

Archisle

The Jersey Contemporary Photography Programme

Archisle Academy

Building on the success that the *Archisle* programme has fostered in the past 5 years of promoting contemporary photography through an ongoing programme of exhibitions, education and commissions, we are developing a new Archisle Academy for individuals and students who are serious about photography and lens-based media using the Photographic Archive at Société Jersiaise as starting points for experiences of island cultures, geographies and contemporary practice.



Storytelling in Contemporary Photography

Critical Practice
Exploring the Archive
Constructing a Narrative
Finding your Voice

Workshop outline

This workshop will focus on original approaches to storytelling in documentary and narrative photography. Strong emphasis will be placed on how image-makers' today are making photo books as a mode of self-expression and dissemination of personal creative projects.

Through the programme participants will be equipped with the skills and confidence to find their own voice and unique concepts and themes. The workshop will act as a directed creative platform where clarity is brought to personal vision by developing the visual language that leads to the realisation of multiple creative outcomes such as building a portfolio, designing a photo book or mounting an exhibition.

The first part of the workshop will teach you aspects of shaping a visual narrative through photography practice, archival research or other forms of found material. Contemporary and historical photographic theory will be taught in an engaging manner to actively connect with the development of personal projects. This element of the programme will be strongly focussed on equipping participants with the ability to express and communicate the meaning and significance of their project to an audience.

Starting points

Personal
Political
Historical
Archival
Cultural
Social



12 workshops/ 6 months

Seven stages of project development

- Researching & Contextualising
- Analysing & Communicating
- Planning & Recording
- Experimenting & Developing
- Designing & Conceptualising
- Printing & Binding
- Distributing & Marketing

Programme

Session 1: *Defining your research question*

Seminar: Bring 3-6 images from current/new project for discussion

Case Study: **Photography / History / Politics**

Rob Hornstra/ Arnold van Bruggen; *The Sochi Project*. Carlos Spottorno: *PIGS* and *Wealth Management*. Paulo Woods/ Gabriele Galimberti; *The Heavens*, Daniel Mayrirt: *You Haven't Seen Their Faces Yet*. Discuss Slow journalism/ long-form documentary vs conceptual approach

'The bastard child of science left on the doorstep of art?' a history of photography in 15 minutes.

Task: Read Jörg M. Colberg: **'Why does it always have to be about something?'**

Session 2: *Developing project and visual concept*

Seminar: Discuss Colberg's text on 'aboutness' in Photography

Case Study: **Photography / Memory / Identity**

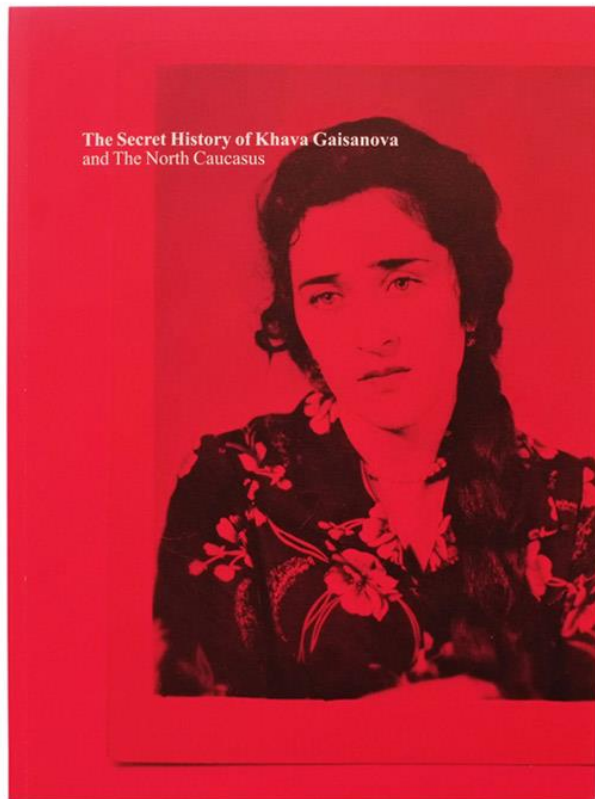
Amak Mahmoud; *Shenasnameh*. Dragana Jurisic: *YU: The Lost Country* and Laura El-Tantawy; *In the Shadow of the Pyramids*. Laia Abril; *The Epilogue* and Mariela Sancari; *Mosies*.

Critical Analysis: **The Body and Face in Photographic Portraiture**

From Darwin's Expression of Emotions to Broomberg and Channarin. Why so serious - the blank expression? Linkman's Victorians / Bate on Gombrich and Colin Pantall.

Task: Make a specification outlining your personal project; subject, concept, style, narrative.

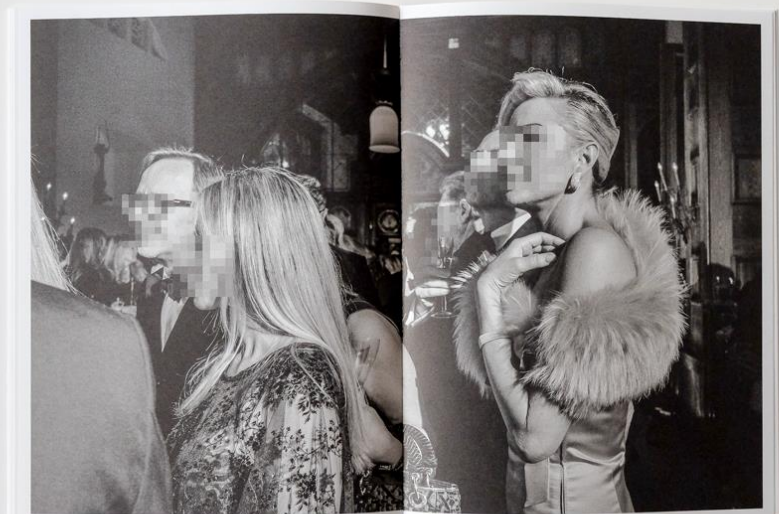
Read David Bate: *The Memory of Photography*



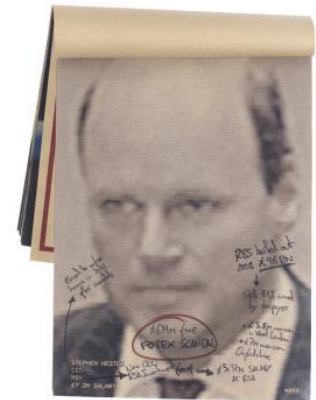
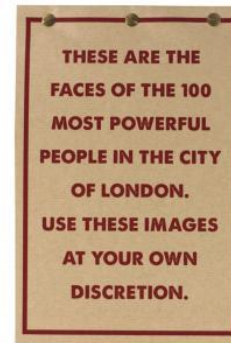
Rob Hornstra/ Arnold van Bruggen; *The Sochi Project*



Paulo Woods/ Gabriele Galimberti;
The Heavens



Carlos Spottorno: *Wealth Management*



Daniel Mayrutt:
You Haven't Seen Their Faces Yet

Amak Mahmoud: *Shenasnameh*



BOSNIA

ROAD

A MOSLEM woman walking black-faced in among the terraces of a blossoming orchard full of irises, was the last we saw of the Hercegovina plains; and our road took us into mountains, at first barren, so coarsely rocky that they were almost square. We followed a lovely rushing river, and the heights were gated by spring woods, reddish here with the foliage of oaks, that ran up to snow peaks. This river received after the astonishing custom of this limestone country polluted gifts straight from the rock face. One stream burst into the river at right angles, flush with the rock, an astonishing disturbance. Over the boulders ranged in the stream hellebore with its pale-green flowers.

But soon the country softened, and the mountains tamed and bridled by their woodlands and posed as before to sweet small compositions of waterfalls, fruit trees and lawns. The expression "sylvan dell" seemed again to mean something. We looked across a valley to Yablanka, a town of Poplars, which was the pleasure resort of Mostar. Austrians were here, where their officers went in the summer for a little gambling and horse-racing. The town was a plateau covered with fields of young poplars, their first pale, strong green, vibrant as a high C from a soprano, and orchards white with cherry and plum. We saw up an avenue of bronze and gold budding ash trees, and children dashed out of a school and saluted us as we passed. We saw other lovely children later, outside the encampment of tents made with extreme simplicity.

300

c 11.19. Left Mostar 19 minutes ago. Fell off the road there. River Neretva on my left. Unsettled.

1933; still so many burnt houses. Fuck. The driver is a Muslim. It's like being on some mad rally through the mountains. So green and so many burnt houses, but it still



COSTUME OF MOSTAR

A young man mowing a smallest patch of grass. Dogs on chains. Snow still on mountain peaks, like it was in 1937. A huge man, a salesman in the local grocery shop, riding a bike meant for a 6-year-old girl.

males
me smile
... Just
the idea
of Bosnia

Bridges
hanging
broken
over a
great
green
canyon
Your
side.

My
side.
Your
side.
My
side.

Your
side.
My
side.

e 12 23
Man and
a woman
digging.
People
selling
honey
by the
roadside



Mariela Sancari: Moises



Laia Abril, *The Epilogue*

Programme

Session 3: *Present project and ideas*

Seminar: Present specification and new images / visual material.

Case Study: **Photography / Archive / Vernacular**

Kazuma Obara; *Silent Histories*. Yoshikatsu Fuji, *Red Strings*. Mariken Wessels, *Taking Off*. Henry My Neighbour. Broomberg and Chanarin; *Divine Violence* (Holy Bible), *Scarti*, *War Primer 2*, *People in Trouble*.

Case Studies of engagement with archives: Eric Kessels *In Every Picture; Useful Photography*. Thomas Mailaender, *Night Climbers*, *Fun Academy* and *Illustrated People*.

Task: Read Elizabeth Edwards: *Material Form and the Dynamic Archive*

Session 4: *Constructing a visual narrative*

Seminar: Discuss Edwards text. *Who's In, Who's Out and who holds the power? The honorific, the repressive and the creator, subject and beholder transaction.*

Case Study: **Photography / Fiction / Narrative**

Max Pinckers; *Will They Sing Like Raindrops or Leave Me Thirsty* and *Lotus*

Christine de Middel; *Sharkification*, *What Hatred Did* and *Afronauts*

Jersey Photo Archive Case Studies: Cross-town archives Henry Mullins' portraits of the Jersey Elite and William Collie's working class market women.

Task: Theory into practice – exploring the project.



Kazuma Obara; *Silent Histories*

Yoshikatsu Fujii

Red String





Max Pinckers *Will They Sing Like Raindrops or Leave Me Thirsty*

Cristine de Middel; *Sharkification*



Programme

Session 5: *Making new images/work*

Seminar: Presentation of work-in-progress

Case Study: **Photography / Literature / Poetry / Music / Film**

Eamon Doyle: Dublin trilogy, *I, On, End*

P.J. Harvey and Seamus Murphy; *The Hollow of the Hand*

Hyperlink cinema: Robert Altman's, *Shortcuts*; Alejandro Gonzalez Inarritu's Death Trilogy (Amores Perros)

Task: Make a set of new images (3-6) for your personal project

Session 6: *Experimenting and developing*

Seminar: Presentation of work-in-progress

Case Study: **Archisle projects:** *Atlantus* and *Masterplan*

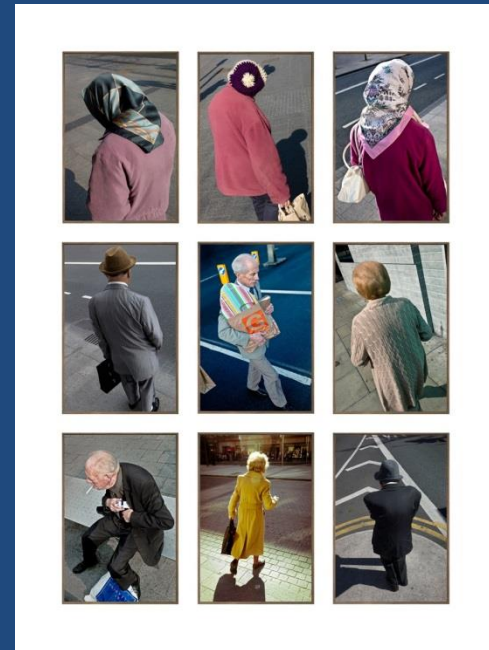
Task: Edit and group images into sections, chapters, clusters etc.

Session 7: *Editing and reflecting*

Seminar: Presentation of work-in-progress

Case Study: Imagining *Islandness*: Jersey in the work of Michelle Sank, Yury Toroptsov and Tom Pope Berger's two islands in Killip's Isle of Man.

Task: Self-criticism – how is islandness manifest in your own project?



Eamonn Doyle: Dublin trilogy



P.J. Harvey and Seamus Murphy:
The Hollow Hand



Jersey — one of the world's
leading finance centres.



13,000 finance workers in a
population of 100,000.



Local expertise.
International
reputation.



Masterplan — a visual record of finance

Session 8: Photography for Wall, Page and Screen

Seminar: **Guest workshop by Archisle Photographer in Residence 2017 Artist TBA**

Case Study: Dana Lixenberg; *Imperial Courts* exhibition, photobook, web-documentary

Task: Shoot new images or revisit images from your project.

Session 9: *Understanding photobook design*

Seminar: concept, sequencing, narrative, design

Case Study: Jason Fulford, *This Equals That*. Alec Soth, *Sleeping by the Mississippi*, *Niagara*, *Songbook*

The first Photobooks: *Talbot's Pencil of Nature* and *Cyanotypes of British Algae* by Anna Atkins

Jersey Photograph Albums from the archive – a sourcebooks of ideas.

Task: Research and study photobooks that will inform your design

Session 10: *Design photobook/portfolio/exhibition and working with a curator / writer*

Seminar: Present research of photobooks/series of work/exhibition layout, installation

Exhibition Case Study: solo or group. From Family of Man through New Topographics to Cruel and Tender

Photographers and writers: Evans & Agee, Eggleston & Szarkowski, Soth & Zellar

Case Study: Self-publishing/ DIY (The Sochi Project, Crowdbooks)

Task: Edit project

Session 11: *Book printing and binding*

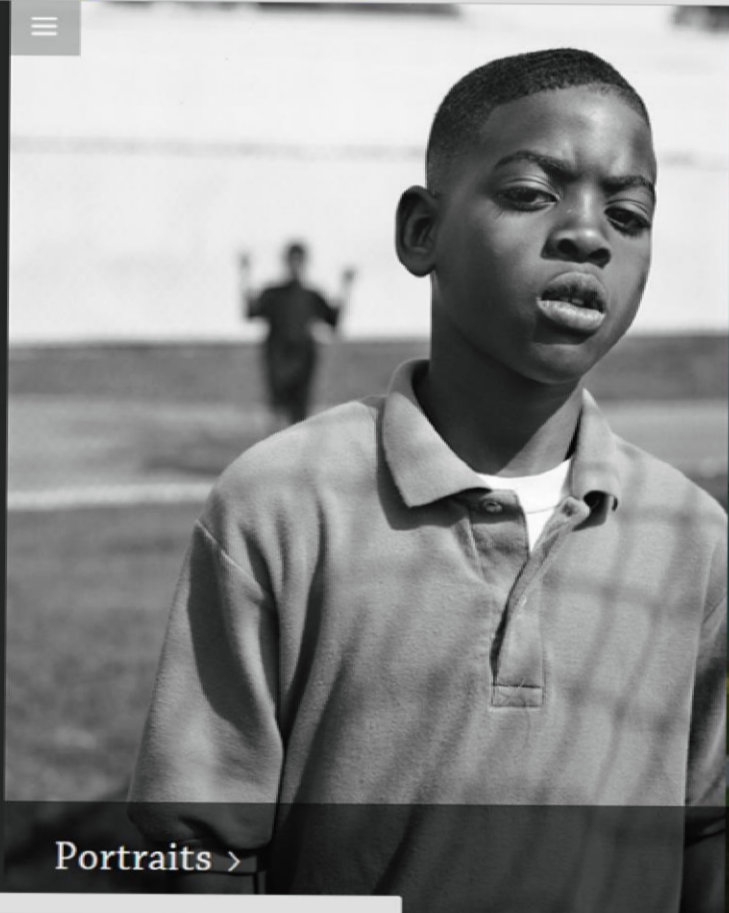
Workshop by Guest Lecturer on book printing and binding

Task: Continue work on book design at home

Session 12: *Presentation of personal project*

Seminar: Group Critique

Case Study: Professional futures - funding, distribution, marketing, building an audience



www.imperialcourtsproject.com/story

Visiting Artists

Extra Sessions: Workshops by Clare Rae, Artist and Lecturer Monash University, Melbourne occasional *Archisle* Artist in Residence and *Archisle* International Photographers Residencies 2017





Who is it for?

Individuals with a serious interest in storytelling in contemporary photography who wish to develop a personal project towards concrete creative outcomes such as a portfolio, photo book or exhibition. It would benefit those who are already working on a lens-based project or have been thinking about an idea for a new project and need the skills and support to achieve it. This workshop will also support students in tertiary and higher education studying art and photography, particularly suited for A-level / BTEC students developing their Personal Study unit. The course will also offer excellent professional development opportunities for teachers of art and photography.

Schedule & Cost

When: Jan – June 2017

12 sessions from 18.30 – 21:00 on the following dates:

Thurs 12 & 26 January

Thurs 9 & 23 February

Thurs 9 & 23 March

Thurs 20 April - Easter break

Thurs 4 & 18 May

Thurs 1, 15 & 29 June

Venue: Société Jersiaise, 7 Pier Road, St Helier, Jersey

Cost: £960 Students:

£640 (20% discount)

Max 12 participants



Tutors

Workshop will be led by Martin Toft and Gareth Syvret with additional contributions from guest lecturers and visiting artists where possible. Together they possess over forty years experience of photographic practice, education, curatorship, research, criticism and project development.

Martin Toft:

Martin Toft is a photographer, photo book collector and educator who work on commissions and long-term independent and collaborative projects. He was born in Aarhus, Denmark in 1970. In 1996, he came to London as an autodidact where he worked as a freelance editorial photographer on assignments and publications with a client base in the UK and Europe. During his documentary project on homelessness in London he delivered collaborative workshops for voluntary and non-profit organisations producing work exhibited at the House of Commons, Shakespeare's Globe Theatre, Watershed Gallery, Bristol and Worker's Museum, Copenhagen. He completed his MA (by Project) in Fine Art at University of Portsmouth in 2000 and moved to Jersey in 2004 to take up his post as Teacher of Photography at Hautlieu School. Martin has been instrumental in establishing a photography department with a reputation in the Channel Islands and nationally as an excellent centre for lens-based media. Martin has over 20 years of experience teaching across all-ages from A-level qualifications to higher education and providing private tuition for individuals. His practice combines documentary and fine art approach to explore social, anthropological and cultural themes, often immersing himself in communities for months or years in order to understand the language, traditions and heritage of his subjects. He has exhibited and published internationally, received numerous grants and his work is held in collections.

Gareth Syvret:

Gareth Syvret is Photographic Archivist at the Société Jersiaise, St Helier, Jersey and Project Leader for Archisle: The Jersey Contemporary Photography Programme. He researches photographic history in island cultures and curates photography exhibitions that connect contemporary practice with photographic archives. Syvret has curated numerous historical and contemporary exhibitions working with a host of international artists, museums and archives. His research and writing on photography has been presented and published internationally.

Bespoke 1-2-1 Mentoring

We can deliver bespoke 1-2-1 tuition, mentoring and portfolio reviews for those who wish to pursue specific aims. Sessions are designed to meet individual needs, schedules and budgets.

Please get in touch for any further enquiries: martin@martintoft.com and gareth.syvret@societe-jersiaise.org

