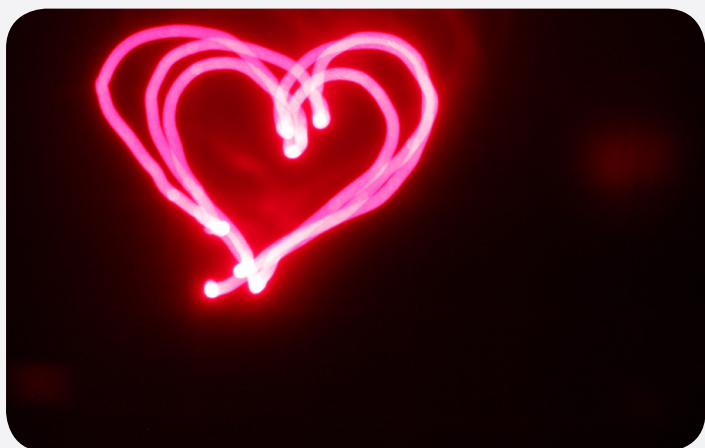


# COMMUNICATING WITH IMAGES: EXAMPLE OF POSSIBLE WORKSHOPS ACTIVITY



## OBJECTIVES

- To increase the potential for **participation and comparison** among youngsters through the possibility of working with image and idea concepts.
- **Develop youngsters logical skills** and perceptual / visual observation, multiple prospective reflection.
- Acquisition of knowledge and use of **modern communication languages**.
- Understanding of the expressive **codes of cinematography and photography**, current information and social media.
- Acquisition of the essential elements of the **history of images**, transversal to genres and formats.
- Analyze the relationship between **film text and historiography**.
- Develop new opportunities **for dialogue and confrontation**.

## TIME FRAME

**10 meetings of 2 hours each**  
(for a total of 20 hrs)

# THE MEETINGS

1

## THE ROLE OF IMAGES AND SOCIAL NETWORKS IN COMMUNICATION

Vision of a documentary about this topic, (in the case of this project, for example, we work with *Islamic State, the birth of a format* produced by Todos Contentos Y Yo Tambien and Magnolia, which tells how ISIS uses media and social networks to enhance the Arab masses and terrorize the western masses).

**Debate after watching the documentary.**

2

## IMAGE AND ITS USE

The falsification of images, **the reliability of the sources, the staging in photography, the completeness of the information**, the feelings arising from the observation of an image and the filters that prevent us from understanding its meaning. Choose images and videos from starting from these topics and show them to the youngsters to start a discussion.

Propose to your participants to take photographs, transmitting a message inspired by what emerged during the meeting.

3

## FILM VISION

**Vision of the film *Johnny Stecchino* (1991)** by Roberto Benigni. Topic: cinema offers points of view on reality, in this case reflection is on the Shoah.

# THE MEETINGS

4

## PHOTO EDITING, STAGING AND FICTION

Vision of some short videos on these topics and discussion with the youngsters. Each video should analyze a specific aspect concerning **the simulation of reality**: do we always know when the image is built on the computer? How much is real or edited in the body of a model or an advertised product? (video proposals: *Nuit Blanche*, Arev Manoukian: computer construction; *Photo-editing of a model in Photoshop: photo editing in the fashion world*; still-life videos of hamburgers, drinks and ice-cream: how these foods are “constructed” to be more desirable; etc.) To conclude the discussion, exhibition of the artistic performance of Amalia Ulman *Excellences & Perfections* and a **discussion on the importance of social networks in the dissemination of anyone’s image**.



5

## PHOTOGRAPHY AND STOP-MOTION

First phase: **basics on photography**: ISO, times, diaphragm, short hints on optics, white balance, types of shots. Second phase: inspired by the nursery rhyme *Wiskey the spider*, **construction of characters and backgrounds to realize a stop motion animation** putting into practice what has been seen before.

# THE MEETINGS

6

## STOP MOTION ANIMATION

Vision of the film *Nightmare before Christmas* and some videos on the **“making of” about animation in stop motion** to deepen the construction of the characters and animate them through this technique. The last part of the meeting – notions about Premiere software on video editing.

7

## PHOTOGRAFIC STORYTELLING

Showing some **examples of photographers** that use different types of photographic storytelling. Based on these examples, ask the youngsters to **“tell” the public space where they are located through photographs.**

8

## HAVING FUN WITH PHOTOGRAPHY

First part: presentation of the **light painting technique** and then experiments. Second part: give the youngsters a sheet with **phrases to which they must associate a photograph taken by them** on the spot.

9/10

## TELL US ABOUT YOU ENVIRONMENT/CITY

Outdoor activities: telling the city, the neighborhood, or the wood, the river through the photographs. **Creation of a collective photographic book.**