



PHOTOGRAPHY WORKSHOP WITH
MAGGIE STEBER IN OAXACA, MEXICO

“Photographing is a privilege. It gives us everything including a new way to consider things. I believe it can save us. It opens a door for us to enter the lives of people who we might not otherwise know, go to places we might otherwise not see, experience life in a way we might otherwise not. It’s exciting and exhausting and bewitching and demanding. It is a universal language and with it, we can begin to understand one another a bit better”.

– Maggie Steber

TRIP DURATION:

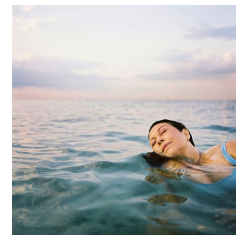
10 days, 9 nights

ACCOMMODATIONS: Marques del Valle Hotel

DATES:

February 7-16, 2016

PRICE: \$2,695 USD for tuition only.



This workshop is about visual storytelling in a new way. What story a participant wants to tell is up to them. The main purpose of telling a story in one week, whatever shape it takes, is meant to hone skills and give participants a new way to see the world, to re-see it, if you will. We will also concentrate on finding new approaches to stories and ideas that have been photographed repeatedly, to think outside the box on how we photograph these ideas. This is the most important thing you will take away from this workshop. Don't think of storytelling in the traditional way in terms of subject. We want to think outside the box.

We look at things every day but we don't always see them. When we focus our cameras on something, be it an object, idea, or issue we begin to see it for the first time, re-see it instead of just looking. In a world one billion photos are taken each day we suffer from photographic overload, a collective visual fatigue even among a vibrant array of venues and greater opportunities for sharing photos. The big challenge is to show people something they haven't seen before, a new approach to an old issue or idea that won't go away. These are the two big goals for this workshop.

Participants can come with ideas, or we will brainstorm about what interests you and what you hope to accomplish. We also have a list of subjects and contacts for stories you might work on. You may continue to work on projects already in progress, or produce a five-day series that would address some of the challenges you face in augmenting your storytelling abilities. The workshop will include 1:1 discussions about editing and

sequencing each day. There will also be in-class exercises in putting work together. Participants may bring a portfolio of work for review and discussion.

All visual approaches may be incorporated: documentary style, portrait style, or a more conceptual interpretive style. This is your chance to break out of what you think makes a good photograph or what is expected of you as a photographer, whether you are professional, student, or enthusiast. We will look at examples of contemporary photography and sometimes more personal approaches that have made storytelling more intriguing and liberated from traditional visual ideas. This is not a class for beginners.

WORKSHOP DESCRIPTION

The first day we will look at the work of a variety of photographers in both the documentary world and the art world whose styles you might want to apply this week to your own work. Participants should bring 10 to 15 images of their own which we will review as a class that first day. In these images, Maggie will look for how you shoot and to see what you find interesting so she can decide how to be of the most assistance to you during the week. We will discuss ideas and focus them. Focusing an idea is one of the hardest things to do and this will be a helpful lesson.

The remaining days will be spent shooting photos and coming to meet individually with Maggie to class to edit and discuss your progress and what

might come next. We will meet as a class in midweek to share how everyone is progressing. We will also discuss the business aspects of photography. If participants are working on longer term projects, please bring them for Maggie to review with you.

ABOUT MAGGIE STEBER



Maggie Steber is a documentary photographer known for her humanistic stories of people and cultures. She is a National Geographic Woman of Vision and has worked in 66 countries, producing cultural stories as well as significant work on Haiti, Native Americans, and the sciences of sleep and memory loss. She has photographed for 30 years in Haiti. Aperture published her monograph entitled DANCING ON FIRE: Photographs from Haiti. She also published work on her mother's dementia in Rite of Passage which was also made onto a multimedia project for MediaStorm.

Steber's photographs are included in many private and public collections including the Library of Congress. She was Assistant Managing Editor for Photography and Features at The Miami Herald from 1999-2003 and has served

as judge on many competition and grant panels including the Pulitzer Prize Committee for Photography for 2015, World Press Photo, the Alexia Grant, the Alicia Patterson Grant, Pictures of the Year, and the Getty-Instagram Grant.

She regularly teaches workshops at the World Press Photo Master Classes in Amsterdam, the Foundry Workshop, LOOK3 Photo Festival, Bursa Photo Festival in Turkey, and the Leica Akademie USA. Clients include National Geographic Magazine, The New York Times, Smithsonian, The New Yorker and many American and European publications

Honors include:

- Leica Medal of Excellence
- The Overseas Press Club's Rebbot Award for Best Reporting from Abroad
- Medal of Honor for her Contribution to Journalism from the Univ. of Missouri
- First Prize in World Press Photo
- First Prize in World Press Photo and Pictures of the Year
- The Ernst Haas Grant
- The Alicia Patterson Grant
- The Knight Foundation Grant

www.maggiesteber.com

WHO SHOULD ATTEND?

This class is for advanced and professional photographers.

REQUIREMENTS

Participants must own their own camera equipment, including laptop for digital shooters, a backup drive, memory stick and sufficient memory cards and batteries to shoot for an entire day. Film shooters must bring their own film since film is difficult and expensive to purchase in Oaxaca.

TERMS & CONDITIONS

To reserve space in this workshop, a \$500 per person deposit is required at the time of making the reservation. Deposits are due no later than 90 days prior to departure. Final payment is due no later than 60 days prior to departure unless indicated otherwise in the description of the tour or workshop. All payments must be made by credit card or wire transfer to Photo Xpeditions, LLC, and instructions for payments will be mailed upon confirmation of participation.

Photo Xpeditions reserves the right to cancel a reservation if full payment has not been received by 60 days prior to departure. For reservations made within 60 days of the departure date, full payment is required when the reservation is accepted. All cancellation notices must be received in writing and will become effective as of the date of the postmark. If you cancel 90 days or more prior to departure, a refund less an administrative fee equal to 50% of your deposit will be made. Per person charges for cancellations that occur less than 90 days prior to departure are as follows:

60–90 days prior to departure: 100% of your deposit amount;

45–60 days prior to departure: 50% of the expedition cost;

45 or fewer days prior to departure: 100% of the workshop cost.

PhotoXpeditions reserves the right of canceling the workshop at any time if the minimum amount of students required for the workshop is not reached. If a workshop needs to be cancelled for this reason, a full refund will be given to all participants.

If you need more information or have questions, give us a call or drop us an email, we will respond promptly.

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