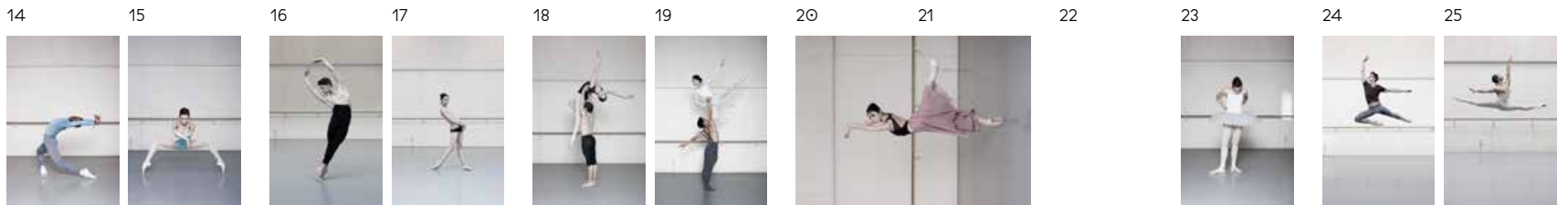


**Rob
Becker**
Ballet in
the studio





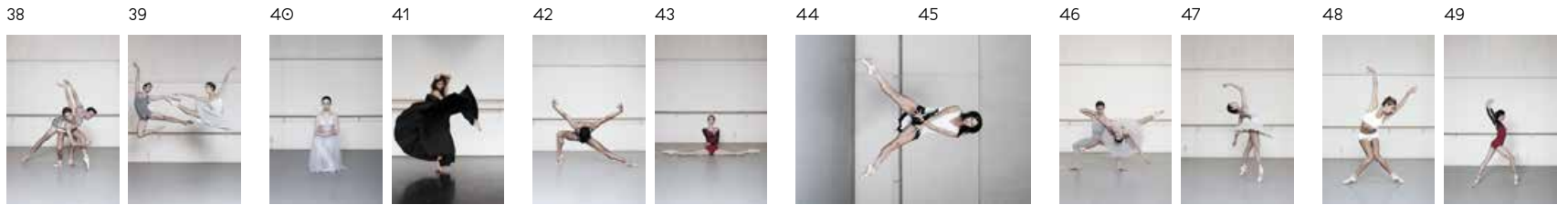
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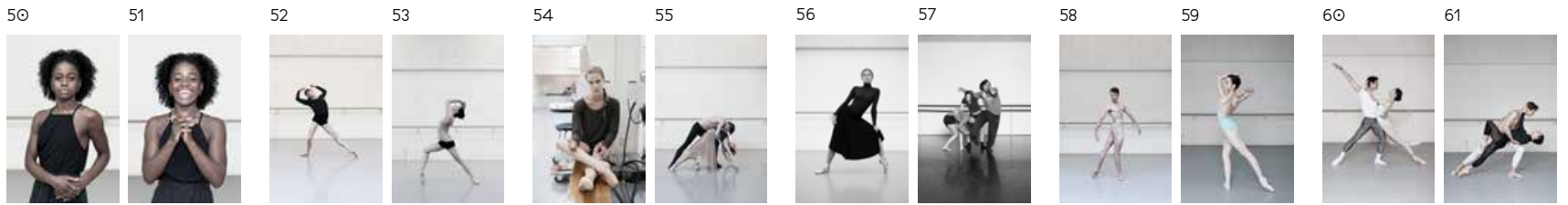
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26 Erica Horwood & Matthew Pawlicki-Sinclair 27 28 Jingjing Mao 29 30 Rubén García Arabit 31 Ester Haverlikova Natzij 32 Daniel Robert Silva 33 Floor Eimers 34 Daniel Montero Real 35 Clara Superfine 36 Floor Eimers & Jozef Varga 37



38 Floor Eimers & Jozef Varga 39 40 Hannah Williams 41 Tamara Markus 42 Rohan Dunham 43 Jingjing Mao 44 Anna Tsygankova 45 46 Laura Rosillo & Daniel Montero Real 47 48 Floor Eimers 49 Jingjing Mao



50 Michaela DePrince 51 52 Sandra Quintyn 53 Wen Ting Guan 54 Tess Sturmman 55 Sasha Mukhamedov & Bastiaan Stoop 56 Maria Chugai 57 Livia Petillo, Laura Casasola Fontseca & Rubén García Arabit 58 Sem Sjouke 59 Anna Oi 60 Wen Ting Guan & Young Gyu Choi 61 Maia Makhateli & Artur Shesterikov



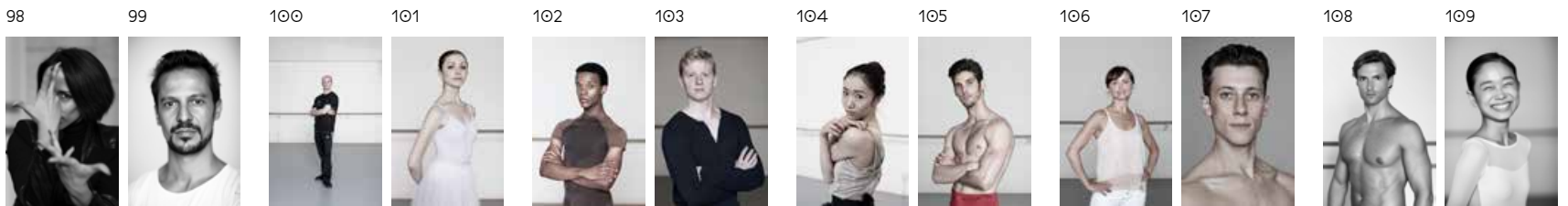
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74 Peter Lueng 75 Tess Sturmman 76 Han Ebbelaar 77 James Stout 78 Alexandra Radius 79 Ester Haverlikova Natzij 80 Jozef Varga 81 Nancy Burer 82 Floor Eimers 83 Artur Shesterikov 84 Tamara Markus 85 Marika Vannuzzi — choreographer



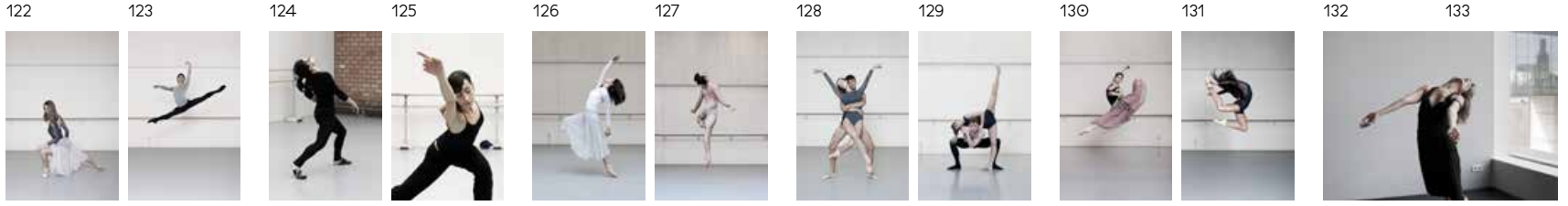
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98 Annabelle Lopez Ochoa — choreographer
99 Juanjo Arqués — choreographer
100 Ernst Meisner — choreographer
101 Hannah Williams
102 Dantiel Robert Silva
103 Rémy Catalan
104 Wen Ting Guan
105 Oscar Alejandro Valdés
106 Larissa Lezhnina
107 Matthew Pawlicki-Sinclair
108 Alexander Zhembrovskyy
109 Jessica Xuan



110 Sandrine Leroy — choreologist, ballet master
111 Theo Duff-Grant
112 Anna OI
113 Young Gyu Choi
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118 Belle Beasley
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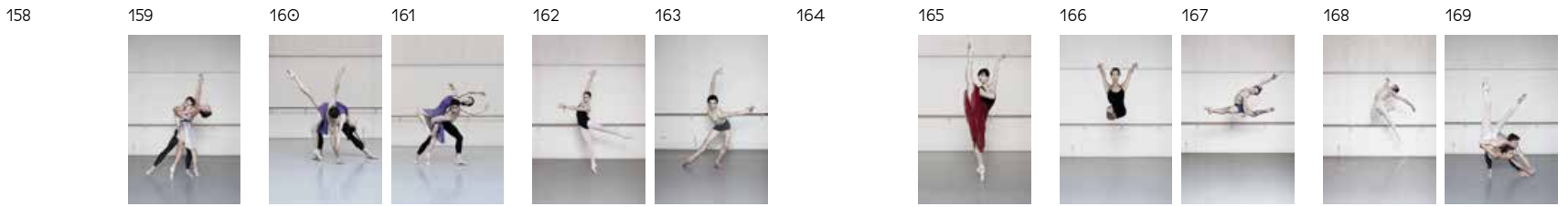
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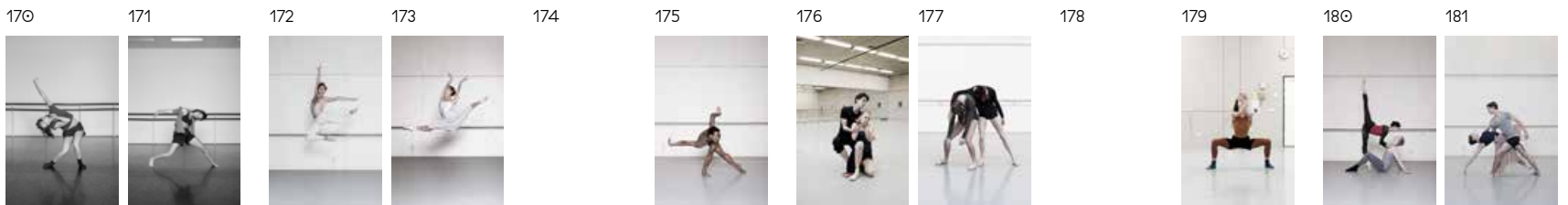
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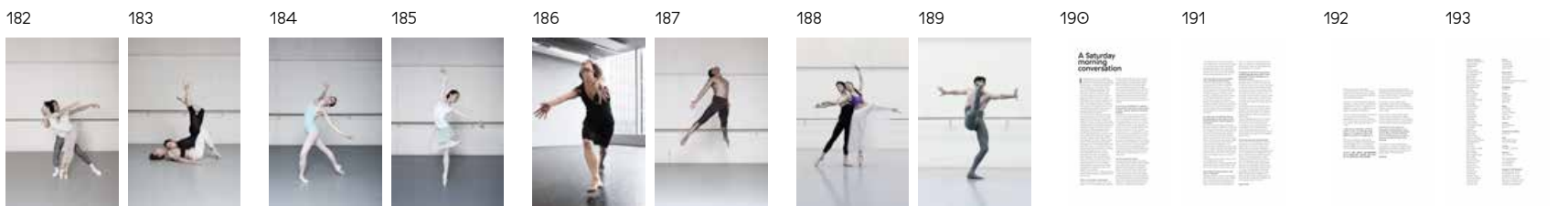
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152 Nancy Burer & Sem Sjouke
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154 Annabelle Lopez Ochoa
155 Dario Elia
156 Thomas van Damme
157 Sandra Quintyn & Miles Pertl



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159 Sasha Mukhamedov & James Stout
160 Wen Ting Guan & Dario Elia
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162 Belle Beasley
163 Theo Duff-Grant
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165 Maia Makhateli
166 Floor Eimers
167 Joey Massarelli
168 Jared Rainford Wright
169 Sasha Mukhamedov & James Stout



170 Laura Casasola Fontseca
171 Livia Petillo
172 Artur Shesterikov
173 Floor Eimers
174 Daniel Robert Silva
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176 Veronika Verterich & Martin ten Kortenaar
177 Sandra Quintyn & Tess Sturmman
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179 Tess Sturmman
180 Jingjing Mao & Rémy Catalan
181 Sasha Mukhamedov & Bastiaan Stoop



182 Wen Ting Guan & Young Gyu Choi
183 Maia Makhateli & Artur Shesterikov
184 Anna OI
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Ballet in the studio



Foreword

In photography there is no before or after, there is just that one moment you decide to show. This is interesting. These photographs are not just of the spectacular shapes and forms you can attain in ballet; this series is about capturing a still of a person and a movement. Because the camera catches a fraction of a movement, the photograph can focus on esthetics and therefore the image can be both beautiful and captivating. This collection of photographs is art, because these are expressions of dance moves that are created by the photographer's eye. He has selected isolated movements with his choices of focus, timing and depth of field. The use of the latter can be seen clearly in the portraits in the middle of the book.

Catching the right moment is very important in capturing dance. Even in a motionless position, it is the look in the subject's eye or a little part of a pose that can make a big difference in how the image turns out. These photographs are not simple to make; it's never easy to catch the decisive moment. With jumps, of course, it's even more complex, but in general it's about noticing the correct position. As a dancer, you can hold some poses forever, while other positions are only there for a split second. And nothing else around that moment is right.

During our first session, Rob asked if I wanted to see how the image had turned out on the back screen of his camera. There was no need: I knew the timing was right because I had heard the click at the right moment. However, an image can still be fuzzy due to motion blur. This happens mostly with feet and fingers; extreme parts of the body are often moving very fast.

Dance is a very complex sequence of movements. If you actually photograph a dancer with a motor-drive burst—which, by the way, Rob never does—you would notice how many moments in a jump or move are not all that pretty. The eye mostly registers the position at its fullest, because that moment hovers for a second and usually the eye does not perceive all the stuff around it. The camera, however, can actually catch any part of the movement. For that matter, it's very true that by making a still of it, the photographer gives the viewer the time and opportunity to view the apex of the dance movement, which you normally only see flashing by.

Many of the photographs in this book are not necessarily poses and movements from actual performances. Some are, but the rest actually reflect the creativity of the person who is in the photograph, which is very interesting. I can see a beautiful kind of twisting position in an often more angular way, which may not necessarily be 'purely ballet'. But then again, ballet is never pure. No matter how far you look for perfection in every kind of step you take or any position you hit, perfection is just an illusion. It is that striving for perfection which makes the profession interesting. And sometimes it's a little imperfection or an unusual aspect that makes a dance or an image really appealing. Take the girl sticking out her tongue: It's good, it's fun, because not only did the photographer catch the movement, but at the same time he also captured the personality of the dancer. You can tell that there was also joy in these sessions. Then there is the image of the frontally photographed *grand jeté*; it's very straightforward, almost a little gymnastic and taken from a very unusual angle. Actually, this move is unusual in many ways. Generally, when you take a picture of a dancer like that, it turns out to be a wrong image. But this one is so geometric that it looks really cool. The same happens with that final photograph of me with my right leg pointing forward. I found it unusual at first, but it works because the foot of that leg hides most of my face; you can just see one eye.

It is exceptional for a book to bundle this many portraits of dancers that were made in a dance studio and not on stage. Ballet photographs in a dance studio are usually about rehearsals. These are posed photographs, albeit creatively posed photographs. I think it's superb and very interesting, because this approach makes for an art book about an art form instead of a documentary about an art form. It's also different: as said most of the poses are not taken from ballets or rehearsals. Rather, they reflect the creativity of the moment. The entire creation of these photographs took place in the studio. That way, the viewer is offered an unusually private glimpse of a group of dancers who, I believe, show more input of their own body language than you would get in any performance or rehearsal.

Jozef Varga

Principal dancer at the Dutch National Ballet





























































Ballet in the studio

For photographer Rob Becker, dance studios are inspiring places: basic, spacious, bright and filled with athletic human bodies. In the simple surroundings of these studios, dancers' faces and bodies shine when they perform their moves and poses, or when they look straight into the lens for a close-up.

It's exceptional to bundle portraits of dancers performing moves and poses that are not taken from stage performances or rehearsals.

The entire creation of these photographs took place in the studio and therefore reflect the creativity of the moment. Not only did the photographer catch the movement, but at the same time he also captured the personalities of the dancers. That way, the viewer is offered an unusually private glimpse of a group of dancers, who arguably show more input of their own character and body language than you would see in any performance or rehearsal.



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