

# Photography Masterclass

## Photographic Lectures with Nicolas Pascarel: La Photo Autrement

The masterclass is an eighty-hour course, which will be structured as follows: 11 readings of photos devoted to a specific theme and two practical photographic exercises. In total, it's seventy hours of lessons, with also to complete eight hours of a specialized course dedicated to the fusion between photography and cinema and to finish two last hours for the graduation

The course covers the following topics:

### 1- A photographer life – Portfolio review - 8 hours

This first lesson will be divided into two parts. In the first, in the form of slideshows, I will present my journey with some of my "Photographic Stories" over time, from Cambodia to Cuba, from Vietnam to Africa and, of course, in multiple European countries. I will explain to the participants how a photographic history is constructed and this will be an opportunity for me to share in images thirty years of work in the field. I will then talk to them about the technical evolution of photography, in particular the transition from film to digital and what you need to know about the current photo market, the decline of the magazine press and the proliferation of galleries, art, photo festivals and online contests.

In the second lesson, I will ask the students to present in paper form a selection of around twenty photos of their own work. This will be the reading of the portfolio. A lecture in the form of dialogue, debates and comments which will constitute an artistic and cultural colloquium between the trainees and me. These long hours of lessons will not only allow us to get to know each other and share this same passion for photography, but also to prepare ourselves with curiosity for the following lessons.

### 2- Photography Today, Yesterday and Tomorrow

#### A- The Art Market and Social Media - 3 hours

Photography has been in fashion for twenty years and the art market has taken hold of it. Galleries and exhibitions, festivals and fairs are mushrooming all over the world. At the same time, with the advent of digital technology and high-resolution smartphones, with social networks like Facebook and Instagram, photography has freed itself and is no longer the private domain of image professionals. Mr. Everyone is now a photographer in his/her own right, some even claiming to be artists. This "new photography" has invaded our existence. We will study the consequences for its future.

#### B- Photo Exercise: Contact Sheets "Become a photographer!" – 6 hours

A full day of reportage/street photo with only 36 photos in the camera, from 1 to 36 exposures, like a simple film from before without any possibility of deleting images or making corrections or post processing with Photoshop. During the exercise your camera screen will also be unusable, and you won't be able to see your images live. You'll discover our photos at the same time as everyone during the class lesson. Of course, you can plan

your reportage or story, but the images will have to be taken the same day.

We will look at and analyse the images of each participant, one by one to make a selection as well as a contact sheet. A life as a photographer of before!

### **C- Final photo project – 3 hours**

How to make your personal Final Photo Projects for the end of the Masterclass. Twenty or a maximum of 25 photos must be presented in a final project to receive the diploma. You can also use music, video, archives...anything that can visually and artistically feed your story. A complete discussion to help the student find his way and build a unique photo history.

### **3- When photography goes beyond History - Photography in the revolutions – 5 hours**

This is when an image exceeds a whole speech by its own visual force, whether in TV news, a press article, sometimes in a film even. It succeeds in imprinting itself timelessly in our memory. We will see also the importance of the image in revolutions, from Cuba to Pol Pot's Cambodia, from Vietnam to the Berlin Wall to finish with more recent news like Syria, Rwanda, Ukraina etc.

### **4- Humanist photography - The French school. Birth of street photography – 5 hours**

How Paris invents the street photo where, in their daily life, individuals become actors themselves, the heroes of the picture so to speak. At the same time, the photographer travels to working-class neighborhoods and the suburbs, to shed new light on society. This photographic genre, closer to popular reality, is undoubtedly inspired by directors who invented "poetic realism", such as Jean Renoir, Marcel Carné, Julien Duvivier and René Clair and who influenced a number of directors outside of France and give a new and modern vision of photography

### **5- The great photographers of the twentieth century – 6 hours**

Robert Frank, William Klein, Marc Riboud, Martin Chambi, Harry Gruyaert, Sergio Larrain, René Burri, Alberto Korda, George Rodger, Sebastiano Salgado, Steeve Mc Curry, Alex Webb ...

Photographers who have made history, from black and white to color. Those who made us fall in love with photography and who made it famous and finally exhibited in museums around the world. A collection of the great masters that we cannot fail to know.

## **6- Contemporary photography. From the 80's to the present day – 4 hours**

Darcy Padilla, Andreas Gursky, Sophie Calle, Antoine D'Agata, Martin Parr, JR, Nobuyoshi Araki, Zanele Muholi, Cristina de Middel.

Many thoughts around this abstract set, including its status are still relevant. From the documentary vocation of photography exemplified by photojournalistic or archival practices, to a more visual approach where the photographic image becomes a staging that takes precedence over the fidelity of reality, contemporary photographic practices display different facets. However, this originality poses the problem of a clear definition. Nevertheless, a common thread anchored in the influence of the artistic avant-gardes, draws the evolutionary progress of the individualist conception of the artist (in reaction to the academic principles governed by the institution of Fine Arts, among others) or even a transformation of the outlook on the world, linked to political, social or industrial contexts.

We will study the pros and cons of this new photography which is sometimes confusing for the general public.

## **7- American color photography - The Revolution – 5 hours**

America has never been afraid to change the world; And it did it in photography too. Unlike the clichés of the past, it put forward a type of photography that it wanted definitely modern, to break with any repetition of what it considered over. It imposed color on to the world, "its own color". It is a real revolution in a photographic universe that revered black and white only. An artistic but also social rupture, which arised in a world barely emerging from the Second World War. This transition which was far ahead of its time will be brutal.

## **8- Female War Photographers - From the Spanish Civil War to present-day Syria – 4 hours**

In the world of photography, war photographers are in the minority, which in a way is understandable. Few people want to risk their lives in deadly conflicts. And if female photographers are even fewer than men to get involved in war photography, it is not to copy them, nor to prove to them that they are as courageous as they are. Instead, female war photographers for the most part want to demonstrate that their way of feeling the danger, the violence of the fighting and the suffering towards the wounded and the deads is different. This difference allows them a particular vision of the war and a "coup-d'oeil" specific to their photos.

## **9 – Men War photographers – 7 hours**

Famous men war photographers who made history, from Robert Capa to James Nachtwey, from Don McGullin to the young and promising Jérôme Sessini. A century of war seen by the greatest photographers of the genre, from yesterday to today

## **10- Italian photography in the 20th century - Between tradition and innovation – 4 hours**

Sometimes social, even political, artistic, innovative, Italian photography mixes the multiple photographic genres of our time through the wealth of its creators coming from all over the peninsula; from black and white to color, from fashion to war, from architecture bordering on the impossible to the banality of everyday life, from the mafia unconscious of sinning about the importance of religion and, to finish on more recent news, lockdown during the coronavirus pandemic.

## **11- African photography from 1950 until today - Africa differently – 5 hours**

By travelling through this continent, we will focus on African photographers' talent by looking at the crazy nights of Kinshasa, the twist evenings of Bamako, the originality of the 60's Yéyés of Niamey and the aesthetic culture of the appearance of the "Sapeurs" in Brazzaville... An Africa different from the usual clichés, most often happy, young, free and without taboos will open up in front of to your eyes. An Africa photographed by Africans.

## **12- The meeting between photography and cinema – 8 hours**

This part of the course focussing on the work by Agnès Varda, Wim Wenders, Michelangelo Antonioni, Matteo Garrone, Alfonso Cuarón, William Klein, Raymond Depardon, Wong Kar-wai, Jean Rouch, etc ...

We will develop here the shift of many photographers to the making of documentaries and films. We will discover the importance of work on light and the frame with the influence of cinema through the work of certain photographers and also, conversely, how sometimes photography itself has influenced the 7th art.

## **13 - Photographic personal project – 5 hours**

Each student presents me with his personal photographic project discussed on the first day of the internship with a maximum of 30 photos, all mounted in photographic history whether for a magazine, a photo exhibition, an art book or a multimedia site.

Lecture, debates, discussions, reviews and final grades graded as A, B or C.

## **14 - Graduation ceremony – 2 hours**

Final party for the graduation

The photo seminar, which I call "La Photo Autrement", are open to students who practice photography or the Visual Arts but also to all those who are interested in photography, who love it and practice it. During these courses, consisting of free and thoughtful exchanges between all the participants and myself, we will approach the aforementioned subjects not only through the visualization of photographic images but also through documentaries and excerpts from selected films which are directly related to the various themes proposed. To the technical aspect of the subjects, we will add the history and the geographical situation, in order to approach them from a broader point of view.

These photographic lectures aim to deepen photographic knowledge, to understand its meaning, to analyze the images but also to enrich the cultural and intellectual space of the participants, in a word to access more knowledge. That is why, for this purpose, the title of this masterclass in photography could also be called "photography as a way of knowing the world".

Through its history, its evolution and its transformations, photography is a prodigious tool for learning about society, that of the past leading to that of the future. It allows you to understand the history of the world by projecting yourself well beyond a simple look at an image. This is what I learned in thirty years of photography and what I taught for years in Southeast Asia, in Africa, in Cuba or in Europe and, in particular, in Italy, in Germany, in France and Portugal. Photography, whether old or modern, is a great tool that goes far beyond borders. It is above all, a look at the world whether it is real or invented according to one's own artistic sensibility and one's own tastes.

My lessons have always been built by exchanges between the students and myself, in an intelligent debate which has mutually enriched us, in order to go well beyond the technical aspect to develop in oneself, curiosity, knowledge and its own artistic imagination. This relatively short but intensive masterclass, lasting eighty hours or more or less two or three months of lessons, is of course flexible according to the requirements of the establishment. After these photographic lectures, students will have the necessary tools to "look at and understand" an image, place it in a social and cultural context and subsequently develop their own creativity. This will be verified in particular in the final exam that all students will have to take at the end of the course in order to obtain the school diploma.

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