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“Why is lighting so important?”

“We view the world in a 3-D perspective. In order to transfer this into a 2-D image, shaping the light, is essential in order to direct the attention to and create an atmosphere and depth onto an image”.

I offer these (Online) Masterclasses and Workshops all over the world.

For schools, professionals, police special forces, corporate and governmental institutions.

Masterclasses & Workshops

During this workshop I will speak about my specialty – Lighting.

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11-Lighting Set-Ups

Duration: Half day

Beginner

- 11 various lighting set-ups
- Various filters and reflection materials
- Composition
- Tools-of-the-trade
- Students re-creating a screenshot from a movie

②

Film Noir

Duration: Half day

Intermediate

- What is Film Noir?
- Showing examples of close-ups
- A special stocking in front of the lens
- Introducing the Eye-Light a.k.a. “Obie-Light”
- Students re-creating a screenshot from a movie

③

Negative Fill (Taking Light Away)

Duration: 1 hour 30 minutes

In this Masterclass I will show images of the feature film “Schaduwspel” (directed by a 21-year old ex-student) shot on a DSLR, using five lights and lots of Negative Fill (Taking away Light).

- I will discuss the working process of this project I worked on as a cinematographer.
- This camera is very interesting for its shallow depth of field and it’s “film-look”.

Note: This workshop would be also very interesting for photographers who are planning to shoot video projects.

④

Lighting for Commercials

Duration: Half Day Beginner

In this Masterclass I will speak about the three “NIKE” commercials I shot in Barcelona, Madrid and Blackburn (U.K.) with: Ronaldo, Ronaldinho, Rooney, van Nistelrooij and Henry.

- How I specialized myself in HD and the production company who was looking for an experienced cinematographer who had shooting experience with High Definition.
- The technical aspects on the set and lighting the green screen.
- Showing behind-the-scenes pictures.
- My shooting experience on the “ICI PARIS XL” commercial.

⑤

Lighting for ENG (Electronic News Gathering)

Duration: Half Day Intermediate

In this workshop I will share my shooting experience on various current affair programs like 1-Vandaag and SBS Shownieuws.

- Equipment in an ENG set
- Lighting an interview
- The “show-and-tell” method
- Découpage and in-camera-edit
- How you quickly can make fast decisions regarding the right composition, camera movement and the right lighting set-up.

⑥

Workshop various modules

Duration: Half Day Advanced

- Tools-of-the-Trade
- Working with color filters in order to create depth
- Complementary colors
- White balancing in a creative way
- The importance of using a Grayscale
- Explaining the principles of Negative Fill. My experience explaining Negative Fill to photographers, is that they show a lot of interest in this technique – taking light away.
- The art of pulling focus

⑦

Masterclass working experience in Hollywood Duration 1 hour 30 minutes

In this Masterclass I will speak about my career in the film-industry.

My father, cinematographer, director and producer was my first mentor.

- By an opportune chance at the age of twenty-one, I packed up my bags and moved to Los Angeles where I worked for 18 years in the filmindustry. I will also speak about how I got my first job.
- My working experience as a first assistant-cameraman, camera-operator and cinematographer on commercials, short films, ENG and feature films.
- My transformation from first assistant-cameraman to camera-operator to cinematographer. Every week for one year, I bought the Hollywood Reporter (Tuesday) and the Daily Variety (Thursday), which contained all the information from upcoming productions. At the end of the year, I had sent out 3000 résumé's. I received a lot of work out of it. One production was the short film called “Pennyweight” which was on the short list to be nominated for an Oscar.
- As a cinematographer I have shot five full length feature films in Hollywood. One of the feature films is called “Paradise” starring Dee Wallace Stone (“E.T.”), Barbara Carrera (“Never Say Never Again”), and Timothy Bottoms, (“Elephant”).
- I will also explain how I received an agent who represented me as a cinematographer.

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Masterclass “Twin Peaks”

Duration: 1 hour 30 minutes

In this Masterclass I will explain about my working experience on the first season of the tv series of “Twin Peaks” (1989) as a first assistant-cameraman.

- The collaboration in the crew - David Lynch blocking the scene.
- Behind-the-scenes pictures and videos.

Working Process

- Masterclass for large groups (20 persons and over) with PowerPoint and Q & A.
- Masterclass for small groups (up to 20 persons) in which there is more room for interaction and response to specific questions from students.
- Workshop in which technical skills are taught (up to 12 persons).
- Workshop in which settings are re-enacted such as lighting an interview, ENG, commercials or feature films (up to 12 persons).