

STORIES WE TELL , STORIES WE SHOW:
PHOTO-TEXTUAL STRATEGIES IN THE RENEWAL OF NARRATIVE
FORMATS .

For the fifth edition (2023) of the Institut's grant in the frame of its programme to support research and creation, the Institut pour la photographie des Hauts-de-France is opening a call for applications on narrative and photographic practices, or, more precisely, on the way in which text-image systems have managed to renew or continue to renew narrative formats today.

Although writing the narrative requires a poetic dimension, it is above all a means of depicting, relating, recounting, telling - terms that also refer to what is done in photography. However, beyond this initial analogy, the meeting point between photography and text often has something of a visual and narrative strategy: in the different narrative genres, autobiography, investigation, fiction, history, the specific qualities of the image and the written word complement each other, giving rise to new original formats arising from the encounter between photo and text. We think of the Surrealists, with the famous *Nadja*, the photographic contribution of which upset literary conventions, as well as photo-text series favouring the narrative format, including the famous *Suite vénitienne* by Sophie Calle (1980), as well as certain series by Carie Mae Weems in which short accounts of the photographs restore the humanity that has been stolen, not to mention the very powerful present-day revival in all narrative formats that are developing alongside images.

Research into the relationship between photography and text has a long history which this fifth edition aims to build on. From the period when a semiology of the image was flourishing with a view to understanding the universal laws of photographic writing, to the more recent research on photo-book publishing - Martin Parr, David Martens, Danièle Méaux, Jean-Pierre Montier - or photo-text - Larisa Dryansky, Guillaume Le Gall, Alexandre Quoi, Charlotte Foucher Zarmanian and Magali Nachtergaele -, knowledge of the history of images and contemporary creation is constantly being enriched. The theme can be considered from various perspectives, whether it is the history of publishing or printing professions, historic or contemporary artistic practices, whether in the artist's book or exhibition, popular culture, or scholarly practices by historians or philosophers who use images in the writing process. In particular, we will consider the specific role of photography in the updating of methods connecting the text and the image.

For the artistic projects, all approaches are welcome, according to the practices of each person provided that they use an original format or point of view when combining the image and the narrative: research on images, their printing, their sequence, their editing, in relation to the choice of words, the writing, its place, its support, etc., all questions that mobilise in turn the properties of each medium at the service of a narrative.

The themes of the projects submitted could, in particular, cover the following fields:

- Photographic books offering a photo-text narrative
- Literary works containing photographs
- Narrative photomontages
- The photographic novel in all its forms, popular or artistic
- 'Films racontés' - popular periodicals such as *Le film complet* or *Mon film*, recounting famous films with photos of filming and extracts from the scripts
- Photographic investigations when they take a narrative form
- "Narrative works" such as photo-biography or autofiction
- Narrative photographic series or collections involving a text-image relationship for their production and exhibition.

The Institut pour la photographie des Hauts-de-France's grants aims to develop and compare various photographic approaches - history of photography, anthropology of images, visual studies, digital humanities, humanities and social sciences, science, plastic arts research, etc. Both international and rooted in its region, the Hauts-de-France, the Institut will also pay very close attention to projects that use specific resources and form part of the programme's various public events. As every year, this call is open to photographers, artists, researchers and curators.