

SCHEMA WORKSHOP

Anno Accademico 2021/2022

Titolo Workshop:

THE CAMERA AS A POLITICAL AND ETHICAL APPARATUS.

Documentary photography, as effective tool for protest, contentment, outrage and engagement.

A cura di

docente che propone il workshop: Lina Pallotta

docente che tiene il workshop: Mathieu Asselin

Indirizzato a:

Studenti del secondo e terzo anno di Fotografia

Numero partecipanti:

min12/max28

Requisiti/supporti richiesti

-Photoshop e conoscenza di base di InDesign

-supporti da recare in aula: laptop personale.

Durata e Crediti:

30 ore – 2 crediti

Periodo di svolgimento:

7-11 marzo 2022

Giorni, orari, aule di svolgimento, supporti:

Martedì 8 marzo dalle 10/ 18 (1 ora pausa pranzo)

Mercoledì 9 marzo 10/ 19 (1 ora pausa pranzo)

Giovedì 10 marzo 10 /18 (1 ora pausa pranzo)

Venerdì 11 marzo 10 /19 (1 ora pausa pranzo)

Sede Rufa Via Benaco 1-Sala Pose 1

Breve descrizione:

The camera as a political and ethical apparatus.

Documentary photography, as effective tool for protest, contentment, outrage and engagement.

The objective of this workshop is to accompany the process of gestation and development of artistic projects centered around social-political and ecological problems in the contemporary world. The basis is, the relationship with the participants as individuals and within the group itself and the constant dialogue and exchange generated by this practice.

The objective is to help authors to consider their projects and or ideas in a more "reflexive mode" through continuous exchange and questioning. The courses problematize all the dimensions and stages involved in the existence of a socio, political or ecological project: from the motivation, conception and conceptualization of the project, all the way to showcasing, communicating and circulating.

Participants will be encouraged to question notions of truth, authenticity, objectivity, the representation of "others" and the underlying belief systems that drive our hyper-visual culture today, the (in)possibilities and/or contradictions of such projects in today's capitalistic driven artwork.

CONTENT

Unit I.

Having a good idea is not enough, to know how to tell what you want to say it is as important as the subject itself.

In this unit we will explore the mechanics that may help you to find the right way to tell the story by looking at what you choose to work on, why you choose to work on it and how you position yourself in connection to the subject. It's time for questioning and challenging everything you take for granted story wise.

Unit II. From outrage to productive criticism where to aim and how to create an efficient critique?

We will discuss how to navigate the seemingly endless possibilities – from coming up with ideas, to developing a coherent work: form, collaboration, planning, visualizing and more.

Unit III. Delivering the message and the form of the project.

As the project develops, its final form and presentation should be kept in mind. The options are endless; we will talk about how to "set your own rules" by pinpointing what is most suitable for a specific project.

Unit IV. Show me the money.

Funding can be the Achilles heel of any socio-political or ecological project. Working climate changes projects with a grant from Shell Oil Corporation – a disaster or a possibility? There is little money to go around, and what there is not always “clean”. Sponsors, prizes, grants, art sales – navigating these unclear waters is key in making choices that can affect the ethics of your work before it gets “politically neutralized” (Gretchen Bender).

Breve Biografia

Mathieu Asselin (FR/VEN, °1973) lives in Arles, France. He began his career working on film productions in Caracas, Venezuela, but shaped his photography practice in the United States. His work mainly consists out of long-term investigative documentary projects, such as his latest book 'Monsanto: A Photographic Investigation, which received international acclaim, winning the Kassel FotoBook Festival Dummy Award in 2016, the Aperture Foundation First Book Award in 2017, and has been shortlisted for the Deutsche Börse Photography Foundation Prize in 2018. Les Rencontre d'Arles in France, Photographer's Gallery in London, Fotomuseum Antwerp in Belgium, and the European Parliament in Strasbourg are amongst recent venues where his work has been exhibited.

- Masters degree from [ENSP – École Nationale Supérieure de la Photographie d'Arles](#), France
- Member of the Editorial Committee at [Disclose](#), the first NGO dedicated to investigative journalism, France
- Guest professor at the Royal Academy of Fine Arts KASK. Gent, Belgium. 2018 - current, Belgium
- Co-funder/coordinator of [DoubleDummy](#), France