

Rangefinder

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BELOW: Edwin Torres takes a break on Tuesday afternoon.
(Photo by Whitney Hayward)

ABOVE: Samantha Goresh photographs her subject's child
in their trailer on Tuesday. (Photo by Whitney Hayward)



DISCIPLINED PHOTOGRAPHY

By Duane Dailey
Co-Director Emeritus

Proceed with caution. An approved story is just the beginning. Tuesday night was a tipping point. Most MPW scholars have a story idea approved. That means photographers are with an interesting subject in a busy place for a potential story. The story will come.

Photo stories require a combination of intellectual and physical energy. The words for the story are churning in your brain. The physical work puts your body and camera into position to make pictures.

This requires moving to where you can make the next picture. Often you will be ready for the previous picture. Be leading, not following. Where and when will action happen next? By spending time with your subject, you learn their routines. If you see a possible photo once, it will likely happen again. Anticipate when and where it will happen. Be there. If you miss, it will come again.

But, some are once-in-a-week moments, or once in a lifetime. Stay on high vigilance for those surprises. Neither you, nor your subject, can stand high intensity all the time. Pick your working times. But, you must be there a lot. Much of that time will be observing from the sidelines.

That gives time to make lists. Know what you have shot that fits the story. Think what you have missed. And list what you hope happens next. In your mind you see it developing. Anticipate.

Remember basics: Never make it happen.

Go easy on collecting process photos.
Gather those showing emotion.

Tuesday night, Kim Komenich warned: Don't make the same photos over and over. Save frames that you'll need later. If you have the body of the story, think of the scene setters, portraits and enders. Economize by combining two messages. A portrait and a scene setter can be one photo.

In complex stories, think in chapters. A pair or three photos might play together. Think in terms of magazine spreads. The farm story might have a harvesting chapter. And, a family-relations chapter.

Last night Randy Olson described story boards. Each element can be shot as a "story" with a beginning, middle and end.

In today's media, such as the Geographic, that chapter might play as the one best photo out of a sub-story.

On location, always be thinking story-telling elements. Later, we'll discuss tips for editing.

Don't be bored. It's not all excitement. But stay alert to respond quickly.

We should have told you that this is not only a Think Workshops, but a Patience Workshop. The fly on the wall isn't buzzing around creating commotion. Buzzing flies gets swatted away.

(Attention: Fly on the wall: The MPW command center at the Rock Barn has new hazards. Strips of sticky fly paper hang at the doors. That's an old technology appropriate for barns.)

BE UNOBTRUSIVE, GO NAKED

On site with your subject this week, travel light. Use the least equipment needed. Don't wear your equipment locker.

As photographers we feel comfortable with our stuff. We can hide behind big cameras. Linus van Pelt had his blanket. Photographers have their cameras. That's socially more acceptable than sucking your thumb.

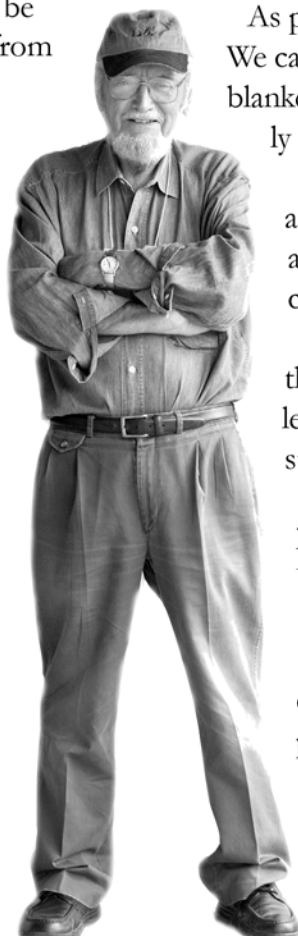
This isn't the Olympics, a football sideline or a political scrum. These days, your subjects are accustomed to having their pictures made by a cellphone.

Try to mimic that mode with your equipment this week. Be a minimalist. The week is about learning to be nice to people, while building a photo story.

There will be pictures that benefit from a long long lens. Or the wide wide lens. But, not most. Use one camera. One lens. One card.

This is not a machinery workshop. Don't let your tools distract you or your subjects. Hide your camera bag, but don't sit it down where it will appear in a photo. (I've done that and it doesn't help the scene at all.)

Go naked, equipment-wise. You'll be more human.



BRENDAN STUART RIDING THE DOG



In coming to Missouri for the workshop, I opted to take the bus and ride from New York City. The ride ended up being about 26 hours long. I've actually been traveling around the United States on the bus periodically for the last four years.

Robert Frank's *The Americans* is one of my favorite photography books. It has largely inspired my photographic interests in the idea of 'The American Dream,' and more specifically the myth verses reality of this idea. Frank was succinct in articulating that with his jukeboxes, crosses and diner counters.

I've always wanted to see the country and there has always been a certain romance in the idea of taking the bus and seeing the country from this perspective. Now that airlines are the primary means of travel across the states, I'm interested in who the people are who still ride the bus today and the little moments that happen along the way.

Also, the idea of transition was of interest to me in this. Both literally in traversing the American landscape, but also the internal experience of this for people when traveling long distances.

It's by no means a comfortable experience spending hours or days on a bus. Often eating horrible food, breathing recycled air and collecting sleep through small power naps.

But I keep going with it. Coming to Missouri for the workshop was a perfect excuse to do it again.



THE (MOSTLY) YOUNG POETS

a) MALTE KRISTIANSEN

> **Favorite pick-up line:**
Where do you get your clothes wrinkled?

b) GREG KENDALL-BALL

> **Favorite pick-up line:**
Did it hurt when you fell from heaven? Because you're the only ten I see.

c) KELLY COLEMAN

> **Favorite pick-up line:**
I'm a photographer. Let's go to my darkroom and see what develops.

d) ABBY CONNOLLY

> **Favorite toe:** Big toe (adds extra shoe size)

e) BEATRIZ COSTA-LIMA

> **Do-over:**
Regrets backing into a cop car.

f) KHOLOOD EID

> **Favorite pick-up line:**
Do you bank here often?

g) KILE BREWER

> **Cars as arms, or wear yellow for life?**
Yellow. Legal pads are yellow.

i) BEN HOSTE

> **Do-over:**
He wishes he took more chances when he was younger.

h) LAUREN KASTNER

> **Favorite toe:**
Her second and third toe on right foot (because they're webbed).

PARKER BLOHM

> **Do-over:**
Don't use Dawn dish soap to clean floors...

j) UNO YI

> **Do-over:**
His life.

k) JOHN FARMER DE LA TORRE

> **Favorite toe:**
His big toe, because he'd walk pretty funny without it

l) ANDREW SCHRIVER

> **Favorite pick-up line:**
You smell like spiders.

m) QUINT SMITH

> **Cars as arms, or wear yellow for life?**
Car arms, preferably land cruisers for terrains.

o) WHITNEY HAYWARD

> **Do-over:**
Regrets using profanity toward someone's darkroom chemical mix-up.

p) CASEY BATEZEL

> **Favorite pick-up line:**
Do you have a map? Because I'm lost in your eyes.

n) SHELBY FEISTNER

> **Favorite pick-up line:**
Barking like a dog.

q) KATIE ALAIMO

> **Do-over:**
She would do over her study abroad and put herself out there more.

r) SARAH NG

> **Favorite pick-up line:**
Hey girl, touch this shirt. What material is it? Boyfriend material.



Photo by Whitney Hayward

KRISTINE BOSWORTH & BRIEN AHO

OUR NIKON CREW



Q: *Why does photography matter?*

KRISTINE: It immortalizes a moment in time that will never happen again.

BRIEN: It bridges different worlds and cultures and brings them together.

Q: *What is your favorite camera body and lens?*

KRISTINE: D600 and a 24-120mm f4 lens

BRIEN: A D4 and 200mm, f2 lens

Q: *How did you get started in photography?*

KRISTINE: My grandfather was a photographer. I never really knew him because he died when I was three, but I always felt like it was a calling to shoot. I've been taking pictures since 8th or 8th grade in school.

BRIEN: My father was a sports writer for the Minneapolis Star-Tribune and my mother was a TV producer for WCCO. So I was always around media. My father gave me a camera when I was 14 and I fell in love with it.

Q: *Why is Nikon better than Canon?*

KRISTINE: Because we're nicer and we sponsor the workshop.

BRIEN: Because we can camouflage in the dark because we have black glass and Canon doesn't.

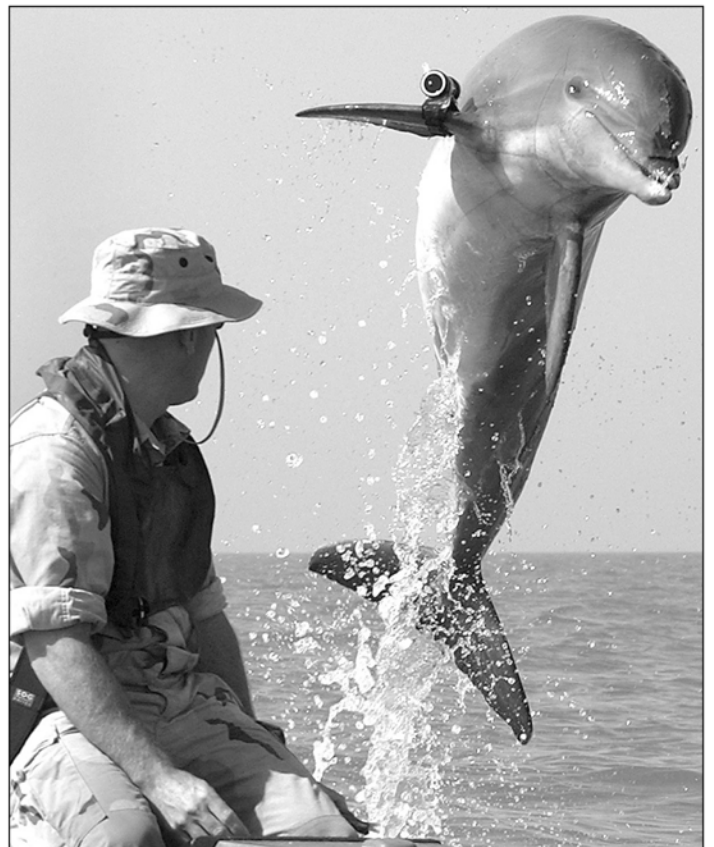
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BRIEN: Because we can camouflage in the dark because we have black glass and Canon doesn't.

Q: *What super power do you wish you had?*

KRISTINE: I wish I could blink to other places like teleportation.



The day before the Iraq war, Navy photojournalist Brien Aho took this photo of a dolphin coming out the Persian Gulf. (Photo By Brien Aho)

THE CHANGES WE'VE SEEN

By David Rees
Co-Director

Many who grew up in rural America worry that the resources, lifestyle and values that they held dear have in the last 50 years eroded so much that we are in danger of witnessing its complete devastation. Corporations dominate the economic landscape with productive efficiency that is also dehumanizing and which flaunts the historic cultural strengths of these rural areas. A primal drive for self-reliance has driven many to flee the rural areas in favor of suburban enclaves in cities, where they look for a way to regain a sense of purpose.

Sound like hyperbole?

Randy Olson, a freelance photographer who frequently works for the National Geographic and who founded The Photo Society, has worked throughout the world. He cites the Black Sea area – and its 70% out migration to Istanbul. “That area is now a wasteland, just like it will happen here, though it may happen more slowly,” Randy thinks. “When Geographic sent me around the world to do the “*Seven Billion* story” they sent me to all the major cities – Tokyo, Kampala. So many of these big cities have these big inflows, they’re not livable. The quality of life in a small town is so much better than a mega city.”

What is that lifestyle? Melissa Farlow grew up in Paoli, Ind. She says, “I remember riding my pony Silver around in the back yard, climbing a tree, riding my bike to the swimming pool.” And, starting when she was 10-years-old, she worked for her father, a lawyer on the square of the county seat town. “I went up

every Saturday morning” to his office, “I dusted, and cleaned the toilets. I had to earn my allowance.”

Dennis

Dimick, executive editor at National Geographic Magazine, grew up on an 80-acre farm in the Willamette Valley, about 10 miles south of Portland, Ore. His parents were both biologists but valued their 80 acre farm – as a lifestyle and also a way to live the life they studied and taught – until an Interstate highway building project bisected their farm and the new road brought housing developments and more people to “the country.”

“We raised purebred Suffolk sheep, we showed them at fairs; that eventually had to stop because owners came to the country with their dogs –and let them run loose. The moment for me that was the most poignant was the week before I was going to take a string of 9 or 10 sheep to the Klackamas County Fair and half the sheep were killed by these (roaming) dogs.” Dimick was a sophomore in college at the time, studying to be a high school vocational agriculture

teacher. Wendell Berry’s “Unsettling of American Agriculture and Culture” pointed him in a different direction. “It spoke very eloquently and does so to this day.” The sovereignty of America was based in large part on agriculture and the independence it offers. “I could see that essentially slipping away – I could see that wasn’t how it worked any more.

Dimick’s 33-year career at Geographic has been dedicated in large part to explaining challenging and changing environmental concerns we face today.

“Remember the word is “agri” and “culture” – and we’ve forgotten the cultural part in the quest to maximize efficiency and productivity in food production. It’s all become a factory and so far have not come to terms with the price that has been paid. There is a social cost. People have been thrown off the land; so the destiny of individuals, and collectively communities, is really – in the hands of a system that is designed for maximizing efficiency and utility and that does not include communities.

As a result you turn around seeing empty farmsteads, houses, by extension, empty schools. The rural America envisioned is not the rural America it has become.



From the MPW 29 archives, Cassville, 1977. (Photo by Phil Schofield, University of Idaho.)

INSPIRATIONAL HAIKUS

Hump Day

By Shelby Feistner

It might be Wednesday
But carry on with courage
Keep photographing

Optimism

By Shelby Feistner

At least the sun shines
You could be covered in mud;
Ruined photo gear

MISS-OURY

By Randy Cox

Trenton they did come
To expose as narratives
A way of seeing



Eve Edelheit, MPW shooter and MU Alum, expresses relief after in a card to MPW crew member Sarah Ng. (Photo by Whitney Hayward)

SOCIAL MEDIA

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WEATHER FORECAST


TOMORROW

 83 ° / 61 °

FRIDAY

 85 ° / 63 °

SATURDAY

 82 ° / 56 °

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co-directors:

JIM CURLEY

DAVID REES

co-director emeritus:

DUANE DAILEY

graduate coordinators:

GREG KENDALL-BALL

KELLY COLEMAN

Rangefinder editors:

BEATRIZ COSTA-LIMA AND

SHELBY FEISTNER AND

RANDY COX

DID YOU KNOW? The Missouri Photo Workshop has been in 44 different Missouri towns across these 65 years. You're welcome, future historians of the world. Unlike any other state, this is an incredibly unique archive of Missouri since WWII.