

SJF²

Festival
Internacional
de Fotografia

7th to 10th April 2016

CRISTINA DE MIDDEL

Curator

Ladies and Gentlemen

Being a feminist is not fashionable anymore. None of the Spring-Summer 2016 collections include it amongst the trends to follow. And it is especially out of fashion if you are a woman, so I will not confess that I consider myself one of them here. After all, it is about gender that I should be talking anyway, the theme of SAN JOSE FOTO 2016.

We have – “We” meaning the vast majority of people that I met physically or virtually at some point – the luck of being born and raised in a time of change that allows us to even compare attitudes and opinions that belong to different centuries. My grandmother, who is almost one hundred years old lives in perpetual astonishment at what surrounds her and at the changes of the moral standards. My nephews, most of them under 13 years old, move naturally between boys who are girls, girls who are boys, pink for boys, blue for girls and eyebrows plucked for everyone. Without batting an eye.

Some may feel dizzy when seeing the progress on the issue of gender that is visible in most of the developed countries, and yet I still feel there is a lot to be done, so much to understand and finally, so much that still needs to be changed. Although not equally around the world there is more and more examples of both, Institutions and Medicine, being able to break the rules and the boundaries in order to provide solutions to the fast evolving society with medical breakthroughs that go from deciding

the sex before birth to modifying it once born. But the truth is that what has been walked, has been done stumbling. What is the point of blending genders if there is still so much inequality between them? Couldn't this new new trendy passion for androgynia be a desperate strategy to implement a system of average to compensate an equation that is too difficult to solve?

I know I started saying my intention was far from making a feminist discourse, again, because it is not fashionable, but to explain my curatorial proposal for SAN JOSE FOTO 2106, I need to put things in context.

The context is that I am a woman and I am in a position of power because I am the curator. I have been given the power to decide what photographic visions best explain my understanding of gender issues. And from that position of power, I decided to give the microphone to men, convinced that if any progress has to occur, it has to come from them. I'll avoid the statistics about the percentage of women in positions of power in the various fields of finance, politics or culture because I know they fall into an empty bag, and that statistics alone do not produce any change, but they are behind my motivations and my decision to do let them talk about women.

For the same reason that I resist (unsuccessfully, I confess, at this point) to adopt a feminist discourse, I have decided to ignore point of view of women. Aware as I am that the change, which slowly but

surely is occurring, is almost always marked by a change in the mentality of men, it seems to make sense to focus on these 6 men approaches that offer, in my opinion, a rather optimistic panorama or at least, a panorama that does not accentuate the problem.

Let's face it: women photographers are almost invisible and women photographed are most of the time semi-nude. This relation between woman and photography produces images that go from a woman's back with the shape of a violin to some glossy red swimsuit in a calendar in the walls of a mechanic's garage. It includes most of the advertising industry (regardless of the product that it is trying to sell) and reaches the mysterious case of an archive belonging to a housekeeper, who to everyone's surprise was an excellent photographer (or, depending how you see it, the boring case of an excellent photographer who had to work as a housekeeper).

The selection of authors I am including in SAN JOSE FOTO 2016, turns the whole proposal into a game that should help the audience to better understand who is the woman photographer and how women are photographed. It is indeed a game for men that leaves women out of the conversation, but a game that reveals hours of listening, understanding and reflection from them. In my opinion, just what is needed to change things.

Superstition, fashion, tradition, stereotypes and language, are all areas in which women always come with an asterisk. Witch woman, burned at the stake, imprisoned (Eric Gyamfi), woman consumer and slave of the shapes and colors (Bruno Morais), muse and beauty canon (Pachi Santiago), primal woman, powerful (Patrick Willocq), woman father, hardworking (Nicolas Wormull) and the absence

of gender for the cancellation of forces, the androgynous project of a man (Guillermo Giansanti) commissioned to get into the skin of a woman to tell his intimacies.

All of the women portrayed are contemporary and real. All of the men who portrayed them are luckily for our cause as contemporary as real.



Cristina de Middel

Cristina de Middel is a photographer whose work investigates photography's ambiguous relationship to truth. Blending documentary and conceptual photographic practices, she plays with reconstructions and archetypes that blur the border between reality and fiction. After a successful career as a photojournalist, de Middel stepped outside of the photojournalistic gaze.

She then produced the critically acclaimed series *The Afronauts* in 2012, which explored the history of a failed space program in Zambia in the 1960s through staged reenactments of obscure narratives. De Middel's work shows that fiction can serve as the subject of photography just as well as facts can, highlighting that our expectation that photography must always make reference to reality is flawed.

De Middel has exhibited extensively internationally and has received numerous awards and nominations, including PhotoFolio Arles 2012, the Deutsche Börse Prize, POPCAP' 13, and the Infinity Award from the International Center of Photography in New York. De Middel lives and works in Mexico.

The background is a solid light yellow. On the left side, there are several overlapping yellow geometric shapes. A large, irregular polygonal shape starts from the top left and extends towards the center. Below it, there's a smaller, more angular yellow shape. At the bottom, there's a small yellow triangle pointing upwards.

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PALETA

Bruno Moraes

Project

I always had difficulty to understand the theory of colors. For some reason I could not explain, the Art School did not seem to contemplate something that stayed both explicit and hidden. The objectivity with which the experts have attempted to harmonize the colors, seems to have no place in our reality. The reinvention of daily life and the everyday improvisation become more interesting for me than the combinations resulting from theories. Women dress and combine their clothes based on what they like and can. The bodies, supporters of the fashion industry and used by propaganda, are presented to us without any subjectivity or individuality. However, in the real world of the streets, women are the ones who rebuild this relationship. As architects of a reconstruction full of subjectivity, they reveal a world of combinations that, when viewed under a loving look, help us better understand this profound universe called Latin America.

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Author

Bruno Morais is a photographer, member of Pandilla Collective and Imagens do Povo Agency. Graduated in Physical Education at the Federal University of Rio de Janeiro.

He attended the following workshops: Training for educators in popular photography (2010), School of Popular Photographers (2012), and Photography, art and market (2013) at the Observatorio de Favelas, as well as Photography and Staging; and Analog photography at the School of Visual Arts of Parque Lage. Besides his authorial production he dedicates to educational photography interventions. Together with Pandilla Collective, he has exhibited his work at the ECO Vitruvian Gallery, Gallery 535 at Observatorio de Favela, the Federal Justice Cultural Center, FB Gallery in New York and the National History Museum of Rio de Janeiro.















THE OLD LADIES OF GAMBAGA

Eric Gyamfi

Project

A woman from the camp recounts: “My brother-in-law’s son got very ill and I was accused. According to the little boy, he saw me giving him “koose”(a popular beans cake usually taken with porridge) in his dream. I was given a week ultimatum to heal the boy or face the consequences. I tried to convince them of my innocence. One midnight after the week had passed; I was dragged into a nearby bush by my brother in law, my husband, and a host of other men from our house and asked to show them herbs that could break my spell on the little boy. According to them, a local fetish had told them I could show them particular herbs to break the spell. In my confusion I begged, pleaded but they wouldn’t listen. Suddenly they produced canes from nowhere and started beating me, my husband inclusive. I passed out and woke up the following day naked in the middle of the bush covered in leaves and “pito”. I had to run away”

This is one of the terrible stories you hear from the inhabitants of this camp.

Gambaga, previous capital of the northern region is one of the towns in the East Mamprusi district in the northern region of Ghana. It is this camp that hosts the infamous witches’ camp which is monitored by the chief, Yahaya Wuni. It was established about 200 years ago. Currently has a population of 130 women “(witches)”.

The youngest woman is 17 and the eldest woman has more than 90 years old.

When one woman is accused of witchcraft wherever they find themselves (particularly in the northern part of Ghana), they go and get her to take her to the chief in charge of the camp, who then proceeds to perform a ritual to ascertain as to whether the accused is guilty or innocent of the charges being brought against her. It is quite interesting to note that there are no male witches/wizards at the camp. Popular explanations ranging from “men use witchcraft for good”, “male wizards do not eat babies”, “men use witchcraft for the art of war/ fight”, etc.

Author

Eric Gyamfi was born in Ghana, West Africa. Currently living and working in Ghana, his work consists predominantly in self-portraits, usually shot in monochrome. His series of portraits reflect on his country’s constant transition to modernity in the light of its traditions and customs, and the people caught in there, with a focus on minorities (women and children) and sexual identity.











WORK IN PROGRESS

Guillermo Giansanti

Project

Uruguay is the country with more deaths as consequence of gender violence in the world in proportion to its population. Together with El Salvador, a country that in 2012 was listed by the UN as “the most violent in the world” when talking of physical or psychological violence exerted on a woman by a man. Because of this issue that affects Uruguay, considering that the festival is actively talking to the local population, and that the photos will be displayed on the street, I felt with the obligation to produce a work on gender violence. I want to position myself on the periphery of the problem. A kind of cause/consequence of the violent act. These are direct images that confront the viewer and at the same time contain multiple interpretations.

I am developing a series of images that not only represent the initial idea of impersonating a woman but also reveal my understanding about the female figure, and how (for me) women feel in a machist society. I try to speak as a woman and at the same time I try to confront with the look of man who is trying to leave behind this intravenous machismo.

Author

(Montevideo, 1984) From Uruguay, lives in Rio de Janeiro since 2008. Between 2014 and 2015 he attended the Latin American Master on Contemporary Photography at Centro de la Imagen, in Lima, Peru, directed by Alejandro Castellote. He was nominated for the 2015 Joop Swart Masterclass. He participated in exhibitions in Argentina, Brazil, Italy, Peru, Uruguay and Venezuela.

guillermogiansanti.net







CHOCOLATE ON MY JEANS

Nicolas Wormull

Project

I am, as I like to call it a “home dad”, I cook, I change diapers, I wipe snotty noses, I prepare my children’s school lunch. This is a very uncommon situation for a Latin-American man and therefor I’m recording my everyday life by posting one photo a day on my blog during the period of one year.

My everyday life is a testimony to the loneliness that comes with raising kids on your own, the boring routines and the stress. But also to the magic and the love for the most amazing people I will ever meet.

Author

Nicolás Wormull (1977) born in Santiago, Chile but grew up in Sweden where he was formed as a photographer. Currently he lives in Chile where he works as a freelance photographer.

“In my photography I often explore the concept of the family, the nostalgia of the past, close relationships, encounters with and the sense of (lack of) belonging. I have always been strongly influenced by my personal history and my family is a theme that I keep coming back to, just as the need to explore the duality of having grown up in two different worlds.”



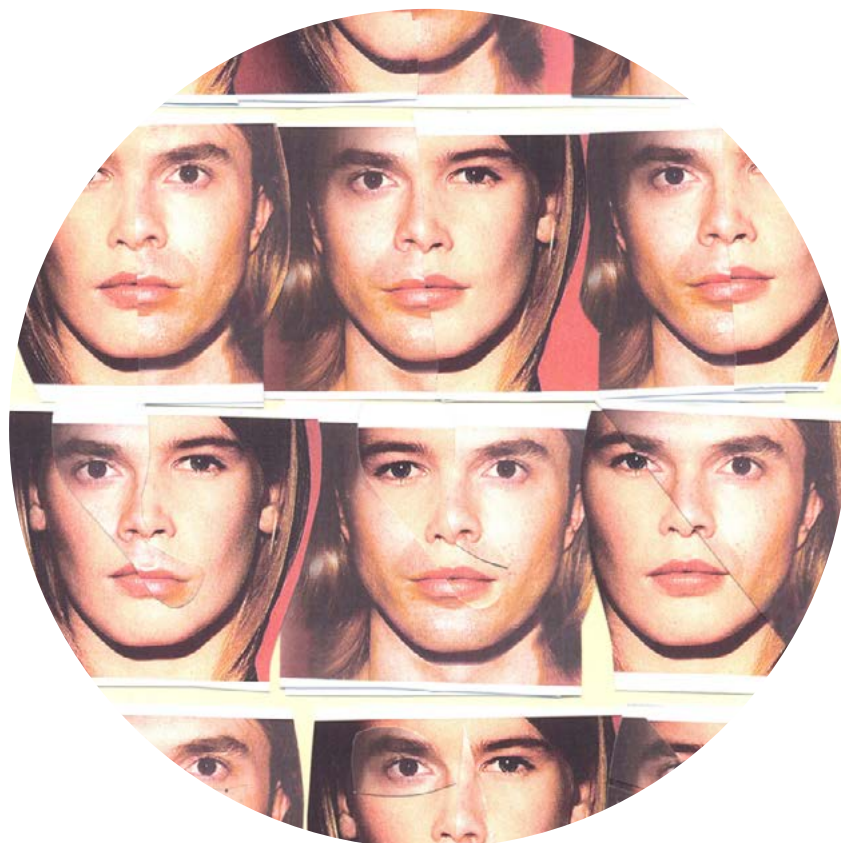












COPYING CLAUDIA PROJECT

Pachi Santiago

Project

In “Copying Claudia” I become a hybrid being that through photos and videos plays living the life and career of Claudia Schiffer. Sometimes supplanting her, others searching for her and others copying her through an aesthetic relationship that wanders between admiration, obsession, humor, and dreams.

The project is a “work in progress” I have been doing for more than four years, where the initial idea is to reflect, from an ironic point of view, on the imposition of icons and the longing to reach them. Pop culture and the world of ego are the foundations on which I develop this discourse (which is basically much more personal) about identity and self-improvement through which I build my own character copying this muse with whom I grew up. The identification with it is so deep that gender barriers are diluted, becoming an ambiguous transformation, as something that is given by a man imitating a woman, but who does not lose his masculine scent. I keep being myself. The important thing for me is the fact that we are all unique and we are constructed from the things that have inspired us since childhood.

So many years immersed in the project have helped me to perform an exercise of honesty and creative involvement, taking to obsession every detail in

what for me has led to a creative catharsis and where I finally developed an exercise on my own life: my self-portrait.

Everything that makes us different can make us unique. If we convert that supposed oddity in a rough diamond on which to build an identity or a dream, we will be free. Because despite of what we are often imposed by groups and society, we are all unique and singular. When putting next to Claudia Schiffer I want to feel in some way that it doesn't matter how small we are or how many defects we have. Why not dreaming of who we want to be? Everything is at our fingertips

Author

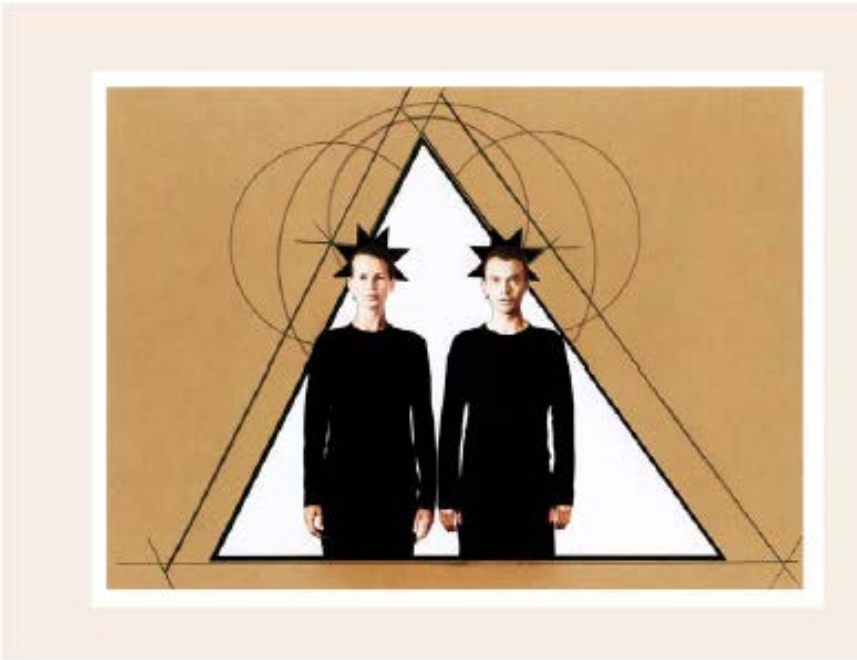
Bachelor of Fine Arts from the University of Salamanca in 2004. He has done various jobs regarding photography, illustration and video art.

In 2011 he exhibited for the first time "Copying Claudia" project at PhotoEspaña, being awarded first prize by EFTI Master, Madrid. After four years of study and obsession keeping in secret the second part of the project, it is now that he has begun to reveal new images presenting them in different parts of the world. It has been selected in the Espacio Fundación Telefónica in Madrid during the festival PHotoEspaña 2014 as one of the most promising projects into the artistic hybridization in Spain. His work has also been in the Círculo de Bellas Arte in Madrid, in the photography fair JAAL Photo, as guest artist by EFTI, at the Sala Amadis of the Injuve Institute, in the cycle of video art La Neomudejar and hall of exhibitions of EFTI Unonueve. Besides giving various conferences about the project in the city of Madrid in June, Pachi Santiago participated as a guest artist in the cycles of video art "Pop Up Kino" and "Under the subway art night" that were projected simultaneously in galleries in Berlin and New York. And in July he has been invited by the Cultural Center of Monterrey in Mexico to give a master class and present his project

Copying Claudia, showing for the first time more than 30 new images in a multidisciplinary exhibition with photography and video art pieces that they were projected in the halls of the city.

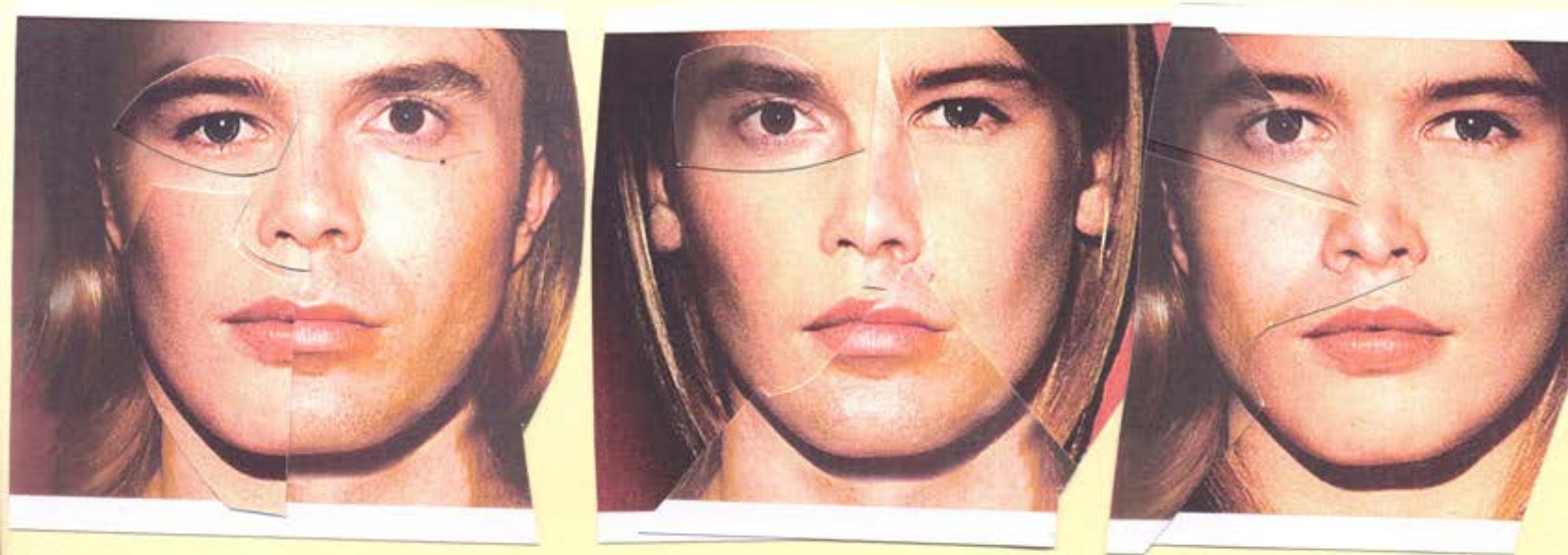
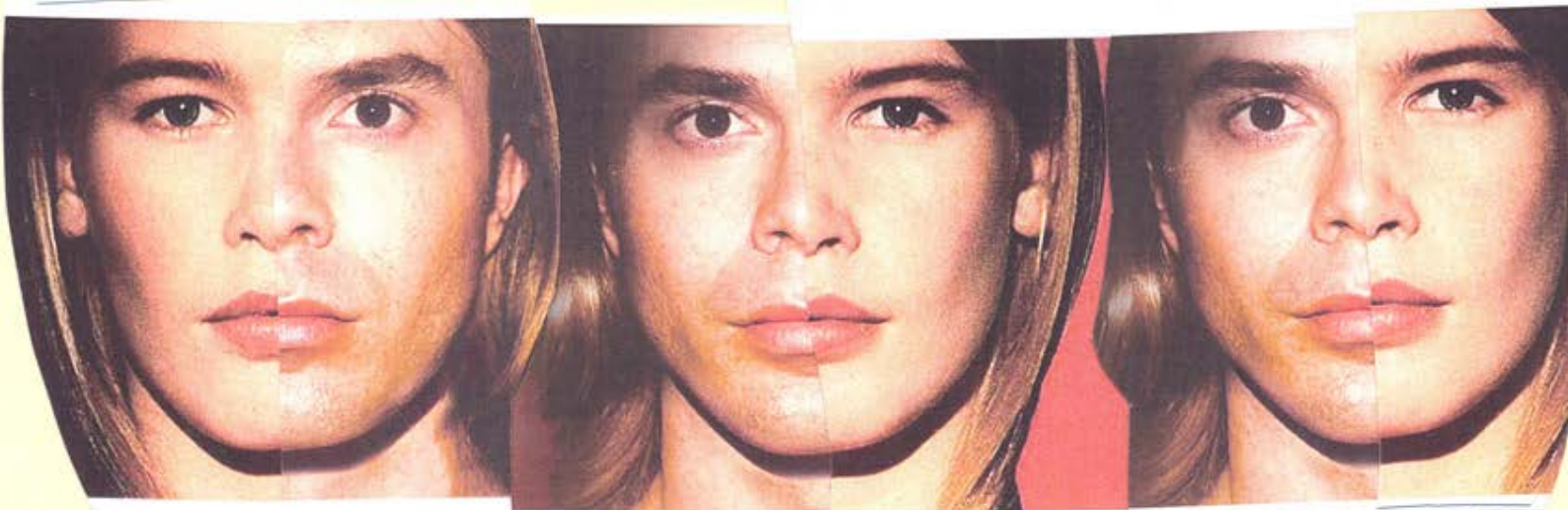
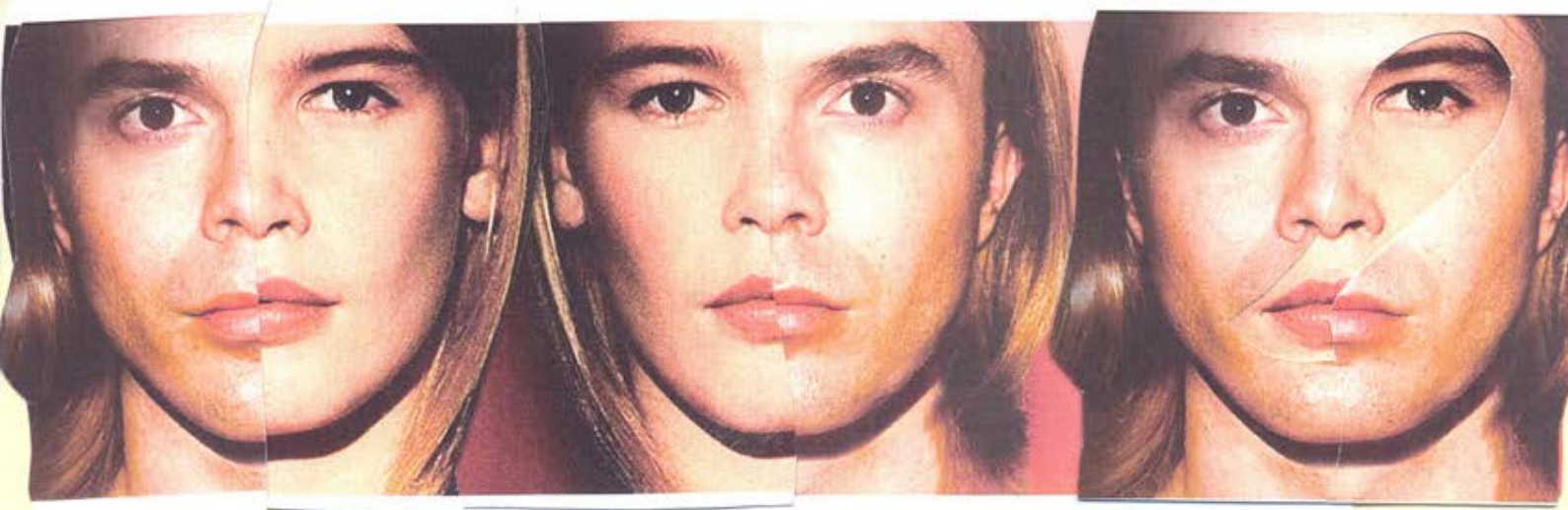
Several media have promoted Claudia Copying through interviews and reports. Among others, the Alaska program in Televisión Española, cultural informative of 24horas de TVE Channel, the news of Antena 3 TV, the newspaper La Razon, S Moda from El Pais, Neo2, Tendencias Mag, Marie Claire, Glamour, El Nacional from Venezuela or Beautiful Savage Mag from Brooklyn.













THE SUPER WALES

Patrick Willocq

Project

Through this project I wanted to transform today's reality to help understand the beauty and difficulty of secluded first time pygmy mothers in Democratic Republic of Congo. It is a visual projection of what the Ekonda Walé motherhood ritual could become as it continues to resist and embrace pressure of modern life.

Democratic Republic of Congo in 2050. The country has peacefully developed in a sustainable way, including remote villages. Deep in Ekonda territory, the walé initiation ritual has modernized yet preserved its authenticity. With the ultimate power to give birth, first time mothers have always been celebrated supermums. Today Pygmies regard them as superwalés, having embraced and appropriated the now globally pervasive superhero culture. Highly respected by society, superwalés are more than ever honored as queens. But despite all of their prestige and powers, they still experience seclusion very differently.

Redwalé is fulfilled. Her loving husband stood by her and provided for her.

Alone and disillusioned, Blackwalé struggles to see an end to her seclusion.

Goldwalé sees hope now that a suitor is helping her to take back control of her destiny. Sooner or later, superwalés will fortunately all come out of seclusion. On that day and as they have always done, they proudly flaunt the luxurious content of their suitcase (accumulated by their husband or suitor) to celebrate their return to society. Not far away, the red spirits of ancestors welcome a newly born and his supermum. Long live the Wales.

Author

Born in 1969 in Strasbourg, France

Lives and works in Hong Kong and Kinshasa.

Patrick Willocq is a self-taught photographer for 25 years. He has lived 34 years outside France, including 7 years in DR Congo. In 2012, and following a trip back to the Congo, Patrick decides to devote himself entirely to photography (he was working for multinationals in Asia Pacific for over 20 years). Through his work he wants to offer a different image of the Congo and Africa in general, and go beyond images of war which media tend to focus on. The series *On the road from Bikoro to Bokonda*, won the 2012 AFD best photo project Award and exhibited in over 10 international festivals including Paris Photo 2012 (Finalist SFR Competition) and Photo Off (Paris) 2013. Other photographic works include *The 4 Seasons in Shanghai*, exhibited at the European Festival of Nude Photography in Arles, *Walé O Konga I*, exhibited at Portrait(s) (Vichy). With *I am Walé* *Respect Me* and *Forever Walé*, respectively produced in 2013 and 2014, a series about an initiation ritual among Ekonda pygmies, Patrick Willocq has been selected to form part of the British Journal of Photography « the Ones to watch in 2014 ». He

is a finalist of the LensCulture Exposure Awards 2013, finalist of Leica Oskar Barnack Award 2014 and Renaissance Photography Prize 2014, Winner of La Bourse du Talent Portrait 2014, POPCAP 14 and nominated to the prestigious Arles Discovery Award 2014. Patrick has recently been awarded the Grandprix Fotofestiwal 2015 Łódź in Poland.

The *Superwalés* is Patrick's latest project in DR Congo produced in 2015.

patrickwillocq.com











The background is a solid light yellow. On the left side, there are several overlapping yellow geometric shapes. A large, irregular polygon occupies the upper-left and middle-left areas. Below it, towards the bottom center, is a smaller, more complex shape with multiple vertices. In the bottom right corner, there is a small, simple yellow triangle pointing upwards.

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AWARD

International Photography Award

The International festival of photography SAN JOSE FOTO presents its second Photography Award on the theme "Gender".

Who can participate?

Both professional and amateur photographers of any nationality, aged 18 years old or more.

Theme: Projects must focus on the concept of "Gender".

Deadline: 12pm (GMT-3) March 14th, 2016.

Submission:

Participants must submit a photography series, maximum 20 images in digital format, JPG, long side 1600 px. With title and a short descriptive text on the project. Proof of payment of registration must be attached.

The projects must be sent in a Zip file to sanjosefoto.uy@gmail.com with the subject: 2° CONCURSO INTERNACIONAL DE FOTOGRAFÍA SAN JOSÉ FOTO

Cost:

The subscription fee is USD 20, and must be paid via

Paypal at: sanjosefoto.uy@gmail.com

Prize:

The jury, composed of members chosen by the Festival, will make a selection based on all the projects received. The selected works will be published on the festival's website and projected during SAN JOSE FOTO 2016. Among the finalists an absolute winner will be awarded USD 1,500.

The project will be published in different media and exhibited during the next edition of SAN JOSE FOTO. There is a second prize of USD 500. The jury will be free to choose an unlimited number of shortlisted projects.

*The authors give exclusive rights for the publication and diffusion of the winning and finalist images. As well as for the promotional use of the festival and the competition in future editions. The winner and finalists accept the free reproduction of their images in the mass media in order to give visibility to the results of the award. Participation implies full acceptance of the contest rules.

SAN JOSÉ FOTO 2016

PHOTOGRAPHY AWARD

The International festival of
photography SAN JOSE FOTO
presents its second Photography
Award on the theme "Gender".

Deadline March 14th, 2016.



www.sanjosefoto.uy
sanjosefoto.uy@gmail.com

GRANT

The International Photography Festival SAN JOSE FOTO gives its second grant for the development of a photographic project in Uruguay.

Who can participate?

All photographers of any nationality, aged 18 years or more.

Requirements

The project must be carried out within the territory of Uruguay in a period of 12 months. It must be unpublished, it can be a work in progress.

The theme will be free with the only requirement that is has to be developed in Uruguay.

Deadline:

12pm (GMT-3) March 14th, 2016.

Submission:

Participants must submit a photography series, maximum 20 images in digital format, JPG, long side 1600 px. With title and a short descriptive text on the project.

The projects must be sent in a Zip file to sanjosefoto.uy@gmail.com with the subject: BECA SAN JOSE FOTO

Biography:

Not less than 500 characters and no more than 1000, summarize experience and career goals as a

photographer. Relevant information that should be included: place and year of birth; current occupation and residence; professional activity in the fields of image, art or communication; awards, scholarships and grants; solo and group exhibitions, and publications; other activities that may be relevant to the project.

Project summary:

Include title and description of the proposal detailing structure development.

Jury and Prize:

The jury, composed of members nominated by the Festival will select a winner who will receive a single prize of USD 1000 to be delivered in two parts (50% at the beginning of the project and the rest when the project is completed). The winner will also have monthly monitoring and tutoring during the development of the grant. The project will be exhibited in SAN JOSE FOTO 2018.

* The authors give exclusive rights to the publication and circulation of the winning images as well as for promotional use of the Festival and scholarship in future editions. The winner agrees to the free reproduction of his/her images in the mass media in order to give visibility to the results of the scholarship. Participation implies total acceptance of the bases.



**BECA
SAN**

Segunda Beca para el desarrollo
de un proyecto fotográfico en la
República Oriental del Uruguay.

**JOSÉ
FOTO**

Fecha límite 14
de marzo de 2016

www.sanjosefoto.uy
sanjosefoto.uy@gmail.com





OPEN CALL UY

Open Call Uruguay San José Foto

El Festival internacional de fotografía SAN JOSÉ FOTO presenta su convocatoria para la exposición de fotografía uruguaya contemporánea a presentarse en la segunda edición de SAN JOSÉ FOTO. PREMIO RESIDENCIA EFTI, Centro Internacional de Fotografía y Cine

¿Quién puede participar?

Podrán participar todos los fotógrafos tanto profesionales como aficionados, de nacionalidad uruguaya, o residentes en el territorio nacional, mayores de 18 años.

Temática: La temática será libre.

Fecha límite de participación:

Hasta las 12pm (GMT-3) del día 14 de Marzo de 2016.

Presentación:

Los participantes deberán presentar una serie fotográfica, máximo 20 imágenes, en formato digital, JPG, lado mayor de 1600 px. Con título y un breve texto descriptivo acerca del proyecto.

Deberán enviarse en un archivo Zip al correo: sanjosefoto.uy@gmail.com detallando en el asunto OPEN CALL UY SAN JOSÉ FOTO

Costo:

La suscripción será gratuita

Premio:

El jurado realizará una selección en base a todos los proyectos recibidos. Los trabajos seleccionados serán publicados en la web del festival y expuestos durante SAN JOSÉ FOTO 2016.

Un ganador absoluto recibirá una Residencia en EFTI, Centro Internacional de Fotografía y Cine, España (gastos incluidos). Los gastos incluyen 15 días de alojamiento, más un bono libre de formación en EFTI valorado en 3000 euros. Dicho bono puede ser canjeable por cualquier curso, taller o Máster de EFTI.

*Los autores ceden los derechos exclusivamente para la publicación y difusión de las imágenes premiadas y finalistas, así como para el uso promocional del festival y del concurso en próximas ediciones. El ganador y los finalistas aceptan la reproducción gratuita de sus imágenes en medios de comunicación masiva con el objetivo de difundir los resultados del premio. La participación implica la total aceptación de las bases del concurso.

Fundada en 1987, EFTI se ha convertido en uno de los centros de referencia internacional en la vanguardia fotográfica. Su permanente innovación les permite mantener una visión de escuela abierta y adaptada a las cambiantes necesidades y perfiles de alumnos.

EFTI promueve el autodesarrollo, el pensamiento crítico, la investigación rigurosa y la creatividad.

© Catalina Martínez

SAN JOSÉ FOTO 2016

OPEN CALL UY

Convocatoria para la exposición
de fotografía uruguaya
contemporánea

Fecha límite
14 de Marzo
2016

[cdF] CENTRO DE FOTOGRAFÍA DE MONTEVIDEO efti CENTRO INTERNACIONAL DE FOTOGRAFÍA Y CINE

www.sanjoefoto.uy
sanjoefoto.uy@gmail.com



FREE PORTFOLIO REVIEW

Open Call San José portfolio review

SAN JOSE FOTO International Photography Festival invites photographers to participate of its Free Portfolio Review to be held during the festival.

Who can participate?

Both professional and amateur photographers of any nationality, aged 18 years old or more.

Deadline:

12pm (GMT-3) March 14th, 2016.

Submission:

Participants must submit a photography series, maximum 20 images in digital format, JPG, long side 1600 px. With title and a short descriptive text on the project.

The projects must be sent in a Zip file to sanjoosefoto.uy@gmail.com with the subject: FREE PORTFOLIO REVIEW SAN JOSÉ FOTO

The selected photographers will be announced on March 28th. Attendance must be confirmed via email.

PRIZE 3000 USD Made possible by National Geographic Society

SAN JOSÉ FOTO 2016


@ Katie Orlinsky

PORTFOLIO REVIEWS

www.san Josefphoto.uy
san Josefphoto.uy@gmail.com


Deadline
March 14th,
2016.

Prize
3000 USD



NATIONAL
GEOGRAPHIC

SJF

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EXHIBITIONS

Muestra Principal

OPEN CALL UY

Isla

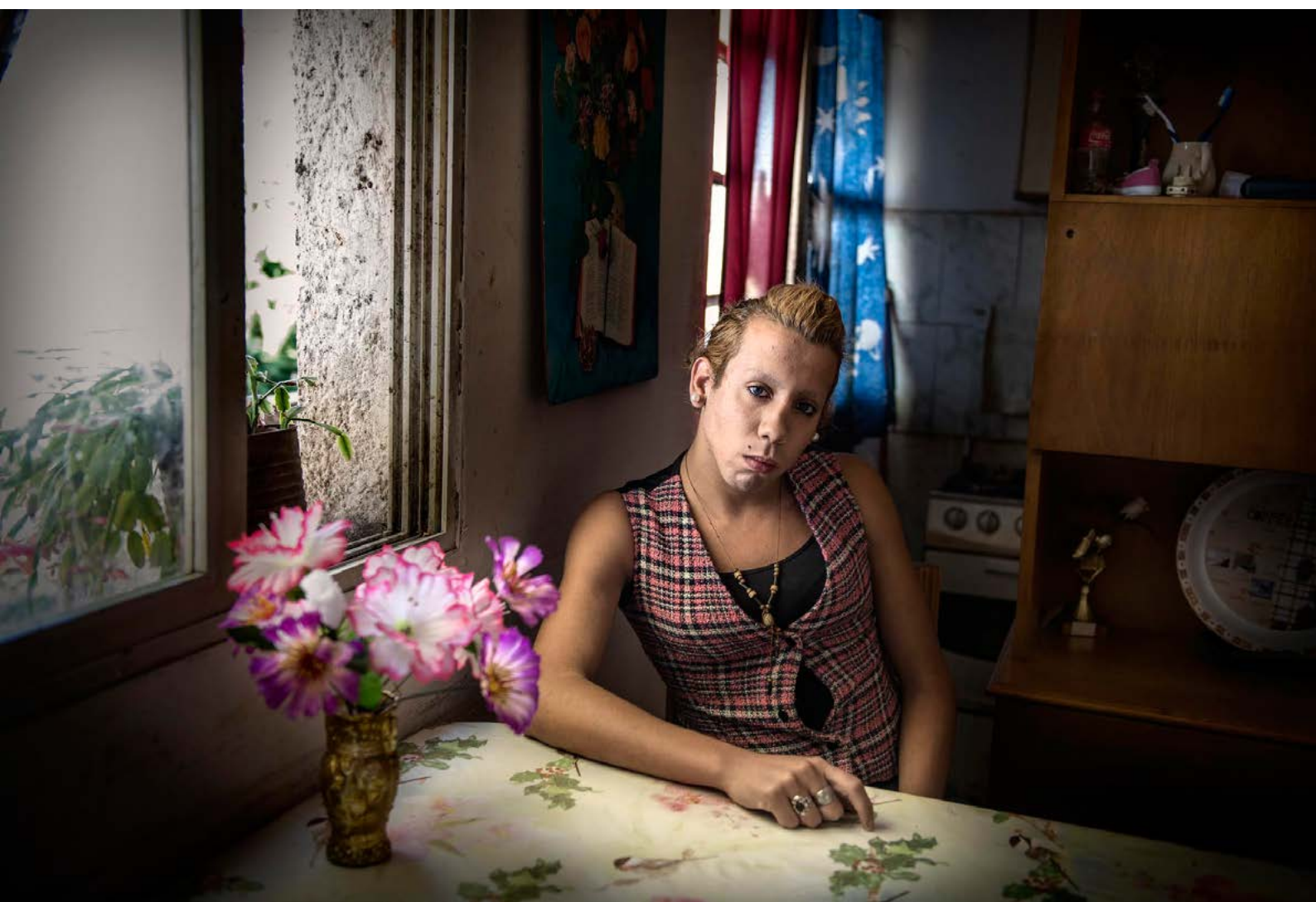
Hydra

Cuidame que yo te cuidaré

#EverydayLatinAmerica



© Karina Juarez



© Susette Kok



ISLAND

Ignacio Iturriz

(2014 Grant Winner)

Project

As it should be ...

In Uruguay, a country located south of the American continent, the reasons that lead to a continued migration from the countryside to the city are the same as those reflected in the other countries of the region. The lack of job opportunities and economic resources, are what mainly has forced people, mostly young, to immigrate from rural to urban areas in search of a more prosperous future. Over time this has contributed to detract from the value of work in rural areas. That which was passed down from generation to generation, from father to son, has stopped, thus breaking the chain of knowledge and work-related family ties. Today 95% of Uruguayans live in the city leaving just 5% of people living in the country, consisting of mostly of seniors.

These people, who do not migrate, live every day with the idea of a permanent farewell. Young people leave, never to return, and they are left behind as the only witnesses of abandonment and the devastation of their own places. Nothing is as before, and this present announces what the future will inevitably be like. Thus, they are living alone, with their households unarmed, living in places that are destined to be forgotten, where their company is loneliness. Facing old age and the end of life in rural areas.

Author

Ignacio Iturrioz born in Montevideo (Uruguay) in 1978. He began studying photography in 1998 taking the workshop of Hector Borgunder. He expanded and developed his knowledge in the field of visual arts and communication studying at the National School of Fine Arts as well as a BA in Communication Sciences at the University of the Republic. During 2004 and 2005 he is part of the photography staff at the newspaper La República. In 2007 he enters the photography Roberto Schettini's workshop Ojonuevo, under his mentorship begins to investigate the language of author photography.

From 2008 he begins to travel to rural areas of Uruguay in search of material for his activity. The result of these first trips is the work entitled "Life is too short". In 2009 this work received the award for exhibiting at the Center of Photography in Montevideo (CDF), and the prize promoted by the same institution to publish the material in an authorial book. In 2010 he received the second prize in the competition of Photojournalism New Holland on "Country", composed by the countries of Argentina, Brazil, Uruguay and Paraguay. In 2011 he participates in the collective exhibition organized by New Holland, visiting different cities in the four countries. In 2012 his series "Workers" was awarded in the Cooperativismo contest, sponsored by the Foundation FUCAC to mark the International Year of Cooperatives. In 2013 he won the scholarship at the international photography festival, San Jose FOTO, for his project "We are here". In 2014 he was invited to participate as guest documentarist at the Museum of Contemporary Art in Montevideo (MACMO), making the project "A Corner". In 2015 he was invited to exhibit at the annual exhibition of the WCM-OPEN group in Heidenheim (Germany). As a freelance photographer he has worked for various international media, including: Amnesty International (Sweden), Göteborgs Posten (Sweden) Anfibia magazine (Argentina), Lento magazine (Uruguay), and the weekly Brecha (Uruguay).





WORKSHOPS

Claudi Carreras

Contemporary Photographic Projects and new
expositive formats

Prime Collective

Project Development and Funding Lab

Yolanda Dominguez

Image and social transformation

Vibrant

Photobook Self-publishing

Victor Caivano

Photojournalism, where are we, and where we are going?

Tali Kimelman– Sebastian Bar

Postproduction in the creation of images

Sur Estudio

The giant camera





@ Claudi Carreras – Proyectos Fotográficos contemporáneos y nuevos formatos expositivos



@ Estudio Sur – La Cámara Gigante



PRIME COLLECTIVE

Project Development and Funding Lab

Prime Collective

PRIME is a collective of eight visual storytellers dedicated to describing the human experience with empathy and artistry. Prime was founded in 2011 to improve and support the practices of its members as well as develop sustainable careers in media.

The members of the collective, Dominic Bracco II, Melanie Burford, Brendan Hoffman, Pete Muller, Katie Orlinsky, Christian Rodriguez, Lance Rosenfield, and Max Whittaker, stay closely connected despite the vast distances they travel for their work. All the members are award-winning artists. They work for the world's top media outlets, including National Geographic Magazine, TIME, Newsweek, The New York Times, the BBC, CNN, and Smithsonian Magazine.

Their regular conversations drive collaborations and innovation within the collective. In 2013, Prime members created the Prime Foundation to develop new ways to connect with audiences through exhibitions, educational programs, and artistic project. The Prime Foundation's mission includes the development of journalist training programs that expand visual storytelling skills and connect local voices to global issues. By pushing the frontiers of visual communication, both in digital and physical spaces, Prime Foundation's initiatives are designed to create active audience participation, making the experience of both producing and consuming visual storytelling more collaborative.

Prime LAB

A workshop aimed at producing long term projects and sustainable careers as relevant freelance artists and documentarians. Applicants will leave the workshop knowing how to construct a project pitch, statement, and budget, in addition to ideas for distribution, collaboration, editing, and most importantly funding.

Participants: 12 maximum

Date: April 8, 10 am to 6 pm

Cost: Free by previous inscription and selection. Send a project max. 15 images and short Bio and project statement to info@primecollective.com



@ Brendan Hoffman



@ Max Whittaker



@ Dominic Bracco



@ katie Ortinsky



@ Pete Muller



@ Christian Rodríguez

SCREENINGS

#EverydayLatinAmerica

Alejandro Maureira

Alexandre Severo

Alice Proujansky

Cecilia Estalles

Colectivo Las Niñas

Colombian Photography

Foto-Feminas

Gisela Volá

Hydra

LAT Photo Magazine

PH15

Selected OPEN CALL UY



@Alexandre Severo



@ Alice Proujansky



@ Gisela Vola



PORTFOLIO REVIEWS

Anne Farrar

Brendan Hoffman

Claudi Carreras

Cristina de Middel

Daniel Caselli

Diego Vidart

Dominic Bracco II

Gisela Volá

Jorge Panchoaga

Julieta Escardó

Katie Orlinsky

Mallory Benedict

Matilde Campodónico

Max Whittaker

Melanie Burford

Nicolás Pereyra

Pete Muller

Romina Resuche

Rodolfo Fuentes

Santiago Escobar-Jaramillo

Santiago Hafford

Susette Kok

Victor Caivano

Vibrant Editora

Yolanda Dominguez





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Anne Farrar

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Photobook Club Montevideo

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Prime

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Gisela Volá

Susette Kok

Hafford-Sbriller-Vaca

Vibrant

Julieta Escardó

Víctor Caivano

Luján Agusti

Christian Rodriguez

Magela Ferrero

Yolanda Dominguez

Matilde Campodónico

Natalia Roca & Irina Moran



@ Natalia Roca e Irina Moran – Parto Respetado



@ Photo Club Montevideo – El universo del fotolibro en Uruguay



PHOTO-BOOKS

Talks and presentations of photobooks

Cristina de Middel
Daniel Caselli
Foto-Feminas
Diego Vidart
Gisela Volá
Hafford-Sbriller-Vaca
Julieta Escardó
Luján Agusti
Magela Ferrero
Matilde Campodónico
Natalia Roca e Irina Moran

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Photo Book Club Montevideo

Prime

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Romina Resuche

Santiago Barreiro

Susette Kok

Vibrant

Víctor Caivano

Christian Rodriguez

Yolanda Dominguez

Photobook Fair

Workshop VIBRANT





@ Luján Agosti – Un montón de ropa

Vibrant Editora



