

STUDIO A7 PHOTOGRAPHIC WORKSHOP - VENICE, ITALY - 2009
PRESENTS

ALEX WEBB & REBECCA NORRIS WEBB

WITH GUEST-TEACHER PHOTOGRAPHER MORTEN KROGVOLD, NORWAY

February 24th. - March 4th. 2009

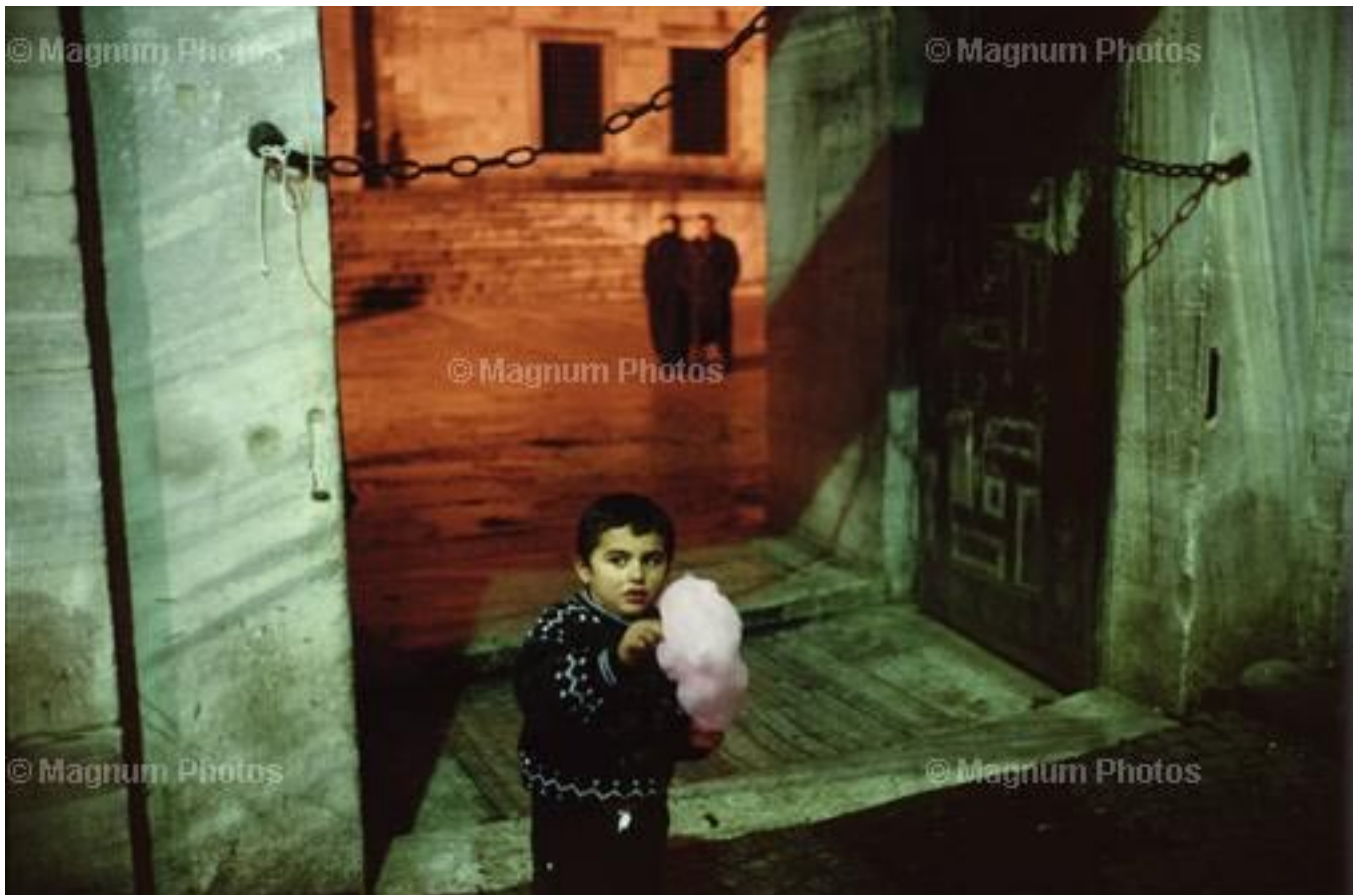
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Welcome to workshop in "Bella Venezia"

Winter is the best time of the year to visit Venice. The streets are free of tourists, and even St. Marco church is quiet and peaceful. It is a cold periode, when you can experience both snow and storms. The wather can be flood the streets and the mist can come in over the canals. The narrow alleys can create the most wonderful light for the camera. On the other hand, when the sun comes out, the brilliant Adriatic light makes city sparkel. We will have our workshop when the big event of the year; Carnevale with its costumes and masks. In the aftermath of this 10-day celebration, you my still see people in cosume walking the streets of this "City of the Renaissance". Some days it seams the setting comes right out of a movie "The Merchant of Venice." And on the boat to the Lido you`re reminded of Visconti's haunting film "Death in Venice." - based on of Thomas Mann's novella.

The teachers

Alex Webb, a member of Magnum Photos since 1976, has published seven books including Hot Light/Half Made Worlds, Under A Grudging Sun, and Crossings: Photographs from the U.S. - Mexico Border, and most recently, Istanbul: City of a Hundred Names. He has worked for many of the major publications including National Geographic, Life, New York Times Magazine, GEO, and is the recipient of a Guggenheim Fellowship, a National Endowment for the Arts Fellowship, a Hasselblad Foundation Grant, and the Leica Medal of Excellence. Webb's work has been exhibited widely in the U.S. and Europe in museums such as the International Center of Photography, the High Museum of Art, the Whitney Museum of American Art, and the Museum of Contemporary Art in San Diego.



Rebecca Norris Webb, originally a poet and journalist, had her first NYC solo exhibition at Ricco Maresca Gallery in 2006, the same year her first book, *The Glass Between Us*, was published. Her series, which uses text and images to explore the complicated relationship between people and animals in cities, has also been included in several group exhibitions, including "Why Look at Animals?" at the George Eastman House Museum of Photography. Her project was awarded sponsorship by the Blue Earth Alliance. Currently, she's working on a series of photographs in the American West called, "My Dakota." Rebecca edited Alex's two most recent books (*Crossings* and *Istanbul*) and teaches photography workshops with him in the U.S., Italy, Peru, Russia, Mexico, Turkey, and Spain.

Giraffes, Paris

Photo:

Rebecca Norris Webb



Morten Krogvold is Norway's best-known living photographer. He is widely appreciated and acclaimed for his innovative and creative photography style. He mainly photographs portraits of artists, politicians, composers, authors, dancers and musicians. He also photographs Norwegian landscape. He has been giving workshops in the art of photography for several years, in different countries such as South Africa, USA, England, Greece, Sweden, Italy, Ireland, Czech Republic, Portugal, Bangladesh and Denmark. He will hold his own workshop parallel to ours in Venice, and will be a featured guest teacher cooperating with Alex Webb and Rebecca Norris Webb.

Venice, Italy Photo: Morten Krogvold



VENICE: EXPLORING YOUR VISION

Workshop description

The workshop will be about street photography in Venice -- using the camera to explore the world of this city in a direct, spontaneous way. It is a workshop that will emphasize the development of a unique, personal way of seeing and an intuitive way to edit (to select and sequence photographs.) It's a workshop open to amateurs and professionals.

The schedule

There are two basic components of this class: the spontaneous act of photographing and intuitive editing.

The workshop will begin with Alex and Rebecca, a creative team who often edit projects and books together (including their first joint book: *Violet Isle: A Duet of Photographs from Cuba*), who will critique each student's past work. By that first afternoon, students will be out working on their first assignment, which students will choose. It may be a specific street, plaza, neighborhood, subculture, profession, family or individual; something that you're passionate enough to return to every day to photograph.

For the rest of the workshop, we will meet in the mornings and critique as a group each student's ongoing work. Throughout the workshop, we will try to build a coherent set of images for each photographer that will begin to represent his or her photographic stance or attitude toward the city of Venice. We will view this work as a group at the end of the workshop.

Besides photographing and editing each day, we view Renaissance art together as a class as a starting off point for discussions about color and composition. We will also touch on a variety of topics, including the process of photographing spontaneously and intuitively; how to photograph in cultures other than one's own; the relationship between images (such as the sequencing and juxtaposition of photographs); the practical realities of the magazine and art worlds; the emotional and psychological implications of working in color vs. black and white; the difference between images in a book and images on the wall; and how long-term projects can evolve into books and exhibitions.

What to bring the first day

The first day we would like all participants to bring a portfolio of about 30 prints, representing the work that they feel best represents who they are as photographers.

We are interested in each participant's individual visions, rather than whether they can work professionally or not. So bring the personal project or projects -- the work that represents your passions, your obsessions -- not the set of portraits done simply to satisfy an editor or art director.

IMPORTANT: Please bring PRINTS for the portfolio review, not digital files. For the first day portfolio reviews, we find that working with prints has huge benefits. The prints do not have to be fine prints: they can be cheap 4x6 machine prints, inkjet prints -- just prints that enable us to see the image.

Additional information for the workshop

During the week all participants will be photographing every day. You can work either with C41 or digital. For those working digitally, it's essential that you bring a memory stick or be prepared to put each day's work onto a CD so that we can download all the participants's work into a single computer attached to a digital projector. We do not have time to shut down the projector and hook up individual laptops each time we decide to look at another participant's work. We need to be able to see work (from the previous day) at the beginning of the class everyday.

A finale note: **Bring QUESTIONS**

And please bring lots of questions to the workshop. The ultimate direction of the workshop will be influenced by the kinds of questions that you pose.

All the best from

Alex Webb, Rebecca Norris Webb and Anne Lise Flavik(producer)

Practical Information

The workshop will last for seven whole days, and cost 2000 Euro.

We will start in the evening of Tuesday 24th of February at 1800 and finish in the evening of Wednesday 4th of March.

Wednesday 4th is checkout.

The fee includes accommodation in a hotel in a double room shared with another participant, where breakfast will be provided.

The main content of our workshop are lectures from

Alex Webb, Rebecca Norris Webb and Morten Krogvold.

Travel-tickets and other meals besides breakfast are not included. We would, however, like to offer you a farwell-dinner the last night. Meal prices will be approximately 5-15 Euro for lunch, and 30-35 for dinner. We will arrange dinner together every evening.

Payments

When you have signed the form, we will ask you to pay a deposit of 400 Euro. The remaining fee we will split up two more payments. 750 Euro will be due in October and 850 Euro in December. After October 1.th. the contract is binding.

Payments are to be sendt to:

Studio A7 Photographic Workshop

Po Box 114, Sentrum, 0102 Oslo

Norway

Bank: Skandiabanken

SWIFT: UBNONOKK

IBAN: NO3497101820037

Do you want to join in? Or do you have any questions? Please give me a call:

Anne Lise Flavik (producer) +47 92017130 or mail me: annelise@studioa7.no

www.studioa7.no

Please fill out the form and e-mail it to me if you want to join in:

I herby confirm that I want to sign up for the Studio A7 Photographic Workshop in Venice 2009

After October 1.st. this contract is binding.

Name:

Address:

City:

Citycode:

Country:

Cellulare/phone:

Date of birth:

Occupation:

E-mail:

Will you be using a digital or an analogue camera?