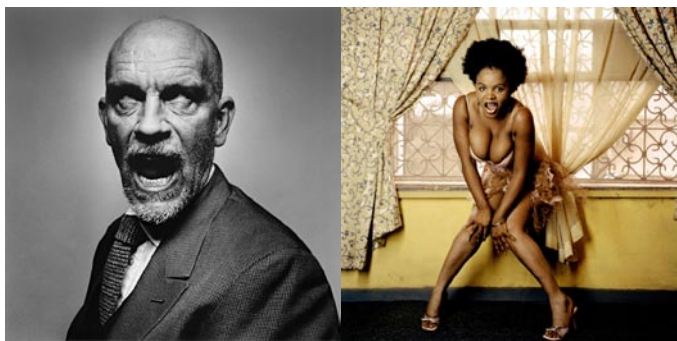
6 DAYS: 13th-18th July 2009

Much more than the simple depiction of a person, a portrait is the image of an encounter between a photographer and a model. The portrait session, however, is often a confrontation between two people with different expectations. A portrait does not just happen: it involves a certain struggle for power between a model often trying to provide a 'controlled' image of himself and a photographer wanting to show what he finds attractive, intriguing or striking in the other.

Ludovic Carème will begin by working with participants on their capacity to 'put up resistance' as they organise their portrait sessions with the subject facing them. This approach will take account of the kind of result being looked for and, even more so, of the personalities of both photographer and photographed.

Generating trust and intimacy, upsetting the standard codes, injecting an element of play – these are the basic techniques participants will be called on to implement.

To photograph someone else is also to speak about oneself, to create meaning via one's choice of faces, expressions, settings. Each participant will set about affirming his personality in a meticulously constructed intimacy that Ludovic Carème will help him set up. Using reflection, experimentation, careful selection and natural or artificial light, each will shape his own approach and produce a series of portraits bearing the stamp of a personal commitment.



### Ludovic Carème:

Photographer Ludovic Carème was born in Paris. He lived in London then Madrid, criss-crossing South America and South Asia before beginning his studies in photography at the ETPA photography school in Toulouse. On his return to Paris, he began working for Libération and he produced a series of portraits of mixed race couples from the Parisian suburbs named 'Ulis Mix'. After an exhibition organised by les Éditions Saravah on the top floor of the Montparnasse tower in Paris, he went on to exhibit at VISA pour l'image, stirring up much positive criticism from the French press. Carème's work has been projected over recent years at the Rencontres d'Arles, VISA pour l'image and the Night of the Year in Sao Paulo.

[www.ludoviccareme.com](http://www.ludoviccareme.com)

### Workshop content

Presentation of the profession of photographer  
Analysis of the participants' previous work  
Definition of a personal project  
Technical exercises relating to the portrait: framing, lighting, equipment, etc.  
Individual photo sessions  
Analysis of the pictures taken, editing, and building of a unified, convincing series  
Final one-to-one interview

### Bring:

All material – photos, portfolios, pressbook, etc – relevant to your earlier work.  
Film or digital cameras  
Tripod and flash if possible.



## GILLES LEIMDORFER

Exploring and establishing your own photographic language

6 DAYS: 13th-18th July 2009



Every photograph is the outcome of personal choices. Even when its roots are deep in reality, even when it seeks to document or bear witness, there are preferences at work in the approach (definition of the subject, concept) and the treatment (format, distance, lighting, framing) which give the photograph its meaning and reach.

With these factors in mind Gilles Leimdorfer will lead participants through the definition of their personal approaches and the successive phases of a truly creative venture.

In the light of the preferences and personality of each participant, the first step will be to choose and shrewdly define a subject.

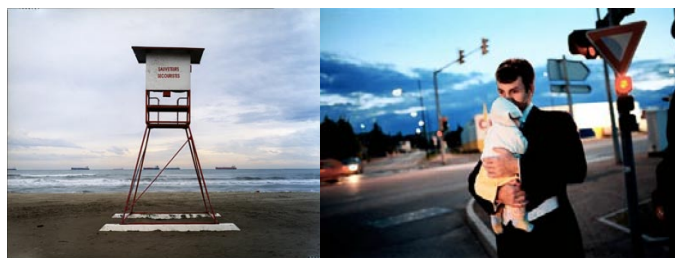
The work will involve assessing all the possibilities offered by a given subject and correlating them with the participant's wishes; then the project can begin – free, personal and not ready to settle for conventional, predigested images.

For this project participants will be able to draw on numerous contacts set up in advance by the Rencontres d'Arles.

The ultimate point is to seek out what you want to say and find the appropriate visual language by emphasising or de-emphasising some of the aesthetic choices involved.

Practical photography sessions and intensive work on selection of the photos taken will allow each participant to hone his eye and achieve a convincing series.

By freeing participants from the technical constraints that can block creativity, this workshop will allow each of them to explore his way of looking at things, sharpen his curiosity and sense of observation, and find his own photographic language.



### Gilles Leimdorfer :

Born in 1964, Gilles Leimdorfer began as a news photographer with Agence France Presse. With Rea and Rapho he explored magazine and corporate photography; he joined Interlinks Image in 2008 and is now working on assignments all over the world.

He is also carrying out personal projects focusing on nomadism, identity and modernity.

His work is regularly exhibited and he was among Raymond Depardon's invitees at the Rencontres d'Arles 2006.

[www.raphocorporate.com](http://www.raphocorporate.com); [www.interlinks-image.com](http://www.interlinks-image.com)

### Workshop content

Presentation of the coordinator's personal work  
Presentation of participants' earlier work  
Daily photo sessions in different locations: Arles, its environs, the coast, factories, farms, abattoirs, hospitals, barracks, etc  
Occasional photo sessions with constraints of time, place, subject, etc.  
Daily individual and/or group analysis of workshop images  
Discussion of each participant's photographic world

### Bring:

All material – photos, portfolios, pressbook, etc – relevant to your earlier work.  
Film or digital cameras

## ANTOINE D'AGATA

The Outer Limits of Photography: a Personal Diary  
6 DAYS : 13th-18th July 2009

This workshop revolves around photography as a means for asserting a personal perception of the world. Looking beyond the purely documentary, images making up a diary or inventory allow their inventor to cut free from the constraints underlying the transcription of objective reality. Antoine d'Agata's concern is to pare down the photographic act to the need to recount ordinary or extreme experiences. Each participant will be asked to examine the ultimate goal of his approach, to play an active part in his own images, and to work on the texture of reality. Since images, like words, only take on meaning when brought together, the workshop will focus on finding the most relevant form for each individual stance. Working with Antoine d'Agata, participants must be ready to photograph intensively throughout the workshop and to extend the limits of their approach. They will have to confront their obsessions and contradictions as they shape a series of images conveying in real or fictional terms their private relationship with the world.



### Antoine D'Agata:

A Magnum member since 2004, Antoine d'Agata won the Niépce Prize in 2001. His many books include Stigma and Insomnia (Images en Manoeuvres) and Vortex (Atlantica).

Images that push back the boundaries of reportages make Antoine d'Agata one of France's most fascinating photographers.

[www.magnumphotos.com](http://www.magnumphotos.com)

### Workshop content:

- Introduction to photography as a profession
- One-to-one interview and definition of a photographic project
- Analysis of the participants' earlier work and assessment of his/her level
- Daily photography sessions
- Individual and group analysis of the previous day's work
- Selection of photos with a view to creating a series
- Discussion of possible outlets
- One-to-one final interview

### Bring:

All material – photos, portfolios, pressbook, etc – relevant to your earlier work.  
Film or digital cameras.  
Tripod and flash if possible.



## KLAVDIJ SLUBAN

Journies for a Personal Reportage  
6 DAYS : 13th-18th July 2009



A one-off experience in two parts: a creative reportage and the designing of a slide show combining image and sound.

The first stage will centre on four days spent along the Mediterranean coast: the vast expanses of the Camargue, the hills of Provence, the hustle and bustle of Marseille and the pleasures of small islands.

Every day the group will set out from Arles in search of new ambiances: wide open spaces conducive to contemplation, high-spirited beaches, and more intimate, convivial settings. A gamut of atmospheres to whet the appetite of participants, who will treat landscapes as characters as they gradually put together a creative reportage.

A trip that will be both communal and personal, with car, boat and train segments forming a close-knit whole. Under the guidance of Klavdij Sluban these excursions will transcend the mere photography session to become a trigger for expression of a point of view, a first step towards personal creativity, with all the excitement – and the self-doubt – this can involve.

The remaining two days of the workshop will focus on making a slide projection – choosing the photos, then digitising them – with a second, vital phase devoted to examining the work done more closely and in greater depth. The technical side of setting up this sequence as a projection will be dealt with using computer technology; and over and above the selection process, there will be an emphasis on achieving new meaning via the sequencing and duration of the images, and the addition of music. The result will be shown in Arles at a screening on the last night of the workshop.



### Klavdij Sluban:

Combining his tastes for travel and photography Klavdij Sluban has worked all over the world, earning along the way the Niépce Prize in 2000 and the Leica Prize in 2004. His images are on show in such leading institutions as the Museum of Photography in Helsinki, the Fine Arts Museum in Canton, the National Museum of Estonia, the Central America Photo Festival in Costa Rica and the Maison Européenne de la Photographie in Paris. His many books include Entre Parenthèses, (Photo Poche, Actes Sud), 10 ans de photographie en prison (L'œil Électrique, 2005), Transverses, (Maison Européenne de la Photographie) and Balkans Transit, with a text by François Maspéro (Le Seuil).

For ten years he has been running photography workshops with teenage prisoners at Fleury-Mérogis. In 2000 he set up workshops at Celje, in Slovenia's only prison for young offenders, and at Krusevac and Valjevo in Serbia.

[www.sluban.com](http://www.sluban.com)

### Workshop content

- Introduction to photography as a profession
- One-to-one interview and definition of a photographic project
- Analysis of the participant's earlier work and assessment of his/her level
- Daily photography sessions
- Individual and group analysis of the previous day's work
- Selection of photos with a view to creating a series
- Creation of a slide presentation, with emphasis on the order of the images
- Introduction to computer-assisted preparation of a slide presentation
- Discussion of possible outlets
- One-to-one final interview

### Bring:

All material – photos, portfolios, etc – relevant to your work.  
Film (24x36) and/or digital cameras (with 6 memory cards 1G) and, if possible, a CD or MP3 sound recording to be used for the slide presentation.

## DIANA LUI

The Intimate Portrait

6 DAYS: 13th-18th July 2009

These few days will be devoted to tackling many different aspects of the portrait via the face and the body: investigating a photographic form uncompromisingly focused on others which, in the course of exercises and explorations, will guide each participant towards greater knowledge of himself, his desires and, sometimes, his most intimate doubts.

This investigation – ultimately a 'quest for the self' – will draw on different approaches: from the portrait of the other to the self-portrait, but also including photo sessions with dancers and actors. In addition to capturing the aesthetics of these professions, each participant will pay particular attention to bodies and faces in the light of a personal agenda decided on in advance with the workshop coordinator. Other avenues of exploration will be the self-portrait and 'non-portraits' produced in the absence of a model. Diana Lui will settle on a personal subject with each of the participants in the light of their experience and portfolio.

The photography itself will begin with brief group exercises. Once some of the constraints – relationship with the model, use of natural or artificial light, framing, etc. – have been gone into, the emphasis will shift to greater freedom in terms of personal choice and practice.

In this way the photography sessions will gradually come to include other elements: use of settings and situations, technical skills and working at night.

The workshop will continue via a selection process culminating in a unified personal series and the creation of a collective wall of images. Put on show at the end of the workshop, this latter will demonstrate the multiple possibilities of photography as a medium and the portrait's capacity to lend itself to different interpretations. The workshop will also include slide shows on photography and contemporary art, visits to Rencontres d'Arles exhibitions and critical interpretation of current photographic styles.



### Diana Lui:

Of Chinese-Malaysian origin, artist-photographer-filmmaker Diana Lui has been living in Paris for ten years. A graduate of the famous Art Center College of Design in Pasadena, California, she moved to Europe in 1993 after spending twelve years in the United States.

Her work is based on the physical and psychological transformations that are produced by modern forms of nomadism. Working in several media – photography, painting, video – Diana Lui sets out to explore her own roots, notably via the personal lives of people she meets. One result is a vast photographic project begun 17 years ago, which consists in travelling the world with an old view camera and using the resultant host of encounters as inspiration for black and white portraits she describes as 'intimate, psychological and anthropological'.

As a freelance photographer, she works regularly for the press in Europe, the United States and Asia.

Her photographic and video works sometimes continue for several years and have been shown at a number of international events, including the International Photography Festival at Ping Yao in China.

The quality of her approach to photography and her capacity to transmit strongly intimate moments allowed Lui to be selected for the HSBC photography prize in 2008.

[www.99medusas.com](http://www.99medusas.com)

### Workshop content:

Introduction to photography as a profession

One-to-one interview and definition of a photographic project

Analysis of the participant's earlier work and assessment of his/her level

Daily photography sessions

Individual and group analysis of the previous day's work

Selection of photos with a view to creating a series

Discussion of possible outlets

One-to-one final interview

### Bring:

All material – photos, portfolios, pressbook, etc – relevant to your earlier work.

Film or digital cameras.

Tripod and flash if possible. Présentation du métier de photographe



## PATRICK TOURNEBOEUF

Seeing Differently

6 DAYS: 20th-25th July 2009



The leitmotif of this experience will be looking beyond what simply presents itself to the eye. Individual sensibility is vital: it allows the photographer to show places, people and events in his/her own distinctive way. And an important part of the process is taking the time to make the most of the results and incorporate them into a truly personal approach.

Using the richness and variety of Arles as city and architectural site, Patrick Tourneboeuf will serve as a guide for workshop participants in their photographic work, their thinking about photography, and their capacity to bring a mature eye to what is around them.

Ordinary and extraordinary venues, outdoors and indoors: the aim will be to concentrate on the two vital components of photography that are space and time. From a formal point of view, the task will be to bring real precision to framing and exposure time, so as to harmonise with the volumes and the colours while exploring lines of flight and light.

More broadly, participants will be called on to bring meticulous observation to bear on the structure and history of a given place, then to give full, considered expression to perceptions and choices which may be of very different kinds: symbolic, realistic, magical, etc.

Patrick Tourneboeuf will also present his view camera work: the technical aspects, of course, but more importantly the process of observation and creation inherent in the nature of the medium. Day by day, then, participants will work towards a photographic series which will gradually let their own sensibilities emerge.



### Patrick Tourneboeuf :

Patrick Tourneboeuf photographs people via what they leave behind them. The spaces they take over and sometimes abandon. The stigmas they prefer to ignore. Working in a systematic, aesthetically uncompromising vein, he uses his view camera to retrace the past, using the emptiness of the image to reveal human presence.

In the series Bureauland (Officeland) and La Bordure (The Edge) he pursues a quasi-ethnographic attempt to call attention to places so banal that nobody looks at them.

Cicatrice (Scar), focusing on the remains of the Berlin Wall, and A la mémoire du jour J (Remembering D-Day) use time to home in on flawed memories.

In Nulle Part (Nowhere) he stops off for some detached observation of beach resorts disconcertingly free of their summer hordes, highlighting the unease of these sea-fronts existing solely for leisure.

At the Palace of Versailles, the Grand Palais in Paris and France's National Archives, he brings to life places that are empty yet murmurous with stories from the past.

[www.tendancefloue.net](http://www.tendancefloue.net)

### Workshop content:

Introduction to photography as a profession

One-to-one interview and definition of a photographic project

Analysis of the participant's earlier work and assessment of his/her level

Daily photography sessions

Individual and group analysis of the previous day's work

Selection of photos with a view to creating a series

Discussion of possible outlets

One-to-one final interview

### Bring:

All material – photos, portfolios, pressbook, etc – relevant to your earlier work.

Film or digital cameras.

## MAT JACOB

Who to Be? Aspirations and Choices in Photography  
6 DAYS: 20th-25th July 2009

How does one seek to define oneself? What images, what stories do we carry within us?

Looking beyond market demands and formal and fashion considerations, Mat Jacob's 'Who to Be?' workshop aims to take the photographer through a questioning of his own approach, with a view to a better understanding and a better intuition of what he expects from himself.

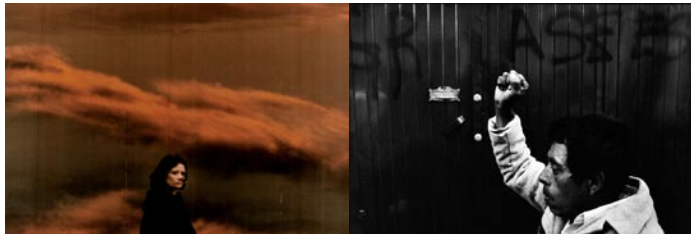
Via a personal project with no restrictions on approach – documentary, conceptual, landscape, portrait, still life, etc. – participants will explore what attracts and motivates them in the still image as a form of expression.

Arles and its environs, with their mix of ancient and modern, the diversity of their inhabitants, their festivities and their host of different landscapes, will provide an enormous range of approaches to choose from.

So the aim for the participant will be to set about working on himself, in depth and with an accurate targeting of his desires, aspirations and expectations. Through self-definition he will establish a starting point for his own photographic path.

This individual process will also have its collective side: ideas and ideals will be exchanged and shared and participants encouraged to think aloud about the construction of their images.

While a search for meaning will be central to this approach, the work itself will mainly involve the taking and subsequent analysis of photographs. Each day the work achieved will be studied, reinforced and reoriented in the direction of a series that will reflect a distinctive photographic identity.



### Mat Jacob:

A member of the Tendance Floue collective, Mat Jacob travels widely in search of images that anticipate the mad march of world affairs: projects lasting a few weeks or several years and fluctuating between the documentary and the impressionistic. The Zapatista movement in the Chiapas in Mexico; the occupied territories in Palestine; the coming of consumerism to China; and schools around the world: his work focuses systematically on the complex positioning of individuals in society, whether their stance be one of submission or revolt.

His work is regularly exhibited and appears in many magazines and dailies. He is the author of a number of books including Chiapas Mexico (Atlantica), Les Mondes de l'école (Marval) with Olivier Culmann, and Photojournalisme à la croisée des chemins (Marval) with Wilfrid Estève and Olivia Colo.

[www.tendancefloue.net](http://www.tendancefloue.net)

### Workshop content:

Introduction to photography as a profession  
One-to-one interview and definition of a photographic project  
Analysis of the participant's earlier work and assessment of his/her level  
Daily photography sessions  
Individual and group analysis of the previous day's work  
Selection of photos with a view to creating a series  
Discussion of possible outlets  
One-to-one final interview

### Bring:

All material – photos, portfolios, pressbook, etc – relevant to your earlier work.  
Film or digital cameras.



## MEYER

Approaches to beauty  
6 DAYS: 20th-25th July 2009



Beauty is an abstract notion echoing through many aspects of existence, and often to be found where we least expect it: deep in someone's eyes, tucked away in a landscape, or purely and simply unobtrusive. In this workshop, then, participants will either set off in search of it or let it come to them, find it in actively seeking out the other or in contemplating what is offered to their gaze. This is a quest made up of observation and ongoing reflection.

The principal aim of this workshop will be to focus, photographically, on one's emotions, with a view to creating a cogent personal series.

Arles – a delightful Provençal town with its inhabitants, narrow streets, remarkable heritage, river and unrivalled landscapes – will become a unique playground for the reflective photographer.

In the course of their explorations participants will be able to draw on numerous contacts provided by the Rencontres for photographic purposes.

Using a subtle yet sensual approach, Meyer will guide participants toward the discovery of a personal style, while helping them hone their powers of observation and anticipation.

There will be no artificial, homogenised beauty here. Workshop photography will embrace the unexpected, the ambiguous and the troubling.

Day by day participants will be called on to implement carefully devised choices for the creation of images and the foregrounding of their power of evocation.



### Meyer:

Born in Villeneuve-lès-Avignon in 1969, a professional photographer since 1989 and a member of the Tendance Floue collective since 1996, Meyer travels the world as he pursues a host of photographic projects. His work is published regularly and has received a number of awards including a World Press 'Arts and Entertainment' third prize.

His work has been shown in many museums and festivals, including the Rencontres d'Arles 2006.

[www.tendancefloue.net](http://www.tendancefloue.net)

### Workshop content:

Introduction to photography as a profession  
One-to-one interview and definition of a photographic project  
Analysis of the participant's earlier work and assessment of his/her level  
Daily photography sessions  
Individual and group analysis of the previous day's work  
Selection of photos with a view to creating a series  
Discussion of possible outlets  
One-to-one final interview

### Bring:

All material – photos, portfolios, pressbook, etc – relevant to your earlier work.  
Film or digital cameras.

## JEAN-CHRISTOPHE BÉCHET

Urban Stories: Exploring the City and Expressing a Point of View

6 DAYS: 20th-25th July 2009



The aim of the workshop coordinated by Jean-Christophe Béchet will be to build a cogent personal series out of the richness and diversity offered by Arles & its environs.

Because it is a complex place – tranquil and deafening, modern and drenched in history, allowing both contact and anonymity – Arles is the perfect photographic playground. Despite the profusion of possible subjects, however, the aim of the workshop will not be to snap images at random, but to bring a carefully structured approach to the creation of an 'urban story' specific to Arles or its surrounds.

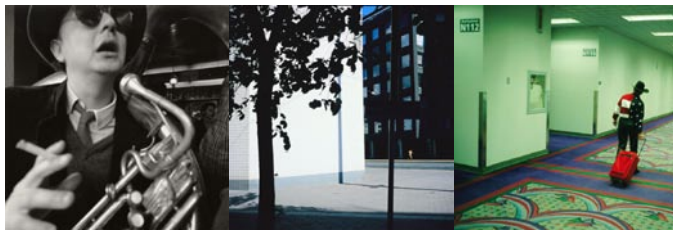
Arles provides an especially rich photographic terrain open to a range of approaches quite independent of standard tourist and commercial imagery. A rich architectural and cultural heritage dating back to the Roman Empire; a varied population reflecting the Provençal tradition, a broader Mediterranean influence, or simply a love of the South; and a territory including the Rhône, the Alpilles and the sea – these are the sources of the range of atmospheres, encounters and stories to be explored here.

Given this profusion of photographic situations, Jean-Christophe Béchet will also provide personalised technical advice on the 'right tools' – film or digital – for achieving the workshop goal of a coherent, cogent 'story'. Whether under the blaze of the Mediterranean sun or the multiple light sources of the urban context, participants will learn to deal with constraints so as not to have technical problems interfering with their individual photographic styles.

The overall emphasis will be on a personal vision of Arles, be it poetic, political, dreamlike, architectural, socially conscious or abstract; and the outcome for each participant will be a set of images to be exhibited at the end of the workshop.

The process will involve day by day experimenting that will gradually find its point of focus – reportage, documentary, portrait, etc. – while drawing on the works of great urban photography specialists from Europe, the United States and Japan.

A further question under consideration will be that of the ultimate intention and purpose of the photos taken: does a photographer create and select the same images when thinking in terms of a book, an exhibition or a projection?



### Jean-christophe Bechet:

Born in Marseille in 1964, Jean-Christophe Béchet has been living and working in Paris since 1990. After studying economics and photography, he worked as a press photographer, then joined the editorial board of Réponses Photo, where he is a photographer and editor-in-chief of the magazine's special issues. Rejecting the need to choose between black & white and colour, between film and digital, between 24x36 and medium format, Béchet systematically sets out to pinpoint the 'right tool' for a given project. An heir to the 'street photo' tradition, be it American, French or Japanese, he firmly believes in sticking to the terrain of reality and the on-the-spot 'subjective document', and this at a time when photographers are being driven more and more towards mise en scène. Also refusing the hermetically closed series, and seeking each time something specifically photographic, he has achieved, chapter by chapter and book by book, his own poetic/political testimony to the place of people in the contemporary landscape – a landscape which for him can just as easily be urban as natural.

### Workshop content:

Introduction to photography as a profession  
One-to-one interview and definition of a photographic project  
Analysis of the participant's earlier work and assessment of his/her level  
Daily photography sessions  
Individual and group analysis of the previous day's work  
Selection of photos with a view to creating a series  
Discussion of possible outlets  
One-to-one final interview

### Bring:

All material – photos, portfolios, pressbook, etc – relevant to your earlier work.  
Film or digital cameras.

## GRÉGOIRE KORGANOW

The Imaginary Journey

6 DAYS: 20th-25th July 2009



Travels through the Camargue, the Alpilles, the town of Arles and its surrounding hamlets in search of ambiances, silhouettes, faces and stories: this will be the basis of a journey beginning in Arles each day of the workshop.

Remarkable landscapes, monuments from another time, and simple passers-by will prove a wellspring of information participants will use to assemble a personal narrative.

Grégoire Korganow will guide them through the creation of a photo series, a journey related via each participant's personal sensibility, a narrative with its roots deep in either reality or the imaginary.

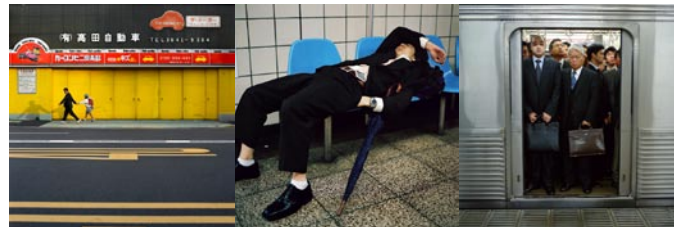
Each day will bring its harvest of landscapes, portraits and all sorts of other images to be used for shaping a chronicle that reveals one's own experience, whether lived or dreamed.

Depending on individual personalities, the work can be instinctive, with an emphasis on poetic interpretation. Based on encounters, it could take the form of a scenario or the sensitive documenting of the relationship between people and their environment.

Using these infinite possibilities, Grégoire Korganow will take each participant through the definition and implementation of a unified, convincing series.

Alternation of practical and analytical sessions will enable participants to work towards a personal style. Once the technical constraints have been mastered each will be able to experiment with questions of attitude, distance and aesthetic choices.

Having thus established their individual styles, participants will be ready to set about producing a scenario built around events or reflections, around people who are very real or ghostlike, around an ambiance that is warm and friendly or disturbingly dark.



### Grégoire Korganow:

Grégoire Korganow was born in 1967 in France and today lives in Paris.

He began photographing in 1992 and took his first steps towards reportage photography through following the changes in the ex-Soviet block. In 1993 he began working with the French daily paper, Libération, a collaboration which lasted almost ten years.

His images are a mix of reportage, portrait and landscapes. As a politically engaged photographer, he reports on the struggles of the homeless and illegal immigrants in Paris, the Mapuches Indians in Chile, the Oaxaca inhabitants in Mexico...

As a traveller, he criss-crosses Patagonia, Tokyo, and begins a trek across the Arctic Circle. Attracted by what is normally out of shot, he photographs behind the scenes at presidential elections, X-rated film shootings, and backstage at fashion shows.

He also co-founded De l'air magazine.

[www.korganow.net](http://www.korganow.net)

### Workshop content:

Introduction to photography as a profession  
One-to-one interview and definition of a photographic project  
Analysis of the participant's earlier work and assessment of his/her level  
Daily photography sessions  
Individual and group analysis of the previous day's work  
Selection of photos with a view to creating a series  
Discussion of possible outlets  
One-to-one final interview

### Bring:

All material – photos, portfolios, pressbook, etc – relevant to your earlier work.  
Film or digital cameras.



## DAVID BALICKI

Portrait: A Passport to Others

6 DAYS: 20th-25th July 2009



'If I were just curious I'd find it hard to say to someone, 'I want to come and see you and talk to you and make you tell the story of your life.' But the camera is a kind of passport. A lot of people really want you to take an interest in them, and that seems a reasonable way of doing it.' This quotation from American photographer Diane Arbus sets the tone for a workshop whose aim will be to create a series of personal images focused on the individual.

This workshop is designed as a practical and theoretical photographic experience, with participants in a real working situation. The week will begin with discussions, after which each participant will settle on a theme that fits with his/her personality and aspirations. Then individual photography followed by collective editing sessions and discussion of the images will encourage development of a personal artistic language, the goal being to express as closely as possible the relationship between the participant and the people he/she has chosen to photograph. The working relationship with the subject – giving directions, creating trust but also unsettling, framing, lighting, etc. – will obviously be part of the workshop, but in the broader context of a personal programme extending from project design to the layout of an exhibition.

Another major facet of the week's work will be ongoing analysis of the work of such greats in the portrait field as August Sander, Richard Avedon and Diane Arbus, as well as more contemporary figures including Rineke Dijkstra, Philip-Lorca Dicorcia, Jürgen Teller and Valérie Belin. This will provide those taking part with additional cultural input and inspiration. For their photographs participants will also be able to draw on contacts provided by the Rencontres d'Arles.



### David Balicki:

David Balicki graduated from the National School of Photography in Arles in 1993. Today he photographs celebrities for newspapers (notably music and cinema stars for the *Inrockuptibles*) and for publishing houses. In 2005, the Rencontres d'Arles commissioned and exhibited his series of portraits of the inhabitants of Arles.

[www.davidbalicki.com](http://www.davidbalicki.com)

### Workshop content

Introduction to photography as a profession  
Analysis of the participant's prior work  
Preparation of a personal photographic project  
Technical exercises bearing on the portrait: framing, lighting, equipment, etc.  
Individual photography sessions  
Analysis of the resultant images, editing, and structuring a series  
Development of a visual awareness and approach; thematic screenings to increase historical knowledge of the discipline  
Examination of possible outlets  
Final one-to-one interview

### Bring:

All material – photos, portfolios, pressbook, etc – relevant to your earlier work.  
Film or digital cameras.  
Tripod and flash if possible.

## CLAUDINE DOURY

By Process of Encounter, Explorations

for a Personal Book

6 DAYS: 3rd-8th August 2009



Working on the dividing line between reportage and *mise en scène*, Claudine Doury will lead participants through the creation of a series and the designing of a small, personal book.

After a subject has been collectively defined, participants will be asked to become involved with a group of people and their professional or personal 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 dividing line 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.

Part of the exercise will thus consist in slipping into a specific setting and building special – even intimate – relationships with people. Participants will become responsive to atmosphere, ways of doing things and people's expectations, and so will gradually throw light on – or leave in shadow – certain situations. At the same time they will provoke other situations, as a means of producing a comprehensive narrative.

Numerous useful contacts and locations will have been prepared for them before their arrival in Arles.

Alternating photo and selection sessions will ultimately lead to a personal series: a narrative reportage that will be brought together in book form, with each participant able to add text or graphics. A final stage will allow for definition of aesthetic choices and work on the order of the images.



### Claudine Doury:

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 Liberation, the Paris daily.

Her photographic work on people and their everyday lives has earned her the top prizes: the Niépce Prize (2004), the Leica Oscar Barnack Prize (1999), the World Press Nature and Environment Stories award (1999), and the Villa Medicis 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 last year *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.

### Workshop content:

Introduction to photography as a profession  
One-to-one interview and definition of a photographic project  
Analysis of the participant's earlier work and assessment of his/her level  
Daily photography sessions  
Individual and group analysis of the previous day's work  
Selection of photos with a view to creating a series  
Discussion of possible outlets  
One-to-one final interview

### Bring:

All material – photos, portfolios, etc – relevant to your work.  
Film or digital cameras (with 6 memory cards 1G).  
A blank notebook, maximum size A4, 40 pages.



## ÉRIC BOUVET

Reportage: Technical Skills and Personal Involvement  
6 DAYS: 3rd-8th August 2009

More than any other kind of photography, perhaps, reportage demands of the photographer a real ability to observe and capture a given situation. Any successful account of an event, a context or people engaged in some form of activity depends on the capacity to spot a number of crucial elements, often of brief duration, which suffice to convey the content and meaning of the subject.

Eric Bouvet will show participants how to develop their powers of observation, how to move in specific settings and how to overcome the technical constraints involved. Practical exercises will place particular emphasis on lighting and framing.

In more general terms, the workshop will revolve around the photographer's involvement with situations: how he makes his way into a context, how he participates and how he can make chance work for him. This will also involve making revealing aesthetic choices which will determine the work's full scope.

Working on a personal project, each participant will construct a reportage around encounters arranged in advance. In groups or individually, participants will look into organisations, atypical places, and events chosen by the Rencontres d'Arles and, in doing so, develop their own photographic approaches.

Alternating sessions of photography and analysis of the previous day's images, participants will hone both their technique and their approach, notably by receiving direct feedback on the way their work is seen by others.

The workshop will also include exercises based on the contact sheets of Eric Bouvet's own reportages. This will provide an opportunity to compare a range of choices: those of the photographer himself and of different photo editors who have published his work.



### Éric Bouvet :

Eric Bouvet made his name with the Gamma agency in the 1980s. Freelance since 1990, he is currently working with the famous agency VII. In the course of his career he has provided powerful coverage of many of the most crucial conflicts and historic events of his time, and has published in leading dailies and magazines including 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, the two wars in Chechnya, the Somalia and Sudan famines, Lebanon, Israel/Palestine, Yugoslavia and Afghanistan. He has also engaged with subjects in France requiring months of work: the paediatric department at the Curie Institute, firefighters, coalminers and police working in sensitive urban areas.

His work has received wide recognition, including the Bayeux War Correspondent Award for Witness to Madness, on the destroyed city of Grozny, the Paris Match Award, the Golden Visa Award and the Gold Medal for the 150th anniversary of photography. His career also includes five World Press Photo Awards. He has published *Femme du Rwanda* (Catleya) and *La dernière mine* (La Martinière).

[www.ericbouvet.com](http://www.ericbouvet.com)

[www.viiphoto.com/vii\\_network.html](http://www.viiphoto.com/vii_network.html)

### 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
- Final one-to-one interview

### Bring:

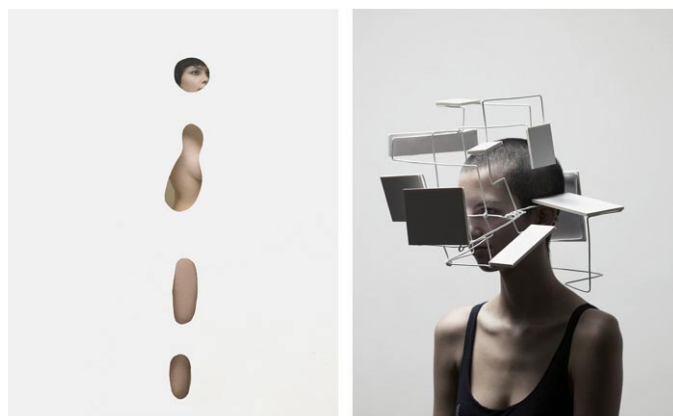
All material – photos, portfolios, pressbook, etc – relevant to your earlier work.  
Film or digital cameras.

Eric Bouvet will email participants who have registered at least a month in advance for a more detailed idea of their wishes and agendas.



## GRÉGOIRE ALEXANDRE

Leaving Room for Imagination  
6 DAYS: 3rd-8th August 2009



One feature of photography is that it can be both a means of putting reality into image form and a marvellous tool for revealing an imagined world: a reality added to and transformed.

The boundary between the two approaches is a porous one; and each of them can achieve expression of the same idea by taking different paths.

When the photographer is out to convey a message or a point of view, he has two choices: to pin down in reality what fits with his stated ideas, or to organise a *mise en scène* of elements endows those ideas with visual form.

Grégoire Alexandre will be making the imagination the focus of the workshop; for whatever approach the participants take, it is imagination that will help them achieve an intelligent, effective expression of their aims.

Each participant's photographic language will be stimulated by a different project each day, using subjects that are both obligatory and adapted to individual personalities.

The aim will be to turn the subject into images, using one's imagination to come up quickly with ideas and solutions; to think fast and act fast without falling into the trap of facility, the aim being to produce original work bearing the creator's personal aesthetic and technical stamp.

The subject matter will be varied, sometimes reflecting sociological, philosophical, economic and other considerations that are topical in Arles.

How to reveal visually the features of Southern French culture? How to illustrate passion or describe adolescence? How to talk about the financial crisis – or the midlife one? Participants may also find themselves photographing a particular object: not only as it is, but also in a way that conveys its importance, its role or its pointlessness in social terms.

At once playful and instructive, these exercises will require each participant to seek out, identify and share the ideas he will then give visual form to.

Working via *mise en scène* or outdoor explorations, each participant will have to find the mix of reflection, imagination and technique that will culminate in a distinctive photographic response.

The overall point will be to make choices that establish an individual practice, direction and style, so that out of the daily succession of images a true series can emerge.



### Grégoire Alexandre:

Grégoire Alexandre was born in Rouen in 1972. After graduating from the National School of Photography in Arles in 1995, he freelanced with real success in Paris for a number of years. He carries out numerous commissions and press assignments, and his work is regularly exhibited: he was among Christian Lacroix's invitees at the Rencontres d'Arles in 2008.

[www.gregoirealexandre.com](http://www.gregoirealexandre.com)

### Workshop content:

- Introduction to photography as a profession
- One-to-one interview and definition of a photographic project
- Analysis of the participant's earlier work and assessment of his/her level
- Daily photography sessions
- Individual and group analysis of the previous day's work
- Selection of photos with a view to creating a series
- Discussion of possible outlets
- One-to-one final interview

### Bring:

All material – photos, portfolios, pressbook, etc – relevant to your earlier work.  
Film or digital cameras.

## LÉA CRESPI

All About Things

6 DAYS: 10th-15th August 2009

Any photographic project hinges on a succession of decisions regarding choice, rejection, *modus operandi*, meticulousness, etc. Léa Crespi will explore all these aspects with participants, with the portrait as the core consideration: a face, a body and its surroundings, walls, textures, tensions, and even the air. The purpose will be to construct and define the contours of a labyrinth – i.e. to find the meaning of things – while paying heed to circumstance, time and surface.

To outline an idea and, then, to add to it atmosphere, a sense of representation, a gaze, discovered from day to day.

Léa Crespi will take participants beyond the portrait, towards a photography directed by the will and receptive to meaning. Beyond the portrait, guided by the meaning of things.

Participants will commit themselves to the creation of a personal series through speculation, exploration and in-depth analysis of the work achieved and the photographs taken.



### Léa Crespi:

After studying at the School of Photography in Vevey, Switzerland, Léa Crespi went freelance. Her much-acclaimed portraits and photojournalism have appeared in numerous magazines and dailies including *Le Monde*, *Libération*, *Télérama*, *L'Express*, *Stratégies*, *Technikart*, *Elle* and *PHOTO Italia*.

Her work has also been shown in a number of museums and other venues. Her 'Lieux' (Places) series was presented at the *Galerie pour la Photographie* early in 2008.

### Workshop content

- Introduction to photography as a profession
- Analysis of participant's earlier work and skills level
- Daily photography sessions
- Daily individual and group analysis of the previous day's images
- Development of a personal approach
- Discussion of possible outlets
- Final one-to-one interview

### Bring:

All material – photos, portfolios, pressbook, etc – relevant to your earlier work.  
Film or digital cameras.  
Tripod and flash if possible.



## SERGE PICARD

Portrait: Technique and Aim

6 DAYS: 10th-15th August 2009



In photography, the portrait is a general term for a host of practices varying according to the perceived purpose of the image and the sensibility of the individual photographer. Approaches are many and are usually listed under such categories as artistic portrait, personality portrait, corporate, press and society portraits, etc.

Serge Picard will begin by working with participants on the choice of an approach, taking into account individual sensibilities and wishes, and even more so the concept and content the photographer wants to convey.

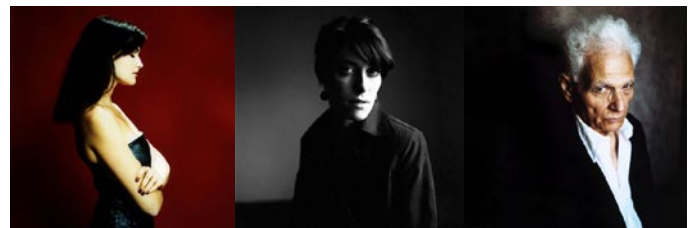
Each participant will set out to find the meaning of his own approach to the portrait. Calling attention to some social situation or to a particular individual or group; suggesting a new perception in relation to others; generating emotion; portraying a character; expressing admiration or the pleasure of encountering someone: pinpointed via reflection and experimentation, one or more of these elements will allow participants to home in exactly on their subject and its treatment.

The second phase will enable mastery of techniques and thus the closest possible focus on the work and the intended image. This will involve matching the underlying concept to the aesthetic emphasis and so will require the appropriate technical choices.

These will include, for example, opting for artificial lighting or manipulating ambient light, using a reflector or a set, choosing a specific distance, framing, style, method and exposure time, etc.

Alternating practical photography with analysis of the images obtained, participants will hone their practice by reconciling personal research with exploration of the technical possibilities.

Serge Picard, through his personal approach to portrait with his series 'Sponte Sua' and also through his numerous commissions of celebrity portraits for the press, has been able to combine the need for subject and technicality.



### Serge Picard:

Serge Picard is a member of both the Vu agency and gallery. He creates portraits for the press – *Libération*, *Le Monde*, *Télérama*, *Time*, *Air France Magazine* and other publications – and his personal work is exhibited regularly. His pictures have featured in a number of books, among them *Le Marais Poitevin (Vis à Vis)* and *Sponte Sua (Filigranes)*.

[www.agencevu.com](http://www.agencevu.com)

### Workshop content:

- Analysis of the participant's earlier work and assessment of his/her level
- Practical work on technical aspects of the portrait: handling natural and artificial light, framing, timing
- Daily photography sessions
- Individual and group analysis of the previous day's work
- Establishing a personal approach
- Discussion of possible outlets
- One-to-one final interview

### Bring:

All material – photos, portfolios, etc – relevant to your work.  
Film or digital cameras (with 6 memory cards 1G).  
Tripod and flash if possible.

# JEAN-LUC CORMIER

Going with the Flow: a Personal Exploration

6 DAYS: 10th-15th August 2009

The Rhône is a conspicuously influential presence in Arles and its environs. The river structures the town and is a setting for all sorts of human activities, yet in many places it has retained all its wildness. This is a multi-faceted river, with its embankments for strolling and its esplanades offering views of an ancient city. A river with its history, its treasures, its temperament and its secrets.

The bridges that bestride it – painted in another epoch by Van Gogh – also channel human activity: strollers, transports, etc. And from them we see pleasure craft and merchandise coming from or heading for the Mediterranean.

In this workshop the Rhône will provide the grounds for a personal exploration, as participants let it guide them through a photographic project.

Jean-Luc Cormier will take participants through their photographic practice, exploring with them the many different aspects of this setting.

The aim will be to hone one's capacity for observation and identify specific material; so that once the technical obstacles have been overcome, one's own sensibility and skills can step in.

Whether through portraits, landscapes, intimate scenes or reportage, participants will be called on to build a series of coherent, meaningful images: a distinctive vision of the Rhône seen via its inhabitants, activities, ambiences and even its mysteries.

Very early on Jean-Luc Cormier complemented his use of the view camera with digital work. Here he will introduce participants to a liberatory approach to the image, one receptive to the sensory, to other people, and to the invisible.



### Jean-Luc Cormier:

In 2000 Jean-Luc Cormier made the switch, with no transitional period, from 15 years' work with the view camera to a new, digital way of seeing that demands a new way of thinking about images. Based on the concept of one day and one image for a reading of the world, '365 Days – A Photographic Diary' was his first exploration of this new dimension. Since then his photographic approach has merged with his poetic and philosophical world in the project «Working through Appearances», in which he takes up this dual challenge. His work has been the subject of numerous exhibitions, notably at the Maison Européenne de la Photographie in Paris at the Paris Photo Month festival.

Among the books presenting his photographs: Centre, portrait d'une région, with a text by François Bon (Cercle d'art), Chemins de croix, with a text by Claude Dityvon (Le Bar Floréal) Le Bar Floréal: photographie (Editions Créaphis).

[www.jeanlucormier.com](http://www.jeanlucormier.com)

### Workshop content:

Introduction to photography as a profession

One-to-one interview and definition of a photographic project

Analysis of the participant's earlier work and assessment of his/her level

Daily photography sessions

Individual and group analysis of the previous day's work

Selection of photos with a view to creating a series

Discussion of possible outlets

One-to-one final interview

### Bring:

All material – photos, portfolios, pressbook, etc – relevant to your earlier work.

Film or digital cameras (with 6 1G memory cards)

Laptop computers for those who wish to bring one.



# WORKSHOP PRICES 2009



Workshop duration	1 day	3 days	6 days
Price for an individual (€)	120	420	720

### 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 being cancelled due to 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.

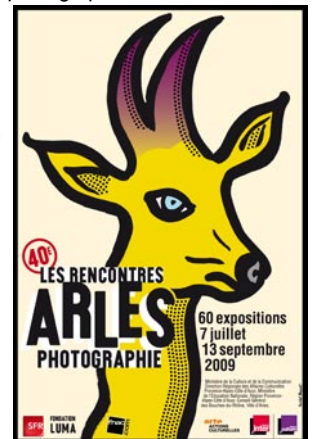
For applicants living abroad or who do not have a bank account in France, payment of the deposit and balance (see ENROLMENT, above) must be made by postal order (sent from a post office) made out to Rencontres d'Arles, 10 Rond-point des Arènes/BP 96/13632 Arles Cedex. All payment-related costs are borne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

### EQUIPMENT

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 6 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.

FONDATION LUMA

SFR

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# LES STAGES PHOTO DES RENCONTRES D'ARLES 2009



## REGISTRATION FORM

**SURNAME:** .....

**FIRST NAME:** .....

Address : .....

Zip/ post code..... Country: .....

Telephone: ..... Mobile: .....

Email: .....

Nationality: .....

Date of birth: .....

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

### WORKSHOP(S) CHOSEN:

.....

.....

Date(s): .....

Second choice (in case of cancellation): .....

Deposit enclosed (50% of total fee): .....€

By :  Bank transfer\* ( date : ..... ) /  Postal order ( date : ..... )

Contact us to get our banking references

Estimated level:

Professional /  Amateur /  Beginner

What kind of camera do you intend to use during the course?

Digital reflex (please bring six memory cards)

24 x 36 film

medium format film

*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 hear about the Rencontres d'Arles' 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](mailto:stage@rencontres-arles.com)

[www.stagephoto-arles.com](http://www.stagephoto-arles.com)