

POSTCARDS

We invited graphic artist Killian Pelletier to lead an initiation workshop and he proposed to work with interactive post cards. This happened somewhere towards the end of the «initiation workshops» and at the beginning of the «campaign» so you can use this activity either as a way to show a technique or already as a means to communicate. In own workshop, we invited participants to focus their work on the subject of life in «Les Grands Voisins, the housing project where most of our migrant participants were living. The postcards proved to be a simple, easy-access effective tool to formulate reflection verbally and through images.

A LITTLE HISTORY ON THE USE OF THE POST CARDS

The earliest known picture postcard was posted in London, in 1840 (see Wikipedia) by Theodore Hook, a man of letters and practical jokes: the card was representing a caricature of the postal services.

By the turn of the century artists took possession of the format quite soon. For instance, the Viennese avant-garde collective «Wiener Werkstätte» printed thousands of cards, then Schiele, Kokoschka, Kandinski were also seduced by the simple format. For surrealists the postcard became an « invitation to dream and travel », breaking conventions, pushing their subjects into burlesque and fantastic. In 1937 they edited a series of 21 cards including works of Max Ernst, Joan Miró, Salvador Dali, René Magritte, Hans Bellmer, etc. (see Histoire de la carte postale en tant qu'oeuvre d'art « Au service de l'art », Alternatives économiques, vol. 260, no. 7, 2007, pp. 60-60.) . Soon enough a whole new genre developed around the idea of sending art works through postal services, labeled «mail art» (see Wikipedia).

In footnote By Consent from György Galantai (artist) sent to permissions@wikimedia.org quoting ticket no. 2010091610005153Uploaded by Keithbates51 at en.wikipedia - From the collection of Keith Bates, Mail Art gift received from György GalantaiTransferred from en.wikipedia by SreeBot, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=17737613>

The mail art movement still lives today, in community art projects such as «Post Secret» started in America in 2005, which encourages people to anonymously submit personalised postcards on which they can write any secret, anything they wish to get off their chest. (<http://www.bbc.co.uk/guides/z89tpv4>, see <https://postsecret.com/>). In our own workshop we also choose to communicate using both sides of the cards, with both images and texts. The recipe below is derived from our workshop took place in the spring of 2017 in LesGrandsVoisins.

TITLE OF THE ACTIVITY

POST CARDS AND QUESTIONS

ARTISTIS / FACILITATORS

Killian Pelletier, Eloise Dubrana

DURATION

1-2-3 hours /depending on how we'd like to develop the activity.

NUMBER OF THE PARTICIPANTS (FROM-TILL, IDEAL)

8-15 (depends on the size of your tables and the number of your chairs)

MATERIAL

- **As the base of the cards:** postcard size cardboards
- **For the images:** coloured newspapers, reviews, journals
Scissors, glue.
- **For printing the text on the flipside:** ink pads (black and red for instance), alphabet stamps including all letters and punctuation marks.
- **Space:** this is a seated activity, so you need chairs for everyone and relatively big tables to display all the materials.

AIMS

- Formulate questions / statements on a subject that is relevant to you
- ◇ Formulate the text using typography that is connected to the intended message.



- ⚡ Find images that illustrate your question, create a composition
- ⚡ Alternatively: learn about digital post-production
- Possibly: engage external people in dialogue concerning the questions asked

• Ask participants whether they have already sent postcards to anyone, whether they have received any, just to make sure they know what postcards are (you may be surprised in the digital age..).
→ Tell participants that in this activity we'll be doing personalised postcards, using both sides of the card.

§ On one side, we'll propose a question or a statement that is important for us, connected to the subject matter at hand (or without any restriction.)

⚡ On the flipside, we'll create a collage that connects to the meaning of the question / statement proposed.

HINTS/TIPPS FOR FACILITATORS

Some participants found it difficult to identify a slogan or a question that they would want to put on their postal cards. At the same time others became very prolific producing quickly several cards and then losing focus and getting distracted. If this may happen to your group, you can propose a series of structured invitations, reducing the excess freedom with some creative constraints.

Some options of creative constraints:

- specifying recipients of the cards (a card you'd send to the president, to a neighbour etc..)
- specifying content by connecting the activity to the abecedarium (see below)
- specifying the visual material: use objects / one person / several people

EVALUATION METHOD (IF APPLICABLE)

To assess the activity you can observe whether everyone participated in an active way, whether everyone created postcards. You can also propose a quick round to check how they felt, what they thought of the result.

POSSIBLE VARIATIONS

BEFORE

We have not connected formally this activity to our abecedarium, but you can, inviting participants to create the postcards connecting to the words they identified earlier.

POST PRODUCTION

The original postcards created will most likely have a rough hand-made quality.

Depending on the capacities / ambitions you can engage participants in the postproduction work, so that they can participate in the digitalisation and cleaning of the initial cards. This is a necessary step if you wish to create a larger number of copies for sharing.

A simpler form is merely to photocopy the cards. You can add some variation by doing the photocopies on coloured paper.

AFTER

Several ideas are possible concerning the sharing of the postcards.

♥ You can present the whole series in exhibitions (this is what we did)

🗨️ You can use them in interactive campaign giving them out to people you'd like to engage in discussion.

⚡ You can send them out, place them in the mailboxes of specific recipients.



EXPERIMENTAL NEWSPAPER

Newspapers intervened with collage, painting, visual poetry, stencil, labels, stickers, etc. Commonly they are known by ASSEMBLED, EXPERIMENTAL or OBJECTUAL journals.

Any discipline, indiscipline, format, material or object can become PAGE of a rare magazine: Objective, visual or discursive poems, collages, stamps or stamps of artist, photomontages, small sculptures, drawings, paintings, serigraphs, photocopies, photographs, videos, pieces of sound art, pieces of experimental music, die cut, cut-outs, action scores, frottage, etc. etc.

Magazines that aspire to transform the act of reading into an act of looking, looking for a special reader, more attentive and complete than ever.

TITLE OF THE ACTIVITY

EXPERIMENTAL MAGAZINE

DURATION

9 hours in total

NUMBER OF THE PARTICIPANTS (FROM-TILL, IDEAL)

10-35

MATERIAL

Recent national newspapers, stickers, images, stencil material, colored papers, pens, etc.

AIMS

This activity, especially, at students of Journalism, is an interesting exercise that offers new visions on the way of expressing oneself. The objective is to offer new forms of interaction with the newspaper as a means of communication. New forms, outside of classical writing and photography. Participants have the opportunity to see how these intervention techniques change the meaning and give a new life to the content.

STEPS/INSTRUCTIONS

1. The workshop starts with a «theoretical-visual». Firstly, on rare, experimental, magazines and then on activism and Spanish political art.
2. After that the participants experiment the alteration forms at the newspapers. Intervention can be create poetry with collage poems, poems crossed out (blackout poetry), poems underlined.

Alter images, photographs, trimming photos, insert windows, etc.
Alter headlines: striking headlines, change of headlines, from one newspaper to another or in one.

- Change news, from one newspaper to another.
- Change the footers.
- Insert hidden messages
- Use other layers: stencils, frottagges, origami, etc.

HINTS/TIPPS FOR FACILITATORS

The most difficult thing was to encourage the participants to change the content of the news while with the images it seemed easier.

PHOTOGRAPHY

We created an initiation to photography workshop inviting photographer Ewen Barraud to work with us in Les Grands Voisins, Paris in Spring 2017. The description below is mainly derived from this workshop, but uses activities proposed by Dario Lagana.

TITLE OF THE ACTIVITY

INITIATION TO PHOTOGRAPHY

ARTISTIS / FACILITATORS

Ewen Barraud, Eloise Dubrana
Additionally we included two activities created by Dario Lagana

DURATION

3 hours

NUMBER OF THE PARTICIPANTS (FROM-TILL, IDEAL)

6-20

MATERIAL

For activity on composition:

◇ post cards with well known works of photographers – you can chose any image but try to have a good cultural diversity of your sources and of the representations, including photographers of different continents but also subjects reflecting a diversity of ages, body shapes etc. Take the opportunity to give visibility to representations that are less represented in society.

⚡ transparent paper, markers.

AIMS

For the composing with bodyparts activity: flipchart paper or 2 cups and small pieces of paper.

STEPS/INSTRUCTIONS

Phones or cameras for each participant or at least one for two participants

HINTS/TIPPS FOR FACILITATORS

Stand-up camera, remote control and lights for the self-portraits.

EVALUATION METHOD (IF APPLICABLE)

Small photo printer to print the images immediately

PRESENTATION, FOLLOW-UP

- Learning about composition
- Learning about light and colours
- Learning about posing
- Connecting images to concepts



Composition (activity created by Dario Lagana)

Start by offering some explanations about photographic composition and introduction to basic principles, starting with the rule of the third, but showing different compositions, preferably with visual illustration (think of making simple schemas to illustrate)

Display a set of post cards representing photographs using different compositions (e.g. central, diagonal, golden ratio etc.). Distribute transparent papers and markers to participants, ask them to put the transparent paper over the postcard and draw the main composition on the transparent paper. Wrap-up the different possibilities to put your subject in a composition.

If needed, here are some questions to help:

- What are the different elements that compose an image?
- How are they positioned with respect to each other?



- What are the elements that draw your attention?
- **Do your eyes follow a certain direction? Which one?**

Invite participants to apply these rules when they are taking their own pictures in the following activities. If you have time you can repeat the exercise above with their own images to deepen the learning.

Composition 2: putting the subject in the frame (activity created by Dario Lagana)

Invite participants to take pictures where the subject is:

- The colour blue
- A triangle
- Something from nature

(you can think of any subject you'd like to propose..)

Check what compositions participants bring back. Use the little plenary session to remind them of the different possibilities to put the subject in a composition.

Composition 3: compose with bodyparts

Ask people to put in a cup numbers written on small pieces of paper between 0 and 12 (the same number can appear several times). In another cup put papers with the names of bodyparts (eyes, hands, feet, noses etc.). Ask people to draw three pairs.

The first person to volunteer has to create a composition where these three pairs appear. E.g. 0-hands, 4 noses, 7 eyes

Self-portraits

A camera standing on a tripod with a remote control was placed in front of a wall, to offer a homogeneous white background. Participants were invited to make their self-portraits either alone or with a pair finding a posture, gesture, face that they wished to explore with an image. For ideas for further instructions, check below.

Connection with the abecedarium

As a final activity, you can connect images with concepts. Since in our workshop series we had already used the abecedarium before, we could use those words, inviting groups of 2-3 participants to choose a word from the list. But you can invite the small groups to pick any concept or issue that they would like to illustrate. Once the subject is chosen, invite participants to go out in the public space and find several illustrations of the concept. Give them 30 minutes. When they are back with the images print one photo from each group, illustrating one subject.

Display the images on a wall or a table and do the reverse exercise: place the printed concepts cut out on different pieces of papers and invite participants to choose the concepts that for them go with the images. This reverse activity can induce interesting reflections: the authors became aware that very different meanings can be connected to the images that they took.

For the self-portraits

You can propose participants to create „attributed portraits» where they appear with an object that says something about who they are. You can also create portraits of duos. And you can invite participants to move, express emotions etc. If in your series of workshops you explore different art forms, it may be a good idea to time the photo workshop after the theatre or dance workshops so that participants



have more facility or liberty to use their bodies.

For the field photos (connected to abecedarium)

We have carried out this activity offering disposable cameras for participants. Past experience (our own and other artists') suggests that when participants receive the tools they are more likely to take images than when they are invited to do so with their phones, but you can test this hypothesis! Disposable cameras have some pro's and con's: on one hand they are cheap and easy to use on the other hand they may lead to images of not so great quality. When you work with groups that have negative representations you want to avoid bad quality work that may reinforce negative stereotypes and prejudice. Each time you give instructions check what «results» participants bring back, not as a means to evaluate their performance but have feedback on your instructions: to what extent they were clear, how easy it was for participants to follow them

Presentation of the photos :

You can present the images in an exhibition. You can also use them as ingredients in the «postcard» activity or to make collages.

In our own workshop they served all these different purposes. On the exhibition we displayed them in a way that they could illustrate different symbolic spaces within LesGrandsVoisin: the first part closer to the main street where the bar was, was mostly occupied by white people who either work on the site or came in for a drink. The back of the site was mostly occupied by residents who lived on the site, most of them of darker skin tones. While the front part seemed lively and busy, the further we went, the emptier the spaces were, also less equipped and less decorated.

COLLABORATIVE FILMMAKING

TITLE OF THE ACTIVITY	Collaborative Filmmaking
DURATION	3 hours for teoretical introduction and samples. 4 hours for the elaborations of the collaborative script. 10 hours for the recordings. 20 hours for the editing. From 35 to 40 hours.
NUMBER OF THE PARTICIPANTS (FROM-TILL, IDEAL)	From 5 to 20
MATERIAL	You can use any device that allows you to record images and sound. For the script: paper and pens.
AIMS	For the edition: computer and program of edition of images and sound, from MovieMaker to Avid or Premier, etc. A horizontal creative process, decisions are taken based on assembly-wise discussions. Preproduction, script, shooting, editing, post-production and distribution of finished works are the various phases that are progressively collectivized.
STEPS/INSTRUCTIONS	<ul style="list-style-type: none">· The first step is to choose a topic of interest for all the participants.· Then, you start with the collaborative script based on assembly-wise discussions. All the proposals are taken into account. There are no dominant, best or most valid ideas.· After this we can start with the recordings. They are done autonomously, that is, the participants have total freedom to choose how to do them> in a group, in an individual or mixed way. Working time> should not be less than three days. Since the process must be collaborative to the maximum, for the recording we must directly involve the groups, collectives, people, in the focus of our interest. They record together with us.· Next step: the group meets to start editing the recorded material.· Everything is done collaboratively: all the recordings are visualized. At the time of choosing what is going to be included in the film, we are not guided by the quality of the sound and the image but by the message and the idea of including all the points of view that we have detected.· The distribution of the film is made at all possible levels: from personal circles, personal online networks to forums and public contests.
HINTS/TIPPS FOR FACILITATORS	To produce and create through a horizontal and collective process, based on an assembly-led organization.
EVALUATION METHOD (IF APPLICABLE)	The «sinautoría» (authorless practice) seeks to abandon the notion of the author as the main piece of authority and property, in order to create the possibilities for the emergence of filmmaking collectives.
VARIATIONS (IF APPLICABLE)	Given that it is a collaborative process, we recommend to base the evaluation on the opinion of external people: those who will see the film and also the groups in the focus of interest. The uses and distribution of the film should be discussed together with the groups, groups and people affected. If they decide that the film should not be distributed to external audiences, it must be respected.



"The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein."