# Archisle

The Jersey Contemporary Photography Programme

# Archisle Academy

Building on the success that the Arch*isle* 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.

JERSEY MUSEUM

# 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

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# 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

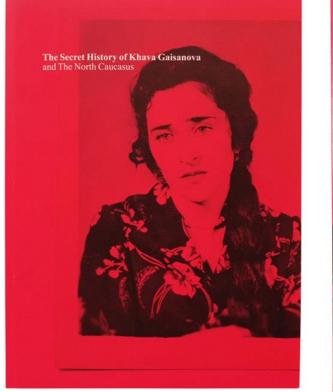
Seminar: Bring 3-6 images from current/new project for discussion
Case Study: Photography / History / Politics
Rob Hornstra/ Arnold van Bruggen; The Sochi Project. Carlos Spottorno: PIGS and Wealth
Management. Paulo Woods/ Gabriele Galimberti; The Heavens, Daniel Mayritt: You Haven't Seen
Their Faces 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: Discus 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

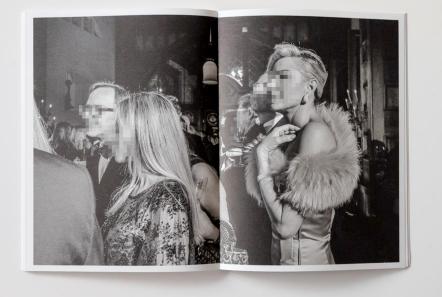
From Darwin's Expression of Emotions to Broomberg and Channarin. Why so serious - the blank expression? Linkman's Victorians / Bate on Gombrich and Colin Pantall. Task: Make a specification outlining your personal project; subject, concept, style, narrative. Read David Bate: *The Memory of Photography* 





# Rob Hornstra/ Arnold van Bruggen; The Sochi Project





Paulo Woods/ Gabriele Galimberti; The Heavens

THESE ARE THE FACES OF THE 100 MOST POWERFUL PEOPLE IN THE CITY OF LONDON. USE THESE IMAGES AT YOUR OWN DISCRETION.



Daniel Mayritt: You Haven't Seen Their Faces Yet

Carlos Spottorno: Wealth Management



# Amak Mahmoud: Shenasnameh

### Dragana Jurisic: YU: The Lost Country

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207



133: Still so maky burnt houses Fuck. The driver is a mac. It's like being on some med rally through the untains. So green and so many burnt houses, but it still males

ROAD

1. 12 - 12 - 12 - 13 Cz - 23 Cz -

BOSNIA

MOSLEM woman walking black-faced in among the terraces of a blossoming order full of irises, was the last we saw of the He plains ; and our road took us into mountains, atim barren, so coarsely rocky that they were almost se we followed a lovely rushing river, and the height gated by spring woods, reddish here with the folge oaks, that ran up to snow peaks. This river received after the astonishing custom of this limestone mar polluted gifts straight from the rock face. Onen burst into the river at right angles, flush with the astonishing disturbance. Over the boulders ranged ant hellebore with its pale-green flowers.

But soon the country softened, and the more tamed and bridled by their woodlands and posed size to sweet small compositions of waterfalls, fruit treat lawns. The expression "sylvan dell" seemed again something. We looked across a valley to Yablanita of Poplars, which was the pleasure resort of Modzi Austrians were here, where their officers went in the summer for a little gambling and horse-racing. minarets was a plateau covered with fields of your their first pale, strong green, vibrant as a high C fuel soprano, and orchards white with cherry and plum up an avenue of bronze and gold budding ash tres.# children dashed out of a school and saluted us as a wonder. We saw other lovely children later, ous encampment of tents made with extreme simplicit 300

C 11.19. Left Mostar 19 minutos ago. Full there. River weretva on my left. Until of Basnia Bridges hanging broken over a great green canyon Your side. My Side Your side. My side

me smile -- Just the idea

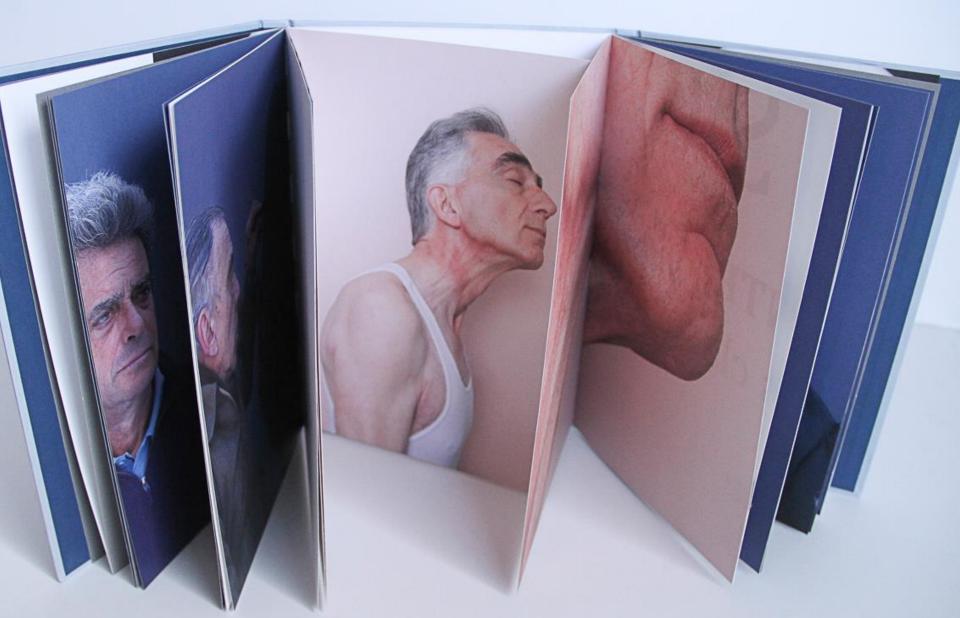
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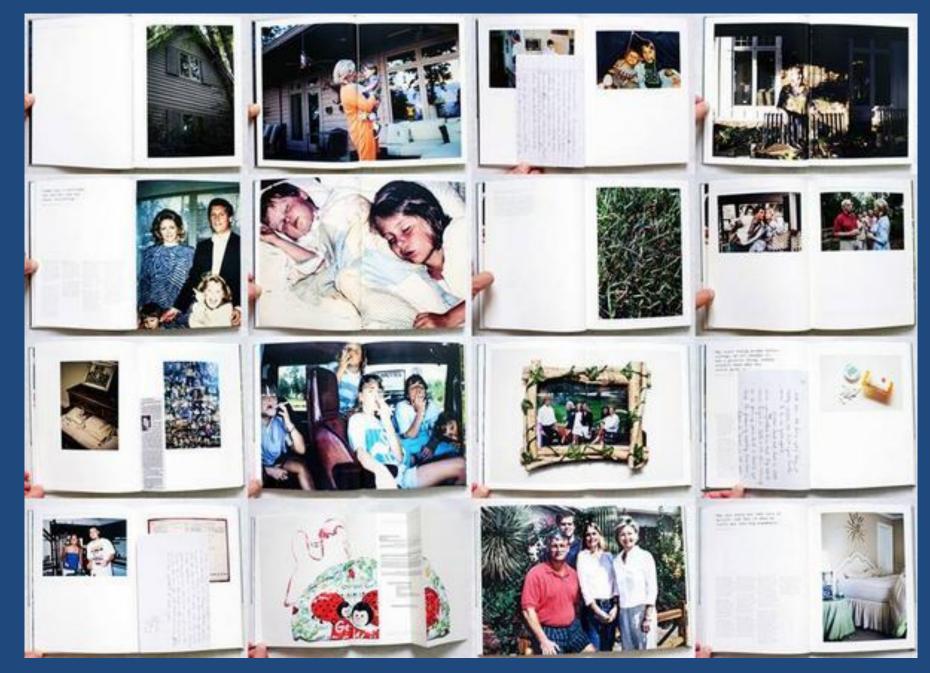
e 12 23 Man and a woman digging People selling honey by the roadside

#### COSTUME OF MOSTAR

A young man mawing a smallest patch of grass Doys on chains Snow still on mountain peaks, like it was in 1937. Is huge man, a salesman in the local groceny shop, riding a bile meant for a 6-year-old girl.



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





Max Pinckers Will They Sing Like Raindrops or Leave Me Thirsty

Exodus Page 42 and we will hear {19.161 And it thick treml of th part on a and and t loude {19:2 the to the te LOR they them near break LOR charg sanct get t with throu upon and s {2( 56 10 x [am] the la shalt 30 make thing and bend Thou

for 1 the LORD thy God [am] a jealous God, visiting the injusity of the fathers upon the childran nuon the third and fourth [generation] of them that hate me; (20:6) And shewing mercy unto thousands of them that lover me, and keep my commandments. (20:7) Thou shall not take the name of the LORD thy God in vanin; for the LORD will not hold him guilless that taketh his name in vain. (20:8) Remember the sabbath day, to keep it holy. (20:9) Six days shall thou labour, and do all thy work: (20:0) Six days shall thou labour, and do all thy work: (20:01) But the seventh day [is] the sabbath dot the LORD WH God. [in 11] thou shall not do any work, thou, nor thy son, nor thy daughter. thy stranger that [is] within thy gates (20:11] for all that ne LORD billssed the sabbath day; and hallowed it.

(20:12) Honour thy father and thy mother: that thy days may be long upon the land which the LORD thy God giveth thee. (20:13) Thou shalt not skill. (20:14) Thou shalt not commit adultery. (20:15) Thou shalt not steal. (20:16) Thou shalt not cover thy neighbour's house, thou shalt not cover thy neighbour's simes, roth is manservant, nor his maidservant, nor his ox, nor his ass, nor any thing that [is] thy neighbour's.

{20:18} And all the people saw the thunderings, and the lightnings, and the noise of the trumpet, and the mountain smoking: and when the people saw [11,] they removed, and stood afar off. {20:19} And they said unto Moses, Speak

(21:7) And if a man sell his daughter to be a maidermat she shall not go out as the menservants do. (21:8) If she please not her master, who hath betrothed her to himself, then shall he let her be redeemed: to sell her unto a strage mation he shall have no power, seeing he hahd deil decetifully with her. (21:9) And if he have betrothed her unto his son, he shall deal with her after the mamer of daughters. (21:10) If he take him another [wife] her food her raiment, and her duzy of marinage, shall he not diminiså (21:11) And if he do not these three unto her, then shall she go out free without money.

(21:12) He that smitch a man, so that he die, shall be surely put to death. (21:13) And if a man lie not in wait, bu God deliver (him) into this hand; then 1 will appoint the a place whither he shall flee. (21:14) But if a man come presumptuously upon his neighbour, to slay him with guile; thou shalt take him from mine altar, that he may die.

{21:15} And he that smitch his father, or his mother, shall be surely put to death.

{21:16} And he that stealeth a man, and selleth him, or if he be found in his hand, he shall surely be put to death.

{21:17} And he that curseth his father, or his mother, shall surely be put to death.

{21:18} And if men strive together, and one smite another with a stone, or with [his] fist, and he die not, but keepeh [his] bed: {21:19} If he rise again, and walk abroad upon

#### Page 43

Exodus

his staff, then shall he that smote [him] be quit: only he shall pay [for] the loss of his time, and shall cause [him] to be thoroughly healed.

{21:20} And if a man smite his servant, or his maid, with a rod, and he die under his hand; he shall be surely punished. {21:21} Notwithstanding, if he continue a day or two, he shall not be punished; for he [is] his money.

(21:22) If men strive, and hurt a woman with chid, so that her fruit depart [from her] and yet no mischief follow: he shall be surely punished, according as the woman's husband will lay upon him; and he shall pay as the judges (determine. }{21:23} And if [any] mischief follow, then thou shall give life for life, 22:24). Fee for eve, tooth for tooth, hand. for hand, foot for foot, (21:25) Burning for burning, wound for wound, stripe for stripe.

eye's sake. (21: tooth, or his main his tooth's sake. (21:28) If an then the ox shall eaten; but the ow the ox were won hath been testifie but that he hath stoned, and his of there be laid on the ransom of hi Whether he hav according to th (21:32) If the oo he shall give an the ox shall be st

{21:26} And if

eye of his maid,

(21:32) If the ox he shall give unt the ox shall be sto (21:33) And if dig a pit, and not (21:34) The ow give money unto shall be his.

{21:35} And if then they shall so and the dead [ox known that the c owner hath not k and the dead shal

{22:1} If a mar sell it; he shall r for a sheep. {22:2} If a thie

he die, [there sh the sun be risen i him; [for] he s nothing, then he theft be certainly or ass, or sheep; h

{22:5} If a man shall cause a field or vineyard to be eaten and shall put in his beast, and shall feed in another man's field; of the best of his own field, and of the best of his own vineyard, shall he make restitution. {22:6} If fire break out, and catch in thorns, so that the stacks of corn, or the standing corn, or the field, be consumed [therewith;] he that kindled the fire shall surely make restitution.

(22.7) If a man shall deliver unto his neighbour money or stuff to keep, and it be stolen out of the man's house; if the thief be found, let him pay double. (22.8) If the thief be not found, then the master of the house shall be brought unto his neighbour's goods. (22.9) For all mamer of trespaces, (whether it he] for oxi, for ass, for sheep, for taiment, [01] be his, the cause of both parties shall come before the judges; [and] whom the judges shall condemn, he shall pay double unto his neighbour. (22:10) If a man deliver unto his neighbour an ass, or an ox, or a sheep, or any beast, to keep; and it die, or the hurt, or driven away, no man seeing

ORD be between hand unto his it shall accept {22:12} And if it on unto the owner en] let him bring good that which

> of his neighbour, eing] not with it, But] if the owner good: if it [be] an

> is not betrothed, er to be his wife. her unto him, he virgins.

all surely be pu

od, save unto the

ger, nor oppress ypt.

w, or fatherless vise, and they cry {22:24} And my th the sword; and ren fatherless.

y people [that is] an usurer, neither f thou at all take alt deliver it unto For that [is] his in: wherein shall te crieth unto me,

{22:28} Thou shalt not revile the gods, nor curse the ruler of thy people.

 $\{22;29\}$  Thou shalt not delay [to offer] the first of thy ripe fruits, and of thy liquors: the firstborn of thy sons shalt thou

Broomberg and Chanarin Divine Violence (Holy Bible)

# 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 Cou*rts 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

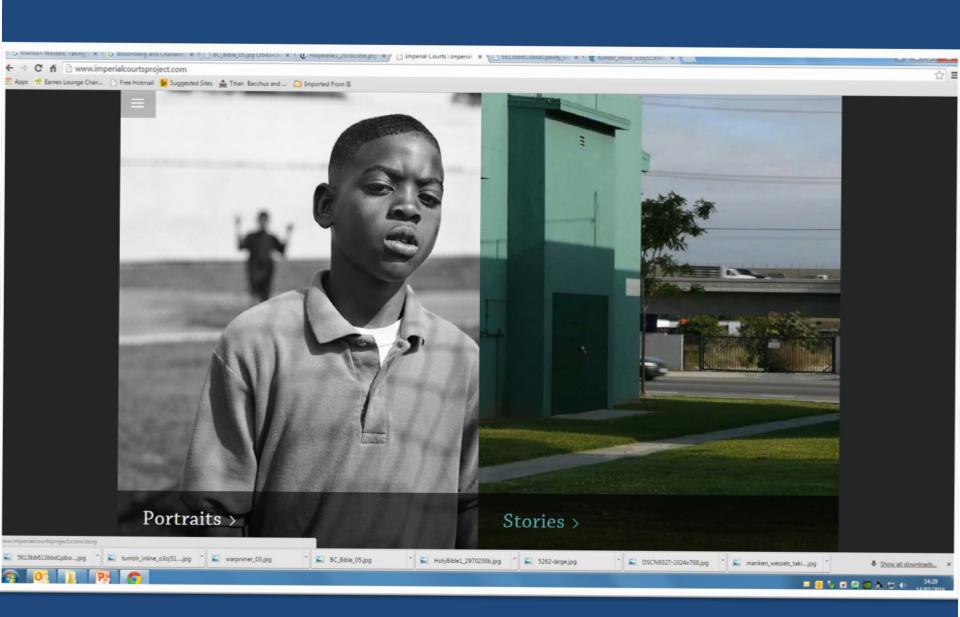
Seminar: Present research of photobooks/series of work/exhibition layout, installation Exhibition Case Study: solo or group. From Family of Man through New Topographics to Cruel and Tender Photographers and writers: Evans & Agee, Eggleston & Szarkowski, Soth & Zellar Case Study: Self-publishing/ DIY (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



# Visiting Artists

Extra Sessions: Workshops by Clare Rae, Artist and Lecturer Monash University, Melbourne occasional Arch*isle* Artist in Residence and Arch*isle* 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: <u>martin@martintoft.com</u> and <u>gareth.sourct@societe-jersjaise.org</u>

