



Creative Seeing in Venice

Country

Italy

Region

Venice

Instructor

Jonathan Maher

Dates

21 Mar > 27 Mar 09

Price

£1390.00

Overview

The purpose of this Workshop is first and foremost to help you realize your photographic objectives. We can't promise we can change the world in just five days, but with your commitment, our dedication and a great deal of fun, we're sure you'll walk away having learnt a great deal. The Creative Seeing Workshop was born out of years of experience, listening to our customers and other photographers. It is designed to directly tackle issues such as understanding why certain images have a greater impact than others. We help you learn to see your surroundings in terms of visual elements, rather than their intrinsic significance. You will learn how to look around you, and see potential photos in the everyday and how to use your own interpretations, vision and style, to show something unique. At the bottom of it all, lies the belief that you can be taught to 'see creatively'.

Itinerary

What is Included

All tuition & critique sessions
Accommodation in single room with en suite bathroom (no single room supplement required)
Breakfast
Transportation around Venice during Workshop
Farewell dinner

What is Not Included

International air travel into Italy
Travel to and from airport in Venice to hotel
Lunches & dinners except first and last night
Photographic materials & processing

Calendar

Saturday 21 March 2009 - ARRIVAL DAY
Introductions & welcome dinner
Sunday 22 March 2009 - WORKSHOP DAY 1
Briefing and introductory talk by Jonathan Maher
Shooting around the Accademia area of Dorsoduro



Lunch

Street shooting continued in afternoon light

Dinner together

Monday 23 March 2009 - WORKSHOP DAY 2

Meet outside hotel ready for morning shoot in the northern tranquil area of Cannaregio

Break for lunch

Image critique session in hotel

Afternoon shoot in San Marco area

Dinner

Tuesday 24 March 2009 - WORKSHOP DAY 3

Visit to colourful island of Burano for day

Lunch

Continue shoot in Burano

Free evening

Wednesday 25 March 2009 - WORKSHOP DAY 4

Morning shoot in the Castello area

Lunch

Image review session back at hotel

Dinner

Thursday 26 March 2009 - WORKSHOP DAY 5

Explore the art of portrait photography

Lunch

Final image review session & workshop conclusions back at hotel

Farewell dinner & good-byes

Friday 27 March 2009 - DEPARTURE DAY

Check-out from hotel - no activities planned

Accommodation

The Best Western Hotel Ala is among the most outstanding of 3 star Superior hotels in Venice. What is now Hotel Ala was in fact a proprietarily house, of which historical traces exist from the early eighteenth century, as can be seen on paintings, including one by Canaletto. The building was made into a hotel only in the 1960s. Regularly renovated, the rooms are decorated in both a modern and functional style and in lacquered Venetian baroque style. All rooms have every modern comfort, equipped with air conditioning, mini-bar, safety box, direct telephone, satellite TV.

Hotel Ala (<http://www.hotelala.it/>)

Travel

The main international airport in Venice is 'Marco Polo'. You should arrive on or before the 21 March 2009 and your day of departure should be 27 March 2009. Upon booking you will be sent details of how to get from the airport to your hotel.

Companions

Photography is a passion that touches millions of people, but that doesn't always mean that it is shared throughout your family! A great many of our participants choose to travel with their husbands, wives or partners, and we make



every effort to make them just as welcome as everybody else. Should you wish to attend with your partner and require a double room upgrade, please contact us for a quote and further details.

The Photography

Photography

Ask any accomplished professional and they will tell you that eventually, once you figure out how to operate your camera, which is very quickly, your single concern and worry becomes the quality of your ideas and creativity. Anybody can read a camera manual and become an expert on their camera's functions - you could even read the manual whilst on the train to work - but this won't make you a better photographer. The critical areas one must work upon are the quality of and generation of ideas.

This workshop is all about developing your creative mind so that your ideas become more varied, more original and far more interesting. What do we mean by 'creative seeing'? We mean the ability to look at a scene, and realise that if the scene itself is not particularly interesting and the light is unflattering, you are able to choose elements of what is before you - and show them in an interesting and original way. We are talking about the ability to not be put-off by a high-contrast, brightly lit scene, but instead to realise that each condition presents unique creative opportunities. Photography is very often about what you don't show rather than what you do show. We need to be selective and extremely fussy about what we let into our viewfinders

Teaching

We will develop your ideas and the way you observe scenes so that new creative avenues unfold before you. It is terribly important to ensure we feed your mind with new ways of looking at the ordinary. We want you to be able to see an ordinary scene, and pick-out the interesting ways of showing it, or more importantly for you to make an interpretation to make it interesting - whether it be the light reflecting off water, blurred movement of a crowd, the worn texture of the walls, the steam rising from a coffee on a cold morning, the rainbow of colour from umbrellas - these are your impressions - your interpretations of a scene - your ideas must be clear before you can know what to compose on, what to selectively focus, how to expose - it all starts with your ideas.

By opening your eyes to new opportunities - by getting you to see the world through a creative eye - as a photographer - you will be able to make the ordinary, interesting. We want you to be able to take images that nobody else can say - 'hey, I saw that too' - even if they were stood next to you. Your images need to be showing something unusual - a different angle - a unique perspective - your interpretation. This is what will capture the interest of those looking at your images.

Is this for me?

Our Creative Seeing & Visualisation offering is what we call a 'Workshop'. This means that it is open to all skill levels. Our Workshops involve critique sessions on most days, and our emphasis is on the photography first and foremost. We try to strike a balance between showing our participants important places and landmarks, whilst avoiding going down the route of a 'tour' company. Travel is very often an integral part of workshops, and when we design our itineraries, we keep this in mind. We design our days to be full so that for those with the energy - they will never be bored - and those who wish to adopt a slower pace - they can do so by opting out of certain activities.

Inspiration

Introduction

Below you will find a collection of photographers, writers and films chosen to awaken your senses. They may inspire



you about the location or they may just intrigue you. Either way please use this as an insight into the experiences and impressions of others. International travel is so easy these days. The pace at which one travels and 'sees' the world gets faster and faster. If you feel like it, take a moment to slow the process down. Some of the films are fun and light-hearted - others a little more serious.

Photographers

'The Italians' by Bruno Barbey (Magnum Photo Agency)

Paolo Pellegrin (Magnum Photo Agency)

"Secret Gardens of Venice" photography by Gianni Berengo Gardin (Contrasto Agency) (1995)

"Gianni Berengo Gardin: gli anni di Venezia" by Iosif Brodskij (1995)

"Venice" Photography by Piero Codato & Massimo Venchierutti (2003)

"Venice II" photography by Fulvio Roiter (1985)

"Venetian Carnival: History and Traditions" photography by Fulvio Roiter (1995)

"I silenzi di Venezia" photography by Giustino Chemello

Books

"The tragedy of Othello, the Moor of Venice" William Shakespeare 1603

"The merchant of Venice" William Shakespeare 1597

"Death in Venice" Thomas Mann 1912

"The story of my life" Giacomo Casanova published 1960/2001

"Million - The travels of Marco Polo" Marco Polo/Rustichello da Pisa 1298

"Italian Journey" Johann W. Goethe 1787

"The wings of a dove" Henry James 1902

"The stones of Venice" John Ruskin 1885

"The city of falling angels" John Berent 2005

Movies

"Othello" directed by Orson Welles, with Orson Welles and Suzanne Cloutier (1952)

"Summertime" directed by David Lean with Katherine Hepburn (1955)

"Death in Venice" directed by Luchino Visconti with Dirk Bogarde (1971)

"Don't look now" directed by Nicolas Roeg, with Julie Christie and Donal Sutherland (1974)

"The comfort of strangers" directed by Paul Schrader with Christopher Walken, Rupert Everett (1991)

"Blame it on the bellboy" directed by Mark Herman with Dudley Moore, Patsy Kensit (1995)

"Everyone says I love you" directed by W. Allen. With Woody Allen, Goldie Hawn, Drew Barrymore, Julia Roberts (1996)

"The story of us" By Rob Rainer with Bruce Willis, Michelle Pfeiffer (1996)

"Dangerous beauty" directed by Marshall Herskovitz with Catherine McCormack, Naomi Watts, Jacqueline Bisset (1998)

"The talent of Mr. Ripley" directed by Anthony Minghella, with Matt Damon, Jude Law, Gwyneth Paltrow and Cate Blanchett (1999)

"Les enfants du siècle" directed by Diane Kurys, with Juliette Binoche (1999)

"The Merchant of Venice" By Michael Radford, with Al Pacino, Jeremy Irons, Joseph Fiennes (2004)

"Casanova" directed by Lasse Hallstrom with Heath Ledger, Sienna Miller, Jeremy Irons (2006)

Forums

We have our own online forum that over the years has proven to be a very popular and useful way of not just keeping in touch after a workshop, but also before. It can be a fascinating source of information for those considering their



first workshop with VSP. You will need to register to join the forum, and we recommend the following two sections

Ask a past VSP Workshops participant (<http://www.vspworkshops.com/cgi-bin/yabb2/YaBB.pl?board=feedback/>)

Discussion board for all participants booked on Creative Seeing & Visualisation Workshop (<http://www.vspworkshops.com/cgi-bin/yabb2/YaBB.pl?num=1214928203>)

Testimonials

"Your Workshop was fantastic - beneficial to the novice as the seasoned veteran. A wide variety of shooting opportunities and activities. Daily critique session were incredibly helpful, seeing what other photographers, hearing what everyone thought of other's photos. I would recommend the VSP Workshop to anyone who wants "total immersion" experience in photography"

Nancy, USA, 2007

"Well, "the experience of a life-time" doesn't even come close to describing this workshop. The planning that went into it must have been immense and intense; the result was simply "The Best".

Richard, UK, 2006

"I came away with much more than you can imagine. You literally opened my eyes to a new world. I will never look through a camera viewfinder again in the same way as before. You set your students at ease, clearly state your objectives and fairly assess the outcome"

James, USA, 2004

"Not only did I go home with by far more excellent shots than expected, I even met a lot of friends and it was a pleasure being able to share my time with all of them. Hope I'll be able to attend one of VSP's workshops in the future.."

Josef, Germany, 2005

"I run my own company and I know how demanding it is to offer good customer service and how important it is to provide it. Every VSP Workshops I so far attended has always been better than I expected. I could learn a lot about customer service from VSP as it always exceed its participants expectations.

Witek, Spain, 2006

"Excellent value! Learned a lot - enjoyed the relaxed environment. Very much appreciated the personal attention. Great organization. Looking forward to more workshops. VSP works for me! Thank you."

Dan, USA, 2007