



FINDING YOUR VISION: OAXACA, MEXICO 2018
WITH ALEX WEBB AND REBECCA NORRIS WEBB

This workshop will be about finding your own unique vision of the airy southern Mexico city of Oaxaca by using the camera to explore the region in a direct, spontaneous way. Open to both serious amateurs and professionals alike, from fine art photographers to documentary photographers, from college students to seasoned photographers, it is a workshop that will emphasize the development of your own personal way of seeing photographically. This workshop will also be about learning how to edit your work intuitively, and will include discussions about how to take your photography to the next level.

NOTE: This is a workshop for photographers who collaborate with the world, not for those who dramatically alter their photographs digitally.

DATES:
February 11-17, 2018

ACCOMMODATIONS: Parador de Alcala Hotel.

We have blocked rooms at Parador de Alcala Hotel, where Alex and Rebecca will stay. We strongly encourage students to stay in the same hotel. We have a special rate for the class that expires on Nov 10 so please make your reservation before that day.

For more information about special rates and how to make your reservation with the discount please email selmafernandezg@gmail.com.

WORKSHOP SCHEDULE IN BRIEF

This schedule is subject to change at any time.

—Sunday, Feb. 11: 7:30-8:30pm: Workshop Welcome and Oaxaca lecture; appetizers and beer/wine.

—Monday, Feb. 12: 9:30am-1pm portfolio reviews; presentations; 1-2: lunch; 2-3:30 presentations and editing exercise; 3:30-7pm photographing assignments.

Evening event: 7:30-8:30pm: Slant Rhymes: Photographs of Alex Webb and Rebecca Norris Webb followed by Q&A.

Optional Group Dinner: 8:30-10pm

—Tuesday, Feb. 13: 9:30am-10:00am: participants give edit to Mark; 10-1pm group edit, presentations; 1-2pm lunch; 2-3: presentations; 3-7pm photographing assignments

—Wed., Feb. 14: 9:30am-10:00am: participants give edit to Mark; 10-1pm group edit, presentations; 1-2pm lunch; 2-3:30: individual meetings; 3-7pm photographing assignments

—Thursday, Feb. 15: 9:30am-10:00am: participants give edit to Mark; 10-1pm group edit, presentations; 1-2pm lunch; 2-3:30: individual meetings; 3-7pm photographing assignments.

Optional Group dinner: 8-9:30pm

—Friday, Feb. 16: 9:30am-10:00am: participants give edit to Mark; 10-1pm group edit, presentations; 1-2pm lunch; 2-3:30: individual meetings; 3-7pm photographing assignments and pre-edit of final slide show.

—Sat., Feb. 17: 9:30am-10:00am: participants give edit to Mark; 10-1pm group edit, presentations; 1-2pm group lunch; 2-4pm final edit.

Evening Event: 8-8:30: Final Slide Show of Participants Photographs of the Week. 8:30-10pm: Final Group Dinner and Farewell.

MORE ABOUT THE SCHEDULE

There are two main components of this class: the spontaneous act of photographing and intuitive editing. The workshop will begin with Alex and Rebecca—a creative team who between the two of them have authored 18 books—who will critique each participant's past work as a starting off point for a larger discussion about various photographic issues. By that first afternoon, participants will be working on their first assignment, which they will choose themselves. It may be a specific street, family, or individual. It may be about a nearby village or lent celebrations in towns such as San Martin Tilcajete, Teotitlan del Valle and Zacchila, but it must be something that you're passionate enough to return to every day to photograph. We can facilitate connecting students with fixers for their individual needs if they require help with translation and access (for a reasonable fee).

For the rest of the workshop, we will meet in the mornings and critique as a group each student's ongoing work. Throughout the workshop, we will try to build a coherent set of images for each photographer that will begin to represent his or her photographic stance or attitude toward Oaxaca, Mexico. We will view this work as a group slideshow at the end of the workshop.

Besides photographing and editing each day, there will also be print and book demonstrations, and an editing exercise. We will touch on a variety of topics, including the process of photographing spontaneously and intuitively; how to photograph in cultures other than one's own; the relationship between images (such as the sequencing and juxtaposition of photographs); how to edit photographs intuitively; an introduction on being on press with a book; how to work with a designer on a book; the practical realities of the magazine and art worlds; the emotional and psychological implications of working in color vs. black and white; the difference between images in a book and

images on the wall; and how long-term projects can evolve into books and exhibitions.

WHAT TO BRING THE FIRST DAY

The first day we would like all participants to bring about 30 PRINTS (NOT digital files*), representing the work that they feel best represents who they are as photographers. We are interested in each participant's individual vision, rather than whether he or she can work professionally or not. So bring a personal project or projects—the work that represents your passions, your obsessions—not a set of portraits or editorial pictures done simply to satisfy an editor or art director.

*IMPORTANT: Please bring PRINTS for the first day, NOT digital files. For the first reviews, we find that working with prints has huge benefits. The prints do not have to be fine prints: they can be cheap 4x6-inch machine prints, inkjet prints, etc. — just prints that enable us to see the image.

ADDITIONAL INFORMATION FOR THE WORKSHOP

Since we'll be working digitally, everyone must bring a memory stick or a portable hard drive to class each morning, so all work can be downloaded into a single workshop computer attached to a digital projector. (We do not have time to shut down the projector and hook up individual laptops.) We need to be able to see work (from the previous day) at the beginning of the class everyday. Only on the last day of the workshop, we will need photographers to bring their laptops to class. You should also have some sort of editing software on your laptop, such as Bridge or Lightroom.

A FINAL NOTE: BRING QUESTIONS

And please bring lots of questions to the workshop. The ultimate direction of the workshop will be influenced by the kinds of questions that you pose.

TO BE CONSIDERED FOR THE WORKSHOP

Please email 10jpgs (72dpi; 1080 inches longest side) that represent who you are as a photographer, or direct us to a series or two on your website. If you work in a series, please include a selection from one or two personal projects — the work that represents your passions, your obsessions. (We aren't interested in photographs done simply to satisfy an editor or art director or client.) Also include a short description of why you'd like to take this workshop (no more than 150 words in a word doc), and a short bio (no more than 100 words as a word doc). Please email your application to Alex and Rebecca at the following email: webbnorriswebb@gmail.com

ABOUT ALEX WEBB



Alex Webb has published 16 books, including a survey book of 30 years of color work, *The Suffering of Light*. He's exhibited at museums worldwide including the Whitney Museum of American Art, NY, the High Museum of Art, Atlanta, and the Museum of Fine Arts, Boston. A Magnum Photos member since 1979, his work has appeared in the *New York Times Magazine*, *National Geographic*, and other publications. He has received numerous awards including a Guggenheim Fellowship in 2007. Work from his most recent book, *La Calle*, will be exhibited in four museums in Mexico beginning in 2018. He's been teaching photographic workshops with Rebecca for some 20 years on six continents.



Originally a poet, Rebecca Norris Webb, often interweaves her text and photographs in her six books, most notably with her monograph, *My Dakota* (2nd ed, Radius, 2017)—an elegy for her brother who died unexpectedly—with a solo exhibition of the work at The Cleveland Museum of Art in 2015. Her work has appeared in *The New Yorker*, *The New York Times Magazine*, *Le Monde*, among other publications, and is in the collections of the Museum of Fine Arts, Boston, Cleveland Museum of Art, and George Eastman Museum, Rochester, NY. Her sixth book, *Slant Rhymes* (*Rimas de reajo*, Spanish ed.), a collaboration with Alex, was released in 2017. The couple's popular Aperture workshop book, *Alex Webb and Rebecca Norris Webb on Street Photography and the Poetic Image*, is in its 3rd printing.

LINKS

Alex and Rebecca's website: <http://www.webbnorriswebb.co>

Alex and Rebecca's Instagram: https://www.instagram.com/webb_norriswebb/

Alex and Rebecca's "Two Looks" blog: <http://webbnorriswebb.wordpress.com/>

Rebecca's Facebook: <https://www.facebook.com/rebecca.n.webb.9>

Alex's Facebook: <https://www.facebook.com/Alex-Webb-91403435348/>

Alex Webb on *New York Times Lens Blog*: <http://lens.blogs.nytimes.com/2013/01/08/alex-webb-rendering-a-complex-world-in-color-and-black-and-white/>

Slant Rhymes: Alex Webb and Rebecca Norris Webb on "Memory City," interview with Teju Cole, now the photography critic for the *New York Times Magazine*: <http://www.newyorker.com/culture/photo-booth/slant-rhymes-alex-webb-rebecca-norris-webb-memory-city>

Rebecca Norris Webb on *New York Times Lens Blog*: <http://lens.blogs.nytimes.com/2012/06/21/grieving-a-loss-with-prairie-and-poetry/>

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

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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