

PHOTO WORKSHOPS OF RENCONTRES D'ARLES 2008

SUMMER 2008 PROGRAM

PHOTO WORKSHOP 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.



www.stagephoto-arles.com

FUJIFILM

SUPINFOCOM

ARLES

FONDATION
LUMA

SFR

mac8

LES RENCONTRES D'ARLES

Fabrice Courthial
10, rond point des Arènes
BP 96

13632 Arles cedex / France

Tél. : + 33 (0)4 90 96 76 06

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

stage@rencontres-arles.com

PHOTO WORKSHOPS OF RENCONTRES D'ARLES

THE RENCONTRES D'ARLES

Created in 1969, the Rencontres d'Arles are the first photography event in the world. Each year, thousands of professionals and amateurs come to discover more than fifty exhibitions, and assist to projections, symposiums, conferences, workshops, at the crossroad of all photographs.

THE PHOTO WORKSHOPS

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.

ARLES, UNE VILLE D'EXCEPTION POUR LA PHOTOGRAPHIE

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.



LES STAGES PHOTO

PHOTO WORKSHOPS IN JULY AND AUGUST

The Rencontres d'Arles propose a cycle of workshops during the 2008 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

Contact :

LES RENCONTRES D'ARLES

Fabrice Courthial

10, rond point des Arènes

BP 96

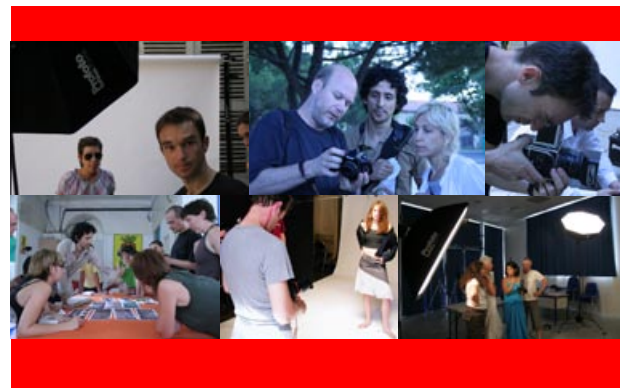
13632 Arles cedex / France

Tél. : + 33 (0)4 90 96 76 06

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

stage@rencontres-arles.com

LES RENCONTRES D'ARLES
www.rencontres-arles.com **PHOTOGRAPHIE**



DAVID BALICKI

Photography: A passport to others

6 days: 21–25 July 2008

«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 the workshop, for which the aim will be to create a series of personal images focused on the individual.

To win over the people you want to photograph you have to present a well-defined project, one likely to draw them into an artistic experience. So the basis of the workshop will be carrying a project through: choosing a portrait-based theme, deciding on an approach – documentary, conceptual, intimist, etc. – plus finding the material, doing the photography, editing and shaping a series, and then showing your work.

The week will begin with discussions, after which each participant will settle on a theme that fits with his/her personality and aspirations. Then photography followed by collective editing sessions 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 decided to work with.

Another major facet of the week's work will be ongoing analysis of images by such greats as Richard Avedon, Larry Clark, Rineke Dijkstra and others. This will provide participants with additional cultural input and inspiration.

Photographer **David Balicki** graduated from the National School of Photography in Arles in 1993. He now creates personality portraits for the press – notably in the music and cinema fields for the French weekly *Inrockuptibles* – and for publishing houses. His portraits of Arles residents were shown at the *Rencontres d'Arles* in 2005.

<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, portfolio, CDs, etc. – relevant to the participant's work. Cameras (24 x 36 or medium format) with flash and tripod if possible.

Photography :

Colour and/or b&w, according to the project



JEAN CHRISTOPHE BÉCHET

Urban and street photography: Constructing a grounded personal approach

6 days: 21–25 July 2008

For many photographers the city – complex, tranquil or ear-shattering, a mix of history and the modern, conducive to encounters but also to anonymity – is an ideal playground.

But the question remains: what lies beyond the succession of snapshots, of things glimpsed and seized? How to move from the single photo to the creatively unified, internally consistent series? This will be the focus of a workshop backed by references to famous and less famous photographers – French, American, Japanese – who have blazed trails well worth following.

Urban subject matter is infinite, and the risk is getting lost in it. Jean-Christophe Béchet, who has to his credit a number of books and exhibitions on such cities as Marseille, Tokyo, New York and Paris (see the bibliography below), will take participants through a process culminating in a consistent, personal whole, the aim being for each to discover his own point of view regarding the urban scene. In this way style, tastes and approach to reality will play their part in shaping a vision that may emerge as poetic, political, dreamlike, architectural, graphic, humanist, etc.

Technical choices will also contribute. In photography sessions followed by a process of selection, the task will be to reconcile point of view and aesthetic rigour.

Arles, a Roman city in the heart of a Provence stretching across the Camargue to the sea, offers enormous, fertile variety in terms of architecture and people. Depending on participants' transport facilities, the workshop may also reach out to neighbouring towns.

For an insight into **Jean-Christophe Béchet's** approach to the city, see his *Electric Cités* (Marval), *sax, sex, 23h* (Filigranes) and *Tokyo Station* (Trans Photographic Press – also includes a discussion of the city as subject with Raymond Depardon).

Workshop content

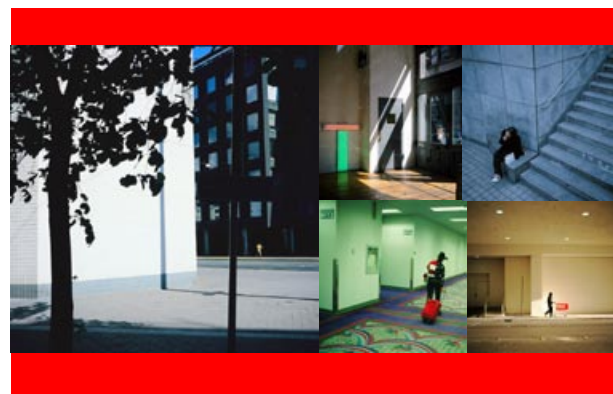
- Introduction to photography as a profession
- Personal interview and definition of a project
- Analysis of participant's earlier work and assessment of his/her skills level
- Daily photography sessions
- Daily individual and group analysis of the previous day's images
- Discussion of possible outlets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

Bring

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

Photography

Colour and/or b&w. Film and/or digital.



SÉBASTIEN CALVET

Making a statement

4 days : 23-26 July 2008

Whatever the subject and the working situation, the photographer must make a statement. For to take photographs is to offer one's vision of the world and assert one's visual style.

Sébastien Calvet will use reportages carried out in Arles itself to help participants in their quest for a personal photographic language. Beginning with very simple subjects, each member of the workshop will make choices – framing, distance, etc. – that reveal his relationship with events, people and places.

The intention in alternating photography sessions with analysis of the results is to allow for honing or emphasising of certain choices and thus point up a personal point of view. Things will not be left to chance: participants will consciously work at including or excluding specific elements which, once transformed into images, make up the vocabulary of a photographic style.

In the course of the workshop various subjects will be looked at, some in depth, as each participant prepares a personal, structured series conveying a precise message.

The workshop will be rounded off by study of press photographs and visits to exhibitions, once again with a view to assimilating the notions of construction and point of view.

Sébastien Calvet now covers the political, economic and social scene for the French press. His socially critical photographs are regularly seen on page one of the Paris daily Libération. At the 2006 Rencontres d'Arles he was chosen by Raymond Depardon to exhibit a series devoted to the grassroots political round in southern France; this project was commissioned by the National Centre for the Plastic Arts.

www.sebastiencalvet.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, etc – relevant to your earlier work. Film or digital cameras.

Photography :

Colour and/or black and white. Film and/or digital



BRUNO CHALIFOUR

For a shared approach of the Rencontres d'Arles 2008

3 Days : 09-11 July 2008

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 or/and curators, panel discussions; the presence of photographers and curators from around the world.

The general goal of this workshop is to help all get a better and deeper understanding of photography, from the very moment when a photograph originated in the photographer's mind to its reception by an audience with all the esthetic, ethical, cultural, and socio-political issues at play.

Bruno Chalifour has been coming to and writing about the festival for over 15 years. For years he has observed reactions in the audience of the festival and decided to design this workshop with several objectives in mind:

1-help visitors, amateurs and professionals alike, understand and appreciate the works that are shown, as well as the decisions made by the curators and the festival.

2-offer perspectives, criteria, and a framework to assess photographs, and exhibitions.

3-provide context to the images based on his knowledge of the history of photography, the state of contemporary art scene, the festival itself so that his students learn about the history of photography through their experiences of the festival.

4-use the opportunities provided by the festival (the number and variety of works exhibited, the night projections, the presence of world-renowned photographers, curators, historians, critics) to expand one's understanding and appreciation of photography as a major art form and means of communication in our time.

5-develop a vocabulary, and concepts specific to the field of art criticism.

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.

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 medium and the contemporary scene
- Discussions of exhibitions and night projections at the Antique theatre
- Meetings with professionals and participants of the festival
- Review of contemporary issues in photography
- Review of students' portfolios

Bring :

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



JEAN-LUC CORMIER

Digital photography: A free experience of the image

6 Days : 04-09 August 2008

This workshop is intended as a thoroughgoing exploration of digital photography, a mix of ideas and practical work that will allow each participant to construct his own photographic space.

Jean-Luc Cormier will help participants get to know this new tool and make the most of its characteristics, with a view to developing their receptivity to a different approach to the image.

After beginning with the technical aspects, the workshop will move on to the specific virtues of digital photography – immediacy, ephemerality, plasticity, dematerialisation, spontaneity – and its possibilities before, during and after the actual taking of the photograph, including computer processing.

The goal, in accordance with individual sensibilities and stances, will be to produce a personal body of work that takes full account of the digital medium – that approaches photography as a communication game and a free experience of the image. Participants will be expected to resist the notion of adapting to a market currently being radically changed by this medium, and to commit themselves fully to a practice opening onto new creative fields in terms of subject matter, time, outlets and cognitive relationships with others.

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 (Éditions Créaphis)

Jean-Luc Cormier is also joint founder of the Noxa Photos group.

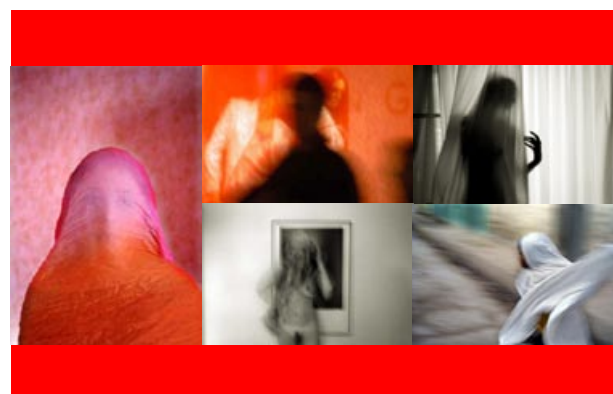
www.jeanlucormier.com

Workshop content and method :

Introduction to the photographer's personal work
Introduction to the functioning of a digital reflex camera and a camera with a digital telemetric rangefinder (Leica M8)
Analysis of the participant's earlier work and assessment of his/her skills level
Personal interview and definition of a project
Daily photography sessions
Colour and/or b&w photography
Computer processing: use of Photoshop software
Sessions of analysis and criticism of the images created
Selection process for creating a series
Final interview

Bring :

- Photographs, portfolios and other material indicative of your work
- Digital cameras (telemetric, reflex and/or compact)
- Laptop computer if desired



PATRICK TOURNEBOEUF

Another Way of Seeing

6 days : 14-19 July 2008

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 photographs men through what they leave behind them. The spaces they occupy and sometimes abandon. The stigmas they don't want to see anymore. His approach resolutely plastic, systematic, at the room, recounts. So that the picture's emptiness brings to light the human presence.

www.tendancefloue.net

Workshop content

- Introduction to photography as a profession
- Analysis of participant's earlier work
- Finding locations, photography sessions
- Definition and emphases of a personal photographic approach
- Daily individual and group analysis of the images
- Selection process, with a view to creating a series
- Final one-to-one interview
- Introduction to the use of the view camera

Bring

All material (photos, portfolio, etc.) relevant to the participant's work.

Film and/or digital camera (24 x 36 or medium format).
Possibility of using a view camera with dos pola (consumables extra, processing excluded).

Photography

Colour and/or b&w



ANTOINE D'AGATA

The outer limits of photography: a personal diary

6 days : 14-19 July 2008

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.

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.

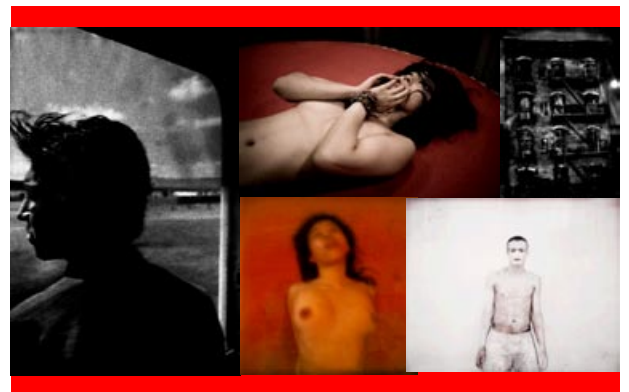
www.magnumphotos.com / www.documentsdartistes.org

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 tripod and flash if possible



DIANA LUI

The portrait stripped bare

6 days : 14-19 July 2008

This workshop will tackle the portrait from many different angles, but above all as a form of photography focused on others: one which, in the course of exercises and explorations, will guide each participant towards greater knowledge of himself, his desires and, sometimes, his doubts. This investigation – ultimately a «quest for the self» – will draw on different approaches: from the portrait of the other to the self-portrait, together with non-portraits produced in the absence of a model.

Diana Lui will help each participant come up with a personal subject. This decision will be made in the light of their experience and portfolios. 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 be accompanied by visits to exhibitions at the Rencontres d'Arles festival and critical interpretations of different photographic styles.

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, she moved to Europe in 1993 after spending twelve years in the United States.

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

One result is a vast photographic project begun thirteen 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». Sometimes lasting years, then, her photographic and video works have been shown at a number of international events, including the International Photography Festival at Ping Yao in China.

www.99medusas.com

Workshop content :

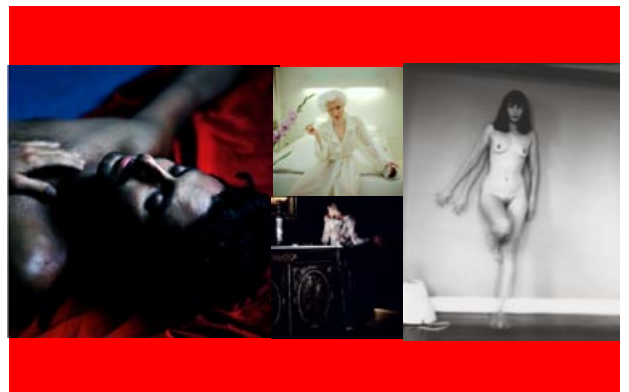
- Introduction to photography as a profession
- Analysis of the participant's earlier work and assessment of his/her level
- Practical work on technical aspects of the portrait
- Daily photography sessions
- Individual and group analysis of the previous day's work
- Establishing a personal approach
- Discussion of possible outlets
- One-to-one final interview

Bring :

All material – photos, portfolios, etc – relevant to your earlier work. Film or digital cameras, with tripod and lighting equipment if possible.

Photography :

Colour and/or b&w. Film and/or digital.



CLAUDINE DOURY

Meetings and encounters: explorations for a creative notebook

6 days: 4–9 August 2008

Working on the dividing line between reportage and mise en scène, Claudine Doury will lead participants through the creation of a personal series brought together in a creative notebook.

Each day workshop participants will visit the Mediterranean coast, a playground for holidaymakers from all over the world that offers a range of photographic material including mass tourism, port activities and cultural traditions.

The destination will be different each day, and the participant's task will be to go beyond the obvious in a way that reveals his individual sensibility and produces distinctive photography.

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. The approach will consist in making contact with people, getting the feel of a given place, generating encounters and making the most of the setting, ambience and overall situation.

Claudine Doury will assist participants by spinning out with them the guiding thread of a story made up of encounters and interactions.

As the days go by, participants will build up a personal series, a narrative reportage that will be given shape over the last two days with the aid of a notebook brought by each participant – a second, vital phase allowing them to give direction and increased depth to the work done. Participants will be asked to concentrate on the way of presenting a photographic sequence via the unfolding, contextualising and coexistence of the 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 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 last year Loulan Beauty (Editions du Chêne). Loulan Beauty was also the subject of an exhibition at the Camera Obscura gallery in October 2007.

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.

www.agencevu.com

Workshop Content

- Introduction to photography as a profession
- Analysis of participant's 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
- Creation of a personal notebook including photographs and other material
- Final one-to-one interview

Bring

Camera and a blank notebook, maximum size A4, 40 pages.
All material – photos, portfolio, etc. – relevant to the participant's work. Film or digital cameras.

Photography

Colour and/or b&w. Film and/or digital.



SERGE PICARD

The portrait : be flexible

6 days : 11-16 august 2008

The term «portrait» covers a host of approaches depending not only on choices made by the photographer, but also on the external data that must be taken into account. Available light, the venue, and time: these are the factors the photographer must learn to adapt to personally and technically before beginning work with his subject. Serge Picard, portraitist for the press and for his own projects, will help participants hone both their approach and their technique. Appropriate photography exercises will enable each participant to diversify his approach according to different contexts and available equipment. This will involve working with natural light, but without excluding the possibility of recourse to artificial lighting. Each day the sessions – indoors and outdoors – will take place in different locations. Daily analysis of the previous day's work will help participants deepen their approach and progressively define their choices.

Serge Picard is a member of the Vu agency and gallery. He does portrait work for the press – Libération, Le Monde, Télérama, Time, Air France Magazine, etc. – and regularly exhibits his own personal work. His images have also appeared in a number of books including Le Marais Poitevin (Vis à Vis) and Sponte Sua (Filigranes).

Workshop content

- Introduction to photography as a profession
- 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 earlier work. Film or digital cameras, with tripod and lighting equipment if possible.

Photography

Colour and/or b&w. Film and/or digital.



MEYER An Approach to Beauty 6 days : 14-19 July 2008

To say «That's beautiful» means that the thing in question will be made beautiful.

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. The purpose of this workshop will be to focus, photographically, on one's emotions.

Using a sensually fragile approach, Meyer will guide participants through this exploration and its visual recreation. He will help them hone their powers of observation, anticipation and contemplation.

But there will be no artificial, homogenised beauty here. Workshop photography will oscillate between the unexpected, the ambiguous and the troubling.

Day by day participants will be called on to implement carefully arrived at choices for the creation of images and the foregrounding of their power of evocation. Photographic beauty often lies in the questions that are left to the eye.

And so, during the «Les Suds» world music festival, the heart of Arles, with its residents, streets, river and landscapes, will become a new kind of venue for photographic play and deliberation.

Born in Villeneuve-les-Avignon in 1969, photographer since 1989 and member of Tendance Floue collective.

Since 1989, Meyer follows a photographic story called «La Brigada», tender and dark view on friendship, about the original and complex aspect of the male's relationships

In 2001 and 2002, he travels three times to occupied territories of Palestine. His cycle of eleven squared pictures in colour, silent and heavy, gets the Special Award from the Paris-Match jury in 2002.

From 2003 to 2007, he achieves «My brother Light» (Mon frère lumière), touching journey into the heart of the Play, about the magic encounter between the African cinema and its public, about the watching Africa. This work was exhibited at les Rencontres d'Arles 2006, and got the 3rd Price from the World press «Arts et spectacles».

www.tendancefloue.net

Workshop content :

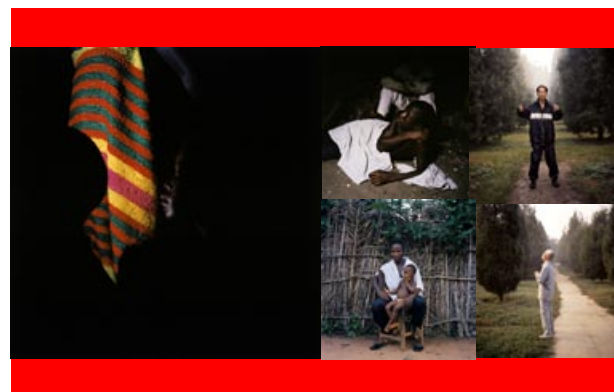
- Introduction to photography as a profession
- Analysis of participant's earlier work and skills level
- Daily photography sessions
- Daily individual and group analysis of the previous day's images
- Development of a personal approach
- Discussion of possible outlets
- Final one-to-one interview

Bring :

All material – photos, portfolio, etc. – relevant to the participant's work. Cameras: film or digital. Lighting equipment and tripods if desired.

Photography :

Colour and/or b&w.



OLIVIER ROLLER The Portrait: Power for the taking 6 days : 21-26 July 2008

As a photographic genre the portrait is subject to a host of constraints. These are not only technical but also, and to a great extent, part of the very nature of an exercise whose specificity is to bring a very limited number of protagonists together for a very short time.

Thus the photographer and his model are the sole actors in the image to come, and what that fixed image will reveal is their encounter and the nature of their relationship.

Olivier Roller will guide participants through the creation of a unified series of portraits centred on the core questions of thinking about and experimenting with power: the power of the photographer and the «photographed», with each out to control the result. This is a very real confrontation: the photographer tends to shape the image to fit with his artistic vision, while the subject is bent on conveying a specific personal representation of himself. And in this power struggle the «image maker» is not necessarily the photographer.

In the course of the photography sessions, participants will explore, individually and as a group, several approaches to the making of a portrait.

According to his goals, each will opt for different attitudes and aesthetic choices, either acting as a mirror and unobtrusively allowing the subject complete freedom of expression, or, on the contrary, imposing his own point of view via choices of timing and distance. To create an atmosphere of trust or to destabilise the subject; to photograph the individual or the social role he or she represents; or to dominate or go along with the subject – these are stances and aims, and by extension choices, that will profoundly modify the pictorial outcome.

Participants will settle on and implement a personal approach, taking advantage of the opportunities provided in Arles: from the proximity of the residents and their history to the excitement of the summer tourist season.

Bringing this new approach to bear on a subject and its cultural, sociological, historical or personal context, each participant will be involved in a series of face to face meetings, and produce a series of portraits governed by his artistic intentions.

The workshop will also draw on historic and contemporary photographs illustrating the sharing of power between photographer and subject.

www.olivierroller.com

Workshop content :

- Introduction to photography as a profession
- Analysis of participant's prior work and skills level
- Practical exercises on portrait-related issues: handling natural and artificial light, framing, time
- Daily photography sessions
- Daily individual and group analysis of the previous day's images
- Defining a personal approach
- Discussion of possible outlets
- Final one-to-one interview

Bring :

All material – photos, portfolio, etc. – relevant to the participant's work. Digital or film cameras, plus lighting equipment and tripod if desired.

Photography :

Colour and/or b&w. Film or digital.



KLAVDIJ SLUBAN

A Mediterranean Journey : Seeing and Sensing

6 days : 14-19 July 2008

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

The first stage will centre on four days spent on 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's mix of photography and travel has taken him all over the world, earning him the Niépce Prize in 2000 and the Leica Prize in 2004. His work has been shown in the leading international venues, among them the Photography Museum in Helsinki, the Fine Arts Museum of Canton, the National Museum in Estonia, the Central America Photography Festival in Costa Rica and the Maison Européenne de la Photographie in Paris. His many books include *Entre Parenthèses* (Photo Poche, Actes Sud) and *Balkans Transit*, with a text by François Maspero (Seuil).

For the last ten years he has been organising workshops for young offenders in France's Fleury-Mérogis prison and in 2000 he set up ongoing photo workshops in Slovenia's only youth prison, in Celje, and in Krusevac and Valjevo, in Serbia.

www.sluban.com

Workshop content :

- Introduction to photography as a profession
- Personal interview and definition of a project
- Analysis of participant's earlier work
- Daily photography sessions
- Daily individual and group analysis of the previous day's images
- Selection process with a view to creating a sequence
- Creation of a slide projection, after weighing up the sequencing of the images
- Introduction to computer montage of the slide projection
- Discussion of possible outlets
- Final one-to-one interview

Bring :

All material – photos, portfolio, etc. – relevant to the participant's work. Cameras: film (24 x 26 for quick processing) or digital. If desired, audio recordings – CD or MP3 – to be included in the slide projection.

Skills required :

Basic use of a computer and a camera.



LÉA CRESPI

All About Things

6 days: 11-16 August 2008

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.

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.

After studying at the School of Photography in Vevey, in 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.

www.boring.ch/lea

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

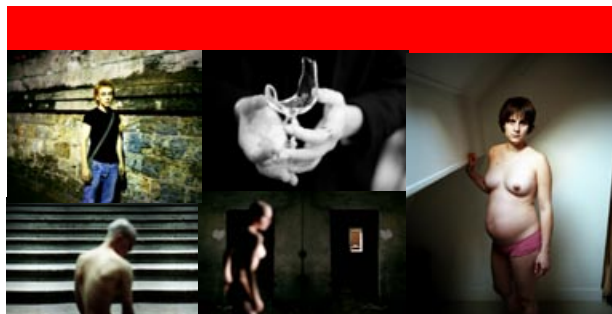
Bring

All material – photos, portfolio, etc. – relevant to the participant's work.

Cameras: film or digital. Lighting equipment and tripods if desired.

Photography

Colour and/or b&w. Film or digital.



PHILIPPE BACHELIER

Printing in black & white

4 days : 8 - 11 July 2008

From taking the picture through to spotting exhibition prints, Philippe Bachelier will cover all the skills and techniques needed for participants to optimise their black and white printing.

The silver Black & White developing keeps its unique specificity in regards to new digital printing technologies. It stays until today a unique art with its own atmospheres, and a control skill that is reached by combining technique and sensibility.

This will be as well the occasion to get briefed about the tools available in a less plentiful market, but where the quality remains. This will be an intensive workshop, with an enlarger for each participant to facilitate work on the film exposed during the workshop and the ten or so negatives participants will bring with them. The first day will concentrate on picture-taking and on achieving exposure best suited to the film/developer combination. After a review of the basics and the chemical sequence involved, the focus will be on optimising exposure and contrast before moving on to the use of filters and the making and using of masks. From the contact sheet to exhibition printing on baryte paper, Philippe Bachelier will hand on his skills and tricks of the trade via all sorts of practical exercises. The workshop will close with a look at toning (selenium, sepia, gold), storage, drying and spotting.

Paris-based, **Philippe Bachelier** is an independent photographer who works for the press, publishers and the communication industry.

He is a regular contributor to Réponses Photo magazine, specialising in the field of black and white.

He is also the author of *Noir et Blanc, de la prise de vue au tirage* (Editions VM).

www.philippebachelier.com

Content :

- Criticism and suggestions regarding previous photographic work by participants: photography/selection of images
- Free photography and exposure variations
- Review of the functioning and use of equipment: developing, enlargers, lenses, paper, chemistry
- Printing contact sheets. Examining negatives and contact sheets
- Exhibition prints on baryte paper
- Working out basic exposure times and optimal contrast
- Using filters for printing on variable-contrast paper
- Assessing and using masks
- The commonest tonings: selenium, sepia, gold
- Processes for optimal storage of images
- Drying and spotting

Bring :

10 negatives with contact sheets and the corresponding reading and/or exhibition prints. All material – prints, portfolio, etc – indicative of your level. Cameras.



OLIVIER CULMANN

Finding Your Own Style: What do you want to say? And why, and how?

6 days : 14-19 July 2008

Photography is the result of personal choices relating both to content – subject, intention, point of view, etc. – and to form: format, distance, timing, composition, lighting, etc. Necessarily subjective, these choices are reflected in the specificity and personality of the work of each individual photographer. So this workshop will concentrate on the photographic choices to be made by each participant.

Photography is also a matter of ways of seeing. By taking the time to look carefully, and really see, each participant will work on his sense of observation and his visual curiosity and instinct.

The emphasis of the workshop will hinge on the above choices and notions of seeing.

Picture-taking sessions in different settings – town, factories, farms, abattoirs, seashore, etc – will alternate with photography exercises. The former are intended to guide each participant gradually towards his own world, while the latter will help him or her shake off the constraints – bad habits, technical shortcomings, etc – that prevent the work from evolving freely.

The idea, then, is to direct each participant towards an unimpeded personal approach – rather than a conventional or predefined one – in terms both of ideas and form.

A member of the Tendance Floue collective, **Olivier Culmann** works mainly for the press (*L'Express*, *Le Monde*, *Geo*, etc) and for the last few years has been regularly running workshops in France, Morocco, the United States, Nigeria and elsewhere.

His books include *Les mondes de l'école*, in association with photographer Mat Jacob (Editions Marval) and his many distinctions include the Villa Médicis Hors les Murs (1997), the Scam Roger Pic Award (2003), the Fujifilm Euro Press Photo Award (2004) and the World Press Photo Award (2008).

Content

- Presentation of the workshop coordinator's personal work
- Presentation of participants' earlier work
- Daily photo sessions in different settings – towns, factories, farms, abattoirs, seashore, hospitals, barracks, etc
- Photography exercises involving constraints of time, place, subject etc
- Analysis and criticism of the resultant images. These sessions may be collective or individual
- Consideration of each participant's photographic world

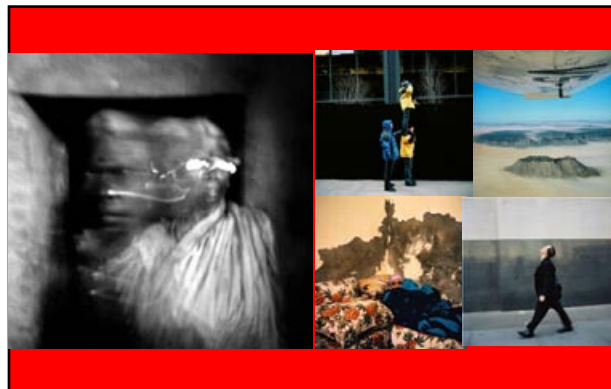
Bring

Photographs, portfolios, pressbooks and all other material relevant to your work.

Digital and/or film cameras (both if possible)

Photography

Colour and/or b&w. Format optional



www.tendancefloue.net/photographes/olivier_culmann/index.php

CLAUDE TAULEIGNE

Digital photography : honing your technic

4 days : 23 - 26 July 2008

From taking the picture through to printing it digitally: Claude Tauleigne will spend four days introducing participants to a choice of approach and specific techniques. Step by step those taking part will learn the fine-tuning and other tricks of the trade needed to optimise their digital images. The first two days will mainly be devoted to taking pictures, with the emphasis on adapting the characteristics of the digital camera to the photographer's practice and the contextual constraints. The goal will be to grasp how to try out all the subtleties provided by the digital reflex. Practical exercises will then enable participants to get the image they want, store it and ultimately print it after going through the processes of retouching, calibration and profiling. The last two days will concentrate on getting the best possible print from the pictures taken. Thus six days of skills acquisition and practical work will equip participants to deal with all the basic phases of working creatively with digital tools.

Photographer, journalist, author and publisher, **Claude Tauleigne** combines photo assignments with personal projects. He is a regular contributor to the magazine *Réponses Photo* and Editions Bichromia have just published his two books on the Nikon D80 and the Canon EOS 400D.

www.malampia.com
<http://c.tauleigne.free.fr>

Workshop content :

- Introduction to photography as a profession
- Analysis of the participant's earlier work and assessment of his/her level
- Review of the use of a digital camera and of manual adjustment
- Processing images digitally, calibration, software, etc.
- Optimisation of printing, file size, storage
- 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.

Digital camera (compact cameras are available on loan, subject to advance request)

Photography :

Colour and black and white



INFORMATIONS PRATIQUES

Language

The workshops take place in French and English, with translations by interpreters or photographers' assistants.

Number of participants

The number of participants is limited to 12, except in the case of one-day workshops, for which the maximum is 15.

Accommodation

Workshop participants must pay for their accommodation. Arles is small, but it has a lot of hotels and many of them are close to the workshop venues. There are also a campground and a youth hostel nearby.

Meals

Participants must pay for their own meals. Arles has many pleasant streets and squares where workshop coordinators and participants often meet for a meal and a glass of wine after the day's work.

Development and printing

During the workshops development and printing of negative film – only 24x36 and medium format (6x6) or jpeg files – is handled by an independent lab. With the exception of certain workshops – b&w lab, digital prints, publishing, retouching – each photography day participants drop off 2 negative films provided by the Rencontres (or their jpeg equivalent) and pick up their 10x15 proof prints the next day.

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 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.

Consumables

Consumables – 24x36 and 6x6 negative films, paper, chemicals, ink, etc. – are provided as part of the workshop. For workshops involving photography each participant is provided with two rolls of negative film for each photography day.

Price

3 days	4 days	6 days
420 €	520 €	720 €



www.stagephoto-arles.com

Les Rencontres d'Arles

Fabrice Courthial

Tel.: + 33 (0)4 90 96 76 06

stage@rencontres-arles.com

Les Rencontres d'Arles sont aussi organisées avec le soutien spécial de :

SNCF, Fondation HSBC pour la Photographie, ADAGP, Photo Service, Leica, Phillips de Pury&Company, Dupon Digital Lab, Picto, Réponses Photo, Fujifilm, Air France, Vranken-Pommery, Bambousseraie d'Anduze, Baume et Mercier, JC Decaux.

Et le soutien de : Institut National de la Jeunesse et de l'Éducation Populaire, la Ligue de l'Enseignement, Rectorats de l'Académie d'Aix-Marseille, de Montpellier, de Nice et de Toulouse, Martin Hatebur, École Nationale Supérieure de la Photographie d'Arles, École Supinfocom, IUP d'Arles, Connaissance des Arts, Lionel Fintoni, Ilford, STAR, Société Jean Martin, SARL Bongran, Nestlé Waters France-Perrier, Les Olivades, Château Romanin, Taberna Romana, Puyricard, Les Salins du Midi, Fad'Oli, Alazard et Roux, Fleurs d'eau à Arles, l'Occitane, la Boîte à nougats.

Ministère de la Culture et de la Communication

Délégation aux arts plastiques et Centre national des arts plastiques

Délégation au Développement et aux Affaires Internationales

Direction Régionale des Affaires Culturelles Provence-Alpes-Côte d'Azur

Centre des monuments nationaux

Ministère de l'Éducation Nationale

Scérén CNDP

CRDP d'Aix-Marseille

Culturesfrance

Préfecture des Bouches-du-Rhône

Région Provence-Alpes-Côte d'Azur

Région Languedoc-Roussillon

Conseil Général des Bouches-du-Rhône

Ville d'Arles



LES STAGES PHOTO 2008 DES RENCONTRES D'ARLES

FORMULAIRE D'INSCRIPTION

NOM :

PRÉNOM :

Adresse :

Code Postal : Ville :

Téléphone : Téléphone portable :

Courriel :@.....

Langue(s) parlée(s) : ☐ Français / ☐ Anglais / ☐ Espagnol / ☐ Italien / ☐ Allemand

Nationalité :

Année de naissance :

STAGE(S) CHOISI(S) :

Dates du stage :

Second choix (en cas d'annulation) :

Montant de l'acompte ci-joint (50% du montant total) :€

Niveau de pratique estimé :

☐ Professionnel / ☐ Amateur / ☐ Débutant

Le stage est-il pris en charge par votre employeur ou par un organisme tiers ? ☐ Oui / ☐ Non

Si oui, indiquer les coordonnées ?

Appareil Photographique que vous comptez utiliser lors de la formation :

☐ 24 x 36 argentique

☐ Moyen format argentique

☐ Reflex Numérique (vous munir de 2 cartes mémoires de préférence)

Pour des délais de traitement des films, l'utilisation de chambre photo n'est pas possible.

Disposez-vous d'une voiture lors de votre séjour à Arles :

☐ Oui / ☐ Non

Avez-vous déjà participé à un stage organisé par les Rencontres d'Arles ?

☐ Oui / ☐ Non

Comment avez-vous découvert les stages photos des Rencontres d'Arles ?

.....

Formulaire et règlement à envoyer à l'adresse suivante :

Rencontres d'Arles / 10 rond point des Arènes / BP 96 / 13632 ARLES cedex

Contact :

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

LES RENCONTRES D'ARLES
PHOTOGRAPHIE

www.rencontres-arles.com