



## Developing a documentary photography project and elucidating your creative style By Martina Bacigalupo

The 23<sup>th</sup> & 24<sup>th</sup> of March, the 15<sup>th</sup> & 16<sup>th</sup> of June, the 21<sup>th</sup> & 22<sup>th</sup> of September, the 7<sup>th</sup> & 8<sup>th</sup> of December 2019

With : Jon Jones, curator and picture editor

How to develop a project that handles a documentary reality with sensitivity ? How to render the complexity of a subject through inventive photography ? How to transcend the spontaneous and take an approach that is more structured, more conscious of its causes and effects ?

In this extensive workshop comprising four two-day sessions spanning nine months, photographer Martina Bacigalupo will help you develop a photography project whose objectives and creation you wish to clarify. In reflecting on the photographic vocation and its positioning in the shooting of a story, you will strive to follow new paths and invent your own personal forms of expression.

Staging, situational placement and collecting spoken or written accounts, most notably, will be addressed and considered as possible ways of sharing knowledge between the photographer and the photographed.

In parallel to your own work, the work of well-known artist-photographers will be presented as esthetic and ethical points of references.

In the 4<sup>th</sup> and last session, renowned curator and picture editor Jon Jones will explain what the heads of international photo services expect; he will review participants' projects, advise them on areas to explore in greater depth and on their prospects for disseminating their work.

## **PROGRAM**

### **1st session**

#### **1st day**

Martina Bacigalupo presents her trajectory as a photographer including:

- the connection between personal documentary work and commissioned reports (NGOs, press, etc.)
- the intimist, participative approach, seen through her work "My name is Filda".

In turn participants present their backgrounds, photographic orientations, successes and difficulties, and professional goals in this course.

#### **2nd day**

Work on methodology with each participant:

Analysis of work done:

- Feedback on working methods and on aligning substance and form
- Paths for future development; setting a goal for the workshop

Applying paths opened up by the theoretical module to ongoing and future work:

- Identifying your project's specificities (political, geographical, cultural...)
- Determining methodological and esthetic issues at stake.

### **2nd session**

#### **1st day**

Analyze progress made by participants since the first session:

- Give feedback on field experience and confirm ways to proceed and issues at stake in the chosen subject
- Analyze the photographs shot and review photographic devices used.

#### **2nd day**

Show and analyze participants' work, developing documentary approaches that reflect their projects

Review with each participant the methodological and esthetic objectives to be achieved for the following session, and further elements to assemble in the field (interviews, documents, sounds...).

### **3rd session**

#### **1st day**

Analyze progress made since the previous session:

- select images and arrange sequences
- consider which contextual elements (captions, presentation texts, personal accounts...) would best supplement the images.

#### **2nd day**

Continue to analyze each project:

- discuss the project's final form (exhibition, book, web-documentary, etc.) and elements needed for that sort of expression
- define precisely what each participant needs to accomplish before the last session.

### **4th session**

#### **1st day**

Morning:

Jon Jones presents his professional trajectory and the expectations of a photo service: editorial line, selection of photographic work, business model, etc.

Advice on how to present your work to a professional.

Afternoon:

Each participant prepares for the following day's presentation, under Martina Bacigalupo's supervision:

- Final selection
- Individual preparation for presenting in public
- Checking that each project is clear and intelligible.

## **2nd day**

Trainees present their projects in turn to Jon Jones as in an actual professional situation.

Jon Jones gives his analysis, comments and advice on:

- the photography project,
- how the participant presents his/her project.

Martina Bacigalupo wraps up and gives her final assessment of the training's achievements.

## **MORE INFORMATIONS**

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