

DIN

Photography
Master
Course *click*

A

A Dinamo
Visual Lab
initiative

12 authors
and 260h in six
work sessions.
Madrid, Lisbon
& Amsterdam

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Oct. 2018—
Sep. 2019

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Dinamo Photography Master Course

One-year Photography Master Course:

Oct 2018- Sep 2019

Project development + photobook dummy production + website design + exhibition design + strategies of dissemination

Only **12 places** for photographers with previous experience developing projects

A Dinamo Visual Lab initiative, in collaboration with Espositivo 7B Art Residency, Artes Gráficas Palermo, Unseen Amsterdam and Fiebre Photobook.

Six work sessions in Madrid, Lisbon and Amsterdam (260h) + One-to-one coaching throughout the whole year + Networking Unseen Amsterdam

Work sessions:

October. TURBINE

Analysis of projects

Madrid

December. MOTION

Experimentation and exploration

Madrid

February. VOLTAGE

Result assessment

Lisbon

April. Madrid. POWER

Work on structure

Madrid

June. Madrid. SPARK

Production of photobook dummies. Website and exhibition design

Madrid

September. UNSEEN CONNECTION

Networking opportunities during Unseen

Amsterdam

Tutors:

Federico Clavarino and Fosi Vegue

Dinamo teaching staff:

Michele Tagliaferri, Miren Pastor, José Otero, Iván del Rey de La Torre, Sonia Berger, Víctor Garrido, Gonzalo Golpe, Alberto Salván, Nicolás Reyners, Nicolás Combarro and Aritz González.

Special sessions with:

Daniel Blaufuks, Cristina de Middel, Horacio Fernández , Emilia van Lynden, Daria Tuminas, Alejandro Marote, André Cepeda, António Júlio Duarte, Tiago Casanova, Pedro Guimarães..

Meetings with Blank Paper School alumni

Scholarship and Art residency:

We offer a full scholarship and Art residency, with the support of Espositivo 7B Art Residency, which is open to photographers of any nationality.

Price:

7.595 euros + 195 euros enrolment fee

Intro

Conceived as a research and experimentation laboratory especially focused on photography, Dinamo gives its participants the opportunity to address the creative and professional challenges that derive from their photographic projects. As part of the program, they will materialize their work into a photobook dummy. They will design their websites, an exhibition, and learn how to best communicate what they do.

The work sessions will take place every two months. Photographers will be able to develop their projects anywhere they need to, as the sessions will be intensive (7 to 10 days each). The group lessons will be complemented by individual tutoring, both online and during the meetings in Madrid and Lisbon. Our last encounter will take place at Unseen Amsterdam, where the work of the students will be showcased, and they will have the opportunity to meet curators, editors, gallerists and other relevant figures from the field. They will have a stand at the Book Market to be able to showcase their photobook dummies.

Dinamo is targeted at authors with experience in the production of photographic projects, people with a critical mind and the will to innovate photography. Each aspiring participant must submit two projects, one that has already been completed, and another one that will be developed during the Master Course. The course tutors will hold face-to-face or Skype interviews with the candidates, so as to assess their intentions and skills.

We will choose the 12 most interesting proposals from the ones we receive with the intention of setting up a dynamic, committed and proactive team.

If you are interested in becoming part of the first edition of Dinamo, then follow these steps:

1. Contact with us at info@dinamovisualab.com
2. We will contact you to arrange a Skype interview
3. In case you are selected, we will provide you the necessary information to formalize your enrolment in the Dinamo program.

If you have any doubts or need more information, do not hesitate to contact us at info@dinamovisualab.com

Program

The Dinamo program has been designed around six fundamental blocks of content that will interweave throughout the year. These blocks are based on the evolution of a creative process: from the conception of an idea until its materialisation, going through various stages of theoretical and practical stimulation.

- 1. Open lab**
- 2. Foundations**
- 3. Format**
- 4. Factory**
- 5. Showcase**
- 6. Networking Unseen Amsterdam**

1. Open Lab

We will work on the projects both collectively and in one-to-one tutoring sessions. Photographers will be encouraged to develop their critical thinking and their own voice as authors. We believe that innovation in the field of photography can be achieved by combining our pedagogical experience and the spontaneous creative process of each author. This energetic and immersive process is meant to stimulate photographers by appealing to their inquisitive minds and their drive to action.

This laboratory will host various authors who will share their creative processes with the students, and who will work with them on their projects, providing them with feedback and new ideas.

2. Foundations (1 and 2)

1. Experience, body and image: processes of construction and experimentation

Photographic practice will be approached theoretically by applying methods of analysis derived from language theory and from the conventions of the history of photography. From a more practical standpoint, we will explore physical experiences linked to performance art and to the concept of performativity. Work will be interdisciplinary. We will experiment with exercises in drawing, writing, speech, presence, body movement and work with other materials.

The methodology that will be used will be as important as the content of the course. This means that the latter will be made available as the team's work and experimentation processes unfold. Therefore, the main ideas that are explained below may change and should be understood as flexible – and not definitive – guidelines.

Theory and practice will be equally important along this process. As a matter of fact, they are not conceived separately: theory affects how we approach practice through deductive processes, whereas practice has an influence on theory

through inductive processes. Dinamo promotes a circular methodology in which theoretical concepts are introduced to then be explored through practical exercises that will in turn enrich and modify the initial theoretical guidelines. Whenever possible, the starting point will be practical exercises whose outcome will be analysed later on within a theoretical framework.

Contents

Strategies and politics of our bodies. Micro-stories and autobiographies

- Introduction, identity and communication exercises that will be carried out in the classroom.
- Social construction of gender: the concepts of “performativity” and “learned behaviours”: Judith Butler and Paul B. Preciado.
- Art practices that used the body in performances that were videotaped in the 70s: Bruce Nauman and Vito Acconci.
- Analysis of works on gender by Martha Rosler, Jo Spence and Zanele Muholi.

De-colonial aesthetics in the Globalisation era

- Post-colonial strategies. Gayatri Spivak’s proposals: concept of the subaltern and strategic essentialism. Globalization as a new way of thinking. Aesthetic education in the era of Globalization.
- Analysis of Adrian Piper’s works: social construction of racial identity; Santu Mofokeng: hybrid identities; Adrian Paci and Allan Sekula: Globalisation circuits.
- African dandyism and masculinity.

Our bodies and space. Movement in the natural and urban landscape

- The origins of the photographic image: images of nature, views on landscape and the camera obscura. From the photographic chamber to the portable device: the first reflex camera. Camera lucida. The photo-sensitive surface and the first experiments with light: the work of J.N.Niepce, L.J.Daguerre and W.H.F.Talbot.
- English and German Romanticism.
- Conceptual romanticism. Artistic strategies that reconsider and explore our understanding of the natural landscape as we walk through it: Richard Long, Hamish Fulton,
- Robert Smithson’s urban landscape. The strategies and tactics of Michel de Certeau; Guy Debord and situationism.
- Francis Alÿs: somewhere between politics and poetry.
- Practical exercise: wandering through nature.

The collective body. Art and politics: a photographic document

- The British documentary film movement. The victimised documentary speech: the program of the Farm Security Administration. The emancipatory documentary speech: factography.
- Avant-garde: new objectivity, straight photography and the new vision. Man Ray; photography in Surrealism: rayographs and photograms. Photomontage and Dadaism: the origins of political photography: John Heartfield. New photography and cinema.
- “Painting, photography, cinema”, the aesthetic proposals of László Moholy-Nagy.
- Nicolás de Lekuona and José Val del Omar.
- Neo avant-garde movements: reinventing documentary photography, relational aesthetics and collective production.

- Practical exercise.

Online performativity

- The digital revolution. On behalf of a post-photographic manifesto. The role of the artist: curator, historian and creator of meaning.
- Constructing online identities.
- Corporate strategies of online platforms.
- Policies of self-representation.
- The online body.
- Micro-blogging in social networks.

2. Danger room

In the X-Men comics series, the Danger Room is a training facility capable of constantly simulating new challenges. On a fictional level, its function is to prepare mutants for the dangers of real fights. On a structural level, the Danger Room enabled Jack Kirby, creator and writer of the series, to start a story with an action sequence whenever he wanted to.

Similarly, the role of these sessions within Dinamo is that of generating opportunities for students to face diverse ways of approaching photography, and to do so through a mix of action and reflection.

In this sense, the Danger Room is the exact opposite of a Comfort Zone. By freely experimenting within a set of given limitations, students will be always forced to find new answers to new problems.

Each session will start with a short theoretical introduction, followed by a practical challenge whose results will be the argument of a discussion. This way theory and practice, creation and assessment, image and thought, will constantly intertwine throughout the course, thus enabling students to acquire tools they can then integrate into their own creative process.

Contents

The photograph as a physical object (space, time, colour)

What is a photograph? What is the space of a photograph? What is the particular time it opens up? This little workshop is about playing with photographs as objects, and questioning their structure (assuming there is one) by analysing their most basic elements.

The photograph as a mental object (regimes of truth & signification)

What does a photograph mean? What are the contexts that define the way we read them? We are going to explore the peculiar interzone that photography inhabits, one that exists between evidence and art, between state and industry, between its public use and its private use.

The photographed body (power & relationships)

How do we make bodies speak through photographs? What kinds of relationships stem out from the interaction of photographer and sitter? We will experiment with portraiture and with the relations of power that can be established, but also questioned, through the use of photography.

The photographic sequence (patterns & structures)

What kinds of associations arise when two or more images are brought together into the same space? What are the continuities that inhabit the gaps between photographs? This part is dedicated to structures, series, collections, cadavre exquis, montage, constellations, archivess and atlases.

3. Format

Dummy

The photobook has always been one of the most powerful vehicles to disseminate photographic work. The making of a book consists of different stages: conceptualisation, design, layout, production, printing and distribution. At the end of the course, a dummy of each work will be produced by Artes Gráficas Palermo under the coordination and pre-press support of La Troupe.

In each of these steps the role of a specialist comes into play: an editor, a designer, a pre-press technician, a printer and a publisher. Guided by these professionals, we will work on our dummies and we will get to learn about all the processes that are involved in the production of a photobook.

Contents

- The editors will be in charge of working on a selection of images, a sequence and a layout for the book, in accordance with the underlying narrative of each author's work.
- The designer will teach the students about the importance of concepts such as sequence, rhythm, psychology of space, and typography. He will also explain which are the finishing touches and materials involved in the production process: paper, cover, inks, kinds of binding, and so on.
- Once we have a digital dummy, the pre-press technician will show us the importance of preparing our images for printing, by using the necessary digital tools. Professional pre-press work will be carried out on each project.
- By working with Artes Gráficas Palermo, a printer specialised in photobooks, we will be able to witness the actual workflow. The printing house's director will do a technical revision of each project.
- The resulting dummies will be analysed by the publisher Sonia Berger, Dalpine, in order to evaluate potential publication and distribution possibilities.

Website

Sites have increasingly become hubs in which to make a statement, acquiring their own personality and going from mere spaces for displaying products to strong visual experiences that interact to different degrees with its users.

Contents

- What can be done in the world wide web?
By combining referential web analysis with the study of format evolution and tailor-made practical exercises, we will become acquainted with the possibilities of HTML, CSS and Javascript Internet standard languages.
- UX Interaction Design
Using a web design program like Indesign or Sketch, each author will create a

structure and a browsing method for their own website, which is known as the UX (User experience). The design studio Tres Tipos Gráficos will lend the students their support in this part of the program by looking at their proposals and providing advice to improve them.

- Concept: web idea, targets and functionalities.
- Structure: general structure of the site, content distribution.
- Browsing: navigation tree, creating wireframes.
- Interaction: web usability, interactive elements.

- US Visual Design

The next step is the User Interface, which includes the choice of typography and colour, among other aspects.

We will work on the UX and US simultaneously given that the idea/structure is often linked to the aesthetic aspect.

Exhibition

The purpose of this section is to provide the theoretical and practical tools needed to showcase our work in an exhibition space. We will develop a working method that addresses all the parts of this process, from developing the concept and the exhibition idea according to the work and the artist, to the graphic and exhibition design, as well as the coordination, production and installation.

Contents

Historical background:

- The concept of curatorship and its historical evolution. Fundamental concepts for developing an exhibition project. Bibliographic research.
- Conceptualizing an exhibition project. Working with the artist or directly on the works of art. Understanding the space: scale and the third dimension.

Exhibition projection management examples:

- Managing an exhibition project from the author's point of view. Working with an external curator versus curating our own work. Understanding the space. Installation.

Exhibition design:

- The white cube concept. Foreseeing material and technical needs.
- Working on the blueprint. 3D models. Interior design. Lighting.

Production and installation:

- Interpreting the museum script and interpreting the blueprints. Preparing the space, and planning how the works will be received and handled. Two-dimensional and Three-dimensional works. Types and materials.
- Installation and lighting. Removal, packing and transportation.

Practice

Applying the theoretical subjects studied to the students' work.

4. Factory

Photographers are like small autonomous producers, and they need to be able to manage all of their creative potential. Photographers are going to work on texts that will help them define their discourse and communicate their work. They will also work on dossiers and budgets in order to apply for grants, residency programs, and so on. The feasibility of their projects will be analysed and they will learn to adapt their work to different contexts like magazines, galleries...

Contents

Specific dossier according to the project/audience: grants, exhibition proposals, photobooks.

-Text: review of the narrative, descriptive and conceptual contents. The dossier must be able to project our ideas and provide the necessary information in an appealing way.

-Images: original project/archive images. The image contents are the other key components of the dossier. This refers to the information about the project, as well as other accompanying images that complete it.

-Graphic information: layouts, 3D renders, etc. This is especially important in more technical dossiers, such as those destined for exhibitions.

-Budget

-Other (according to the type of dossier). Here we will address different possibilities such as, for instance, calendars and documentation.

-Making the dossier: design, choice of materials according to the type of project/dossier.

-Call for entries: we will look at different types of open calls, awards, scholarships and what is needed for each of them.

-Institutions, galleries, and other recipients: we will look at how to adapt the contents of our dossier according to each one of them.

5. Showcase

In order to give visibility to our projects, we must first learn how to show them. Therefore, we must first look at the key elements of an effective communication so we can learn how to promote our work with confidence and make the most of every opportunity to communicate it. This includes talking in public, dialoguing with the media or sharing information on social networks. We will learn how to use all of these tools with ease, so as to set the foundations of a good communication plan.

Through practical work we will analyse key strategies that will help us disseminate our work. As we well know, our gestures sometimes say more than our words, which is why it is important to learn more about how we behave in certain contexts in order to understand the importance of what we say, but also of how we say it.

Through internal management tools that will help us organize our time and use social networks wisely, we will develop a personalized communication strategy that is in accordance both with our work and with our personalities.

Contents

How to communicate our projects

By combining theory and practice, we will identify a series of resources that will help us defend our project online (digital platforms and social networks) and offline (presentations and interviews)

Communication planning

By bringing together internal management tools, as well as social network strategies and statistical analysis, we will learn to handle our own communication campaigns thus learning how to measure the impact and outreach of our goals.

Final presentation of the project

Structuring the presentation using knowledge acquired throughout the program and launching an individually monitored campaign.

6. Networking Unseen Amsterdam

Authors will have free entry to the festival and the opportunity to meet professionals, receiving feedback on their projects and attend Master-Classes.

They will have a stand at the Book Market to be able to showcase their dummies.

Teachers, special sessions and guests

Tutors. Federico Clavarino and Fosi Vegue

Federico Clavarino - Open Lab. Foundations. Format (photobook dummy)

Was born in Turin, Italy on 1984, where he lived until he was 22. After a Master Course in literature and creative writing at Alessandro Baricco's Scuola Holden, in 2007 he moved to Madrid where he started studying photography at Blank Paper School with Fosi Vegue.

Two years later he was already working on his personal photography projects, and in 2010 he published his first short essay, La Vertigine. His first photobook, Ukraina Passport, came out the following year, receiving the PhotoEspaña Honourable Mention as best photobook of 2011. At the same time he began working as a teacher for Blank Paper School.

In September 2014 the London-based publisher Akina Books brought out his second book, Italia o Italia. The work received good reviews from a number of critics and the original photographs were exhibited in 2015 at the International Photography Festival of Rome. In April 2016 Dalpine published his third book, The Castle, that was exhibited in various festivals (PhotoEspaña 2016, Les Rencontres d'Arles 2017) and galleries (Viasaterna in Milan, Temple in Paris) around Europe. Another of his current projects, Hereafter, received the La Caixa Foundation Fotopres grant in 2014. The work was exhibited for the first time at CaixaForum in Barcelona in February 2017 and will soon be made into a book. He is currently represented by Viasaterna. He teaches and lectures internationally.

www.federicoclavarino.com

Fosi Vegue - Open Lab. Format (photobook dummy)

Spain, 1976, lives in Madrid. Licensed in Art History and Higher Technical Artistic Photography. Photographer and member of Blank Paper collective since its creation in 2003. Founder, director and teacher of Blank Paper School of photography Madrid, now Dinamo Visual Lab.

Publishes in June 2014, the photobook XY XX by spanish publisher Dalpine: issues such as prostitution or pornography only become problematic when the system, or a society at the service of that system, deem them to be so. Nor would they exist in the absence of a legal framework that lays down the limits of what can and cannot be seen in public.

Awarded the Fotopres'05 grant for his project Extremaunción, about the decadence of the Spanish Catholic church. His following series, Grandes éxitos, about a vintage party saloon that saw better days during 70's, was also awarded Fotopres'09 grant.

His work has been shown in collectively exhibited such as Blank Paper: Histoires du présent immédiat, Les Rencontres d'Arles 2017; Fotografía 2.0, curated by Joan Fontcuberta for PhotoEspaña14, and Porno Miseria, alongside Oscar Monzón in 1+1=12 Contemporary Photographic Encounters, Instituto Francés, Madrid.

www.fosivegue.com

Dinamo teaching staff:

Michele Tagliaferri, Miren Pastor, José Otero, Iván del Rey de La Torre, Sonia Berger, Víctor Garrido, Gonzalo Golpe, Alberto Salván, Nicolás Reyners, Nicolás Combarro and Aritz González.

Michele Tagliaferri - Format (website)

Italy, 1980. He studied Software Engineering. In 2005 he moved to Spain, which is when he got closer to photography. In 2007 he studied at Blank Paper School for two years and then taught there from 2010 to 2017.

His first work, 8 meses, was published as a fanzine and exhibited at The Folio Club in Barcelona, thanks to the support of the Festival Internacional de Fotografía Emergent Lleida Award.

Grass, published by Dalpine in 2015, is his first photobook and it was granted the Mention du Jury at the Prix Levallois in 2016, in addition to being exhibited at galleries and festivals both on a national and international level. His work has been featured in individual exhibits at Blank Paper School in Madrid in 2015, Temple Galerie in Paris in 2016 and PhotoEspaña in 2016. He has also taken part in the collective exhibit "Blank Paper: Histories du présent immédiat" at the Rencontres d'Arles en 2017.

He currently lives and works in Madrid, where he combines his personal work and projects with teaching and developing web apps.

www.micheletagliaferri.com

José Otero - Foundations

Miranda de Ebro, Spain, 1968. Artist and teacher. I am interested in exploring the relations between language, body and image through performative actions in different spaces. I have worked many years on the idea of landscape using the act of walking as a means intervening and projecting oneself on the space. I am currently researching education as a field for artistic experimentation.

In 2009, I developed a collective project called "Oroimena irudikatuz", which is based on the memory of the Alaba-based municipality of Salinas de Añana. In 2013, within the Azalerak (Azala) program, I produced, along with Anne Laure Boyer, Cecilia Pérez-Pradal and Álvaro Nebreda, the audio guide "Camino a Cuevalobos". I held my first individual exhibit "Microacciones periféricas", at the José de la Fuente Gallery (Santander, 2014) and was part of the collective exhibition "El Rumor de la montaña" (Málaga, 2015), as well as the research project "La colonización interior" by Abelardo G. Fournier (Matadero Madrid, El Ranchito, 2015). I am currently developing the project "Infiltraciones", which focuses on the relations existing between physical education and performance (Eremuak, 2017).

www.joseaotero.com

Iván del Rey - Foundations

Born in Segovia and graduating as a Bachelor in Art History at the Universidad de Salamanca, he continued his studies in the PhD program of Film History at the

Universidad Autónoma de Madrid, where he received the Advanced Studies in Film History Diploma with his work *El Film de Arte en España* after being granted a research scholarship at the Archives of the Filmoteca de la Generalitat de Cataluña.

Focused on teaching, he directs Art, Film and Videoart history classes in institutions such as the Escuela de Cinematografía y del Audiovisual in Madrid or Blank Paper School Madrid. He has written several texts for exhibition catalogues, as well as for photobooks, including *Bidean 2014* and *Bidean 2015* by Miren Pastor, the special edition of *Un universo pequeño* by Antonio M. Xoubanova or *Gabinete de sombras* by Paula Noya. He is the co-author, along with Ricardo Cases, of the photobook *El blanco* (Dalpine, 2016).

His audiovisual work has been featured in festivals such as the Open City London Documentary Festival, Documenta Madrid or Jihlava Film Festival (Czech Republic), video-art exhibitions like the Videomix at Casa Encendida (Madrid) or the TVE program *Metrópolis*.

www.delreydelatorre.com

Sonia Berger - Format (photobook dummy)

Getxo, Spain, 1976. She studied Translation and Interpretation and holds a Master Degree in Text Editing and Publication. After collaborating with publishers such as Siruela, Trama or Ivorypress, in 2010 she and José Manuel Suarez founded Dalpine, a publisher and an online library specialized in photobooks.

From Dalpine she edits and publishes the work of photographers, in addition to developing exhibition projects including one at Temple gallery in Paris in 2016 and the recent exhibit of 'Blank Paper: Histoires du présent immédiat' for Les Rencontres d'Arles 2017.

She currently combines her work at Dalpine with editing and translation projects, in addition to collaborating with the Bilbao-based art production company Consonni to establish editorial lines of work. She represents publishing house MACK on a commercial level in Spain and is part of La Troupe, a collective of professionals working in editorial and exhibit fields focused on artistic projects.

www.dalpine.com

Gonzalo Golpe - Factory

He is an independent editor and teacher. He specializes in self-publishing and graphic production. Between 2010 and 2013 he directed *Siete de un Golpe*, an atelier specializing in self publishing books, artist editions and graphic production.

Since 2014 he has been working with La Troupe, a collective of professionals working in editorial and exhibit fields focused on artistic projects.

He works as a collaborating editor of *The Portable Photo*, a collection of contemporary Spanish photographer applications backed up by the Espada y Santa Cruz studio.

He also conducts workshops on self-publishing, editorial graphic production and photobook editing.

He is in charge of 64P, a collection of photographic essays published by La Fábrica Editorial.

www.la-troupe.com

www.theportablephoto.com

Alberto Salván - Format (photobook dummy)

Was born in Madrid in 1979. After studying graphic design at Istituto Europeo di Design (IED), in 2003 he co-founded graphic design studio Tres Tipos Gráficos in Madrid. This studio focuses on editorial design, branding, packaging and web design. He has taught several workshops since 2006, monitored final career projects of the classes of 2014-15 and 2015-16 and of the Brand Architecture course in 2013-14 at IED. He also took part in different Master programs, such as IED or Blank Paper School of Photography, and was part of the committee to evaluate the final project of students from the European University in Madrid.

His work as the co-director of Tres Tipos Gráficos has been acknowledged through several awards and contests, such as: Premio Gráfica 2015, D&DA 2015, different Laus from 2010-17, Top Fedrigoni Award 2013, Type Directors Club 2012 and PhotoEspaña Best National Photobook 2012, among others.

Alberto also works in visual arts by developing projects based on the image and on representation standards. He has received awards and taken part in exhibitions linked to his work in this field, including the Foam Talent (Amsterdam), finalist for the FotoPress La Caixa'14, P2P-PHE'14 or New Spanish Photography, and Visions beyond borders, (Nueva York). Furthermore, he has participated in activities and exhibitions curated by Joan Foncuberta, Sema D'Acosta, Tania Pardo, Charlotte Cotton and Rosa Olivares, among others.

www.trestiposgraficos.com

Nicolás Reyners - Format (website)

Born in Oviedo, Spain, in 1982. After studying graphic design at Istituto Europeo di Design (IED), in 2003 he co-founded graphic design studio Tres Tipos Gráficos in Madrid. This studio focuses on editorial design, branding, packaging and web design. He has taught several workshops since 2006, monitored final career projects of the classes of 2014-15 and 2015-16 and of the Brand Architecture course in 2013-14 at IED. He also took part in different Master programs, such as IED or Blank Paper School of Photography, and was part of the committee to evaluate the final project of students from the European University in Madrid.

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www.trestiposgraficos.com

Nicolás Combarro - Factory

Was born in A Coruña, Spain, 1979. He lives in Madrid, where he works as a photographer and exhibition curator.

As a photographer he has exhibited his work in galleries and museums such as MARCO (Vigo), Caixaforum Barcelona/Madrid, Galería Moriarty (Madrid), Galería Taché (Barcelona) in Spain, as well as at the 42 Salón Nacional de Arte de Colombia (Cartagena de Indias), the Kwanhoon Gallery (Seoul) and Pablo Gallery (Manila), among others.

He has curated individual exhibits of artists such as Alberto García-Alix or Anders Petersen in museums and art centres around Spain, including the Museo Nacional Centro de Arte Reina Sofía (Madrid), MUSAC (León) and Museo Es Baluard (Mallorca). On an international scale, he has curated exhibits at Rencontres Internationales de Arles (France), Maison de la photographie de Moscú (Russia), Ullens Center of Pekín (China), La Maison Européene de la Photographie (France) and the CFMAB of Oaxaca (Mexico).

www.nicolascombarro.com

Special sessions with:

Daniel Blaufuks (Visual artist), Cristina de Middel (Photographer), Horacio Fernández (Curator and Photography historian), Emilia van Lynden (Unseen Artistic Director), Daria Tuminas (Unseen Book Market), Alejandro Marote (Visual artist), André Cepeda (Photographer), António Júlio Duarte (Photographer), Tiago Casanova (Visual artist), Pedro Guimarães. (Photographer)..

Meetings with Blank Paper School alumni:

Carol Caicedo, Gloria Oyarzabal, María Rojas, Laura Carrascosa, Nacho Caravia, Arturo Rodríguez Castillo, Bernardita Morello, Nacho Navas..

Calendar

Work sessions

1. Madrid - 15th to 23rd of October 2018
2. Madrid - 10th to 18th of December 2018
3. Lisbon - 12th to 20th of February 2019
4. Madrid - 1st to 12th of April 2019
5. Madrid - 3rd to 14th of June 2019
6. Amsterdam - 20th to 22nd of September 2019

Timetable

Group lessons (there will be no lessons on Saturdays and Sundays)

9.30h to 13.30h

15h to 17h

*Except at Unseen Amsterdam

One-to-one tutorship

1 hour per student – October, December, February, April and June 17h to 18:00h

Online one-to-one tutorship
1 hour per student – November, January, March, May
The dates and times decided between the tutors and students.

Prices and payment methods

7.595 euros + 195 euros €enrolment fee

Option A. Whole payment in one go. 7.595 euros €No enrolment fee.

Option B. The first payment will be 4.595 euros €+ 195 euros €upon inscription, and the second one will be 3.000 euros €the following month.

*Dinamo Scholarship information

What does the Scholarship include?

Free enrolment to participate in the Dinamo Photography Master Course program and an Art Residency with the support of Espositivo 7B Art Residency. The residency consists of a centrally located individual room and a workspace in Madrid, during the work sessions 4 and 5, that will be shared with other visual artists*.

¿What are we looking for?

Dinamo is targeted at authors with experience in the production of photographic projects, people with a critical mind and the will to innovate photography. Each aspiring participant must submit two projects, one that has already been completed, and another one that will be developed during the Master Course.

Calendar

Scholarship launch November 22, 2017

Deadline March 5, 2018

Announcement of finalists: March 8

Interviews with finalists: March 12 (Skype interview)

Final decision: March 14

The Master will run from October 17, 2018 to September 22, 2019

Jury

The Jury will consist of Dinamo teachers staff and Espositivo staff.

Presentation

Documents must be presented by completing the Registration Form following three simple steps:

- 1 Fill in the personal information required
- 2 Include the pdf download link using Wetransfer**
- 3 **Submit the form**

Materials will be presented in one PDF file no larger than 10MB, and it shall be named in the following way: surname_name.pdf, and info must be arranged in this order:

1. Bio and career, a maximum of 600 characters, including spaces.
2. Statement, a maximum of 600 characters, including spaces
3. Completed project. Summary of the project, a maximum of 1000 characters, including spaces, and a series of no more than 20 images of it.
4. The project that will be developed in the program. Summary of the project, a maximum of 1000 characters, including spaces, and a series of no more than 10 images of it.

Commitments with the awardee

An agreement between Dinamo Visual Lab and the scholarship holder will be signed after making the announcement public.

This person agrees to respect the Photography Master Course program and the activities within it. Class attendance is mandatory. If the scholarship holder fails to comply with his/her responsibilities, the scholarship will be granted to next person in the list of finalists.

By taking part in this scholarship selection process, participants acknowledge the items here discussed.

* Food and transportation are not included.

** WeTransfer is a free online service that requires no registration and is used to send files.

- Access: <https://wetransfer.com/>

- Choose the option "Send as link"

- Copy the download link and paste it in the box

Contact

Dinamo Visual Lab

C/Nao 4

28004 Madrid

+34 655 086 514

info@dinamovisualab.com