

# R A N G E F I N D E R



HELEN LEVITT, AN AMERICAN PHOTOGRAPHER HAS BEEN CALLED "THE MOST CELEBRATED AND LEAST KNOWN PHOTOGRAPHER OF HER TIME."

The Missouri Photo Workshop | September 25, 2018 | Volume 70, Issue 3



**Chase Edwards, 2, gestures** toward the open casket of his great grandfather Raleigh May during visitation at the Craig-Hurtt Funderal Home in Mountain Grove Monday. Raleigh died Thursday Sept. 20 after a lengthy battle with diabetes and kidney disease, which his wife Patsy May, 65, believes was caused by his exposure to Agent Orange while serving in the U.S. Army during the Vietnam War

# advice

## Team Chapnick

"Practice boring people. Once you get people to accept you, you bore them to death and they go back to their lives." - Randy Olson



MaryAnne Golon



Randy Olson

## Team Cliff & Vi

"Job one really is to find and successfully propose a story because that's going to be the lasting lesson from this whole week."  
- Dennis Dimick



Mary Beth Meehan



Dennis Dimick

## Team Cox

"Meet people and allow them to surprise you and be beyond your expectations."  
- Torsten Kjellstrand



Kathy Moran



Torsten Kjellstrand

## Team Lee

"Take your time. Slow down. And appreciate the fact you get to spend three days working on a story, because that's pretty rare outside this experience."  
- Alyssa Schukar



Alyssa Schukar



Kim Komenich

## Team Gilka

"Stories should not rely only on visual style, with the abandonment of emotional intimacy."  
- Melissa Farlow  
(inspired by Lois Raimondo)



Melissa Farlow



Bill Marr

## HIGHLIGHT REEL FROM MONDAY NIGHT

# “Unprofound” insights, great pictures

- by Maddie Davis



Taylor Irby listens to a presentation. Photo by Jenna Kieser.

## AESTHETICS, COLOR AND THE MEANING OF LIFE

KIM KOMENICH

- The world is made up of **NOUNS AND VERBS** for photographers. Photography is a matter of arranging those nouns and verbs.
- It's always good to **HONOR THE IMPULSE** by taking the picture and then learning from your mistakes.

## THE VALUE OF THE MPW DOCUMENTARY ETHIC

BILL MARR

- Documentary photography **SHOWS SOMETHING REAL**, and you don't mess with that.
- A brand is **A PROMISE KEPT**. If you're not truthful, are you keeping your promise?
- There's no answer in a book for

## WORKING ACROSS CULTURES

TORSTEN KJELLSTRAND

- We are **ALIENS** when we carry cameras.
- Don't erase **PEOPLE'S COMPLEXITY** by making them just “one thing.”
- The **“PRIVILEGE OF THE UNKNOWNING”** is the privilege of asking questions.
- Life is a **FRAGILE WEB** for almost all of us.

## MAKING PHOTOGRAPHS TO TELL STORIES THAT NEED TELLING

RANDY OLSON

- You want to show what the person in the photograph is **THINKING AND FEELING**.
- Nothing ever happens the same way **TWICE**.
- It is as important to know **WHEN TO LEAVE** a story as it is to know **WHEN TO STAY**.

“What a privilege it is to be a photographer.” Jim Richardson's wise words and inspiring “Wide Spot in the Road: Cuba, Kansas” kicked off a night of scintillating presentations by MPW70 faculty members.

- What you are looking for is a **NARRATIVE**. You might have pearls in your hand, but without five cents worth of string you don't have a necklace.
- Bring out their **VOICE**, not your opinion.

this, **IT'S IN YOUR HEARTS**. My honesty may be different from yours.

- For me, **PHOTOGRAPHY IS TRUTHFUL**, but there is a difference when you walk in a room. Be aware of the influence you exert.

- No matter where you are, **LISTENING** is your most important skill.
- We **ENCOUNTER DIFFERENCES** everywhere. Decide which differences matter to you. They will matter differently depending on who or where you are.
- Nothing that you can dream up for them is as interesting as what they will do in front of you **IF YOU LEAVE THEM ALONE**.
- You have to be willing to **DEFY SOCIAL NORMS**. You are not the guest. Stay when social norms dictate you should leave.

# #MPW70

- compiled by Hannah Musick



“The Missouri Photo Workshop is well underway.”  
@jennakieser - Jenna Kieser



“Meeting the locals in Mountain Grove.”  
@ytajik - Yasmin Tajik



“Video producer Derek Poore watches as the LCD projector is calibrated before the 70th MPW in Mountain Grove.”  
@mophotoworkshop - Brian Kratzer



“Makin’ friends.”  
@maddiegoldn - Madison Simmons

*"I think that being in love at that age is a really special thing."*

# Photographers pitch stories

- by Jessica Belle Kramer



**"I'm still allowing myself some room to create a change of focus."  
- Stacey Rupolo**

Cliff & Vi faculty members Dennis Dimick and Mary Beth Meehan listen to David Rodriguez as he discusses his progress toward having a story approved. Photo by Jenna Kieser.

The idea selection and approval process of the Missouri Photo Workshop is meant to be deliberate, challenging photographers to research their own ideas, and our photographers are feeling the pressure to find a good story and to have it approved by the faculty.

Team Chapnick member Andrew Ryan has received approval for his story but awaits permission from one of the people he wishes to photograph's grandparents because the girl is a minor.

"It's a story about young love and leaving for work," Ryan said. "It's a 19-year-old kid who's proposed to his [17 year-old] high school girlfriend, and he's leaving in a week. I want to capture that last week together before they leave for two months. I think that being in love at that age is a really special thing. I remember being in love at that age and how intense it is."

Team Cliff and Vi member Nigel

Rumsey has not received approval yet because he is waiting for permission from the person(s) he wishes to photograph. Frustration abounds.

"There's a cop who works as a massage therapist," Rumsey said. "Currently, the cops work four-day shifts and then three days off, so he works as a massage therapist where he earns 60 bucks an hour, and as a cop, he earns 13 bucks an hour, which just seems a bit crazy. I've spoken to the chief of police. He's good with it, but I can't get ahold of the guy now."

After Team Gilka member Kanishka Sonthalia had a couple of her story ideas rejected, she found her footing with new one.

"They have disapproved my pitches a couple of times, but I just pitched a new idea right now, so they've seemed to be fairly happy with it, so they've asked me to just hang around, get a sense of

it. The current one is on this 67 year-old man. He's a handyman by profession... He just moved to Mountain Grove in 2008. He was in a marriage for 32 years after his wife left him, he met this woman that he's living with now in Mountain Grove. To make a living and to keep himself busy, he keeps finding odd jobs."

Team Lee member Stacey Rupolo feels confident about her idea and has plans to meet with the person that she will photograph tonight.

"Yesterday, I pitched three ideas, and today I am kind of narrowing down and whittling away at my topic," Rupolo said. "I am about to go and get official confirmation that I can start shooting."

Though Rupolo has a set story idea, she is leaving room for the story to elaborate.

"I'm still allowing myself some room to create a change of focus," Rupolo said.

## RAY OF SUNSHINE

# Ray Wong's 1975 live-in-the-barn MPW adventure

- by Hannah Musick

You may have noticed Ray Wong helping out around the workshop this week, his nametag sporting the mysterious crew title of “Impressario”. You can also thank him for our Tuesday luncheon. But you might not know what his long standing connection to MPW is and just how far he’ll go for a picture.

Wong has participated in MPW as a photographer not once, but twice. His first time was in 1972 in Washington, MO. Wong worked as a photographer and picture editor at the Toronto Star for a few years but grew weary of spending more time editing other people’s photos instead of taking his own. Ready to leave Toronto’s chilly winters and to shake the rust off his camera, Wong applied for MPW again in 1975 and found himself in Nevada, MO.

A graduate student at University of Missouri-Columbia, Wong remembers having both the advantage and disadvantage of being familiar with some of his faculty members through school. Rich Clarkson, then director of photography at the Topeka Capital-Journal, he felt made an extra effort to challenge Wong to push his photojournalism abilities.

MPW week was halfway done and Wong had three rejected pitches and a clock that wasn’t slowing down. The town was titillated by Susan Ford daughter of President Gerald Ford, and who was an MPW photographer that year. Her notoriety and Secret Service team drew attention.

For his own story, Wong followed a tip from the town real estate office and opted to drive miles



Ray Wong, age 68, with his two pet greyhounds Reta and Cal. Ray has been involved in greyhound racing for 8 years and has 60 greyhounds actively racing or being trained.

outside of town to try to meet with a family whose home had recently burned down.

When Wong arrived on the 10 or so acre plot of land, he learned the three person family had moved into their barn. He knew he’d found his story. Edna Heath, 65, and her two children seemed to have more of a zoo than a farm with 30 milking cows, stray cats, and stray dogs all over their property. Her daughter Lucille, 43, had some mental handicaps and named every animal on the farm after characters from either “Gunsmoke” or “Little House on the Prairie”. Jim, 41, worked in the laundry service of a nearby mental institution.

“They didn’t have a lot of money but they seemed pretty content with the way things were other than the fact they didn’t have a house.”

His story approved, Wong knew that the hour round-trip of driving time lost each day getting to and from the barn was precious.

“You have to make your subject

comfortable. And what’s the quickest way to do that? To become part of who they are.”

Wong moved into the Heath’s barn and became part of the family and for three days and two nights a blanket and a pile of hay served as a warm (if scratchy) bed. A dairy cow named Miss Kitty became his roommate. She kept to herself but could sure could stink up the place.

Life living off the land begins early, especially with 30 cows to milk. Wong rose with the family to photograph every part of the day from Edna leading Miss Kitty out of the barn by her tail to the family settling down in their transplanted living room to watch TV in the evenings.

“Something I’ve learned about most photographers is that they’re shy. And I was extremely shy. I had to learn how to get close to people to get pictures.”

The workshop week was drawing to a close and Wong had shot his ten rolls of film but he knew his story wasn’t finished. The Heaths had saved up to buy a trailer and were moving into their new home at the end of the week. Faculty members granted Wong one additional roll of film and he was able to bring closure to his photo story.

Wong’s advice to current MPW photographers: “I don’t think you can remember everything from the faculty presentations and stuff but various aspects of what people were saying will come back to you when you’re in a situation that relates to that.”

For several Thanksgivings and Christmases afterwards, the Heaths

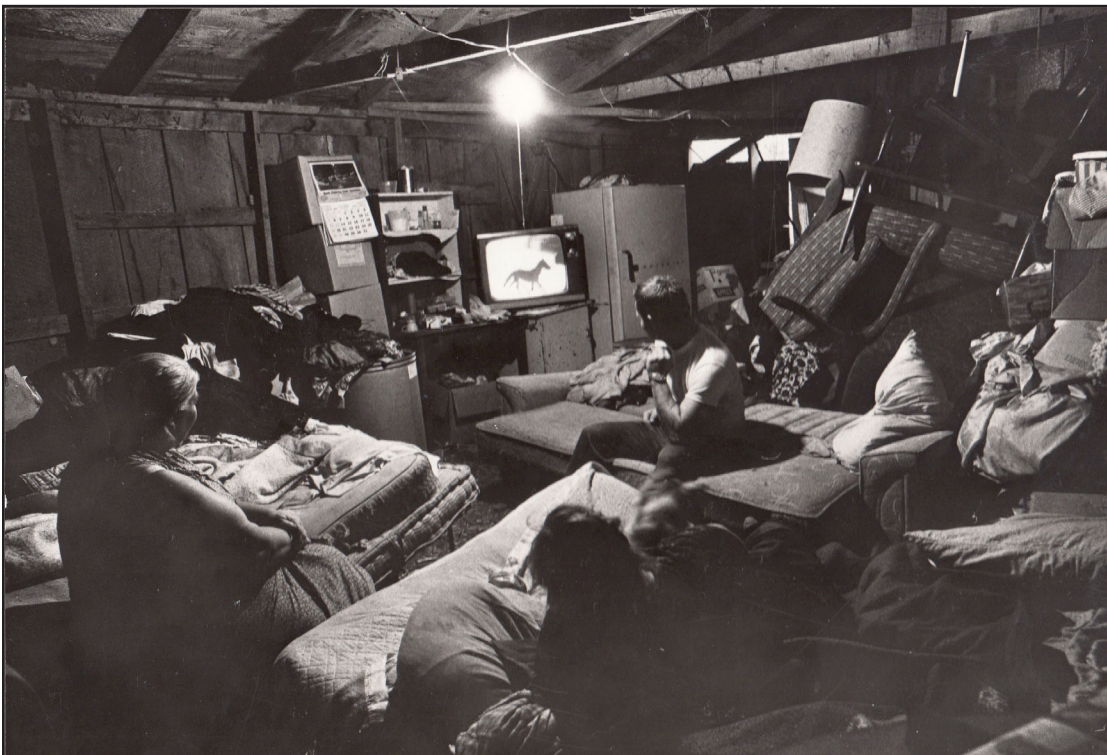
sent Wong postcards keeping him up to date on goings-on around the farm and he looks back on his experience fondly. After his time at MPW, he graduated with his MA in photojournalism from University of Missouri-Columbia in 1974. He went on to do design, photography, and to be a graphics and photo editor for *The Tennessean*, *The Clarion-Ledger*, and the *Philadelphia Inquirer*. He is now a professor emeritus at Middle Tennessee State University School of Journalism where he taught visual communications for 17 years.

Wong has been to every MPW for the past 5 years. He prefers to be behind the scenes and doesn't publicize the fact that he and his wife also are the sponsors for the University of Missouri photojournalism student scholarship at MPW each year.

"I learned this from Angus McDougall, my mentor in terms of editing. He told me that what he's trying to do is get photographers to go out and be advocates of good photojournalism...I think this program does that."



Above: Edna Heath finishes milking Miss Kitty in the barn. Left: Edna Heath bales hay. She is the matriarch of her family. Below: Heath family watch "Little House on the Prairie" in their barn home. Left to right: Edna, Lucille, and Jim. This is also where they sleep..



**"Something I've learned about most photographers is that they're shy. And I was extremely shy. I had to learn how to get close to people to get pictures."**

# EDITORIAL CARTOONS



## #MPW70

Facebook:  
MoPhotoWorkshop  
Instagram:  
mophotoworkshop

### RANGEFINDER CREW

Maddie Davis  
Jessica Belle Kramer  
Hannah Musick

David Rees  
Ray Wong  
editors

Duane Dailey  
editor emeritus



Caption contest:

Errata: On the front page caption of Rangefinder volume 70 issue 2  
Sonny Byerley's name was misspelled. We regret the error.